Northwestern University
Department of Art History

Graduate Student's Guide to Graduate Teaching and Work

Version: Summer 2022

Disclaimer: Where there are discrepancies between this document and the Graduate Student Handbook, please defer to the Graduate Student Handbook and notify the DGS of the discrepancy.

Statement about the Guide:

2 June 2020

The compilation and writing of the Department of Art History's initial draft of the "Guide to Graduate Teaching and Work" was inspired by a desire to provide important resources for graduate workers as they embark on or continue their development and professionalization as educators. The individual nature of one's own pedagogy cannot be underscored enough; supporting materials, improved ideas, corrections, resources, experiments, and edits should continue to be added to this document as needed. The Guide works best as one amongst many tools for Graduate Student Workers (GSW) in Art History, and is meant to function alongside committed dialogues about teaching and learning (within or outside of academia) with fellow students and educators. A commitment to pedagogical development and teaching excellence is a collective practice. It involves an appreciation for a variety of teaching methods and practices, opportunities for self-reflection and critique, and an openness to continuing education, regardless of one's days or decades spent in front of a class.

This initial version of the Guide is organized to follow the teaching and work path of a graduate student in the Department of Art History, beginning with general (yet important) information about Graduate Assistantships, types of work and teaching, and expectations and responsibilities. The second part outlines additional positions that a GSW may have at the university, including museum internships and interdisciplinary fellowships. The third part goes more deeply into the logistics of graduate teaching and work while at Northwestern, including information on campus resources as well as teaching practices such as grading and leading a discussion section. The fourth part shares teaching tips and strategies that may be helpful for some, or which might offer alternative modes of classroom engagement for others. The last part focuses on best practices for taking your experience as an educator and articulating it as a part of your professional development. The Guide also includes an appendix and bibliography, both of which will continue to grow and evolve beyond this first version.

Anyone in the department should feel welcome to expand any section of this Guide. The months of research that resulted in the Guide coincided with enormous historical moments: the COVID-19 global pandemic and civil unrest and protest against the violent, systemic oppression of Black Americans and other marginalized communities. These conditions cannot be accounted for in any adequate way in this document, but all efforts toward equity and equality share an urgency and common charge—whether in public space or a classroom or whether those spaces are one in the same. As work continues toward such commitments, it is important to highlight the importance of education in conjunction with other actions. This Guide cannot replace firsthand experience or directed teaching training, but, as a living document, it can continue to be improved upon in order to better reflect the needs of educators at all levels. It is the first edition of hopefully many more to come.

Thank you to Professor Hannah Feldman, who supported the creation of this resource with unmatched dedication and effort. It would not exist without her advocacy and labor. Mel Keiser, in her usual fashion, was indispensable as a resource, and patient beyond measure with the numerous questions that only she could answer. Special thanks and credit must also be given to the generous model provided by Northwestern's History Department, and the numerous History graduate students that have worked for years to compile a thorough and thoughtful teaching binder of their own. This Guide is indebted to their work. Further, enough thanks cannot be given to Art History's own graduate students, whose support, feedback, and examples gave this resource life and guidance. Art History graduates at all stages, including alumni, contributed in monumental ways to shape the content and purpose of this Guide. Thank you all—now and those who will maintain and build up this document in the future.

Warmly,
Jessy Bell

Table of Contents

Part I: Introduction to Graduate Assistantships in the Department of Art History

This section includes all Graduate Assistantship (GA) basics for Graduate Student Workers (GSW), including when graduate students begin GAs, how GA/NU-ships affect your funding category, the differences between Graduate Student Instructor (GSI) positions, Readerships, and Research Assistantships (RA), as well as faculty and graduate-worker expectations for GA-ships.

Section A: Graduate Assistantships in the Department of Art History

To be a Graduate Student Worker (GSW) in our department involves working as either a Graduate Student Instructor (GSI), Reader (GA), or Research Assistant (RA) after your first four quarters (including summer). Normally, and department resources willing, graduate workers take on assistantships in the department two of three quarters in their second year and extending into their fifth year, depending on their individual situation and excluding years that their funding is provided by an "internal-external" fellowship (Block, COSI, Northwestern Interdisciplinary Fellowships, etc.) or an "external fellowship." The type of work and research that GSWs undertake varies depending on schedules and academic needs. The department oversees and allocates work assignments, including those that might arise in other units on campus. With exception to "internal-external" fellowships and internships, it is expected that your work for the university is done within the parameters of the Department of Art History, though, under special circumstances this might be subject to other considerations.

Normally, students register for one credit of "TGS 590" in lieu of an Art History class once during the second year of coursework and one credit of "TGS 500" in the third year of coursework (typically, the first and second years of teaching). Because TGS 590 and 500 do not count toward degree progress but make you a full-time student even if you are taking only two classes, it is sometimes used while teaching or in other circumstances when you have a reduced course load.

In general, with recognition that different work assignments have different work commitments and that pedagogical and research strategies differ person to person, GSWs are expected by the department to work **on average** 13-17 hours a week; and not much fewer than ten or more than 25 in any given week.

University Fellowships and Graduate Assistantships as Categories of Funding:
Your Northwestern funding package of twenty quarters constitutes a mix of Graduate Assistantships and University Fellowships. Any time you work in any of the GSW categories, you are funded by a Graduate Assistantship. Quarters in which you are in coursework exclusively or dedicated to your dissertation research are funded as University Fellowships.

Normally, year-long University Fellowships are used in the first and fifth years. They are used for non-teaching quarters as well. Keiser has to change the funding category manually.

Each spring quarter, Keiser distributes the “Annual Funding Survey” to ascertain your funding status for the upcoming academic year, and to ascertain your plans for the next year in terms of work (if you plan to work as a GA). After receiving your information on the survey, Keiser enters your funding categories for the following year by the end of August.

The main difference between the two categories, University Fellowship and Graduate Assistanship, is how your stipend is taxed. Your stipend will remain the same regardless of your position, but you may receive a slightly different amount each quarter due to tax differences between the two funding categories. You should plan to update your W-4 form as necessary through the University’s payroll office.

> From TGS:
> “Teaching, Graduate Assistants and Research Assistants will need to complete W-4 Federal and Illinois withholding forms because the University is required to withhold taxes from your stipend checks. The IRS treats assistantships differently than fellowships—you are not permitted to deduct books/supplies and required fees from the amount you report to the IRS. Your entire earnings as a teaching/graduate assistant or research assistant will be reported to the IRS. Northwestern will issue a W-2. If you do not have W-4s on file, NU will treat you as having zero exemptions and single. Therefore, NU will withhold the maximum amount allowable in taxes. If you wish to claim exemptions, you must complete and submit the Federal and Illinois W-4 forms to the Payroll Office (720 University Place).”
> https://www.tgs.northwestern.edu/funding/taxes/

GA Assignments, GA Survey, and GA Matrix:
The number and type of GA assignments for each year are based on each quarter’s class offerings and schedule as well as the number of matriculated students. Once the next year’s schedule is confirmed, the Committee on Curricular Affairs and Keiser produce a GA Survey: students are asked to rate available GSW assignments by preference and availability. You may be able to anticipate what type of work the department will need for undergraduate courses by paying attention to an upcoming year’s undergraduate course offerings:

- 200-level courses are survey courses usually requiring 3–7 GSIs
- 300-level courses are smaller classes with more reading/writing, occasionally offering Reader positions

Note: Courses listed as 390 or 395 in the Department of Art History are undergraduate seminars that do not have GSIs or Readers. 300-level courses offered in the department by affiliate or visiting faculty do not typically have Readers.

After the GA Survey results have been received by Keiser, the Committee on Curricular Affairs creates the GA Matrix with student assignments.

Further explanation:
The reason you are expected to discuss work assignments with your advisor is that your advisor is responsible for ensuring that you pursue options best suited to your training, schedule, place in the program, and professional development. Note that preferred positions may not necessarily equate teaching directly in your field; you and your advisor may choose to diversify your teaching experiences or have you contribute to a research project. These conversations are also designed to ensure that you and your advisor are in conversation about your program and positions.

Section B: Graduate Assistantship Expectations by Type

The different types of Graduate Assistantships in the Department of Art History are:

- Readers (Readerships)
- Graduate Student Instructors (GSIs, commonly referred to as TAs)
- Research Assistants (RAs)
- Instructor of Record (normally with the COSI Mellon Seminar Teaching Fellowship or the Franke Fellowship)

Note: Along with the following GA responsibilities, *all Graduate Workers*, in accordance with Title IX, are legally obligated to report all allegations of sexual misconduct (including sexual assault, sexual exploitation, dating violence, domestic violence, stalking, and sexual harassment), discrimination, or safety issues to either the Office of Equity and a Title IX coordinator or Northwestern Student Affairs.
https://www.northwestern.edu/sexual-misconduct/title-ix/university-policies/index.html
https://www.northwestern.edu/studentaffairs/

Readers:
In the Department of Art History, 300-level courses on focused topics or periods offer opportunities for graduate students to work as Readers. Readers share many work expectations and duties with GSIs. These courses are normally capped at twenty-four students, with some exceptions, and meet twice per week for one hour and twenty minutes each class. The class Reader should expect not to grade more than twenty-four students regardless of enrollment. Additional Readers will be added in the case of a larger class size or faculty will grade the overload. The structure of these smaller courses normally operates in a lecture-discussion format, which combines faculty lecture and group discussion. Graduate students working as Readers do

not hold their own separate discussion section, but they might work to facilitate conversation in class sessions.

In the GA Matrix, GSI positions take priority and must be covered before Readerships are filled.

Readers can be expected to:

- Meet with the faculty instructor before the class starts and in accordance with academic calendar breaks;
- Assist in setting up the course Canvas site in advance of the class start date, noting that if the class starts on the first day of the quarter this work should not take place more than a day or two in advance of that date;
- Assist in any necessary scanning duties throughout the course;
- Assist in assembling and making available course materials during term;
- Attend all class sessions;
- Do all class readings;
- Grade all assignments (including paper drafts if they are assigned as part of the process and do not exceed the work hour allocations), although some faculty may choose to share in this responsibility (for more information, see Guide section on grading, page 37);
- Proctor exams, although some faculty may choose to share in this responsibility;
- Help make arrangements for student accommodations and communicate these to the faculty instructor;
- Communicate with students via email as necessary;
- Hold office hours (two hours each week per University rules);
- Solicit and receive feedback from students about workload and needs with regard to clarification and/or the pace of the course and lectures, and, when applicable, communicate those concerns to the faculty instructor.

The Department of Art History outlines that all GSWs should expect to spend no fewer than ten hours and never more than twenty-five hours of labor time any given week.

Readers, in agreement with the faculty instructor at the beginning of the class, might also:

- Contribute to formulating undergraduate exam and/or paper assignments;
- Lead a class discussion or have recurring discussion responsibilities;
- Deliver a full or partial lecture;
- Travel, within reason, to museums, galleries, or other “field trip” sites to support the class within allocated work limits; or, assist in planning these visits;
- Read student drafts for written assignments if assigned or as reasonable per weekly work hour expectations and individual faculty pedagogical expectations.

Readers are NOT responsible for and should NOT be expected to:

- Generate PowerPoints for the faculty instructor;
- Act as a substitute lecturer for a faculty instructor who is prevented from attending for any reason including illness (although, it is reasonable for a Reader to occupy class time in absence of the faculty instructor with other content, such as a movie screening or proctoring writing activities);
- Assist in research tasks unrelated to the course material.

With regards to their Readers, Faculty instructors working with Readers are expected to:
- Communicate and establish a schedule at the beginning of the class by which assignments are to be decided and by which they are to be graded;
- Work with the Reader to establish grading rubrics, protocol, and strategies; set guidelines for comment writing;
- Meet with the Reader before the course starts to establish agreed upon work guidelines, especially with regards to grading and lecturing;
- Check in with the Reader, at minimum at midterm, to see if there are students at academic risk;
- Communicate all Reader-communicated concerns about student standing, plagiarism, and other matters to the appropriate people in the Department or University administration;
- Provide written and oral feedback (GSW report) on any lecture given;
- Solicit and receive feedback from the Reader about instructor and student workload and needs with regard to course content and/or pace.

Graduate Student Instructors:
300-level courses are larger, introductory, survey courses of up to 125 students, and can require two to seven GSIs, each with their own section ideally capped at twenty but never more than twenty-four students. GSIs are responsible for grading the work of only those students in their section. Some pedagogies may call for different types of grading procedures, including more collaborative grading between the teaching team, but, regardless of the process, the labor expectation for each GSI should not change and section leaders are responsible for the final grades of their registered students.

These courses meet twice per week for lectures lasting one hour and twenty minutes. GSIs hold their own sections for fifty minutes once per week, most often on either Thursdays or Fridays, but always after that week's second lecture. GSIs perform all the same duties as Readers with some additional responsibilities.

GSIs are expected to perform **all of the above listed** Reader expectations and **also**:
- Attend 1x weekly teaching-team meetings with faculty instructor and fellow GSIs;
- Grade all assignments, although some faculty may choose to share in this responsibility (for more information see Guide section on grading). Note, while some 200-level courses

require weekly response papers, it is not expected that GSI's should write extensive comments on or "grade" these assignments. They should rather focus their commentary on paper assignment and exam submissions;
- Design weekly section plans with their teaching colleagues and faculty;
- Lead one fifty-minute section per week;
- Solicit and receive feedback from students about workload and needs with regard to clarification and/or the pace of the course and lectures, and, when applicable, communicate those concerns to the faculty instructor.

The Department of Art History outlines that all GSWs should expect to spend no fewer than ten hours and never more than twenty-five hours of labor time any given week. If you find that you are working more than 25 hours per week as a GSI you should speak with your faculty instructor about labor-time expenditure and perhaps also visit the Searle Center.

GSIs, in prearranged agreement with the faculty instructor, might also:
- Contribute to formulating undergraduate exam and/or paper assignments;
- Write, or discuss in team meetings, section reports;
- Deliver a full or partial lecture as arranged at the beginning of the course;
- Travel to museums, galleries, or other "field trip" sites to support the class in lieu of weekly discussion sections.

GSI are NOT responsible for and should NOT be expected to:
- Generate PowerPoints for the faculty instructor;
- Normally, GSI do not read student drafts of written assignments unless these are part of the assignment and don't exceed weekly time limits; whether or not students want to read drafts in office hours should be decided by the collective teaching team (including Faculty instructor) at the beginning of the class.
- Act as a substitute lecturer for a faculty instructor who is prevented from attending for any reason including illness (although, it is reasonable for a GSI to occupy class time in absence of the faculty instructor with other content, such as a movie screening or proctoring writing activities);
- Assist in research tasks unrelated to the course material.

With regards to their GSI, Faculty instructors working with GSIs are expected to do **what they would with Readers**, and **also**:
- Visit at least one section;
- Provide written (GSI report) and oral feedback on any lecture given as well as sections visited.

Research Assistantships:

RAs work with a faculty member, contributing to the progress of a faculty research project, or other scholarly endeavors. RAs are expected to perform a variety of different tasks in regular communication with the faculty. Many RA-ships require correspondence with other art-history and academic professionals such as publishers, curators, archivists, librarians, professors, etc.

Available Research Assistantships change from quarter to quarter, depending on which faculty members have assistance needs. Some quarters may have more RA-ships available than will be filled; GSI positions take priority and must first be covered before RA-ships are filled.

All RA responsibilities end on the last day of the quarter of assignment without exception unless mutually agreed upon additional remuneration has been arranged.

RAs are expected to:

- Assist a faculty member with research that should be tailored to help develop professional skills or expertise relevant to the RAs area of focus (examples may include organizing research for a publication, translations, conducting bibliographic review, etc.);
- Be available for weekly check-ins at an agreed upon time as pre-arranged with the faculty member;
- Work between ten to fifteen hours per week on average, which includes all time spent meeting and communicating about the assistantship as well as the hours spent working on project tasks.

The Department of Art History outlines that all GSWs should expect to spend no fewer than ten hours and never more than twenty-five hours of labor time in any given week. RAs are responsible for self-monitoring and reporting hours to research faculty.

RAs, in prearranged agreement with the faculty member, might also:

- Assist in a variety of tasks due to the broad nature and types of research assignments, though these tasks should be mutually agreed upon and determined as feasible and reasonable by both the faculty member and the RA.

RAs are NOT responsible for and should NOT be expected to:

- Work on the research project beyond the academic quarter of assignment without additional remuneration and by mutual agreement;
- Assist with class or teaching duties;
- Work to support any personal needs of research faculty.

Faculty working with a RA are expected to:

- Ensure that the RA is given adequate instruction and training to perform assigned tasks;
- Be available for regular meetings and/or troubleshooting;

- Supply any resources that the RA may need to work, which could include listing the RA as a proxy for all library-material pick-ups on behalf of the faculty (the department may work with the faculty member to provide the RA with other necessary resources such as software programs or pay for travel expenses);
- Adjust the assistantship's expectations if a given task exceeds the labor commitment recommended by the department;
- Credit their RA for any contribution to published work.

Instructors of Record:
On rare occasions, advanced graduate students are invited to teach a 300-level (usually a 390 or 395) course within the department as "Instructor of Record," meaning they design, teach, and grade the course on their own and are listed in Caesar as primary instructor. Normally, these classes are taught in conjunction with either the COSI Mellon Seminar Teaching Fellowship, or as part of the Franke Fellowship. For more information on the COSI Undergraduate Seminar and the Franke Graduate Fellowship, see Part II of this guide.

Important for all instructors of record, Northwestern subscribes to the principles of academic freedom stated by the American Association of University Professors (AAUP). For more information, see:
https://www.aaup.org/our-work/protecting-academic-freedom

https://www.northwestern.edu/faculty-senate/documents/2011-2012/Handbook_Apr_2012_Version.pdf

For more information on teaching your own course, see Section V, Part C. For more information on other opportunities to expand teaching experience, see Section V, Part D.

Section C: Recommended Guidelines for Time Spent on Common Reader and GSI Tasks

Below are general guidelines for how long certain common tasks should take for Readers and GSIs.

Task:	**Length of Time on Task per Week:**
Class time	≈ 3 hours (1 hour 20 minutes, twice per week)
GSI Section	50 minutes
Section planning	Varied (on average, 2–4 hours per week)

Office hours	2 hours per NU requirements; adjusted as needed, but no more than 3 hours a week is recommended.
Email	Varied (1–2 hours of email correspondence with students and team)
Team meeting	Varied (usually 1 hour, once per week)
Reading	Varied (averaged over the quarter, usually 2–3 hours for 200-level courses and 4–6 hours for 300-level courses)
Grading	Varied (3–10 hours, depending on assignment; usually 20–30 hours over the course of the quarter) Assignments must be tailored so they don't exceed grading allocated hours.
Administration	Course and canvas administration such as scanning, printing, library missions, etc.: Varied (on a week needed, no more than 1 hour)
Lecture Preparation	Optional, varied (no more than 10 hours, one time)
Field Trip	Varies, should replace section if attendance is required; never more than 10 hours, once. Must be calculated into overall labor hours.

The Department of Art History outlines that GSWs should spend no fewer than ten hours and never more than twenty-five hours of labor time each week, with ideal averages between 13-17 hours. The table above is meant to diagram some general parameters to help you monitor your labor time and identify any challenges. If a particular task is taking you longer than the suggested ranges above, you are encouraged to raise those concerns with your faculty instructor and colleagues. As listed here, these work expectations risk exceeding the twenty-five-hours per week parameter. It is important, then, to keep in open communication with your faculty instructor about labor-time expenditure and to work with effective pedagogical strategies in mind. The Department acknowledges that being a GSI necessitates more hours per week than working as a Reader or RA. Therefore, it is advised that you self-monitor your work hours each week to best protect your time.

Section D: Changes to GA Expectations during Conditions of Remote Teaching and Learning

Undergraduate courses in the Department of Art History are typically held in person and on campus. The assembly of this Guide coincides with the COVID-19 pandemic and the previously unexampled experience of moving all classes, labor, and pedagogies to an online-only (or potentially hybrid) format, either taught synchronically or asynchronically. Below is a brief account of variations to normal GA expectations that may or may not continue in this or any other remote-learning environment, in the case of future crises. For campus resources and support related to teaching remotely, see Part III, Section A.

For everyone:

- All classes and correspondence, including discussion sections and meetings, may be moved entirely online, facilitated by Zoom Conferencing Services (for more information on Zoom, see page Part III, Section A).
- Class structures may or may not mirror in-person teaching, for example, a faculty instructor's hour-and-twenty-minute lecture for a 200-level course may be broken into smaller portions for online viewing. Alternatively, the faculty instructor might pre-record and circulate a lecture, to be discussed for an abbreviated part of "class time."
- Grading and evaluation measures (including attendance) may change at an individual-class or University-wide level to account for the different modes of interaction that online learning creates, destabilized work/life conditions, and the mental and emotional pressures of teaching and learning during crisis. Please remember that all parties may not have equal and functional access to course materials and/or necessary technologies, in addition to basic needs and support services.
- The bulk of class participation might be transferred to online discussion board posts.
- Some classes might meet both in person and online, which might generate a wide divergence of teaching methodologies.
- In-person teaching may change to accommodate social-distancing protocols and room availability. This could change teaching times.

Readers and GSIs may have to:

- Alter how they communicate with students and hold office hours to accommodate for working across different time zones;
- Approach assessments differently, particularly in relation to how they might ordinarily grade participation and attendance;
- Monitor chat boards during large lectures to serve as a relay between faculty and students;
- Take notes on lectures to distribute to students who were unable to attend for technical reasons (note: this should be discussed with teaching faculty to monitor work-time and necessary GSI knowledge acquisition).
- Teach sections face to face, on campus, if 200-level courses are taught online, and possibly teach smaller groups and therefore more than one section;
- Teach sections on Zoom, which would likely require utilizing the "chat rooms" to engage all 20–24 students;
- Be especially attentive to communicating student needs to faculty.

RAs may have to:

- Make new research arrangements, assignments, and timelines with the faculty researcher in accordance with restricted access to materials and individuals;

- Research remotely.

Faculty Instructors may have to:

- Adjust the course syllabus, both its scope and overall learning objectives, appropriately and with accessibility in mind;
- Adjust originally planned assignments, their expectations, and due dates in order to account for all parties' (faculty, graduate workers, undergraduate students, etc.) access to required readings, and destabilizing challenges to work/life conditions and mental and emotional pressures of learning and working during a global crisis;
- Provide extra assistance to Readers and GSIs, who may have increased online communication with students that exceed the recommended time for correspondence and office hours in order to alleviate overextension, virtual fatigue, and protect labor-time expenditure.
- Acknowledge and compensate for the fact that all GSI's might not have access to the necessary technology to conduct Zoom sessions in accordance with the faculty instructor's expectations.

Part II: Other GA-ships at Northwestern: "Internal-External" Fellowships and Internships (NU-ships)
*nb: this information is subject to change; please see the Graduate Student Handbook for the most precise and current descriptions.

Section A: Northwestern-University-Specific Museum Internships and Fellowships

This section discusses Northwestern University's museum internship and fellowship opportunities, which are made available by application each year to Art History graduate students: the Block Museum of Art Curatorial Fellowship, the Mellon COSI Curatorial Internship, and the Mellon COSI Curatorial Research Fellowship—the latter two both at the Art Institute of Chicago. As the specific application processes, requirements, and expectations of each post varies, they are described here separately although they may share certain characteristics.

A call to apply to the Block and COSI positions is released by the Department sometime in late winter/early spring. Both the Block and the AIC curatorial departments make the final decisions regarding the Fellows/Interns, but the department has to verify eligibility. Therefore, all applications must be submitted through the department. Interested applicants should speak with their advisor and DGS as soon as possible. Those interested in the COSI fellowships are encouraged to contact Jill Bugajski early in the process, but not individual curators or curatorial departments.

The Block Museum of Art Curatorial Fellowship:
The Block Museum's Curatorial Graduate Fellowship offers opportunities for Art History doctoral students interested in exploring curatorial careers and museum professions. Graduate fellows will gain first-hand experience in a professional setting by working in partnership with Block museum staff and alongside faculty and artists collaborating with the Museum.

The Block Curatorial Graduate Fellowship is immersive and hands-on, providing experience within the context of a university museum. Typically, as a Block Fellow, Art History graduate students are able to meaningfully contribute to an ongoing or upcoming project related to an exhibition or the Museum's collection. They pursue research and writing projects and/or exhibition development. While the Museum makes an effort to tailor the fellow's projects to their field of study, scholarly interests, and experience, the graduate fellow also brings new perspectives and the ability and desire to work beyond their area of specialization to support the Museum's inclusive artistic program, collaborative ethos, and commitment to diverse perspectives.

Block Curatorial Graduate Fellows are invited to become fully engaged with the museum during the tenure of their fellowship and are encouraged to participate in departmental and staff meetings, and programs organized by the Block when possible.

The duration of the fellowship is one academic year, beginning in September and ending in August of the subsequent year. *The Department of Art History outlines that Block Fellows should spend no less than ten hours and no more than fifteen hours of labor time each week.*

Additional Information:

- Applicants should be Northwestern University graduate students in Art History in their first–fifth year in the doctoral program.
- The Museum should make every effort to work with fellows to accommodate other responsibilities that the student may have such as exams, travel research, conference travel, etc.
- The Fellowship includes tuition waiver and a TGS stipend for nine to twelve months. (Summer is optional.) Students can bank up to four quarters of the fellowship.
- Violations of labor expectations or other concerns about the internships should be broached by the fellow with the DGS.

Mellon COSI Curatorial Internship at the Art Institute of Chicago (COSI Internship):
This internship is intended to provide a graduate student in their second, third or fourth year of study with significant, sustained experience in curatorial practice. The intern works within a curatorial department at the AIC under the supervision of both the Mellon Academic Curator and their host department's curatorial staff, assisting with the current research needs of the department. To date, Northwestern interns have been placed in a range of museum departments working on medieval, early modern, modern, and contemporary projects.

Additional Information:

- As above, applicants should be in their second, third, or fourth year of study in Art History.
- Applicants should be interested in gaining work experience with a curator at the Art Institute of Chicago.
- Interns typically spend two days per week performing primary, scholarly research and writing related to AIC exhibitions, collections, and publications under the mentorship of a museum curator—normally fifteen hours total per week but no more than twenty.
- Interns meet throughout the year regularly with COSI Fellows and Interns from both Northwestern and the University of Chicago at the museum to discuss research, meet AIC curators or leadership staff from across the museum, or engage in professional development opportunities.

- Interns participate actively in COSI-related symposia and events, including an annual Spring Colloquium where students in residence will present on, or design a scholarly program to explore, some dimension of their current research.
- The Museum should make every effort to work with fellows to accommodate other responsibilities that the student may have such as exams, travel research, conference travel, etc.
- The fellowship provides a stipend that is the equivalent of a yearlong University Fellowship at Northwestern without the requirement of teaching and a $2,000 travel allowance to attend professional meetings and undertake research in foreign and U.S. museums and archives which must be spent before the termination of the position. The Graduate School at Northwestern covers tuition, fees, and health insurance for the fellowship year.

Mellon COSI Curatorial Research Fellow at the Art Institute of Chicago (COSI Fellowship):
The COSI Curatorial Research Fellow is an advanced graduate student who spends a year in residence at the Art Institute working closely with a curatorial mentor. Fellows and museum curators are matched via a collaborative process involving all three institutions—the Art Institute, Mellon Foundation, and Northwestern—considering a Fellow's career stage and research interests and given the curator's work plans and expertise. The Fellowship also provides funds for research-related travel.

Additional Information:

- Applicants should be Northwestern University Art History PhD Candidates in advanced writing stages of their dissertation with preference given to a student who plans to defend at the end of the academic year that the Fellowship covers. Students who have previously held a Mellon Curatorial Internship are eligible to apply for the Mellon Curatorial Research Fellowship.
- COSI Fellows typically spend two days per week working at the Art Institute of Chicago, performing primary research using the museum's collection, and working with a curatorial mentor who will help select objects in the AIC collection for study—normally fifteen hours total per week but no more than twenty.
- COSI Fellows also engage in scholarly research and writing about objects in the museum's collection, and potentially develop their object research into a publication under their own names in the context of the AIC website or catalogues or in other scholarly venues.
- COSI Fellows and Interns from both Northwestern and the University of Chicago regularly meet throughout the year at the museum to discuss research, meet AIC curators or leadership staff from across the museum, or engage in professional development opportunities.

- COSI Fellows participate actively in COSI-related symposia and events, including an annual Spring Colloquium where students in residence will present on, or design a scholarly program to explore, some dimension of their current research.
- Throughout the year, Fellows continue work progress toward the research, writing, and completion of their dissertation.
- The fellowship provides a full stipend that is the equivalent of a yearlong University Fellowship at Northwestern without the requirement of teaching and a $4,000 travel allowance to attend professional meetings and undertake research in foreign and U.S. museums and archives which must be spent by the termination of the position. The Graduate School at Northwestern covers tuition, fees, and health insurance for the fellowship year.

COSI Undergraduate Seminar:
Since 2018, one advanced graduate student is awarded each year an opportunity to teach the COSI Undergraduate Seminar, undergraduate seminar at the Art Institute of Chicago in order to benefit their pedagogy, research, and professionalization. The seminar is part of the Chicago Objects Study Initiative (COSI) that the Andrew W. Mellon Foundation has awarded to Northwestern in partnership with the AIC and the University of Chicago. The purpose of the seminar is to introduce undergraduate students to museum-centered learning while providing graduate students a teaching outlet through which to relay their own curatorial training.

Additional Information:
- The seminar is typically held Spring quarter on Fridays from 1:00–3:50 p.m.
- Students in advanced writing stages of their dissertation are eligible to apply. Students who have previously held a Mellon Curatorial Internship and Research Fellowship are eligible to apply.
- Preference is given to a student who plans to defend during that academic year's spring quarter.
- The teaching position provides a $6000 stipend during Spring quarter. Due to TGS restrictions, this is supplemental if the student is still eligible for university funding (up to their sixth year, with banked quarters); but if the student is beyond this funding (seventh year or more) this is their base stipend.
- The Fellow is expected to actively engage with the collection at AIC and to work with Jill Bugajski in developing the curriculum.
- It is advantageous if the Fellow has established contacts at the AIC in case coordination is required to view specific objects.
- Applications should consist of the following materials submitted to the department through the Smartsheet CFA: 1) a one-page statement detailing your seminar topic, objects or collections you plan to utilize, as well as noting how your research or

professionalization would benefit from teaching this seminar and 2) a two-page CV. Your advisor will be asked to endorse your application.
- Applications are reviewed by the Committee on Curriculum, which then presents its recommendation to the Art History faculty as a whole.

Section B: Interdisciplinary Fellowships available through Northwestern University

Presidential Fellowship:
The Presidential Fellowship is highly competitive and the most prestigious fellowship awarded to graduate students by Northwestern University. Presidential Fellows are students who promise to combine outstanding intellectual or creative ability with the capacity to play an important leadership role not only in the Society of Fellows, but also in their respective disciplines and beyond. All Presidential Fellows participate in the Society of Fellows functions, including dinners at which Fellows present their work, an annual retreat, special events, and various other activities.
https://www.tgs.northwestern.edu/funding/fellowships-and-grants/internal-fellowships-grants/presidential-fellowship-winners/index.html

General Information:
- Applications are by program nomination only.
- Art History PhD students in their second through fifth years at the time of nomination are eligible to be nominated and to apply.
- Students appointed as Presidential Fellows are expected to be active in all activities planned by the Society of Fellows. Presidential Fellows do not hold work assignments in the Department, and they do not teach.
- The award includes monthly stipend and tuition for 24 months and yearly $1,000 research award and $1,000 in travel funds.

Graduate Writing Fellowship and Graduate Writing Place Assistantship:
The Graduate Writing Place offers two types of opportunities for advanced PhD candidates who wish to augment their writing, leadership, and teaching skills at the same time they improve the writing skills of other graduate students at Northwestern:
- Ten nine-month Graduate Writing Fellowships (~5 hours/week)
- One twelve-month Graduate Assistantship (15–20 hours/week)

Both Graduate Writing Fellows and the GA work one-on-one with graduate students from across the University to respond to their writing in progress and to coach them in principles of expression, argumentation, and organization. Moreover, the Fellows and GA draw on their own

disciplinary expertise and interests to help develop workshops, events, and resources that cater to both broad and specific graduate student audiences.
https://www.writing.northwestern.edu/assistantship-and-fellowships-faq/

General Information:

- To apply to either opportunity, you must have achieved PhD Candidacy before the application period opens, but must also not be beyond your fifth year in your program. As of June 2020, these limitations are subject to review.
- It is important that applicants have experience writing for peer reviewed conferences and/or journals.
- Applicants must be able to commit to attending required summer training sessions.
- Fellows earn a $3000 stipend, which augments funding they are already receiving from their home departments and programs.
- GAs earn a 12-month stipend, and allows the GA to bank up to four quarters. Preference will be given to GA candidates who have experience with Graduate Writing Place services (especially those who have served as Fellows or participated in interdisciplinary writing groups).

Franke Graduate Fellowship:
In partnership with TGS, the Kaplan Institute offers Franke Graduate Fellowships for the most accomplished doctoral students in the humanities during their fourth or fifth year of study. Franke Graduate Fellows pursue independent research within a vibrant interdisciplinary collective, which includes multiplayer structured conversations among faculty, graduate students, undergraduates, internationally renowned visiting scholars, and distinguished visiting artists.
https://www.tgs.northwestern.edu/funding/fellowships-and-grants/external-fellowships-grants/franke-fellowship.html

General Information:

- Across the academic year, Franke Graduate Fellows participate in Institute activities, including weekly lunch seminars, a dissertation working group, and the annual Future Directions Forum where they present their projects to Institute members.
- For fall and winter terms, Franke Graduate Fellows are granted time to cultivate their dissertation research. They also receive interdisciplinary pedagogical mentoring about how to shape a dynamic course for undergraduates.
- In spring quarter, each Fellow offers—in their home department—the course that they have developed during their residency.
- Fellowships include two quarters of full paid tuition, a monthly stipend, and $2,000 in research funds. Recipients of the fellowship have the possibility to extend their funding package (the option to "bank" their TGS funding for two quarters to be used in their sixth year).

- To be eligible, you must be a current, funded, doctoral graduate student in good standing in either your fourth or fifth year of study. This means you apply in your 3rd or 4th years. You must also have completed all coursework, have an approved prospectus and have achieved candidacy before the fellowship commences.

Part III: Reader and/or GSI Teaching Procedures and Practices (Teaching Work):

Section A: Logistics and Resources for Readers and Graduate Student Instructors

Before your course has begun, whether you are a Reader or GSI, it is important that you have the necessary tools to access your class roster, familiarize yourself with Canvas (the university's learning-management platform), and know the language and basics of on-campus resources for educators and students. While focusing on many Northwestern-specific logistics and resources, this section also provides information that can be helpful across a teaching practice, beyond your time at Northwestern.

Learning about who is in your class through CAESAR:
Meeting students for the first time can be a nerve-racking experience for first-time and seasoned educators alike. It is helpful to start early on getting to know students by name; accessing your class roster is an important first step.

Class rosters are accessed through CAESAR (the university's system of record for student data). Once you are listed as a Reader or GSI, your personal CAESAR portal expands to include both your Student Homepage and an Instructor/Advisor homepage. When you login, your portal now opens with the Instructor/Advisor homepage. You can switch to your Student Homepage by selecting the downward arrow at the top of the page. The Instructor/Advisor homepage is where you access the data of the course as well as your individual section. Select the tab for My Classes to find your class information.

Under My Class, you will find Your Teaching Schedule, which includes rosters, class title, number of students enrolled, lecture and discussion schedules, room locations, and class dates. To access your individual discussion section roster, select the class-roster icon to the far left of the Teaching-Schedule table ( ). After selecting the class roster icon (there are two for lecture/section courses—one for the entire course enrollment and one for your individual discussion section), you will see your class data, including the names of all your students, their program, and their year. On this page, CAESAR provides a printable photo roster of your class. Selecting the photo roster produces a PDF of all your students and their university ID photographs.

Using Canvas:
By your first teaching quarter, you will no doubt be familiar with the learning-management system, Canvas. Your personal Canvas "dashboard" displays all of your currently enrolled classes, which includes those for which you are a Reader or GSI. Unlike classes in which you are enrolled as a student, your instructor classes give you the ability on Canvas to upload documents,

create and grade assignments, generate announcements, and facilitate discussion. Every faculty instructor may not use all of these features.

Many faculty instructors choose to upload the course syllabus as the Canvas homepage. You may notice that before the Canvas page is live (or "published") many of the site's tabs do not function. Tabs such as Announcements and Grades appear in gray, indicating that the site is not yet linked to the students. At this stage, you can still adjust and edit the homepage, upload documents in Files, and make requests for library materials under Course Reserves.

Uploading documents to Canvas:
You may be asked as a Reader or GSI to help upload files to the Canvas page. To do so, choose the corresponding category to the document you wish to upload (assignment, file, syllabus) then select the blur "Upload" button in the right-hand corner. You may choose to upload multiple documents and arrange them into different folders (top right, gray button labeled "+Folder"). This technique is useful for organizing readings by week.

Assignments, Grading, and Attendance on Canvas:
Though not all faculty choose to use Canvas for assignment submission and grading records, there are some features that make Canvas an ideal platform for both, including the capacity to export all grades directly to CAESAR (the final reporting system) at the end of the term. Canvas . . .

- Can be easily formulated to calculate in accordance with either number or letter grading-systems;
- Calculates the final grade, weighted to match the percentage of grade input that you assign each graded task;
- Documents a time stamp on assignment submissions; and
- Can also be used to track attendance for individual sections.

For all of these functions, it is useful for lecture courses with multiple GSIs to create "Group Sets" within the course site that separate students into sections. You can create group sets by selecting the People tab on the left side of the course page. With group sets, you can view your students' submissions, attendance, and grades without having to search through the whole class roster. Creating group sets also allows you to email just your students directly from Canvas through the Inbox feature. Even if your faculty instructor does not prefer to use Canvas's grading and attendance features, group sets are still useful for communicating with your class.

If your faculty instructor prefers not to use the grading and attendance features on Canvas, they are responsible for outlining their preferences before the class begins. They may recommend that each GSI create and use their own Google Sheet or Excel, both of which can be configured to calculate and weigh final grades and have templates for taking attendance. Regardless of the method, it is important that during pre-course meetings faculty and GSIs/Readers discuss these practices and are on the same page about how and where assignments will be submitted, graded, and reported. For more information on grading, see pages 37–43.

Campus Resources:

GSIs and Readers are differently responsible for providing students with writing, reading, analysis, and research support during section, office hours, or individual meetings. Often GSIs, and at times Readers, and students develop trusting bonds in the process. However, Readers and GSIs are not always the best resource for students who may require expert support in particular areas of their scholarly and personal lives. GSIs should direct students to the many resources and services on the Northwestern campus, three of which are discussed below:

—The Writing Place:

Communicating through scholarly writing is one of the most important skills students at all levels learn, and art history offers unique opportunities to hone this craft. Many of your students may have never before taken an art-history class, or even a class in the humanities at a college level. Students arrive in your class with differing degrees of experience in formulating a thesis statement, using topic sentences, or shoring up an argument with substantiated evidence. Your feedback and guidance through their assignments will be of great use for their growth and development as communicators and scholars. However, students should always be encouraged to seek out more focused feedback and support to overcome writing challenges or even just to improve writing clarity.

The Writing Place is Northwestern's center for peer writing consultations, staffed by experienced and advanced students. Whether students (graduate or undergraduate) are writing papers for a class, preparing application essays, or working on another writing project, a Writing-Place consultant can help at any stage of the writing process, from just talking through possible ideas and arguments to revising whole essay drafts. Writing-Place consultants are not editors, graders, or ghostwriters, but attentive readers who are trained to engage students in a conversation about their writing and help them plan and revise it. Talk to your class early and often about visiting the Writing Place; normalize this type of peer feedback so that students seek out directed help with their writing. Referring students to the Writing Place is also a useful tool for balancing your workload and labor-time expenditure. There is only so much feedback that you have time to give. While you are likely to provide edits on writing, your feedback should first prioritize the more substantive and content aspects of a student's work. The Writing Place can thus become an essential "co-teacher" for you and your class. For more about the Writing Place, visit http://www.writing.northwestern.edu/.

— AccessibleNU:

AccessibleNU is Northwestern's disability services and support organization. AccessibleNU works to ensure that all students experience equal access in and beyond classrooms. AccessibleNU provides services and support to eligible disabled students and others requiring different accommodation services and auxiliary aids.[1] Students registered with the office are provided with accommodations which are individualized, flexible, and based on the nature of their disability and the academic environment. While appropriate services and accommodations are determined on a case-by-case basis, some common examples include extended time on exams or alternative testing environments, note-taking services, e-text or audio course materials, and access to a computer while in class and at times during exams. Instructors (including GSIs and Readers) receive emails at the start of the quarter from AccessibleNU that inform them about which students in their class require accommodations and their details. AccessibleNU may also inform the course instructor directly about the class in total. It is important that the teaching team discuss these accommodations early so that everyone on the team is equally aware and informed about how to teach and support with accessibility in mind. Being on the same page helps ensure that students are not wrongly and traumatically singled out or excluded from certain aspects of the class. For example, though some professors may not allow the use of computers in their lectures, a student with AccessibleNU accommodations for personal computer usage would be able to use theirs as necessary.

It is up to the teaching team to work to provide alternative arrangements for accommodations such as extended time during exams or alternative exam-locations, which should be determined and discussed at the beginning of the quarter. If there are less than four students requiring extended exam-time, then AccessibleNU offers proctoring services in their on-campus office. AccessibleNU asks that the teaching team try to their best abilities to proctor exams due to space limitations in their office, especially during peak exam times. Though, they do not require the teaching team to proctor tests for students who are approved for computer use or other accommodations that require additional resources/access such as a private testing room. When proctoring tests for students requiring different accommodations, the teaching team will need to make arrangements for an alternative exam site to be proctored separately to account for the time extension. You may also be tapped as the office course note-taker, and your notes will be made available to students requiring note-taking services.

It is important to also acknowledge that receiving support requires a student to provide documentation and conduct meetings with NUAccessible staff in order to qualify. Students with self-diagnoses or those unable to prove the need for a particular accommodation may not have the full support they need. Keeping these limitations in mind may help educators create a more

---

[1] This Guide uses "Identity-First Language" to reflect many disabled self-advocates and their allies' preferences for a terminology that expresses disabilities and as inherent part of an individual's identity. "Person-First Language" is an equally valid preference.

inclusive classroom. For more information about AccessibleNU, visit:
http://www.northwestern.edu/accessiblenu/.

https://www.northwestern.edu/accessiblenu/faculty/accommodations/testing-accommodations.html.

— Counseling and Psychological Services (CAPS):
CAPS serves as the primary mental health service at Northwestern University. All full-time students can receive short-term individual counseling sessions at CAPS, in addition to group therapy, recommendations for on-campus programs or services, and referrals to other specialized community health care providers at no added cost. CAPS also offers emergency counseling to address immediate crises on a same-day basis. Crisis counseling can be arranged by walk in or by calling 847-491-2151. Crisis counseling hours operate Monday–Friday 8:30 am–4:00 pm. After hours emergencies can be addressed by calling the same number as above and pressing 0 to be connected to an on-call counselor. An emergency counselor is available after-hours and on weekends year-round. CAPS also serves the graduate student community, and you should always feel free to take advantage of their services.

If you believe that a student may be experiencing a crisis or in need of expert counseling, provide them with CAPS information and consider informing your faculty instructor. For more about CAPS, visit: http://www.northwestern.edu/counseling/.

— Office of Equity:
The Office of Equity works to create a culture of access, belonging and accountability for all Northwestern community members. That includes supporting those impacted by discrimination or harassment and providing reasonable accommodations to individuals with disabilities. The Office of Equity . . .

- Responds to reports of discrimination and harassment, including by helping students, faculty, and staff understand the University's processes for making such reports;
- Provides support and resources to those impacted by discrimination and harassment;
- Provides training, consultation, and resources to the University community regarding accommodating individuals with disabilities, the University's affirmative action programs for faculty and staff, and responding to reports of discrimination and harassment; and
- Works with students, faculty, and staff to revise and implement policies related to discrimination, harassment, and providing reasonable accommodations to individuals with disabilities.

(1800 Sherman Avenue, Suite 4-500.)
https://www.northwestern.edu/equity/index.html

— Multicultural Student Affairs:
Multicultural Student Affairs (MSA) enriches the cultural experience of Northwestern through leadership and education programming; providing opportunities for community engagement and identity expression; and assisting students in navigating the University.

The program offerings of Multicultural Student Affairs (MSA) focus on opportunities for community engagement, identity expression, and the leadership development of Northwestern students through annual events, community socials, discussion groups, excursions, etc. MSA works in collaboration with students and student organizations to ensure that the programming is responsive to student wants and needs.
www.northwestern.edu/msa

MSA Manages Northwestern's Multicultural Center, which hosts MSA activities and provides meeting and quiet spaces (1963 Sheridan Road).

— Black House (under renovation as of Spring 2020):
Northwestern's Black House is a community resource space for Black students at Northwestern, first established in the 1970s. The Black House offers Black students a space for social and recreational activities both for socializing and organizing. Northwestern's African American Student Affairs (AASA)—a department of the MSA–operates within and for the Black House. The space provides conference and social spaces, a television lounge, library, and a computer lab. Temporarily located at 1856 Orrington Avenue; Black House's permanent address is 1914 Sheridan Road.

— Gender and Sexuality Resource Center:
The Gender and Sexuality Resource Center works to provide a safe and affirming space for all members of the Northwestern University campus and acts as a hub for organizations, resources, services, and programs of interest to the Queer, Trans*, and Ally community. Managed by MSA, it aims to increase visibility and awareness of issues surrounding gender identity/expression and sexual orientation by uniting existing community entities and developing our own educational and outreach-oriented programming. The Gender and Sexuality Resource Center provides conference and socializing spaces, event hosting, and a library (3rd floor of the Norris Center, 1999 Campus Drive).

— Religious & Spiritual Life:
Religious & Spiritual Life at Northwestern aims to build a community of consciousness and spiritual awareness. The organization offers hosted events and concerts, holiday activities, practices for mindfulness and meditation, and helps connect students to campus religious centers. The primary mission of Religious & Spiritual Life is: "To support the quest for meaning and

purpose through exploration, practice, and growth in our religiously diverse and inclusive communities" (RSL Office 139, Parkes Hall, 1870 Sheridan).

Reporting obligations:
All University employees holding a faculty position, managerial or supervisory role (including student employees and GSIs/Readers) who are aware of conduct that may violate the Policy on Discrimination and Harassment are required to report it. This legal requirement means that all Graduate Workers, in accordance with Title IX, are obligated to report allegations of sexual misconduct (including sexual assault, sexual exploitation, dating violence, domestic violence, stalking, and sexual harassment), discrimination, or safety issues to either the Office of Equity and a Title IX coordinator or Northwestern Student Affairs. The exception to this obligation is if the employee unless has a recognized confidentiality privilege, such as a CAPS counselor.

Confidential resources will not disclose information about incidents of sexual misconduct to anyone, including law enforcement or the University, except in very limited situations, such as when failure to disclose the information would result in imminent danger to the individual or to others. As a Graduate Worker, you are strongly encouraged to report concerns and *required* to report all incidents of clear sexual abuse or misconduct and bias to the instructing faculty. If it does not feel like the right choice to report to the department through the instructing faculty, given the circumstances, please see the Dean of Undergraduate Students, the Dean of Graduate Students, or the Department Chair.

For more on how to report discrimination or harrassment:
https://www.northwestern.edu/equity/get-help/reporting/how-to.html

Campus resources and support services related to remote teaching and learning:

— Zoom Conferencing Service:
Zoom is a cloud-based audio/video/content sharing conferencing service that works through your web browser (Chrome only) or an app that can be downloaded for most desktop and mobile operating systems, provided free to all Northwestern faculty, staff, and students. Currently, Northwestern employs Zoom to facilitate videoconferencing, online-course video sharing and chat, and remote meetings, supporting up to 200 student-attendee accounts and 300 faculty and staff accounts at a time. Zoom integrates with Canvas, allowing instructors to conduct audio, video, and content sharing conferencing within their Canvas courses.

Northwestern's Information Technologies Services provides for general questions related to accessing and starting up Zoom for the first time, how to use Zoom basic and advanced features, and all Northwestern NetID-related issues through the IT Support Center:

https://www.it.northwestern.edu/support/index.html

Zoom provides user support 24/7 (including public holidays) online and over the phone:

- Call: 1-888-799-9666 extension 2
- Zoom help center and access to tutorial videos: https://zoom.us/signin (requires sign in)
- Live training webinar access: https://support.zoom.us/hc/en-us/articles/360029527911

For more information on Zoom go to:
https://www.it.northwestern.edu/conferencing/zoom/index.html

— Northwestern Teaching Assistant Town Halls on Remote Teaching:
Northwestern's Teaching and Learning Technologies engineers and the directors with the Searle Center (as of Spring 2020) offer a once-per-quarter Town Hall specifically designed for "teaching assistants"—Readers and GSIs. The Town Hall is open to all graduate students and discusses strategies for effective approaches to remote teaching. The aim of the hour-long session is to share valuable strategies for online teaching from experienced graduate instructors as well as open up discussions for those preparing for online teaching for the first time. Links to join the conversation are emailed to all graduate students in advance of the Town Hall.

— Changes to CAPS:
CAPS remote services during times of emergency-precipitated remote teaching and learning:
As of Spring 2020, if emergency conditions necessitate public health guidelines that restrict campus access through social distancing measures, all CAPS services and staff will work remotely to continue to provide all services. Normal business hours will remain the same. Appointments can be made online or over the phone. Students experiencing significant distress and needing immediate support during normal business hours can ask to speak with a daytime on-call counselor by calling 847-491-2151. CAPS is offering telehealth services (e.g., online support gatherings, online workshops, scheduled phone consultations) for all students. Full-time, degree-seeking students who remain in Illinois may be eligible for brief individual treatment when online support or other group gatherings are not recommended for care. Virtual programming thus far includes workshops and supportive gathering spaces for all NU students residing in and outside of IL in order to attend to increased mental duress and isolation within crisis conditions.

All students are welcome to consult with CAPS about their mental health treatment needs. Though legal restrictions prevent CAPS from practicing outside the state of Illinois (including telehealth services), CAPS will work with students residing outside of Illinois upon request to help identify information, resources, and/or referrals to treatment in your area. International students can use their NU Aetna insurance plan globally to seek therapeutic services. Please contact Aetna at 1-833-327-2386 to learn more about benefits. You can view your NU Aetna

insurance card online here (requires sign in):
https://www.aetnastudenthealth.com/en/school/812845/members/get-id-card.html

Section B: Leading Discussion Sections

This section outlines the basics of a discussion section, its management, and how it works in conjunction with the overall course. It also addresses the role of GSIs as discussion leaders and possible lecture-deliverers.

Most 200-level courses require three to six GSIs who lead one 50-minute discussion section per week that enhances the material presented by the faculty instructor during lectures. Lectures generate the most important historical, conceptual, and analytical materials and methods for the course. Your discussion sections work through each week's lecture and reading materials, focusing on key concepts, historical moments, theories, artists, artworks, sites, and stakes. Discussion sections and lectures work in tandem to help develop student learning and critical thinking. They are called Discussion Sections because their primary purpose is for students to discuss, with your leadership, materials and readings from lecture and sometimes readings specifically assigned for section..

GSI Lecture:
Faculty may consider giving GSIs the option to deliver all or part of a lecture in order to gain experience with this teaching mode. GSIs must be given ample time to prepare presentations and they must be set in advance of the course (see common tasks time chart on page 15). As a GSI lecturer, you will be assigned or work with the faculty instructor to pick a topic on the syllabus that presents a topic or theme that contributes to the class's overall trajectory and subject. Giving a lecture for a large class can be a rewarding experience, not only in the delivery but also in the research, writing, and practicing stages. Not all GSIs in all classes will be asked to give a lecture. If, however, one GSI is asked to lecture, the option must be extended to all GSIs. Lectures must be delivered with Facultyinstructor present (this holds for 300 level classes as well).

Basics of a discussion section:
As previously noted, discussion sections are GSI-led classes, usually consisting of 15–20, but up to 24, students, that work in tandem with the faculty instructor's lectures to develop deeper understandings of course materials and ideas, answer questions, and promote collaborative exchange.

As a GSI, you are responsible for section planning and preparation, which often includes putting together image slides, identifying key passages in readings, creating and communicating learning objectives, and building individual, pair, and group work exercises. Planning for sections is also often attained through collaboration with the teaching team, which may choose or be asked to take turns creating section materials and plans.

It is general expected that GSIs in the Art History Department will:

- help students develop skills in looking at and analyzing images;
- produce nuanced understandings of complex and abstract concepts;
- learn to recognize artworks and artists as historically contingent;
- get students thinking and learning in an environment of peer exchange;
- develop undergraduates' specific content knowledge;
- and improve their thinking, writing, and communication skills.

A thoughtfully planned classroom allows undergraduates to engage with different viewpoints and perspectives in a critical, but kind way. More importantly, clear expectations and objectives will help many students feel included in an atmosphere that can easily make them feel unwelcome or excluded because of their identity, background, or comfort level.

Preparing for section:
After you have met with your supervising faculty and co-GSIs in advance of the course start date, you may want to consider creating a section syllabus that explains the structures of your discussion section. Some of the information on your section syllabus may appear on the overall course syllabus (such as your office hours), but it may be useful to provide your students with a concrete resource supplying important details of your section. You may also choose to simply talk about these recurring policies and practices during your first section meetings, or to include them regularly on your image slides. However you choose to present section procedures, drafting the different parts takes some time and planning, but will help you run your sections more efficiently and effectively.

Generally speaking, your section "syllabi" may include the following:

- Contact and office hour/appointment information
- A description of how sections will run
- A breakdown of how discussion section will factor into their overall grade
- Policies on feedback, edits, and reading draft work
- Some comments about discussion tone and civility (these may include discussion guidelines, see pages 44–45)
- Some comments outlining the limits of your availability

Formulating a section plan:
Formulating a section plan takes time and practice. As you prepare for your weekly section, remember to keep an eye on your labor time, recording the number of hours that you spend working for the class in any capacity.

Some professors prefer that their GSIs take turns leading each week's section planning. In these cases, that week's section leader builds the plan based on that particular week's materials and concepts, focusing on key topics that the instructing team has identified together. They also build image slides and distribute both the plan and the slides to the other GSIs at least a day before the first section starts. This distributive method of section planning means that you may not fully devise the plan for your section, but how you teach the material, operate the class, utilize the slides, and reach the plan objectives is still individualized and up to you. Having a section leader may help distribute working hours, and grants you the opportunity to learn from other pedagogical philosophies, methods, and techniques. For the individual model, creating your own section plans each week, should that be the preferred method, gives you the opportunity to experiment more freely with how you use the lecture and reading materials, the sort of activities you deploy, and the type of questions you ask to engage your section. Regardless of how an instructing team decides to plan sections, individually or in a team model, they should take steps to implement idea exchange and collaboration in order to diversify and develop their teaching skills (for sample section plans, see Appendix pages 77–81).

Keeping track of attendance:
Readers and GSIs are typically responsible for taking attendance in lectures and, in the case of Section Leaders, in sections. In lectures, a sign-in sheet is often passed around at the start of class. The same practice is an efficient method for sections. You may also prefer to greet each student as they enter your section, marking their attendance and acknowledging their presence, as a way of creating an inviting classroom and practicing learning student names (see page 46). Whichever method you use, if you are required to take attendance, be sure to track presence, absence, and excused absences across the quarter on a google sheet, excel, Canvas, or some other form of documentation.

Section C: Grading

Appropriately and constructively evaluating undergraduate work is an important Reader and GSI responsibility. In weeks that require grading work, GSIs should expect to spend 3–10 hours grading, depending on the assignment (usually 20–30 hours over the course of the quarter). To help avoid increasing your average weekly labor hours, it is important to plan ahead to budget your time effectively. Supervising faculty and Readers/GSIs should set clear expectations about grading in order to cut down on the time spent dealing with issues related to grading and feedback. If students and instructors are on the same page about assignments, expectations, and how their work will be evaluated, grading will go much more smoothly and quickly. Once students have turned in assignments, most faculty will want to meet with the instructing team in order to run through samples graded from each section to assure uniformity.

Below are common graded assignments for art history courses:

- Formal analysis (short paper)
- Critical review
- Argumentative essay (longer paper)
- Midterm
- Final exam
- Lecture or reading response (précis)
- Participation

Grading is more than just affixing points to an assignment. Grading and feedback serve important pedagogical functions. Grading helps Readers/GSIs model important skills and processes for students and to provide encouragement and concrete suggestions for improvement. Feedback on earlier work, such as short, formal analyses, can help students develop important writing skills necessary to make proper arguments and produce clear writing in later essays. The following section aims to provide Readers and GSIs with tools and strategies to make grading efficient and effective.

Grading preparation before the quarter begins:
Meet with the supervising faculty (and fellow GSIs) who is responsible for setting clear expectations around the following issues:

- What the assignments are;
- What the turnaround time for grading should be;
- How the criteria for grading will be developed, implemented, and standardized across multiple sections;
- What the policy on extensions or missed assignments will be;
- What the media for grading will be (for example, will students submit to Canvas, via paper submission, or email);
- Whether or not rewriting assignments for improved grades will be accepted;
- How grades will be recorded and delivered to students (for example, if using Canvas where grades are "released" or handing papers back in sections);
- What the feedback on each assignment should hope to do;
- How and who handles grade disputes and what the process of dealing with those claims will be;
- Expectations for what the final grade distribution is likely to be.

Keeping in mind that *GSI expected labor time is expected to be no fewer than ten hours and never more than 25 in any given week over the course of a quarter,* faculty supervisors should create assignments for the course with the idea and pacing of labor expenditure in mind just as they keep in mind that the college generally expects undergraduates to write 10–12 pages total in

200-level courses. Faculty instructors take responsibility for creating all assignments for a course, although many will ask for Reader/GSI contribution since 1) GSIs will begin to know what their students are best prepared to answer based on section discussions; and, 2) learning to craft effective exam questions is an important part of teaching training.

It may be helpful, after determining your course's process for grade disputes, to request that a segment be added to the main class-syllabus (if it is not there) or within your own section syllabus that includes some gatekeeping policies for handling grades. These policies MUST be consistent across all sections. These types of procedures should cut down on the number or grade disputes that occur, but will also help ensure that grade disputes are more thoughtful and considerate.

Grading during the quarter:
Before any assignment is due, set a time to meet with the faculty instructor (and your fellow GSIs) to discuss the upcoming assignment and what the criteria for grading will be. This criteria is on the department webpage and should be linked on class syllabi. It is important that Readers and GSIs fully understand the components and objectives of an assignment before it is given to students. Not only does this clarity help in advising students and grading their submissions, but it also helps GSIs determine the effectiveness of an assignment with regards to the course. If common questions emerge about an assignment or if parts are unclear, GSIs should bring it up with the supervising faculty so that they can address the whole class.

Giving feedback:
Because it is difficult to integrate lots of writing practice into sections, feedback is one of the primary ways that students get targeted guidance to develop their writing skills. Of course, Readers and GSIs are encouraged to direct students to campus resources, such as The Writing Place for more in depth guidance.

In advance of exams and paper dates, it is reasonable to expect that GSIs may choose to extend office hours 1–2 hours or via private appointments to offer students input on their paper directions or to review class material, for example. It is not reasonable that GSIs would read drafts of essays before submission *outside of* office hour appointments unless this is part of the assignment. Due to labor time expenditure limits, reading drafts surpasses GSI responsibilities in most cases so if they are to be read, other adjustments must be made by faculty. GSIs may choose to read thesis statements or to talk about them in preparation for an assignment.

Feedback should be targeted and specific. Grading is about guidance as well as assessment. Ideally, your comments will highlight some of the strengths of the essay as well as its weaknesses. Most importantly, you want to provide concrete steps for how students can improve.

To provide useful feedback in an efficient way, it may be helpful to use a template to deliver feedback to students.

Creating a grading program or plan for yourself on how you will provide feedback helps you evaluate student work consistently and efficiently. Here are some tips on efficient and consistent grading and providing streamlined feedback:

- Skim through the assignments before you begin grading to identify any obviously problematic submissions, such as those who may not have submitted the correct assignment, and contact your faculty supervisor.
- Give yourself a time limit for grading each set of assignments and each submission therein and stick to it. It is tempting to get drawn into papers, but it will help you budget your time and give feedback equitably if you respect your own time limits. Your first essays, for example, may take more than 15 minutes to grade as you get into the flow of grading, but you should not spend more than 30 minutes on any one individual essay.
- You may choose to grade one essay at a time, but if the assignment has multiple prompts or sections, such as a midterm exam, grading the assignments one section at a time may speed up the process. This practice can also help you identify how students collectively respond to a prompt, which can aid in grading equitably.
- Monitor the amount of in-text annotation or comments that you write on an individual submission.
- Streamline your marking process however works for you: for example, underlining or highlighting a thesis statement and mark points where thesis is clarified throughout; using check marks or smiley faces to indicate successful points or parts; circling or underlining with squiggly lines grammar or writing errors; or writing question marks next to unsubstantiated or confusing claims. However you choose to annotate an assignment, being consistent with your own method of marking may help you manage your grading time and effectiveness and the students utilize your feedback toward future assignments. It is recommended that you do not line edit or correct all grammatical mistakes. Identify an early example, explain it, and then refer back to it with typographic annotations as above.

Rubrics:

Rubrics serve as useful tools for both Readers/GSIs and students. A rubric is a type of scoring guide that assesses and articulates specific components and expectations for a variety of assignments. Rubrics can be scoring guides, teaching tools, and barometers of teaching effectiveness. Have a course-specific rubric ready and discuss it with your student before each assignment because rubrics are often the only place that students have the key aspects of an assignment or skill defined for them explicitly, especially for essays. Students should be provided a basic rubric or set of expectations for each assignment, while graders may also require a more detailed rubric for their own use to ensure fair evaluation.

Grading Rubric Benefits for graders:

- Assess assignments consistently from student-to-student
- Save time in grading by allowing you to focus on specific components of the assignment
- Helps account for all required components of an assignment
- Clarifies expectations for GSIs across different sections
- Allows graders to refine their teaching skills by evaluating rubric results

Grading Rubric Benefits for students:

- Understand expectations and components for an assignment
- Become more aware of their learning process and progress
- Improve work through directed and detailed feedback

General Tips for Developing a Rubric with your instructional team:

- Examine an assignment for your course.
- Outline the components or critical attributes to be evaluated, such as grammar, syntax, clarity, originality of an idea, efficacy of an argument, use of data, etc. (these attributes must be discussed in terms of expectations so that they are objectively measurable). If you are a Reader or GSI, ask the faculty supervisor what objectives they have for the assignment.
- You can reinforce a developmental approach by using a developmental scale in your rubric, like “Beginning,” “Emerging,” and “Exemplary,” or “Good,” “Very Good,” “Excellent.”
- Add descriptors that qualify each level of performance. Avoid using subjective or vague criteria such as “interesting” or “creative”; instead, outline objective indicators that would fall under these categories. Examples could be “Organization,” “Evidence,” or “Argument.” These types of descriptors allow students to identify specific components for improvement.
- The criteria must clearly differentiate one performance level from another.
- Some will assign a numerical scale to each level.

Grading participation:

When assessing engagement inclusively, you will want to support a multitude of ways that students can contribute to discussion sections or classes, considering the ways in which your requirements confront normative if not ableist conceptions of participation and other forms of discrimination. Some students excel at written expression, while others thrive in the spoken arena. When given the opportunity—whether in your own class or when working as a GSI—it is therefore advisable to use both methods.

An inclusive environment will recognize and value all contributions that help create a collective sense of learning and be open to contributions being expressed in different forms. Your assessment of your students' engagement with the class materials should reflect that priority. It is thus important to consider how your classroom atmosphere is fostering a welcoming environment. A classroom in which all students feel their contributions and perspectives are equally valued, acknowledged, heard, and respected will aid and increase student engagement.

Transparency also helps foster an inclusive environment and aids student learning. Communicate the course's standards of evaluating participation to your students in your section syllabus and in person.

Grading at the end of the quarter:
Toward the end of the quarter, it is recommended to meet and debrief with supervising faculty (and fellow GSIs) about grades and student performance overall. During this meeting, discuss what worked/did not work during the quarter. Use this time to examine how students struggled or succeeded during the quarter. Talk about how student performance was reflected in their assignments.

Recommended Grading Guidelines:
This section is meant to give new instructors a base for understanding grade spreads and guidelines at both university and department levels. It is not meant to be definitive or exhaustive, and if you are working as a GSI or Reader, your faculty instructor is responsible for clearly communicating their own grading guidelines for each assignment.

The Department has set the following criteria on its webpage:

"A" work shows a consistently excellent performance in all aspects. Greater or equal to 94 on a 100-point scale.

"A-" work is near excellent. It has most, but not all, of the positive qualities of A work. 90–93.99 on a 100-point scale.

"B+" work is very good and fulfills the requirements well, but without special distinction. 87–89.99 on a 100-point scale.

"B" work is good work that fulfills nearly all requirements, but without distinction. 84–86.99 on a 100-point scale.

"B-" work fulfills most requirements, but shows significant problems in one or two areas. 80–83.99 on a 100-point scale.

"C" work has significant weakness in multiple areas. 70–79.99 on a 100-point scale.

"D" work has significant weakness in most areas. 60–69.99 on a 100-point scale.

“F” work is inadequate in all areas. Individual instructors may have attendance policies under which a certain number of unexcused absences result in an automatic “F” for the class as a whole regardless of performance in other areas. Below 60 on a 100-point scale.

It might also be helpful to keep the following in mind when grading papers or exams:

“A” work is well written, without significant flaws in grammar, diction, or spelling, and demonstrates strength, precision, and variety in its vocabulary and syntax. It expresses sophisticated ideas and demonstrates a nuanced understanding of the object, text, or argument in question, often elaborating critical views of it. ‘A’ papers are not merely successful papers; they are papers that pose challenging or ambitious interpretations and analyses.

“B” work is good work. It is competently written, without significant flaws in grammar, diction, or spelling. It reflects an accurate understanding of the primary object, text, or argument in question, but does not necessarily propose novel points of analysis or enquiry.

“C” work demonstrates minimally adequate writing, which manages to communicate basic ideas more or less accurately despite some confusions caused by errors in grammar, diction, or spelling. It characterizes the primary object, argument, or text, and competently rehearses points made in readings or lecture.

Part IV: Teaching Tips and Strategies

The following section offers some general tools and best practices for effective and inclusive teaching. Many of the best strategies that you will develop as an educator will come from continued experience, research, exchange and collaboration with fellow educators, learning through observation, and engaged and sustained conversations about pedagogy, classrooms, inclusivity, and art history.

<u>Section A: Setting the tone and principles of the classroom</u>

As instructors we all bring distinctive abilities and perspectives to a classroom. Students also bring their own uniqueness. It is important to teach and lead in a way that acknowledges and respects the cultural, political, and economic realities experienced by the variety of students entering your classroom. The goal should always be to attend to the needs of the whole class while also being attentive to the specific needs of individual students. An inclusive learning environment is a classroom in which every student has an equal opportunity to accomplish course learning objectives, and in which all students feel that their perspectives are equally valued and respected. Creating an inclusive classroom environment requires that instructors pay particular attention to the way they structure discussions.

It is up to educators to help students understand that discussions can sometimes become controversial, but that these difficult subjects can be tackled without insult or dismissal. . A discussed set of shared community rules or guidelines are a basic framework that allows students to engage with each other in a substantive, but humane way. A list of guidelines may provide students with a common basis for understanding how discussions should include everyone's voice or perspective.

Such a set of guidelines may ask educators to do the following:

- Before and during your teaching practice, work to recognize your own biases or stereotypes you may have absorbed through regular, critical reflection.
- Consider on-campus resources, conference panels, and workshops, that discuss new and evolving methodologies and best practices for striving for anti-racist, anti-colonial, and inclusive classrooms.
- Always listen respectfully, without interrupting—you set the tone.
- Listen actively and with an ear to understanding others' views. (Don't just think about what you are going to say when someone else is talking.)
- Challenge ideas, not individuals.
- Do not assume that all students will recognize or know automatically cultural, literary, or historical references familiar to you.

- Commit to learning, not debating. Commit to sharing ideas and thinking, not to persuading others you are right.
- Avoid inflammatory or insensitive language.
- Allow everyone a chance to speak and encourage/manage equitable participation of voices.
- Convey the same level of respect and confidence in the abilities of all your students.
- Avoid assumptions about any member of the class or generalizations about social groups. DO NOT ask individuals to speak for their (perceived) social group.
- Avoid assertions like “it's just a fact!” that are intended to end discussion.

Using guidelines throughout a course:
As a basis for structuring discussion, community guidelines are an important tool for keeping discussion grounded and respectful and can also be a key way to build community amongst students. They can be useful to refer too when discussions become tense or meandering. They are excellent ways for instructors to model respectful and rigorous discussion. Once these ground rules are established, GSIs should actively model some of the actions and overtly refer to them when they do so. On the first day of section or class, GSIs can help students establish and maintain ground rules for discussion. For example, some instructions you may give your students in this exercise could be:

“In small groups, discuss what you think are the key traits of an inclusive learning environment. Also discuss what types of conditions are necessary to maintain a positive learning environment. Use this discussion to draft two community rules that can guide our discussions.”

Once all groups have shared their basic conditions out loud, ask them to think about how they might help maintain an inclusive learning environment. Add the final ground rules that they have come up with to your section syllabus and refer to them explicitly, in their language, throughout the teaching term. You might even check in with students about how the ground rules are working throughout the quarter.

Learning your students’ names as a part of inclusive and expansive teaching:
We all have favorite teachers from our past, and if there is one thing that they share, it’s that they knew our name. Learning students’ names is not just a good practice but is an essential way of showing students that you are invested in them as individuals. When you invest in them, they will feel welcome, cared for, and included. In turn, they will invest in your class and their learning progress. The more you use their names in class, to greet them as they come in, calling on them for comments, the more their fellow classmates will use them as well, supporting collaboration and exchange.

Having a photo roster printed and studied before the first day of class helps in this process. Pronouncing names correctly is important for creating an anti-racist and respectful classroom. Mispronunciation of names is a form of identity negation. Students of color are more likely to experience such microaggressions. Misnaming may also include shortening or altering names against a student's wishes. There are a variety of ways that you can work against biases to pronounce names accurately; one such strategy is to have students introduce themselves to the class on the first day during which you confirm name preferences and pronunciations. Don't be afraid to ask to be corrected.

Whatever your technique, take your time, be respectful, and don't make excuses for mistakes.

Section B: Section activities

For two lectures a week, students are talked at as they sit, mostly silently, observing and taking notes. Sections provide a unique opportunity for students to perform the activities that promote analysis and synthesis of course content. Sections are their time to talk! When you design a lesson plan, choose section activities that best help your students accomplish the learning objectives you have written *and* get them producing that learning experience themselves through active engagement.

Here are some examples that you can try:

Icebreakers:
Most people loathe an icebreaker, even the instructors who are hosting them. But, they have proven to effectively establish a positive environment and help students to get to know one another. It is important that students view their classmates as collaborators in the process of learning. Icebreakers set an expectation that the learners are encouraged to actively engage with each other from the onset. Icebreakers are useful on the first day of class, but can also be used throughout the term.

Common examples of icebreakers are:

- *Sharing course fears:* Have students write down their fears/anxieties about the course on a notecard. Have them share their concerns with a partner and then the general class. Collect the notecards and then address some of the major concerns as a major group.
- *Mystery classmate search:* Have students write down a fun fact about themselves on an index card without their names, then redistribute those cards to the class. Have students greet each other, exchange names, and then ask if they are the person who [insert the fact from their card]. They repeat this process until they've matched the card to the classmate. After, they introduce their newly acquainted colleague to the class.

- *Muddiest-point:* Have students write down something that was unclear from the course materials or syllabus (or, throughout the quarter, from that week's materials). Have students share in pairs and then as a whole. Address questions as they come along. This icebreaker is one that can be used throughout the term.
- *Group brainstorm:* Ask students to share and list some of the major themes for that day's readings. This can be a group-share out, but can also be modified as a think/pair/share.
- *Ball Toss:* Get a ball, have students stand in a circle, tell them what information to give when they have the ball and then pass it to somebody randomly, continuing the activity. Good for student introductions, but can also be used later in the quarter for reviewing material, etc.

Group activities:
A traditional discussion may not always be the best way to help students analyze course material or accomplish a learning objective. You can also implement a variety of group activities to encourage deeper engagement with course content and to teach students historical empathy, writing, primary-source analysis, visual descriptions, and other skills for studying art history. Below are some examples of common group activities, though you will no doubt develop and acquire strategies that work best for you:

— Think/Pair/Share:
Students pair off with the person sitting next to them and briefly consider a topic or question. The question should be open enough that students need to briefly consider it and write it down before sharing with their partner. This exercise works well as a preliminary brainstorm at the beginning of the section, but can also be used toward the middle or end of class to tackle a question that they may need to reflect upon before offering a more developed answer.

— Fishbowl Debate:
In this exercise, students seated inside a "fishbowl" actively participate in a discussion by asking questions and sharing their opinions, while students standing outside listen carefully to the ideas presented. Students take turns in these roles so that they practice being both contributors and listeners in a group discussion.

— Case Study or Comparisons:
Create a set of case studies or comparisons of similar difficulty. They can be images, quotes, concepts, etc. Have students work in groups of 3–4 to work through and analyze the/their example for 10–15 minutes. Walk around and address any questions. Ask that students share their analysis with the whole class. Continue until each group has contributed and each example has been addressed.

— Stump-Your-Partner:

Students take a minute to create a challenging question based on the course content. These questions can be open or closed. Students pose the question to the person sitting next to them. Students can also submit their questions at the end of the activity, and you can consider incorporating them into quizzes, exams, or essay prompts.

Art history lends itself well to group activities through its engagement with images and close reading of primary and secondary sources. All of the above activities, and no doubt any number of other strategies, can help develop students' visual literacy skills and analytical thinking. For example, you may plan ahead, print out, and bring in images of artworks or objects that relate to that week's materials for a comparison group exercise, giving each group either the same selection of images or different sets altogether. You may also have students work together to expand, create, or improve Wikipedia entries on artists or artworks, or even create "Twitter" exhibitions in which they curate a set of images with short captions relating them to an overall theme of the course. Students can even submit reading selections or images together in advance of the class in order to shape the conversations and questions that you cover. The options for group activities are abundant and trying out different strategies for incorporating visual and textual elements from lecture into solo-working or small/large group exercises provides students with different ways to engage with the material and collaborate with their peers.

When breaking into group activities:
It is important to think about your own role during group activities. Planning group activities is only one part of the learning equation. The actual practice of such exercises should also include a plan for what you will be doing during the student work time. What your role is during that time depends on the activity, but it is encouraged that you join them in their work. Moving from group to group across the allotted period of time gives you a chance to encourage their ideas and help make peer-to-peer exchange more comfortable and productive. It also helps them see your own commitment to collaboration and support for their contributions and voices.

Section C: When students fall silent

In some instances, students may not be responding well to direct questions. At these times it may be best to try alternative types of engagement to help students think about the material by using different types of analytical skills or cognitive processes.

- Go back to the image: Useful in art history for exploring abstract ideas. Ask students to describe what they see in an accompanying image that can tell them something about the concept under question.
- Create an analogy: Give students a relationship between two ideas and invite them to create an analogy, either to something similar or to something completely different.

- Speculate about the subject under discussion. For example, if students fall silent after you ask a question, amend your question to make it more open to multiple answers or ideas—what *could* an answer or response be? This strategy can help students to think around an issue or consider how changes affect or operate within a system.
- Offer extra information: This can stimulate student thinking when students seem to be stuck in one mode of thought or are having trouble conceptualizing a problem or argument.
- Ask students to ask each other questions: This can be a good way to spark debate while seeking elaboration or probing for further analysis.
- Give students time to think: Ask students to spend a few minutes writing their own reflections on a question, prompt, image, or text excerpt, and then have them share with the class.
- Consider changing up the seating/space arrangement to encourage students to talk to each other rather than in response to or in dialogue only with you (for example, moving chairs into a different formulation, encouraging standing or sitting on the floor if comfortable, or putting yourself to the back of the classroom or out of the more authorial placement "up front").
- Devilify silence: Silence in a classroom doesn't have one direct interpretation but can indicate a number of different kinds of processes happening within the classroom environment. Students, as individuals, can be silent for many different reasons. Acknowledge the silence that might follow a particularly difficult question and give students time to relax into that silence themselves. By licensing silence, you may actually reduce the pressure for students (or yourself) to speak *just* to break the silence. Normalize the discomfort in order to work through the challenge together.

Section D: Teaching through conflict

To ensure the success of all students, it is important to make the classroom environment a welcoming and inclusive space. The best way to do this is by being proactive and setting and reinforcing community guidelines throughout the quarter (see pages 44–45). But conflict cannot always be preempted, and it is probably inevitable. Rather than fear conflict, teachers can use it as a productive teaching moment.

Tense moments:
When sudden tension or conflict erupts during the course of a section or course meeting, it is important to try different strategies and techniques to use it as a teachable moment and as an opportunity to reaffirm the value of all students in the classroom. When we prepare for such occurrences it is often in the context of discussions surrounding volatile or controversial subjects.

Microaggressions:
Moments of tension can also result from passing remarks, unintentional slights, or comments. These moments can also arise from seemingly good intentions and may not always reflect willful ignorance. For example, many people would like to understand the perspectives of different groups and a new student may ask someone to speak for the experience of "x" people. Such actions often reveal an unintentional or subtle form of bias against a marginalized group. By asking a student to speak for an entire group of people reinforces the classroom as a hetero-normative and white space and further emphasizes the marginalization of that student. The "micro" in microaggressions, coined by Dr. Chester Pierce, does not indicate the level of harm caused by such remarks or non-verbal behaviors, but signals that they happen between individuals. The commonplace nature of such hostilities toward marginalized people sends a pointed and derogatory message that routinely upholds larger ("macro") systematic forms of oppression.

GA-Instructor conflict:
Not all conflicts happen in the classroom. You may run into conflicts with your faculty instructor or fellow GSI. If the problem is with a fellow GSI and pertains to class and teaching concerns, please bring the matter to the faculty instructor or the DGS, although you might also wish to consult your advisor. You can also consult the Chair if there are circumstances that render the other possibilities problematic. If the conflict is with the Faculty instructor about an issue presented in this book, you should draw their attention to the relevant sections. If needed, you should ask the DGS or the Chair to intervene, and you might also wish to consult your advisor. These people can also help you determine what further steps need to be taken to resolve the matter. There are also people in TGS who can help you. You can contact the Associate Dean for Graduate and Postdoctoral Affairs for direction, but it is strongly encouraged that you exhaust department leadership first.

If the problem involves a Title IX violation of a protected class, the Chair or DGS might direct you to the Office of Equity or Northwestern Student Affairs. Further, GAs are legally obligated to report sexual harassment, discrimination, or safety issues to either the Office of Equity or Northwestern Student Affairs:
https://www.northwestern.edu/sexual-misconduct/title-ix/university-policies/index.html
https://www.northwestern.edu/studentaffairs/

For more information on identifying potentially threatening behavior and the processes for resources and reporting, please see Northwestern's policy on civility and mutual states, which states: "Our community includes staff, faculty, and students, who all value and are expected to treat each other with mutual respect and consideration, recognizing that disagreement and informed debate are valued in an academic community.

When someone's conduct varies from this expectation, it will be addressed. For guidance on identifying potential threatening or violent behavior and for the best ways to deal with these incidents, contact Human Resources."
https://www.northwestern.edu/hr/for-managers/hr-consulting/environment-behaviors/civility-mutual-respect.html

For more information on the Office of Equity and reporting obligations, see pages 30, 32.

Strategies for Engaging Conflict:
At the beginning of a course:

- Set clear guidelines for proper classroom behavior and conduct. Consistently model these behaviors and practices and refer students back to the guidelines when doing so. See Setting the tone and principles of the classroom, pages 44–45.
- Build trust and create a positive class climate through "getting to know you" activities.
- Give students a chance to situate themselves; make an effort to get to know them.
- Anticipate material that will likely cause controversy and actively plan to manage it.
- Include content warnings for sensitive materials in your syllabus. Remember however that your determination of what is and what isn't sensitive is also subjective.

When conflict arises in class:

- Acknowledge the tension or conflict. Do not try and sweep it under the rug or move quickly to another topic, but do keep in mind that some situations may need to be interrupted.
- Give students time to gather their thoughts. Allow them to write individually about the perspective, topic, or exchange and ask them to connect it to course materials. Ask them to think about why this topic can be so difficult to discuss. Debrief students about their comments at a later class meeting.
- Seek to clarify student comments that have precipitated a tense moment. Often, students say marginalizing things when they are struggling to understand a new perspective. If you think that a student delivered a comment because of some confusion or cognitive dissonance, give the student a chance to explain the question or confusion behind their remark by asking "I heard you saying Y; this can be interpreted to mean X; is that what you meant to say?"
- Depersonalize opinions or statements from the speaker. Encourage this behavior by modeling the practice. For example, rather than singling out a person's comment by using their name, you could refer to a "particular proposal" and how it may leave out certain perspectives or information. You could also say something like "when I hear a statement like XYZ, I often respond like this: . . ." If the situation is appropriate, you may point out that the comment may be the result of a widely held view and acknowledge that, but also ask the class "why other people may disagree, object, or complicate this position."

- Provide a common basis for understanding and discussing the issue by establishing facts and questions about the topics raised during the instance of tension and conflict. Connect it to course materials or learning goals. Ask students to think about it in terms of the course's goals, such as evaluating evidence, or crafting arguments. Use it as an opportunity to help students think about different types of statements and knowledge—evidence, assertions, personal opinions, clarifications, or evaluative comments.
- Deploy cooperative learning exercises. Small group work and think-pair-share exercises may defuse the situation and help students redirect their attention to discussion guidelines.

Debriefing after conflict occurs:

- Give students time to reflect on difficult issues or topics. Have them share anonymously about how they felt during an eruption of tension or conflict. Facilitate a reflective dialogue that allows students to ask respectful questions. Plan on debriefing after a discussion of intense issues. Have students reflect personally or in a group.
- Talk outside of class with the students most directly involved in the conflict or tense moment and demonstrate your commitment to their success in the course and their value in the classroom.
- Confer with colleagues about these issues. It is important to treat this as a common problem amongst all teachers. All instructors experience these types of events.
- Find common ground. Get to know the student and ask the student non-academic questions.
- Establish new community guidelines or update them for interaction with students and/or instructors.

If you caused conflict:

- Listen to what your interlocutor has to say.
- Let the other person choose to react how they want to.
- Resist the urge to defend and justify your actions right away.
- Educate yourself. After the conflict is addressed, seek out resources to ensure that you don't make the same mistake again.
- Don't be afraid to apologize and admit your error.

If you see conflict:

- Determine whether it is your job to intervene.
- Weigh the consequences of not speaking up. Leaving a comment unaddressed may give the person permission to do the same thing again.
- If you decide to step in, do so in a manner consistent with your relationship to either party.

If you are the target of conflict:

- Consider your own capacity and willingness to confront the problem.
- If you decide to confront the problem:
    - State your case by describing what you see happening and what you think about it using “I” statements.
    - Assert what you would like to happen as a remedy.
- Take advantage of campus resources to mitigate the issue as needed.

Section E: Oppression in the classroom and basic practices toward equity

This Guide begins from the position that classrooms are hierarchical, contained in institutions built on histories of exclusion, exploitation, and appropriation, and are therefore always potentially spaces of oppression. Below are acknowledgements and proposals for holding space for anti-racist/anti-Black/sexist/ableist/classist/etc. classrooms, but it should be read as abbreviated and is by no means exhaustive. Keep in mind also that exclusions, microaggressions, and/or conflicts can arise from or be used against one’s politics and religious beliefs. Pay attention to how certain topics or conversations, particularly those of great political debate or matters of faith, may affect the class tone and experience. In the following, the use of labeled categories of race, gender, class, and identity here are for the purpose of laying out a pedagogical foundation, even as they themselves reproduce mechanisms of oppression.

Marginalized instructors might experience the classroom differently—and therefore have to approach conflict in the classroom differently. Managing conflict emanating from oppression in the classroom, however, is not solely the job of those in minoritarian positions. All instructors must be aware that identity—raced, classed, gendered, bodied, and/or in relationship to sexual preference—can influence their own and their students’ experiences in the classroom. All instructors must consciously strive for equity and combat the forces of white supremacy and patriarchy in their everyday teaching and academic practices.

To work towards a pedagogy based on equity, all teachers should consider the following:

- Use appropriate salutations and correct gender pronouns with your colleagues and students. When doing ice breakers on the first day of class, encourage students to include their gender pronouns when introducing themselves. Don’t forget to model this behavior through your own introduction and in subsequent classes.
- Model inclusive teaching practices for your students and explicitly tell them when you are doing so. For example, explain the value of a circular seating arrangement in your discussion section, if you should choose to hold space in such a way. Communicate with your students the steps you are taking, and that they can take, to support a classroom based on equity and community.

- If a person from a marginalized position says something is racist/sexist/-ist, do not question their experience. If you see this happening, intervene to ensure that those silencing and questioning the person listen and stay open to understanding.
- Do not talk over colleagues or students. If you notice yourself doing this, stop, point it out to the class, and apologize for it. Recognize when another colleague or student is doing this behavior, point it out, and suggest a potential remedy. When doing this in the classroom, your aim should not be to shame the speaker, but to make everyone aware of barriers to an equitable—and therefore fruitful—discussion. Recognize that not bringing attention to this issue can further silence marginalized students throughout the course and their broader academic experience and can license others to continue oppressive microaggressions.
- Make sure that administrative duties do not fall only to those in minoritarian positions (often to female-identifying persons), for example, when your supervising faculty members ask for a note-taker at meetings or to collect attendance during class.
- Talk to your colleagues about teaching. Discuss successes as well as problems in relation to identity.
- Educate yourself about the types of microaggressions oppressed peoples experience in the classroom, both as instructors and students. Learn to identify when these things are happening, and seek out strategies for responding to them.
- Recognize that people in minoritarian positions should not bear the burden of increasing diversity. Speak out about incidents that promote a non-welcoming atmosphere to your colleagues, advisors, supervising faculty, or appropriate departmental or university officers.
- Intervene and educate when students or faculty subject others to offensive comments or behaviors.

Part V: Teaching Evaluations and Teaching for Professional Development

Section A: Teaching Evaluations

Teaching evaluations are an educator's most basic tool to help them figure out whether students are learning, and to improve how they convey information to students. Like course assignments, teaching evaluations should be aligned with a course's learning objectives. While assessment helps you understand whether students have met your learning objectives, evaluation helps you determine whether your teaching methods and assignment choices helped students meet your learning objectives.

If properly aligned, evaluation can be:

- A conversation with students about their own learning;
- An opportunity to diagnose problems in course structure, teaching methods, or student learning and identify solutions;
- A mechanism for collecting documentation of teaching effectiveness.

Researchers have increasingly found the standard teaching evaluations that many universities use, such as Northwestern University's CTECs, to be unreliable. Often, students use them to vent their frustrations about a class, not to provide helpful feedback. Worse, many researchers have found that they most accurately measure students' grade expectations and gender, age, and racial prejudices. Students rate men higher than women and consistently describe men more favorably as "brilliant, awesome, and knowledgeable," while describing women more negatively, as "bossy and annoying." Students' gender and the professor's age, race, and area of study, all act as variables for the degree of bias in evaluations, making it difficult to control for them. One study has even shown that there is no correlation between students rating their instructors more highly and those students learning more. Despite such mounting evidence against evaluations like CTECs, universities and academic departments continue to incorporate them into hiring, promotion, and tenure decisions.[2]

GSIs and new instructors can mitigate the effects of evaluations like CTECs on their careers, improve student learning, and improve their teaching over time by designing effective teaching evaluations. Instead of depending upon CTECs, you can utilize a variety of evaluations that ask the right questions about your teaching to help you discern and document your teaching effectiveness for later stages in your graduate career.

[2] Philip B. Stark and Richard Freishtat, "An Evaluation of Course Evaluations," *ScienceOpen* (September 2014); Shauna W. Joye and Janie H. Wilson, "Professor Age and Gender Affect Student Perceptions and Grades," *Journal of the Scholarship of Teaching and Learning* 15, no. 4 (2015): 126–38; Lillian MacNell, Adam Driscoll, Andrea N. Hunt, "What's in a Name: Exposing Gender Bias in Student Ratings of Teaching," *Innovative Higher Education* 40, no. 4 (2015): 291–303.

Evaluation vs. assessment:
Assessment is the systematic collection of evidence of student mastery of learning objectives in order to inform all decisions related to student learning. Assessment measures how well students have mastered course content or skills.

Evaluation can help you determine how your students are learning and whether your teaching methods are helping them learn. Evaluation measures all aspects of the course influencing or impeding that student mastery of learning objectives. It might consider all the factors affecting student learning—from a teacher's choice of daily activities, readings, and lecture style to classmates' conduct or topics covered in discussions, even the student's own commitment to the course.

Formative and summative evaluations:
Like assessments, evaluations can be formative or summative. The difference between formative and summative evaluations is easy to confuse and often difficult to distinguish. Formative evaluation provides information that can help you change the course while it is ongoing. Formative evaluations can help you understand how students are responding to your course objectives, your teaching methods, your materials, and each other in any given moment of the course. They may also prompt students to think about how they learn in the context of your course. Summative evaluation, completed at the end of a course, helps instructors determine how a course could be improved in the future.

While formative evaluations show how certain aspects of your course are working and can assist in the learning process, summative evaluations are used to determine if students understood how each learning objective connected to course activities. Summative evaluations can also reveal what course materials and teaching methods helped students achieve mastery of those objectives at the end of the course.

Examples of formative evaluations include (see Appendix, pages 82–92):

- Intake surveys
- Keep/Quit/Start OR Start/Stop/Continue
- Student self-reflections
- Mid-quarter evaluations

Examples of summative evaluations include:

- Group-work evaluations (see Appendix, page 93)
- CTECs
- End-of-course evaluations (see Appendix, page 95)
- Teaching observation

Evaluation plan:
Evaluations yield the most information when you utilize more than one kind of evaluation and integrate them into your classes from the beginning to the end. Creating a diversified evaluation plan before each class you teach will help you outline what evaluations you will give students, the format of the evaluation, and ensure that you can document evidence of your teaching effectiveness for your own professional development.

The evaluations you choose should relate to your learning objectives and class structure. For example, if a learning objective is to write a scaffolded research paper, or writing assignments are weighted heavily in the course, then a peer-review assignment can help you assess whether students are improving their writing and evaluate whether they understand your feedback on their writing because you will be able to compare it to the feedback they give each other.

Below is an example of a quarter-system evaluation plan:

- Week 1: Intake survey
- Week 4: Discussion Self-Reflection (last five minutes of sections)
- Week 5: Return discussion self-reflection with comments and mid-term participation grade at the end of sections
- Week 7: Faculty and/or peer observations of a section
- Week 9: Anonymous student evaluation (last five minutes of sections)
- End of course: CTECs

CTECs:
At the end of each quarter, students complete electronic, anonymous course evaluations: Course and Teacher Evaluation Council (colloquially known as CTECs). They include a numerical evaluation of your work as well as comments students write directly. Your professor and the department may be able to see your full CTECs (including numerical score and comments) after the course is over, and these CTECs are compiled by the department. These forms may become part of your application for jobs in the future, possibly as part of a teaching portfolio.

While not explicitly required to do so, students must complete CTECs if they wish to view them for other classes in the future. Students tend to write CTECs to each other rather than the instructor, so these evaluations can be problematic. Consider talking with your students about what CTECs are and what they are used for before they complete their evaluations. One strategy is to briefly introduce CTECs on the first day of section, and then follow up on the last day of section; remind your students that the function of CTECs is not to communicate with fellow students about the difficulty of the course or personal opinions about the instructor, but rather CTECs are serve as one of the only mechanisms for documenting teaching effectiveness. CTECs are official records that may be included in teaching portfolios. Inform students that you are not asking them to be overly generous, but rather reminding them that CTECs are used by faculty, teaching assistants, and the university in particular ways.

When you use CTECs along with other evaluations throughout the course, you may be able to glean some useful information from them. CTECs are public, so it is important to note that if students write an inappropriate comment about you, you may petition the DGS to have that comment removed from your evaluations.

CTECs for GSIs:
GSI CTECs include a mixture of quantitative and qualitative questions. Students are given four criteria to rate the GSI on, and then have the chance to write comments for each criteria.

Students evaluate GSIs on a scale of 1–6, and have the chance to write additional comments on the following criteria:

- The GSI/TA was able to answer the students' questions adequately.
- The GS/TAI was well prepared for each session.
- The GSI/TA communicated ideas in a clear manner.
- The GSI/TA showed strong interest in teaching the course.

Students may provide written answers to the following question:

- What are the primary strengths and weaknesses of the teaching assistant?

CTECs for lead instructors:
For instructors, students answer more specific questions and write free responses as well. Instructors may also customize your CTECs for end-of-course evaluations. Even if you are not teaching your own course, thinking about these criteria may help you focus on the sorts of things that improve your teaching. And as a GSI, you may find students will write about you in the CTECs for the entire course.

Students evaluate instructors on a scale of 1–6 on the following criteria:

1. Provide an overall rating of the instruction.
2. Provide an overall rating of the course.
3. Estimate how much you learned in the course.
4. Rate the effectiveness of the course in challenging you intellectually.
5. Rate the effectiveness of the instructor(s) in stimulating your interest in the subject.
6. Estimate the average number of hours per week you spent on this course outside of class and lab time.

Students provide written evaluations for instructors from the following question:

- Please summarize your reaction to this course focusing on the aspects that were most important to you.

Students answer the following demographic questions:

1. What is the name of your school?
2. Class year?
3. What is your reason for taking the course?
4. What was your interest in this subject before taking the course?

Talking to students about evaluations:
Students will usually respond favorably to evaluations—especially when they feel that you will take them seriously. When you incorporate some of students' feedback into your teaching methods during the course, you should let students know when and how you do so. Most students will appreciate that you are responding to student opinions, even if the outcome isn't one they personally preferred.

Evaluations do not always need to be incorporated into your teaching. This includes scenarios in which the results are inconclusive, student expectations counter your learning objectives, or student responses contain prejudice or personal attacks. In these situations, use your best judgment. You are unlikely to meet all your students' needs. Talking to a friend or colleague who is an experienced teacher may help you navigate these situations. Consider the parameters of the class and the institution in which you are teaching to decide your course of action.

If you choose not to incorporate student feedback for reasons other than personal attacks, you may communicate the reason why. Students like to know they were heard, even if their feedback is not implemented. Explaining why clarifies your objectives and makes course ideas more manageable for students to absorb.

Designing surveys:
Many evaluations take the form of surveys. But you want to make sure your survey is effectively designed for its intended purpose: evaluating your teaching. Consider the following factors as they relate to the objective of your evaluation:

Anonymity:
If the survey is intended to evaluate the GSIs methods, it should probably be anonymous so students answer more candidly than they would otherwise. If you wish to understand how students are learning, you may wish to know their names to track their learning over time.

Length:

A survey probably should not take more than ten minutes for students to fill out, otherwise they will be unlikely to complete it or answer each question thoughtfully. If you are using a variety of evaluation methods throughout your course, an individual evaluation shouldn't need to be long anyway because you will have other sources of data.

Format:
Before writing questions, consider what kinds of questions—multiple choice, ratings, open-ended questions—will yield the information you're looking for, be easiest for you to design, take the least time to review, and that students can answer efficiently. Also consider how you will interpret the responses.

Platform:
Many instructors hand out paper surveys at the end of class and ask students to fill them out. This ensures that all students present participate in the evaluation, but requires teachers to input and visualize the data themselves. There are also a variety of options for digital surveys at Northwestern, including:

- Canvas: you can set up a survey using the Canvas quiz feature and prompt students to take it. This is useful for intake evaluations and required surveys. Canvas surveys are not anonymous.
- Google Forms: you can set up a survey using Google Forms through your Northwestern email account. Google Forms are usually easy to use because it visualizes survey results for you, surveys are easy to share with students, and they can be anonymous.
- SurveyMonkey: you can set up a basic survey using a free account on SurveyMonkey. These basic surveys are easy to create and can be shared with anyone, but options for formatting surveys and generating data reports are limited with only a free account.
- Qualtrics: you can set up a survey using Qualtrics, which is available to all undergraduate and graduate students in Weinberg. Surveys in Qualtrics may take more time to create, but they often allow for more complex surveying and data analysis. It also generates reports that you can keep for later use or used in a teaching portfolio.

Using formative and summative evaluations:
A key aspect of planning your evaluations is thinking about how you will integrate feedback from evaluations into your teaching. Formative evaluations should help you understand what your students are motivated by—grades, workload, fulfilling their distribution requirements, learning about art history in general or a specific kind of art history—and what students hoped to get out of the course. Formative evaluations can help you figure out how to best frame your feedback and explain your learning objectives and teaching methods to your students during the course. They may also help you understand what assignments and teaching methods are helping students learn. Based on evaluation results, you may decide to repeat certain assignments or activities that worked well and scrap those that did not. You might also add additional activities

to help students practice skills they did not understand at first, delete activities that are repetitive, or aim to improve skills that students have learned.

Summative evaluations can help you figure out how to change the course for the future. Summative evaluations also help you assess whether changes made throughout the quarter were effective. Formative evaluations during the quarter may have revealed that many students did not understand a certain assignment, or did not see the point in a reading or activity. A good summative evaluation will follow-up on those problematic topics from prior evaluations to ask whether these problems were resolved before the end of the quarter.

Documenting teaching effectiveness for later stages in your career:
You should save all evaluations of your teaching for your teaching portfolio and the job market. You may also use them to update your teaching statement. To learn more about integrating evaluation results into your teaching statement and your teaching portfolio, see pages 74–75.

<u>Section B: Teaching observations</u>

Having another teacher observe your class is a useful way to evaluate your own teaching and to learn from other teachers. Depending on when you hold the observation during the course and the kinds of feedback you receive, an observation of your teaching can be formative or summative. You can be observed or observe other instructors in different classroom settings, like lecture halls or seminars, to watch and learn how different teachers utilize different methods, and to what ends. Generally, in Art History, supervising faculty will sit in on a GSI's section once per quarter.

Peer observations of your teaching:
Art History graduate students are encouraged to observe each other in discussion sections. Peer observation is a great way to learn from your colleagues and gain more strategies for leading discussions and seminars. You might team up with a fellow GSI to do so. Always ask permission to sit in on a GSI's section or a faculty member's course lecture. If a fellow GSI plans to attend your section, it is useful to give them that day's lesson plan or objectives before they attend. The observation process not only helps first-time instructors find models from which to learn, but also gives them the opportunity to provide feedback to their fellow GSIs about their teaching. After the observation, ask observers for written feedback and/or a follow-up meeting to discuss the observation.

You may want to ask:
- What worked well? Is there a specific moment during the observation during which the GSI used an effective teaching method?

- What could have gone better? Can the observer suggest a way to improve a specific teaching method?
- Does the observer have any other suggestions for activities or teaching methods that work well in discussion sections?

Faculty observations of your teaching:
Faculty instructors in the Department of Art History are expected to visit at least one section for each GSI and to provide feedback about their observations. They should follow the same process for peer observations, above. Written observations from the faculty instructor are especially important to add to your teaching portfolio as evidence of effective teaching.

Observations from the Searle Center for Advancing Teaching and Learning:
Graduate students can get confidential teaching observations from the Searle Center throughout the academic year. These observations include a formal report, which graduate students can add to their teaching portfolios.
http://www.northwestern.edu/searle/services/feedback-on-teaching/teaching-observation-landing-page.html

Graduate students may also consider requesting a Small Group Analysis (SGA) as GSIs through the Searle Center. SGAs are a confidential service designed to provide instructors with early and extensive formative feedback from students, offering information and insights that do not emerge from end-of-term course evaluations (CTECS). A trained Teaching Consultant (TC) will visit the class, usually 20–30 minutes before the end of the session, on a scheduled date, and ideally sometime between weeks 4–6 of the quarter. After the instructor leaves the room, the TC will lead a discussion with the students around the following three questions:

- What aspects of this course enhance your learning?
- What aspects of this course could be improved to enhance your learning?
- What could you—as a student—do or continue to do to enhance your learning in this course?

Afterwards, the TC will compile a report that details both group responses and individual student ratings for each question in preparation for a follow-up consultation with the instructor. After meeting with the TC, you might consider using the report in your teaching portfolio.
http://www.northwestern.edu/searle/services/feedback-on-teaching/small-group-analysis-landing-page.html

Section C: Teaching your own course

Proposing a course:

A course proposal should include a course topic, course description, evaluation methods (i.e. assessment plan), and reading lists. Other than the topic and description, the course plan can change somewhat as the instructor prepares a final syllabus.

Course descriptions:
Course titles and descriptions are important tools for communicating a class topic to prospective students. As teaching a course depends on a minimum number of enrolled students, prospective instructors should think carefully about how to best advertise their course and grab student's attention. Because of the dynamics of the registration process, this depends on both a gripping title—which students often see first—and an equally interesting course description.

When drafting the course title and description, instructors might consider how the topic relates to current events or students' lives, the broader applications of the topic, or the types of skills students might learn in the course and use in other settings. The description can also be a combination of narrative and questions—these could either be core questions of the course or questions that are surprising, interesting, and, again, designed to grab students' attention. Whichever format the instructor may choose, the description should be clear, concise, and avoid jargon. In short, it should be fun and easy to read, focused on describing why a student would enjoy the course.

Course design:
In addition to the information required for a course proposal, instructors should begin the course design process by considering their learning objectives for the course. Much like designing objectives for individual discussion sections, there are a number of ways to think about this process. One way to begin when designing your own course is to consider the highest order skill a student will perform, usually a final assignment such as an exhibition proposal or an argumentative and comparative essay. Once you have determined this higher order objective, consider what other types of skills a student would have to master to complete such a project. In addition to mastering certain content, students would have to learn, for example, how to locate and analyze primary sources, assess other historians' arguments, and make an original argument supported by evidence (both visual and textual). Those determinations can, in turn, guide how you outline the course's learning objectives, assessment plan, even reading assignments and individual lesson plans. That is the basic idea behind learner-centered teaching.

Writing a syllabus:
Once you have determined the above information, you can begin writing a syllabus. The course title, meeting times and location, course description, learning objectives, assessment plan, and reading assignments are the core aspects of a syllabus. Note: At Northwestern, every syllabus is required to have learning objectives and assessments.

Additionally, you should think of the syllabus as the first important communication you are having with students:

- What kind of policies do you want students to follow?
- How and when are the best ways to get in touch with you?
- What kind of learning environment are you trying to establish in the classrooms? Do you want to establish ground rules for respectful behavior that all should follow during discussions?

Many of these policies can be discussed and agreed upon with your students, but the syllabus is a good place to create a foundation for your course. Also, you should not underestimate the value of making a policy explicit at the outset if and when issues arise during the quarter.

Some of the types of information that could or should be included on a syllabus include:

- Grading scheme/Assessment plan
    - In addition to listing assignments and due dates, the syllabus should include information on how final grades will be determined and the relative value of each type of assessment, including attendance and participation
- Office hours
    - In addition to the location and times of your office hours (generally you should offer at least two hours per week), consider including information on contacting you by email, including how soon students can expect a response (e.g. 24 hours)
- Attendance policy
    - This might also include an explicit statement about participation and how you will grade both attendance and participation
- Accessibility
    - AccessibleNU offers the following boilerplate statements to be included on syllabi:
        - Evanston campus: “Any student requesting accommodations related to a disability or other condition is required to register with AccessibleNU (accessiblenu@northwestern.edu; 847-467-5530) and provide professors with an accommodation notification from AccessibleNU, preferably within the first two weeks of class. All information will remain confidential.”
        - Chicago campus and non-emergency online courses: “Any student requesting accommodations related to a disability or other condition is required to register with AccessibleNU and provide professors with an accommodation notification from AccessibleNU, preferably within the first two weeks of class. All information will remain confidential.”
        - For updates, refer to Accessible NU’s webpage: http://www.northwestern.edu/accessiblenu/faculty/general-information/index.html

- Late policy, make-up policy
- Extra credit policy (which might include not offering extra credit)
- Plagiarism policy—note that all suspected instances of plagiarism can be report to the WCAS Dean's office
- Information about The Writing Place or other resources on campus that will be helpful for your course
- Policies or ground rules to ensure a civil learning environment/classroom community
    - Many instructors use time during the first class meeting to work with students to establish and agree upon these
- Technology policy—as with most of the policies, the amount students can use technology in a course is up to the preferences of the individual instructor
- "Syllabus is subject to change"—many instructors find it helpful to include this caveat as slight adjustments often will need to be made during the quarter

Designing assessments:
On the course level, the primary focus of assessment should be on articulating what you intend that your students learn. Various terms are used to describe this process such as goals, objectives or learning outcomes.

Assessment methods should help you identify if the required learning has occurred. Assessments can be direct measures, which assess a student's direct application of knowledge or skill. Examples of direct measures include a literature synthesis essay or a research plan. Indirect measures, on the other hand, ask students to reflect on their own learning. It is critical for you to consider how your assessment aligns with your expectations for student learning. For example, if you want students to evaluate arguments, an assessment quizzing them on library resources may not be the most appropriate assessment.

When preparing an assessment, you may want to ask yourself the following questions:
- Is this the appropriate assessment? What are students getting out of this assessment that they cannot get out of another assignment?
- How will this assessment help me identify and measure the following:
    - Acquisition of knowledge
    - Skill development
    - Levels of performance and master
- How is this assessment related to other assessments? How is it related to the final project or exam? Is there a way to make this assessment fit more with the rest of the course assignments and readings?
- Are there opportunities for students to practice the components of this assessment? How can this assessment be an opportunity for students to build skills for later assignments?
- How will the feedback provided on this assessment help students progress?

- Does this assessment allow students to examine their own work and intellectual progress?
- Does this assessment provide evidence of a learning outcome or goal that was communicated to students?

Teaching the course:
Much of the material already covered in this Guide will be equally applicable when teaching your own course. The process of teaching your own course is always a bit different. Many first-time instructors are most focused on their new role as the sole person responsible for communicating content.

Lecture and the sharing of information is an important part of any art history course, and first time instructors should not underestimate the amount of time it takes to write and prepare lectures. However, instructors should also try to remain focused on maintaining the best practices they learned while working as a GSI. These may include:

- Diversifying the structure of class meetings, including lecture, other active learning activities, and discussion.
- Using a variety of assessment methods and providing regular feedback.
- Regularly evaluating how students are responding to the course with methods that range from a brief "Stop-Start-Keep" exercise at the end of class to a more formal mid-term evaluation.

Grading:
A key part of communicating with students is providing effective feedback on assignments. More than simply justifying a chosen grade, feedback should be focused on helping guide students' improvement on future assignments and correcting obvious gaps in necessary learning. Many have found that rubrics can be an effective tool in this process. For more on rubrics and feedback, see the section on grading, pages 37–43.

Whether using Canvas, an Excel sheet, or another method, instructors should be sure to keep up-to-date records of attendance, participation, and grades. At the end of the quarter, grades are submitted on Caesar under the course roster. Simply select a letter grade for each student and click Save when completed. For more information on this process, see Northwestern's Online Grading Tip Sheet for Faculty and Instructors. http://www.northwestern.edu/ses/faculty-instructors/online-grading/tip-sheet.html

Section D: Teaching as professional development

Opportunities to expand your teaching skills:

You can take advantage of the variety of programs offered throughout Northwestern, to expand your teaching skills. Most notably, the Searle Center for Advancing Teaching and Learning offers programs for graduate students at various stages of their careers to improve their teaching skills, learn about effective teaching in an interdisciplinary setting, and to become familiar with teaching and learning research and resources. Additional teaching opportunities, inside and outside of Northwestern, are also listed for you to take advantage of in later years.

— Second year and beyond:
New TA Conference:
Art history graduate students are required to attend the New TA Conference (NTAC) before the start of their second year. NTAC is a day-long event, usually held in mid-September, that introduces new GSIs to learning and teaching at Northwestern. Throughout the day, participants engage in discipline-specific and cross-disciplinary workshops and discussions aimed at helping new TAs prepare to teach.
http://www.northwestern.edu/searle/programs-events/grad/new-ta-conference/index.html

Searle Center workshops:
Throughout the year, Searle offers a variety of interactive workshops that integrate the latest research and theory on student learning with best teaching practices. These sessions help GSIs and instructors address key issues within and across their disciplines.
http://www.northwestern.edu/searle/programs-events/grad/workshops.html

Department practicum:
Throughout the academic year, the art history department may host department-specific practicums that you can attend, usually led by faculty to help with professional development.

—Third Year and beyond:
New TA Conference Workshop Leader:
NTAC Workshop Leaders develop workshops for the New TA Conference either in the form of discipline-specific workshops that orient new GSIs to teaching in the art history department or cross-disciplinary workshops that address larger issues in teaching and learning.

NTAC Workshop Leaders collaborate with another Workshop Leader or a Graduate Teaching Fellow to develop their cross-disciplinary workshop. To apply to be a NTAC Workshop Leader, grad students must be in the second year of your program or beyond. Art history grad students may consider applying for this at the end of their second year to complete in the beginning of their third years.
http://www.northwestern.edu/searle/programs-events/grad/new-ta-conference/ntac-workshop-leader.html

Teaching Certificate Program:
The Teaching Certificate Program (TCP) offers graduate students and postdoctoral fellows a year-long sequence of seminars, special-topics workshops, and peer and faculty mentoring focused on improving student learning in their disciplines. The program gives graduate students the opportunity to think about what effective teaching looks like in the context of broader interdisciplinary conversations about teaching and learning. By the end of the program, you will have designed your own course and written a teaching statement, which (along with completion of the program itself) will be useful for you as an advanced graduate student who wants to teach their own course or on the job market. You will also be able to participate in other Searle programs, like the Graduate Teaching Fellows or the Graduate Teaching Mentors. The relationships you develop during and after TCP can also help expand your teaching experience throughout your graduate career at Northwestern.

TCP is open to grad students who have advanced to candidacy or can articulate a clear statement about why they are pursuing the program beforehand. TCP also requires a "teaching context," which can be working as a graduate instructor or teaching your own course. Searle can find a teaching context for you if necessary.
http://www.northwestern.edu/searle/programs-events/grad/teaching-certificate-program/index.html

Brady Scholars Program Graduate Fellow:
The Brady Scholars Program in Ethics and Civic Life offers a rare opportunity to mentor undergraduates for three years and teach them as a lead instructor. This opportunity could be a good option for you if you are interested in advising, teaching, and civic engagement. Brady is a scholarly community in which undergraduates, graduate students, and faculty apply philosophical theories of "the good life" to local, national, and international communities. In their sophomore year, Brady Scholars take three classes in Philosophy. They study abroad in their junior year, and complete a capstone project that addresses social, economic, or political issues in the Evanston community in their senior year.
http://www.bradyprogram.northwestern.edu/

Four Graduate Fellows from graduate students in all programs are selected annually to serve as mentors for a class of undergraduates in the Brady Program. They oversee the progress of the undergraduates as they work their way through the three years of the program by mentoring one small group of four Brady scholars for three years. Graduate Fellows provide ongoing support and guidance to undergraduates as they learn about the city of Evanston and its social, economic, and political problems. They maintain frequent contact with their four assigned undergraduates when they study abroad. When those undergraduates return to campus in their senior year, the four Graduate Fellows design and teach a course in the fall and winter quarters to help them complete their collaborative community project. You can apply to be a Brady Graduate Fellow in

the spring of any year in your graduate program, but you might consider applying in your second or third year to match your research travel schedule with the Brady's junior years abroad. The fellowship carries a $6,000 stipend, divided over three years.
http://www.bradyprogram.northwestern.edu/people/graduate-student-fellows/

— Fourth year and beyond:
Graduate Teaching Mentors:
Searle's Graduate Teaching Mentors (GTMs) gain a unique context to further their pedagogical development by mentoring their peers in the TCP. If you are interested in working with graduate students in the future, being a GTM is a unique opportunity to teach graduate students about teaching, gain mentoring experience, and to learn new teaching methods as you share work with a variety of teachers across disciplines.

Over the course of the program, GTMs guide three groups of mentees in their growth as reflective practitioners, providing both written and oral feedback on participants' teaching statements and course design projects. They facilitate two project group meetings per quarter, where they discuss and apply discipline-specific teaching and learning techniques and relevant literature, and complete one teaching observation per quarter. Mentors must have completed the Teaching Certificate Program and are selected each spring via a competitive application process. The mentorship carries a $3,000 stipend.
http://www.northwestern.edu/searle/programs-events/grad/graduate-teaching-mentor/index.html

Graduate Teaching Fellows:
The Graduate Teaching Fellows (GTF) work to address specific learning and teaching needs in their department and assist with the facilitation of grad and postdoc programming at Searle. If you are interested in designing a discipline-specific teaching project for the history department and developing interdisciplinary workshops about teaching and learning, the GTF program is a good opportunity to advance your teaching and leadership skills.

Throughout the year, GTFs design and execute a discipline-specific project that supports teaching and learning graduate professional development in their department; develop and co-facilitate two workshops at the New TA Conference in September; develop and co-facilitate two of Searle's graduate and postdoctoral workshops offered throughout the fall, winter, and spring quarters; and conduct teaching observations and compose observation feedback for fellow graduate students. Fellows must have served as an NTAC Workshop Leader and/or completed TCP; taught at least two quarters at Northwestern as a TA or lead instructor; passed qualifying exams before they begin the program; and be able to lead workshops at NTAC. GTFs are selected each spring via a competitive application process and receive a $3,000 stipend.
http://www.northwestern.edu/searle/programs-events/grad/graduate-teaching-fellow/index.html

Chicago Field Studies Program:
Chicago Field Studies (CFS) is a unique program that allows undergraduates to experience what it is like to be part of the workforce. CFS provides students the opportunity to complete an internship while participating in a weekly seminar that incorporates readings, discussions, case studies, field trips, guest lectures and presentations to supplement what students learn in their workplaces. CFS offers 10 different courses related to themes such as business, civic engagement, environment, health, humanities, law, social justice and the modern workplace.

CFS employs graduate students as instructors to run weekly seminars. Graduate students who have completed TCP should consider teaching for CFS. Though these seminars are similar to discussion sections in their format, CFS requires their instructors to develop robust evaluation and instructional plan as well as a syllabus to go along with the internship theme. CFS selects their instructors through a competitive application process, but the application contest does not occur every year. Oftentimes, CFS recruits potential applicants by soliciting the Searle Center or faculty members for qualified candidates. CFS instructors gain valuable experience by running a class outside their direct field of study that seeks to bridge a variety of different academic and professional disciplines.
http://www.internships.northwestern.edu/

Weinberg College of Arts and Sciences (WCAS)/The Graduate School (TGS) Teaching Fellowship:
The WCAS/TGS Teaching Fellowship recognizes two graduate students who display exceptional teaching skills at Northwestern. Fellows receive a $2,000 stipend to teach a WCAS First-Year Seminar in their departments. Fellows are mentored and supported by a designated faculty mentor and Searle staff prior to and during the course. With the support of the Searle Center, Fellows also create a teaching development event for other graduate students in the form of a presentation, roundtable, or workshop. Fellows are required to have completed the Searle Center's Teaching Certificate Program or be enrolled in the program during the year of the fellowship. Applicants must receive approval from their department chair and/or director of graduate study to teach in their department. Applications usually open in the fall.
https://www.northwestern.edu/searle/initiatives/grad/teaching-certificate-program/wcastgs-teaching-fellowship.html

Demonstrating teaching effectiveness:
When applying for jobs, fellowships, and some grants, graduate students may be asked to provide information about their teaching. This request might take a number of forms, including:

- Evidence of Teaching effectiveness
- Official Course Evaluations
- Some combination of sample course documents and/or proposed syllabi
- Statement of Teaching Philosophy

- Teaching Portfolio

Although graduate students may not often complete such applications until later stages, the process of compiling evidence about your teaching should begin as early as possible. In addition to preparing for the job market, this can be a self-reflective process that also helps to improve your teaching, making it all the more worthwhile to start thinking about this process even as early as your second or third year at Northwestern.

"Evidence of Teaching Effectiveness":
While following a few basic formats, each request for materials evidencing your teaching effectiveness is unique. The best advice is to read each call for applications closely to be sure you are providing the appropriate materials. On the other hand, some calls for applications may be vague, asking only for "evidence of teaching effectiveness." This will likely entail a combination of official course evaluations, evidence of student learning, and sample course documents. Graduates are advised to determine, in consultation with their advisor and others, the best means for portraying their unique teaching abilities and experiences.

In addition to official course evaluations, there are a number of ways that graduates might use unofficial evaluations to demonstrate their teaching effectiveness. While it is not generally feasible to include all of the information collected from students about each course, graduates might consider summarizing responses to evaluations or simply summarizing the lessons learned from such evaluations. Sample course documents, for example, could include an evaluation you gave to students and a short reflection on how it was used, what you learned, and how you adjusted your teaching either in that course or subsequent courses.

Instructors might also use those evaluations to revise and improve course documents, such as lesson plans, assessments, or reading assignments. As such documents are revised, graduates could write a short reflection on how evaluations shaped those revisions and include that revision with their sample documents used in an application. Similarly, after each teaching assignment, instructors are advised to use their evaluations and other experiences to reflect on and revise their teaching philosophy.

Finally, graduate students might find it productive to ask for teaching observations from any faculty members who might be writing recommendations for them. This experience will allow the recommender to better speak to a graduate's teaching abilities. For the same reason, graduates might consider sharing other types of evaluations with those recommenders.

CTECs:
At the end of each quarter, students complete evaluations of the course and the teacher's performance, known as CTECs. These are the university's official evaluations of our teaching,

and following each quarter you can generate a report of these evaluations through Caesar. It is advisable to maintain an updated collection of these reports.

In addition to or in lieu of the official reports, some applications may request a summary of course evaluations. This summary might take a number of forms. In general, it is advisable to provide an accurate picture of your evaluations. However, graduates should also consider how they could contextualize those evaluations, particularly if they are concerned about the influence of gender and racial bias in their evaluations. That contextualization can often be accomplished through the unofficial evaluation methods discussed above and in the previous section on "Evaluations."

Summaries of evaluations could include a compilation of all quantitative scores and a range of student comments. As with all evidence of teaching effectiveness, graduates should provide all necessary information for anyone reviewing their application to understand the material's import. For more on CTECs, see pages 60–62.

Sample course documents:
While serving as GSIs or lead instructors, graduate students should make an active effort to preserve any materials that demonstrate their approach to teaching and learning. Those documents might include:

- Lesson Plans
  - Samples might evince either an instructor's approach to all classes or a particularly effective lesson.
  - Samples should include a short summary of the learning accomplished during the lesson and how this lesson fit into the broader scope of the course.
- In-class activities
  - As with above, samples might include a reflection summarizing what learning this activity supported or how the particular activity was designed to make for a more inclusive and effective learning community.
- Assessments
  - In addition to the assignment, consider including any other related materials, such as a rubric, additional instruction provided in-class, and sample feedback.
  - Again, a short reflective summary can be effective in making clear the assessment's relation to the rest of the course and how it contributed to student learning.
- Section syllabi
  - As with other policy documents, these section syllabi can be effective in demonstrating how a teaching assistant approaches discussion, how they organize their courses, and what they prize in a learning environment.
- Course syllabi

    - In addition to courses taught, this might include draft syllabi for courses a graduate student hopes to teach in the future. Graduate students are advised to reflect regularly on how they might turn their research interests into undergraduate courses. More information on developing a course is available in the above section on "Teaching Your Own Class."
- Other evidence of student learning
    - This might include writing samples, a pre- and post-assessment of a particular learning objective, or other qualitative evidence from students.

Statement of teaching philosophy:
There is a vast amount of resources available to provide guidance on writing a teaching philosophy, also referred to as a statement of teaching philosophy or teaching statement. In general, "a teaching philosophy is a self-reflective statement of your beliefs about teaching and learning. It should also discuss how you put your beliefs into practice by including concrete examples of what you do or anticipate doing in the classroom." For example, in addition to this definition, the University of Minnesota's Center for Educational Innovation provides a complete guide to getting started here: https://cei.umn.edu/support-services/tutorials/writing-teaching-philosophy.

Journals related to teaching also often include reflections on effective teaching statements, such as this article from *The Chronicle*: http://www.chronicle.com/article/4-Steps-to-a-Memorable/124199.

Each teaching philosophy is different and should ideally reflect the unique perspectives, goals, and experiences of the teacher. Equally important, these statements are always works-in-progress that can and should change with each new teaching experience. As such, graduate students are strongly encouraged to begin drafting a teaching statement early in their graduate careers, even after their second year and first experiences as a teaching assistant. The Searle Center's Teaching Certificate Program (TCP) guides graduate participants in drafting a statement of their teaching philosophy.

In general, teaching statements should be approximately two pages in length, and provide clear evidence of how beliefs about teaching have been actualized in the classroom as well as improvements made in teaching as a result of self-reflection. The best teaching philosophies are clear, concise, and contain a narrative through-line that grabs and holds the reader's attention.

"Teaching portfolio":
A teaching portfolio is primarily a compilation of the above categories of documents. Often a teaching portfolio begins with the statement of teaching philosophy, which serves as a sort of

introduction to the remainder of the teaching portfolio. The teaching philosophy can also guide the types of materials selected for the portfolio. In addition to course evaluations, content should include evidence that demonstrates how the instructor achieves their learning objectives. The portfolio should include short reflections and summaries to make clear how the presented material has contributed to or otherwise reflected those learning objectives.

As with all evidence of teaching effectiveness, the teaching philosophy should be formatted and organized to make it as easy as possible for readers to determine the import of its content. Teaching portfolios can be of any length, but all should be well organized, properly formatted, and not overly dense.

The following table of contents demonstrates how a portfolio might be organized, the types of materials to include, and importance of short summaries for assisting the reader:

Table of Contents

created for my course-design project while the second half features material I have developed through my work as a graduate student instructor.

5. **Student and Faculty Evaluations……………………………………….. 21**
   This section features both numerical and qualitative reviews of my teaching by students, as well as some commentary from supervising faculty. These selections are intended to reveal the successes I have had as a teaching assistant, as well as some of the lessons I have gleaned about where I could continue to improve my teaching tactics and style.

6. **Professional Development………………………………………………. 25**
   This section briefly lists the many workshops and programs I have attended or completed as I continue to develop my abilities as a teacher and mentor.

In addition to the TCP, the Searle Center often offers a summer workshop on crafting a teaching portfolio. Check the Searle Center website for more information.
http://www.northwestern.edu/searle/

Appendix

Sample Section Plans
I. Sample Section Plans – Two Examples, via Bethany Hill:

ART_HIST_255-0_SEC1 Introduction to Modernism
Week 3_Key Concepts and Discussion Questions

T 10/08 Primitive Scenes

- *What happened when the "Other" to the West entered the modernist picture?*
  o In what ways did Orientalism operate in and through a male, European, and Western gaze and how did this shape the role the female body played in modernist paintings?
  o How did primitivist pictorial trajectories travesty or respond to the representational conventions of other avant-garde styles (i.e. Impressionism; Realism; neo-Impressionism)?

TH 10/10 The Cubist Revolution

- *How did modernist formal innovations shift over time and space?*
  o What do these formal innovations tell us about Cubism's aims to redefine what painting and visual representation could/should do?
  o How did the visual vocabulary of Cubism challenge "older naturalistic, 'iconic' system[s] of representation" (Foster et. al, 128)?

Key Concepts: Primitivism; Avant-garde Gambits; Orientalism; Eroticism; the Other; Divisionism; Fauvism; the Gaze; Flatness; the Symbol

---

ART_HIST_255-0_SEC1 Introduction to Modernism
Week 8: Remaking Race + Murals and Their Publics

Section Plan:

1. Housekeeping (3-5 minutes)
   a. Have them turn in Upton Precis as they come in.
   b. Remind them of dates: office hours this weekend with myself and Jessy (Saturday 1:45-3:00); essay due next Friday 11/22; Final Exam 12/10
   c. Any quick questions on the art historical essay?

2. Remaking Race-the main goal is to have them work through the tensions/convergences between idealization and stereotype (10-12 minutes)
    a. Introduce the term “double consciousness”.
    b. Revisit Henry Louis Gate Jr. and Alain Locke quotes
    c. Move into the guiding question for THINK-WRITE-SHARE activity
        i. Based on the ideas presented in the previous slides that are setting them up to think about idealization and stereotype, ask them to define these concepts in relation to the guiding discussion question.
        ii. Think about it for 1 minutes, write about it for 3-4 minutes(ask for a couple bullet points), round robin go around in a circle and have each person share one of their bullet points (5-7 minutes)

3. Divide into 3 groups and have them work through compare and contrast keeping in mind the guiding question + what they came up with in think-write-share (10 minutes)

4. Close reading from Diego Rivera- “The Revolutionary Spirit in Modern Art”-1932 (10 minutes)
    a. Ask for a volunteer to read out loud
    b. Special attention to the highlighted words/phrases
    c. How does this particular passage + “The Revolutionary Spirit in Modern Art” in general help us answer our big question for this material….*How did modern art both serve and contest warring national and political interests in the 1930s?*

5. Move into group analysis and apply concepts from “The Revolutionary Spirit in Modern Art” to Picasso’s *Guernica* and Thomas Hart Benton’s *Reformers and Squatters* (5 minutes each, 10 minutes total)

II. Sample Section Plan – Two Examples, via Jessy Bell:

AH260 – Intro. to Contemporary Art:
Week 3: Other Criteria
Opening slide image: Faith Ringgold, *The Flag is Bleeding*, 1967

Objectives:

- Criteria: Students have now read additional claims about the criteria of aesthetic judgment and how a picture gets defined as art (Greenberg, Rosenberg, Kaprow). Students should be able to summarize the different arguments and distinguish them through their statements and their analysis of artworks.
- Comparisons: In preparation for the upcoming assignment, students should work out the author's arguments by way of comparisons between artworks.
- Thematics: Students should also begin to think thematically about their comparisons and how certain themes are working across the critiques and the artworks (such as gender and "American-ness").

Class updates (5 minutes)

- Office hours
- Questions about upcoming assignment

Open discussion (10 minutes)

- Short pull-quote from each critic; ask for a reader and for them to restate them in their own words. What is the author trying to say about the criteria of art?
- Practice looking at two images side-by-side (Pollock and Ringgold; De Kooning and Rosenquist)
- Slide of six images from this week: before moving to group work, ask them to identify each.

Group Work (20 minutes)

- Groups of 3–4 discuss each key reading from this week in relation to the selected artworks. Groups should make comparisons between 2 artworks for each reading, choosing artworks from the slide that help them understand the author's claims and the key thematics of their criteria (artistic gesture, flatness, "Americanness," gender, etc.). How the artists engage with or subvert/reject the criteria should also be discussed.

Groups present their comparisons and analyses to the class (15 minutes)

AH260 – Intro. to Contemporary Art:

Week 4: Minimalism and Conceptualism/Process and Feminist Art
Opening slide image: Ana Mendieta, *Untitled (Silueta Series)*, 1976

Objectives:

- Students should be able to talk comfortably about what minimalism is and what it is working to expose, as well as how other people/artists are responding to it.
- To prep them for their midterm, the focus this week should be on identifying key themes and working across them—which image applies to which themes and so forth.
- From this, students should be able to identify the centrality of minimalism to a certain production of the history of art, the various shifts that happened, and what doors they opened for later artists (the opportunity for artists to counter and respond to minimalism).
- Center that it is our job to figure out what the debates of a moment are and how they relate, in what it does and how people react. They should be able to comment on how minimalism critiqued Ab Ex and how others critiqued minimalism.

Class updates (5 minutes)

- Go over assignment 2

Group discussion (5 minutes)

- Thinking about "Other Criteria" by which art is judged; Steinberg

Brainstorm for themes (10 minutes)

- Split class into two groups to talk about the key themes from this week's lectures and readings. They will write them on the board and then we will compare, reflect, and discuss what they come up with.
    - o Examples: surface, space, role of the artist, authorship, readymade, seriality, process, labor, idea, "interesting," scale, site, language, composition/anti-composition, absence, presence, etc.

Group work (10 minutes)

- From these sets, groups of 4 or 5 students select a theme and an artwork that they think tells them something about that theme. They spend 3 minutes discussing how the theme can be analyzed visually, locating in one of our texts where this theme gets mobilized or problematized. Discuss their analysis with their own groups.

Share with class with the intention of thinking across themes (10 minutes)

- Each group presents their theme, artwork, and reading. They explain their analysis. We then open it up to the other students who can add additional detail, but are encouraged to answer: What other themes on our boards could we also see present in their choice of artwork? (I will have the artwork on the screen.)

Think, write, pair, share (10 minutes)

- With a slide prompt displaying three different artworks (Duchamp, Kosuth, Orgel [*Womanhouse*]), students spend 3 minutes thinking about what theme they could use to discuss the three artworks together. They then spend 3 minutes writing down a summary of their thoughts. They then turn to a partner and read what they wrote and then discuss together what they came up with.

Formative Evaluations

Intake Forms/Questionnaire Samples:

Example 1 – Intake Survey:

Name used by university (first and last): ____

Correct first name: __________________ Correct pronouns: _________________________

Year: ____________ Major/intended major; minor (if applicable): _______________________

Relevant background classes (if any): ____

Do you have any accommodations concerns that you would like me to know about?

____

____

Why are you taking this course? ____

____

What do you hope to learn in this course? ____

____

What should this course NOT be like?____

____

Hometown? ____________________ What is your favorite movie? _____________________

What would you like to know about me? ____

Example 2 – Intake Survey:

1. Name used by the university and the name you use:

2. Please specify your personal pronouns:

3. How many art history classes, if any, have you taken before this class?

4. If applicable, what are your major(s) and minor(s)?

5. Why are you taking this course?

6. What interests you about this course? (If you are taking it to satisfy a requirement, why did you choose this course?)

7. What do you hope to learn from this course?

8. How can I make this class a more comfortable environment for you (e.g. breaks to stretch, dimmed lights, trigger warnings, large print on slides, anything else)?

9. Is there anything else you'd like me to know OR any questions you have for me?

Keep/Quit/Start OR Start/Stop/Continue:

Example 1 – Keep/Quit/Start OR Start/Stop/Continue:

Kindly take a few minutes to write down your thoughts for each category.

Start: Something you would like the GSI or your classmates to start doing in class or something you would like to do yourself in class to make the course more successful.

Stop: What you wish would stop in class in order to better facilitate learning and improve the classroom environment. This can be something the GSI is doing, something other students are doing, or something related to the structure of the class.

Continue: Things that are already happening in class that you wish to continue as they have been helpful for your learning and classroom experience.

	Comments:
Start:	
Stop:	
Continue:	

Thank you!

Example 2 – Keep/Quit/Start OR Start/Stop/Continue:

1. What is one thing that you would like the instructor to KEEP doing?

2. What is one thing that the instructor is currently doing that is not working and you would recommend they QUIT doing?

3. What is one thing that the instructor should START doing?

Student Self-reflections:

Questions for creating student self-evaluations:

Examples of personal academic performance questions:

- What did you learn (today, this week, this quarter, etc.)?
- How much did you know about the subject before we started?
- Why do you think we asked you to do the most recent assignment?
- Were you able to give your best effort on this assignment?
- Were the strategies, approaches, and procedures that you used effective for the assignment?
- If you could do the most recent assignment over, what would you do differently?
- In what ways do you think you have gotten better at this kind of work?
- Which activities helped you learn more than others we've done? Why?
- How did you feel coming into class today in terms of readiness and preparedness to learn?
- What are some things you are doing well at in this course?
- What resources have helped you the most in learning new material?
- What class activities or assignments help you learn the most? The least?
- What can your instructor do differently to help you learn the course objectives more easily?
- What is something that you would like your instructor to continue doing?

Examples of questions to ask at the end of a class or section to reflect on a particular day's objectives and activities:

- Reflect on your thinking, learning, and work today. What are you most proud of?
- Where did you encounter struggles today?
- What is frustrating you about today's lesson or materials?
- What in our class made you curious today?
- How was your instructor helpful today? How might they have hindered your understanding?
- What can the instructor do differently to help you more?
- How did you help your classmates today?
- What can you do to help others learn more?

Metacognition questions to help students think about what they think and why:

- What do you think about what was said/what you read?
- How does what was said/what you read hope to lead its audience to? How does the speaker/author support their argument?

- Do they provide substantiated evidence? Are their claims and descriptions reflective of analytical and engaged thinking or do they use vague language and rely on personal judgments?
- What do you think of differently after hearing/reading the text?
- What observations or beliefs do you share with the speaker/reader?
- How is the speaker/author thinking about the world?
- What do your reactions to the speaker/author tell you about your own assumptions or about what makes sense to you and why?
- In recharacterizing the text, what did you focus on and what might those things tell you about how you think?
- What kind of language did you prioritize?
- What sort of arguments or evidence are you drawn to? What would someone need in order to substantiate those arguments or locate that sort of evidence?
- Do the ideas that make sense to you relate to daily occurrences? What feels familiar about the problems you are interested in?
- Can you think of other possibilities for understanding the material?
- What assumptions might you bring to the way you reflect and think? What information would you need to challenge those assumptions?

Example 1 – Student Self-reflections:

Name:

Please evaluate your own class participation using the following scale:

5 = Excellent
4 = Very good
3 = Satisfactory
2 = Needs improvement
1 = Needs lots of improvement
0 = I was sleeping with my eyes open

1) Have you completed the assigned readings, and are you prepared to discuss them?
0 1 2 3 4 5

2) Do you contribute regularly to the class discussions and/or group work?
0 1 2 3 4 5

3) Do you listen to and build on comments made by your peers?

0 1 2 3 4 5

4) Are you comfortable as an active participant during group work?

0 1 2 3 4 5

5) Are you usually giving your best effort on class discussions and assignments?

0 1 2 3 4 5

Is there anything you'd like me to know about how you feel about your participation or progress broadly? (Use the other side of the page if necessary.)

Sample Mid-quarter Evaluations:

Example 1 (long):

Mid-term Class Evaluation

Kindly use this anonymous and voluntary questionnaire, if you choose, as a constructive and helpful way to provide feedback about how the class is going so far and how it might improve. Please take a few moments to think through your comments and try to be as specific as possible so that your instructor can determine which steps to take to make their teaching more effective for you.

This questionnaire will only be used by your instructor and will not be seen by anyone else. Thank you for your help and feedback!

1) Do you feel appropriately prepared for class and its assignments, including knowing clearly what is expected of you with both? If not, please explain.

2) What aspects of this course and your instructor's teaching have helped you learn best?

3) What specific advice would you give to help your instructor improve your learning in this course?

4) What steps could you take to improve your own learning in this course?

5) What other ideas would you like to suggest to improve this course (for example, changes in course structure, assignments, exams, etc.)?

For the following, circle one answer to indicate your level of agreement or disagreement with the corresponding statement:

1= Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree nor Disagree,
4 = Somewhat Agree, 5 = Strongly Agree

1. Discussion sections are clear and organized.
   1 2 3 4 5

2. The readings help me understand the lecture material.
   1 2 3 4 5

3. Class discussions help me understand the readings and lecture materials.
   1 2 3 4 5

4. I feel that class discussions are dominated by one or a few people.
   1 2 3 4 5

5. I learn more from discussion when I am given a question to think about first.
   1 2 3 4 5

6. I learn more from discussions when I am given a question to write about first.
   1 2 3 4 5

7. I find the comments or feedback on exams and other written assignments helpful to my understanding of the class content.
   1 2 3 4 5

8. I feel that I learn more in this class when working in small groups.
   1 2 3 4 5

9. I feel that I need more guidance for our group work.
   1 2 3 4 5

How much of the assigned reading are you usually able to complete each week? (Circle one)

<50% 50% 75% 90% 100%

Feel free to use this space to to make comments about or suggestions for this class, including sections, lecture and readings, not covered above:

Thank you!

Example 2 (short):

Mid-term Class Evaluation

Your answers to the questions below will help me better plan the for the second half of our course.

1) What are the most important things you have learned so far in this class?

2) What don't you think you understand well enough yet?

3) What would you like to see more of between now and the end of the semester?

4) What do you think we could cut down on?

5) What do you need to do in terms of understanding the material between now and the end of the semester?

6) How much of the assigned reading are you usually able to complete each week? (Circle one)

<50%   50%   75%   90%   100%

Thank you!

Example 3 (Index Card):

Hand out a 3x5 in index card to each student and ask them to answer one question on each side:

- How is the class going for you?

- What is one concrete suggestion that you have for improving the course?

Or:

- What is helping you to learn in this class?
- What is making learning difficult?

Summative Evaluations:

Group-work Evaluations:

Example 1 – Group-work evaluation:

1) On a scale of 1–5, with 1 being not agreeing at all, do you agree with the following statement?
   - My group worked well together on this assignment. ___________

2) Out of X members, how many contributed adequately? ___________

3) Out of X members, how many were prepared to do this assignment well? ___________

4) Give an example of something you learned from another member in the group.

5) Give one example of something you taught other members in the group.

6) What is one change to group work that could help it improve?

Example 2 – Group-work evaluations:

Name:

Group members:

Group assignment:

Please rate your agreement with the following statements on a scale of 1–5, with 1 being "strongly disagree" and 5 being "strongly agree."

1. My group worked well together on this assignment.
   1 2 3 4 5
2. Each group member contributed equitably to this project.
   1 2 3 4 5
3. Each group member attended group meetings and completed work outside of class.

1 2 3 4 5

4. Each group member contributed to the written report.

   1 2 3 4 5

5. Each group member demonstrated respect and consideration to each other.

   1 2 3 4 5

Kindly answer the following questions:

1. Name one specific task of the project that you helped complete. What did you do, and how did it contribute to your group work?

2. Name one specific section of the report that you helped write. How does it fit into the larger report?

3. Give one example of something you learned from another member of the group.

4. Give one example of something you taught other members of the group.

5. What is one change that your group could make to improve?

End-of-Course Evaluations:

Example 1 – End-of-Course Evaluations:

Final evaluation (discussion section):

1= Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree nor Disagree, 4 = Somewhat Agree, 5 = Strongly Agree

1. The GSI communicated the importance and substance of course material effectively.

    1 2 3 4 5

Comments:

2. I understood the GSI's expectations of my work and assignments were explained clearly.

    1 2 3 4 5

Comments:

3. The GSI incorporated student feedback effectively.

    1 2 3 4 5

Comments:

4. Time spent on course assignments and readings was manageable.

    1 2 3 4 5

Comments:

5. I have been committed to the course and accomplished course goals to the best of my abilities.

    1 2 3 4 5

Comments:

6. What has helped your learning most in this class? Give specific examples.

7. What do you think would improve student learning in this class in the future?

8. What advice would you give to the next group of students taking this course?

Example 2 – End-of-Course Evaluations:

Final Evaluation (discussion section):

I am interested in your feedback. Kindly fill out the survey below. A student in your class will deliver the surveys in an envelope to the Department of Art History Office. The office will not return them to me until after I have submitted your grades on DATE and TIME.

Please rate your agreement with the following statements on the scale of:

1= Strongly Disagree, 2 = Somewhat Disagree, 3 = Neither Agree nor Disagree, 4 = Somewhat Agree, 5 = Strongly Agree

1) Discussion sections were clear and organized.

1 2 3 4 5

2) Discussion section activities helped me understand course concepts more clearly.

1 2 3 4 5

3) The GSI taught interrelated skills in a helpful sequence.

1 2 3 4 5

4) Discussion sections provided a mixture of explanation and practice.

1 2 3 4 5

6) Written and verbal feedback from the GSI helped me better understand course expectations.

1 2 3 4 5

7) Discussion sections developed my ability to think critically about COURSE TOPIC.

1 2 3 4 5

8) Discussion sections developed my ability to evaluate historical sources and ideas from the past.

1 2 3 4 5

9) By the end of the course, I reflected on art history's role in contemporary politics.

1 2 3 4 5

Please answer the following questions about the course with short answers:

1) What reading, class activity, or graded assignment increased your understanding of COURSE TOPIC?

2) What reading, class activity, or graded assignment remains confusing or disconnected from the rest of the course content?

3) Please identify areas you consider to be the strengths of the discussion sections.

4) Please identify areas where you think discussion sections could be improved.

Please answer the follow questions about your own participation and learning in the course:

1) Did you miss any class sessions?

2) On average, how many hours per week have you spent on this course, including attending classes, doing readings, reviewing notes, writing papers, and any other course-related work?

3) How satisfied were you with your effort in this course?

4) What grade do you expect to receive in this course?

Thank you!

Helpful Handouts for Students:

Documentation Guide—Brief Form:

The Scholar's Responsibility to Document Sources: when and how to cite:
Whenever you use ideas or facts derived from a source of any kind (article, book, website, interview) you need to provide a citation for that source, usually in the form of a footnote. This footnote *typically* consists of 1) a superscript numeral immediately followed by the sentence in which the pertinent idea or data is found, and 2) a citation keyed to that number either at the bottom of that page (footnote) or at the end of the essay (endnote) that includes all publication data plus the page number(s) on which the idea, quotation, or fact is to be found. The point is to permit a reader of your essay to look up and verify your specific sources.
Note: a bibliography at the end of your essay does NOT fulfill this responsibility.

Quotation:
When you reproduce a passage (paragraph, sentence, or part of a sentence) you must include those words within quotation marks. In most cases you also must identify the source briefly in your text and a full citation of the source as a footnote.

Paraphrase:
When you reference facts or rephrase the ideas that you find in a source, you still must provide sentence-by-sentence footnotes to that source. If a paragraph is derived from a single source, begin the paragraph with a textual citation along the lines of: "According to (name of scholar), . . ." and then end the paragraph with a footnote indicating a full citation.

Tips:
**When should I cite?* A good rule of thumb: If you did not previously know the data before preparing for this course or assignment, cite!
*The first time you cite a source in a footnote, give the full publication data followed by page number(s); the second time, give a shortened version of author and title followed by page number(s).
*When a sentence combines information or opinion from multiple sources, put one footnote number at the end of the sentence and place the citations sequentially in the single footnote separated by semicolons. Do not interrupt your sentence with multiple footnote numbers.
*Be sure to use the most authoritative source when documenting information.
*If you are quoting or paraphrasing a primary source that you found in a secondary source, you must provide full citation for the primary source followed by "as quoted/paraphrased in . . ." with full citation for the secondary source as well.
*When citing an internet source give the name(s) of the site, and of the author (if discoverable), also include the date you accessed the website.

Consequences:
It is your responsibility to learn this system of scholarly communication. Using proper citations will signal to your reader that you are a responsible scholar. Failing to do so will signal to your reader that you are engaging in intentional appropriation of someone else's work or ideas, i.e. plagiarism.

Still have questions?
If any of this is unclear, see your GSI, your professor, or NU's The Writing Place.

Other resources:
The Chicago Manual of Style, 17th ed. (Chicago, IL: University of Chicago Press, 2017)
Kate Turabian, et. al., *A Manual for Writers of Research Papers* (Chicago, IL: University of Chicago Press, 2018).

Art-History Methods Basics:

Analytical Thinking: methodical approach to thinking across various levels that allows you to break down complex problems into manageable components.

- Formal Analysis: What does the object/action/work look like? How is it composed? Formal analysis is not merely a description of visual elements but an explanation of the components of a visual structure in relation to composition in order to analyze how its formal elements affect the representation of the overall work's content.
    - Color, line, form, space, scale, facture, style, arrangement, etc.
- Technical Analysis: How is the object/action/work made? What is its condition? Technical analysis examines the materials, production, and state of preservation to address the condition of an object.
- Interpretation: Why was an object/action/work made? For what purpose, function, or meaning? Interpretation derives from layered thinking and examination of an object, reading with or without the text of the artwork from the artist or maker.

Critical Thinking: analyzing, questioning, and/or comparing the formal elements of an object alongside interpretations by others, or re-evaluating the evidence presented by others in order to synthesize, reimagine, or generate reasoned reflections on an object or work in relation to external ideas, alternative viewpoints, and/or theoretical lens.

Writing about Art:
Potential, but not obligatory, layers of analysis for art-historical writing (combined or disparate):

- Description: What does it look like? How does it exist? Requires close looking, descriptive writing, and an understanding of art-historical vocabulary (foreground, background, etc.)
- Analysis: Why does it look/exist this way? How is it made? How is it composed? Requires deep consideration of both formal and technical properties and analytical thinking skills.
- Interpretation: What do these characteristics suggest? What meaning can be derived from substantiated formal and analytical evidence? Requires an understanding the work's content, context, critical thinking skills, and methodological critical inquiry or theory.
- Criticism: Discussing and evaluating an object or work in response to interpretation or meaning to make a critical judgment often based on an analysis of socio-historical significance, aesthetic merit or value, perceived innovation, and/or the work's position in a larger canon or line of related art contributions.

Potential Types of Art-Historical Writing (combined or disparate):

- Descriptive only
- Formal analysis

- Comparison (focuses on the similarities and differences between two or more objects/actions/works in order to produce new ideas and draw conclusions about their relationship to each other.
- Exhibition review: involves all of the above as well as criticism, interpretation, and larger reflections on the exhibition's presentation and reception within the exhibiting institution.
- Book review or literature review: a singular or comparative review of books and articles related to a particular topic in order to offer insight and/or criticisms about the book(s) merits for the field (usually recently published research).
- Research paper/article/essay/book: an expanded work that presents a thesis that is argued based on substantiated evidence acquired through research—the examination of primary and/or secondary written documents, visual materials, the study of socio-historical contexts, etc.) in order to produce new knowledge on a particular topic or in a particular field.

Bibliography:

Ahmed, Sara. *On Being Included: Racism and Diversity in Institutional Life.* Durham, NC: Duke University Press, 2012.

Bagley, Robert. "The First Paper Assignment." In *Gombrich among the Egyptians and Other Essays in the History ofArt*. Seattle, WA: Marquand Books, 2016, 49–69.

Baxandall, Michael. "The Language of Art History." *New Literary History* 10, no. 3 (1979): 453–65.

Baxter, Kristin. "The Role of Family Snapshots in Teaching Art History Within a Dialogic Pedagogy." *Art Education* 65, no. 1 (2012): 11–18.

Bishop-Clark, Cathy and Beth Dietz-Uhler. *Engaging in the Scholarship of Teaching and Learning*. Sterling, VA: Stylus, 2012.

Brown, Lydia. "Identity-First Language." *ASAN: Autistic Self Advocacy Network*. Accessed 1 May 2020. https://autisticadvocacy.org/about-asan/identity-first-language/.

Brown, Peter Scott and Jace Hargis. "Undergraduate Research in Art History Using Project-Based Learning." *Journal of Faculty Development* 22, no. 2 (2008): 153.

Chandra, Aditi, et al. "Looking Beyond the Cannon: Localized and Globalized Perspectives in Art History Pedagogy." *Art History Pedagogy and Practice* 1 (2016). [Online]

Collins, Bradford, ed. "Rethinking the Introductory Art History Survey." Special Issue. *Art Journal* 54, no. 3 (1995).

Condon, Frankie, and Vershawn Ashanti Young, ed. *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication*. Boulder: University Press of Colorado, 2017.

Donahue-Wallace, Kelly. Laetitia La Follette, and Andrea Pappas, ed. *Teaching Art History with New Technologies: Reflections and Case Studies*. Newcastle: Cambridge Scholars Publishing, 2008.

Donahue-Wallace, Kelly and Jacqueline Chanda. "A Case Study in Integrating the Best Practices of Face-to-Face Art History and Online Teaching." *Interactive Multimedia Electronic Journal of Computer-Enhanced Learning* 7, no. 1 (2005). [Online]

Doyle, Terry. *Helping Students Learn in a Learner-Centered Environment: A Guide to Facilitating Learning in Higher Education*. Sterling, VA: Stylus, 2008.

Harney, Stefano and Fred Moten. *The Undercommons: Fugitive Planning and Black Study*. Brooklyn, NY: Minor Compositions, 2013.

Janet, Jeff and Melissa Miles. "ARTEMIS: Reinvigorating History and Theory in Art and Design Education." *Journal of Art & Design Education* 28, no. 1 (2009): 52–60.

Johnson, Cass M. "Rethinking Online Discourse: Improving Learning Through Discussions in the Online Classroom." *Education and Information Technologies* 21, no. 6 (2016), 1483–507.

Kisch, Marian. "Helping Faculty Teach International Students." NAFSA: Association of International Education, International Educator, November/December 2014.

Kishimoto, Kyoto. "Anti-racist Pedagogy: From Faculty's Self-reflection to Organizing within and Beyond the Classroom." *Race, Ethnicity, and Education* 21, no. 3 (2016): 1–15.

Kumashiro, Kevin. *Troubling Education: Queer Activism and Antioppressive Pedagogy*. New York, NY: Routledge, 2002.

Lankford, E. Louis. "Aesthetic Experience in Constructivist Museums." *The Journal of Aesthetic Education*. Vol. 36, No. 2 (Summer 2002): 140–53.

Levitt, Peggy and Markella B. Rutherford. "Beyond the West: Barriers to Globalizing Art History." *Art History Pedagogy and Practice* 4 (2019). [Online]

Maranci, Christina. *A Survival Guide for Art History Students*. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

Ng, Roxana, Pat Staton, and Joyce Scane. *Anti-Racism, Feminism, and Critical Approaches to Education*. Westport, CT: Bergin & Garvey, 1995.

Roberts, Jennifer. "The Power of Patience." *Harvard Magazine* Nov–Dec (2013). https://harvardmagazine.com/2013/11/the-power-of-patience

Rose, Marice and Roben Torosyan. "Integrating Big Questions with Real-World Applications: Gradual Redesign in Philosophy and Art History." *New Directions for Teaching and Learning*, no. 119 (2009): 61–70.

St. Denis, V. and Schick, C. “What makes anti-racist pedagogy in teacher education difficult? Three popular ideological assumptions.” *The Alberta Journal of Educational Research* 49, no. 1 (2003): 55–69.

Tomlin, Patrick. “A Matter of Discipline: Open Access, the Humanities, and Art History.” *Canadian Journal of Higher Education* 39, no. 3 (2009): 49–69.

Tsai, Robert. *Practical Equality: Forging Justice in a Divided Nation*. New York, NY: W.W. Norton & Company, 2019.

Yosso, T. “Towards a critical race curriculum.” *Equity & Excellence in Education* 35, no. 2 (2002): 93–107.

Yosso, T. J. “Whose culture has capital? A critical race theory discussion of community cultural wealth.” *Race, Ethnicity and Education* 8, no. 1 (2005): 69–91.

Bibliography for practice and resources on "Dealing with Difficult Images" thoughtfully provided by Northwestern Art History Alum, Faye Gleisser

Tracking Art History as a Discipline:

Addiss, Erickson, M. *Art History and Education.* Urbana, IL: University of Illinois Press, 1993.

Banks, James. *Teaching Strategies for Ethnic Studies.* Boston, MA: Allyn and Bacon, 1984.

Dissanayake, Ellen. *What is art for?* Seattle, WA: University of Washington Press, 1988.

Elich, M. "The Stereotype Within." *Educational Leadership* 51, no. 80 (1994): 12–15.

Geertz, Clifford. *Local Knowledge.* New York: Basic Books, 1983.

Gombrich, E. H. "The Tradition of General Knowledge." In, E.H. Gombrich, *Ideals and Idols.* Oxford: Phaidon, 1970, 8–23.

Grant, Carl A. and Christine E. Sleeter. *Turning on Learning: Five Approaches for Multicultural Teaching Plans for Race, Class, Gender, and Disability,* 2nd ed. Upper Saddle River, NJ: Prentice-Hall, 1998.

Kern, Evan. "Antecedents of Discipline-based Art Education: State Departments of Education Curriculum Documents." In *Discipline-Based Art Education: Origin, Meaning, and Development,* ed. Ralph Smith. Urbana: University of Illinois Press, 1987, 35–56.

Parsons, Michael. *How we Understand Art: A Cognitive Developmental Account of Aesthetic Experience.* Cambridge: Cambridge University Press, 1987.

Rees, A. L, and Frances Borzello. *The New Art History.* London: Camden Press, 1986.

Smith, Ralph. *The Sense of Art, A Study in Aesthetic Education.* New York: Routledge, 1989.

Trajectories of Teaching Difficult Topics: Looking v. Not Looking:

https://www.facebook.com/notes/teaching-on-our-knees/teaching-on-our-knees/195613984201002

Alexander, Elizabeth. "'Can you Be BLACK and Look at This?': Reading the Rodney King Video(s)." In *Black Male: Representations of Masculinity in Contemporary American Art*, ed. Thelma Golden, 91–110. New York: Whitney Museum of American Art, Distributed by Harry N. Abrams, Inc., 1994.

Barthes, Roland. "The Reality Effect." In, Barthes, Roland. *The Rustle of Language,* 141–48. Berkeley: University of California Press, 1989.

Berlant, Lauren. *Cruel Optimism.* Durham, NC: Duke University Press, 2011.

Britzman, Deborah. *Lost Subjects, Contested Objects: Toward a Psychoanalytic Inquiry of Learning*. Albany: State University of New York Press, 1998.

Bhattacharya, Tithi. "How our universities teach violence." 30 January 2014. *Socialistworker.org.* http://socialistworker.org/2014/01/30/how-our-universities-teach-violence

Butler, Judith. *Frames of War: When is Life Grievable?* New York, London: Verso, 2010.

Broadway, Anna. "The New Sex Education Focuses on Preventing Violence," *The Atlantic.* 14 April 2014. http://www.theatlantic.com/health/archive/2014/04/the-new-sex-education-focuses-on-preventing-violence/360294/.

Cooks, Bridget. "Confronting Terrorism: Teaching the History of Lynching Through Photography." *Pedagogy* 8, no. 1 (2008): 134–45.

Fraser, Andrea.

Freire, Paulo. *Pedagogy of the Oppressed,* trans. Myra Bergman Ramos. New York, London: Continuum, 2005, 1970.

Freire, Paulo. *The Politics of Education.* South Hadley, MA: Bergin & Garvey, 1985.

Giroux, H. *Teachers as Transformative Intellectuals: Toward a Critical Pedagogy of Learning.* New York: Bergin & Garvey, 1988.

Giroux, H. *Impure Acts: The Practical Politics of Cultural Studies.* New York: Routledge, 2000.

Hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom.* New York: Routledge, 1994.

Lehrer, Erica, eds. *Curating Difficult Knowledge: Violent Pasts in Public Places* (New York: Palgrave Macmillan, 2011). [Intro delves into "difficult"]

Lester, Paul, ed. *Images that Injure: Pictorial Stereotypes in the Media.* Santa Barbara, CA: Praeger, 2011. [Paul Lester gave a paper in 2007, "Can you see me now? Teaching the art of seeing" at 21st annual visual communication conference.]

Moller, Frank. "The looking/not looking dilemma." *Review of International Studies* 35, no. 4 (2009): 781–94.

Monk, Nicholas. *Open-Space Learning: A Study in Transdisciplinary Pedagogy.* London: Bloomsburg, 2011.

Plath, Lydia. "Looking at Lynching: Ethical and Practical Matters Faced When Used Lynching Photographs in the Classroom." In *Historical Insights* ed. Catherine Armstrong by Higher Education Academy (October 2013): 16–33. https://www.heacademy.ac.uk/sites/default/files/Insights_material_culture.pdf.

Simon, Roger. *A Pedagogy of Witnessing: Curatorial Practice and the Pursuit of Social Justice.* Albany: University of New York State, 2014.

Sontag, Susan. *Regarding the Pain of Others.* London, New York: Penguin Books, 2004.

Strauss, Valerie. "Does Common Core's focus on 'Close Reading' Make Sense?" *The Washington Post.* 18 February 2014. http://www.washingtonpost.com/blogs/answer-sheet/wp/2014/02/18/does-common-cores-focus-on-close-reading-make-sense/.

Sliwinski, Sharon. "Seven Theses on the Photographic Situation." *The Photographic Situation*, August 3, 2012, http://thephotographicsituation.wordpress.com/2012/08/03/seven-theses-on-the-photographic-situation/.

Critique of Liberal Theory's Valorization of Rational self-interest:

Koziak, Barbara. *Retrieving Political Emotion.* University Park, PA: Penn State University Press, 2010.

Aune, James Arnt. *Selling the Free Market: The Rhetoric of Economic Correctness.* New York: Gulliford Press, 2001.

Hairman, Robert, and John Louis Lucaites. *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy.* Chicago, IL: University of Chicago Press, 2011. Discussion of repression of emotion/emotional life in public in Chapter Five: "Dissent and Emotional Management," 137–39, (emotional display as a form of dissent).

Curatorial Consciousness:

Bal, Mieke. "The Pain of Images." *Beautiful Suffering: Photography and the Traffic in Pain.* Williamstown, MA: Williams College Museum of Art, 2007.

"Alfredo Jaar: Politics of the Image," exhibition in 2008: http://www.southlondongallery.org/page/alfredo-jaar-politics-of-the-image.

"Too Hard to Keep" is part of "Coming to Encounter," a yearlong series of discursive events and programs at Gallery TPW R&D that experiments with different strategies for looking at difficult images organized by Gabrielle Moser. *No Looking After the Internet.* Gallery TPW. 2013: "Focusing on the images included in the Photo Wall created by Jason Lazarus, the July meeting of *No Looking* aims to interrogate what we—as viewers—want from photographs of the past and to question the kinds of narratives we try to make from them when they withhold easy answers. How does the anonymity of the subjects of these photographs, and their "out-of-placeness" in the archives, trouble our viewing experience? What are the difficulties and pleasures we encounter by "not knowing" about the context in which these photographs were produced? And how might the space of the gallery exhibition open up new interpretive possibilities for these archival documents?" http://gallerytpw.ca/rd/no-looking-after-the-internet-2/.

Curator in residence Gabrielle Moser responds to Lazarus' project: http://gallerytpw.ca/rd/t-h-t-k-toronto/. "Started in 2010, Lazarus's *T.H.T.K.* is a repository for photographs, photo albums, photo-objects, and digital files that are too difficult for their owners to hold onto, but which are too meaningful to destroy. Stored in the artist's home, the growing archive comprises more than 3,000 photographs, which are exhibited in site-specific installations in the gallery. Bringing together a wide range of anonymous images, including portraiture, landscape and still life, the archive also includes "private" photographs: photographs donated by participants with the stipulation that they are not to be exhibited publicly, and which Lazarus installs face-down, the image facing the gallery wall." As the photography historian Shawn Michelle Smith argues, Lazarus "offers himself as archivist for other people's 'difficult images.'" Despite the extreme language of the archive's title (the word "too" suggesting these images are limit cases for what their owners can tolerate as viewers), the photographs that have been donated to Lazarus's collection are surprisingly ordinary in appearance. Polaroids, poorly composed snapshots, cheesy commercial studio portraits and vaguely artful landscapes are the norm, while photographs of singular events—like a blackened eye, the open casket at a funeral service, or a skateboarding accident—appear as punctuation within this flow of everyday scenes. These are images typical of vernacular photography: that genre of innumerable, non-art photographs, usually printed on paper, that seem the product of both an everyday compulsion to make images as an aid-to-memory, and of a dumb aesthetic luck made possible by the ubiquity of cheap and portable camera equipment. As Campt writes, "These are images whose most striking feature is that they are *not* singular or exceptional; rather, it is in the sheer ordinariness and prevalence of these images and practices in multiple cultural contexts that their import can be found." We immediately recognize the mundane events of Lazarus's archive—the family road trip, the high school graduation, the wedding portrait—as photographic situations: the milestones of an (implicitly white, middle-class) culture that are familiar to us because they are structured around, and mediated by, the presence of the camera. In our encounter with *T.H.T.K.*, where prolonged looking is encouraged and judgment can (at least temporarily) be suspended, it becomes possible to think about what we want from our encounters with difficult images, and what we are compelled to do when it is too hard to look at them anymore."

"Crossing the Line: On Difficult Images," Symposium: 28 February 2013, The Art Gallery of York University. What is too much for an image to bear and for viewers to bear in turn? *Crossing the Line* addresses issues of difficult knowledge, difficult histories, and difficult images in a free, public one-day symposium held at York University February 28, 2013. The symposium is in conjunction with the AGYU exhibition *Deanna Bowen: Invisible Empires*, which looks at the role that the Ku Klux Klan played during the Civil Rights struggles in the United States and its century-long history in Canada. The format was a series of individual presentations and open discussion. Speakers included: Deanna Bowen, Steven Loft, Philip Monk, Kim Simon, and Shawn Michelle Smith. http://theagyuisoutthere.org/everywhere/?p=4201.