



The Craft

A Publication of the Center for Teaching at the University of the South

AUGUST COURSE (RE) DESIGN EXPERIENCE

In mid-August, around 30 new and experienced faculty, as well as staff, gathered for the 2019 two-day "Course (Re)Design Experience."

The Course (Re)Design Experience featured plenary addresses, breakout sessions, short topical talks, and of course, plenty of time to work on syllabi and course assignments.

Plenary addresses began both days of the Course (Re)Design. Betsy Sandlin, the Interim Associate Dean of the College for Faculty Development and Inclusion, and Jordan Troisi, the Center for Teaching Co-Director, gave plenaries on inclusive course & syllabus design, as well as evidence-based teaching.

After these opening addresses, participants attended one of three breakout sessions that could inform their future courses on metacognition and the writing process, reducing anxiety in the STEM classroom, and global learning. And during lunch sessions, participants heard about opportunities to develop the accessibility of



their courses and skills and competencies in college courses. The feedback about the Experience speaks to its success. Half of the participants rated it as "extremely valuable"—the upper limit of our feedback scale. And in written feedback, the biggest request was to have "more time to work on our syllabi."

Though still in the planning stages, we hope we'll see lots of new and familiar faces as the 2020 Course (Re)Design Experience.

MID-SEMESTER GROUP ANALYSIS COMES TO SEWANEE

Around the middle of the semester this fall, something a little different was happening in classrooms around Sewanee. Instead of the usual flow of a mid-semester class period, students were taking the last 25-minutes of their class to reflect, and discuss with one another and an experienced teacher aspects related to their learning in their course (this experienced teacher was not the professor of their course—it was another Sewanee professor).

This new process is a pilot program for mid-semester feedback initiated by Jordan Troisi, Co-Director of the Center for Teaching, called Mid-Semester Group Analysis (MSGA, pronounced “miss-guh”). Here’s how it works: after a short introduction to the process, students work in groups to figure out what they and their course is doing to impact their learning, they write all this information on the board, and then a trained teacher helps guide them through a clarifying conversation to flesh out additional details. Afterwards, the trained teacher interprets the information and its draws out the major themes, then talks with the professor of the course about that feedback, and they make a plan for how to discuss this feedback and any alterations to the course with their students.

The MSGA process—known elsewhere primarily as [Small Group Instructional Diagnosis](#)—is an evidence-based approach for providing feedback to college instructors. It’s a way to check-in at the midpoint of the semester. It can also be a springboard to generate and discuss new teaching approaches. And for those who are curious, it is also associated with better end of the semester course evaluations.

Sewanee’s MSGA process is still in its early stages. This semester, because of staffing, the Center for Teaching was were only able to conduct MSGAs in eight classes. But we are hoping to train additional individuals to be able to lead as may as 10-20 MSGAs next semester. If you or someone you know might be interested in learning more about the process and getting trained to conduct future MSGAs, please reach out to Jordan Troisi (jdtroisi@sewanee.edu).

And we’ll want more trained individuals as soon as we can find them. Feedback on the program so far has been overwhelmingly positive: all participants have reported feeling comfortable during the process, being exposed to actionable ideas, and felt their needs were met. They also all would recommend the MSGA program to their faculty colleagues.

One professor wrote: "I felt that the quality of the feedback was far better and more actionable than what I get in written feedback. I very much appreciated having the chance to go over the results with somebody and have a conversation about how to interpret them and use them."

Interested in having a MSGA done in one of your courses next spring? Stay tuned! The call for the spring will go out around early-February.

TEACH & TELL WITH JIM CRAWFORD

On September 30, Jim Crawford shared experiences from his study of the instruction of acting in Australia and New Zealand.

The title of his Teach & Tell was "Colonialism, ritual, and helping students breathe more deeply," and its focus was actor preparation, which, in this era, requires

moving students from being closed in toward their screens to being open and space-filling in voice and movement. To begin, two game faculty volunteers demonstrated the difference between performing a short scene by reciting memorized lines straight through vs. reciting the lines with space-filling pauses added in. The effect was, well, dramatic!

Jim introduced actor preparation techniques such as the Suzuki Method, developed by Japanese director Tadashi Suzuki, where actors perform a very physically demanding series of exercises using both body and voice to prepare for the stage. There are more familiar disciplines that help students train to move on stage such as martial arts and yoga, and each one developed from a certain time and place.

In New Zealand and Australia, there is the added component of British colonial power and appropriation of rituals from the historic populations of those lands. Jim noted how much more smoothly the current New Zealand culture incorporates the Maori language and traditions (such as the haka ceremonial dance of war as seen in sporting events), and this was even evident in actor training. For example, New Zealand's premiere drama school bears the Maori-based name Toi Whakaari, and to begin their training program, the newcomers are welcomed with traditional dance and song. New Zealanders have been doing this for much longer than Australians, and when Jim remarked on this to a Toi Whakaari instructor, he received a thought-provoking response. "Well, you must understand. It is much easier to do this when there is no history of genocide."



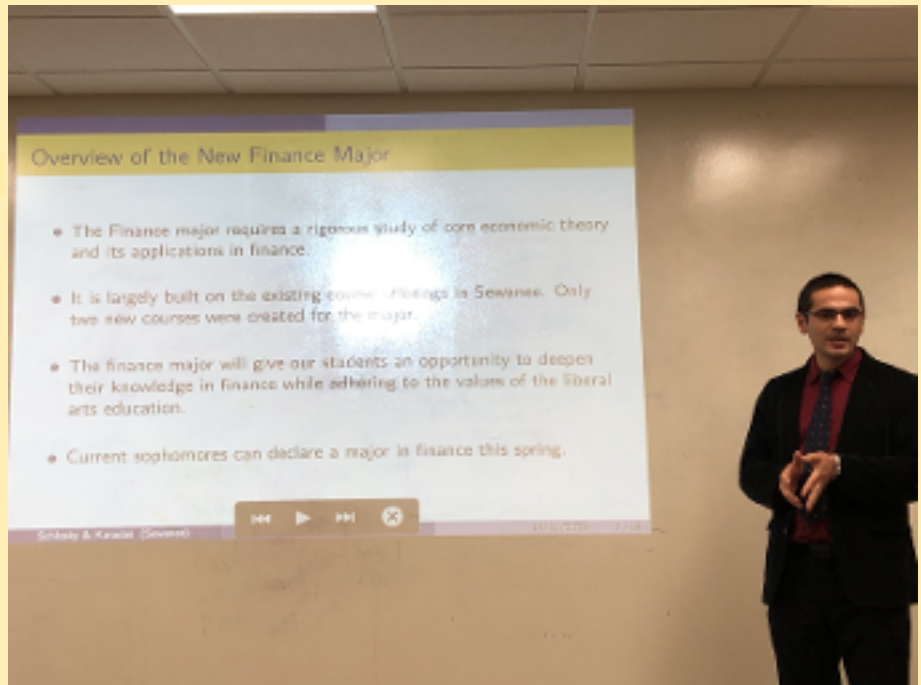
TEACH & TELL WITH TAMMY SCHLOSKY AND SERKANKARADAS

On Halloween, Serkan Karadas and Tammy Schlosky delivered a Teach & Tell in which they provided an overview of the new Finance major and an introduction to the Chartered Financial Analyst (CFA) exams. The presentation began with a quotation from Nobel prize-winning economist Robert Shiller: "Finance is not merely about making money. It's about achieving our deep goals and protecting the fruits of our labor. It's about stewardship and, therefore, about achieving the good society."

With this guiding principle in a liberal arts setting, the Finance major has requirements that reach across disciplines: core courses are found in Economics, Philosophy, Mathematics, and Statistics. To offer a well-balanced major, only two new courses were needed to supplement existing courses. One of these new courses, FINC 410 - Advanced Security Analysis, is a core course for the major; the other, FINC 310 - Real Estate Finance, is an elective. Also, some of the pre-existing courses in economics now bear the FINC identifier in the course listings.

For anyone going into a career in finance, the Chartered Financial Analyst (CFA) exams provide the gold-standard of certification, and courses in our new major are being adjusted to

cover the material needed for the first of the three CFA exams. Last year, three students passed this rigorous exam before graduation. (Upon hearing this announcement, the audience applauded loudly!) To better mentor his own finance students, Serkan has already passed the first two exams—a very daunting commitment to serving as a role model for students. (The audience applauded even more loudly for this announcement!) The goal is to gain CFA Affiliate status for the University, which would send a very strong signal to prospective students and employers about the rigor of our major in Finance.



CASE STUDIES: USING STORYTELLING TO FOSTER CREATIVE AND CRITICAL THINKING

By Prof. Kate Cammack (CFT Advisory Board Member)

Have you ever used a case study in your class before? Case studies often present a problem or dilemma in story format, either real or simulated, intended to cultivate higher-order cognitive skills (e.g., application, synthesis). These [stories or narratives](#) can be exciting for students to follow, [generate enthusiasm for the material](#), and increase their investment in learning more as the story unfolds.



Some fields, like law and economics, have a history of using case studies to convey content. In other fields (e.g., [STEM](#)), there are exciting opportunities for faculty to integrate case studies into their coursework in more meaningful, deliberate ways. Cases can be presented in a variety of formats (e.g., via [video clips](#)) and can be managed and [assessed](#) in many ways.

How might case studies add value to your class? As educators, we hope to cultivate curiosity, creativity, and critical thinking in our students. However, traditional course materials (textbooks, research papers) often provide a fairly developed narrative that doesn't offer physical and mental space for students to pause, process information, ask questions, consider

CASE STUDIES: USING STORYTELLING TO FOSTER CREATIVE AND CRITICAL THINKING...

potential paths forward, and draw connections between ideas. [Active learning strategies, including the use of case studies](#), can be used to achieve some of these goals.

Many [disciplines](#) have [repositories of case studies](#) that you can modify as needed. Some of these even have implementation notes that contain specific recommendations about how to present, manage, and assess your students' work on a case.

If you can't find a case study that fits your needs, you might consider writing one of your own! Developing a case study specific to your class can be an enjoyable practice in and of itself, and a great resource that you can use again in future semesters. There are many helpful [resources](#) on how to design, develop, implement, and assess case studies.

Developing your own case study can also impact your thinking as a teacher in valuable ways. You must identify what students need to know, understand, and be able to do in order to work through a case study successfully. In this way, you must reverse-engineer how you approach a topic or unit, in a form of backward design. Reworking existing course material as a case study can also offer opportunities to make embedded assumptions more explicit and thus scaffold students' thinking in more deliberate ways.

I'm happy to [share the resources](#) that I've come across thus far, encourage you to [add your own](#), and welcome opportunities to think together about existing and/or potential cases. Consider how storytelling might fit into your classes!

(References available upon request.)

SPRING INNOVATIVE TEACHING GRANTS, AND PAST GRANT RECIPIENTS

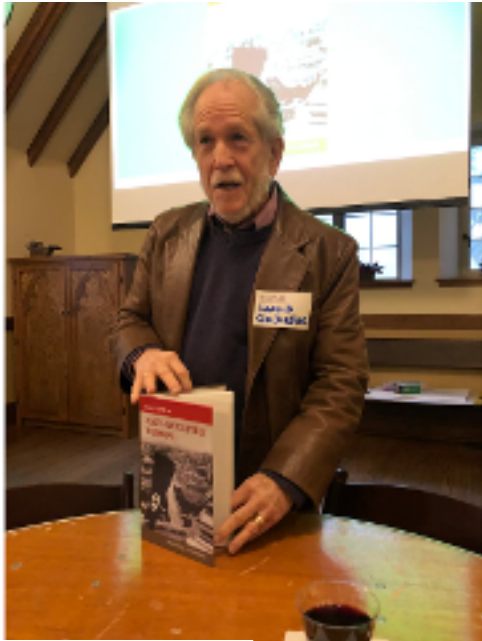
The Center for Teaching's Faculty Advisory Board will be reviewing a second round of Innovative Teaching grants in February, so start brainstorming! Information about the grant program is available on the [CfT website](#). Watch for the announcement of the deadline for this opportunity in the weekly emails in January.

If you would like to talk with previous recipients of these grants, here are the most recent awardees, all of whom would welcome your questions:

- Richard Apgar (rbapgar@sewanee.edu). Project: Print Materials from Berlin Museum
- Kate Cammack (kmcamma@sewanee.edu). Project: Using service learning to enrich a laboratory course on substance use in Grundy County
- Jim Crawford (jscrawfo@sewanee.edu). Project: An Advanced Acting Residency, Studying Theatre Education Models in Australia and New Zealand
- Serkan Karadas (skaradas@sewanee.edu). Project: Chartered Financial Analyst Exam
- Tammy Schlosky (mtschlos@sewanee.edu). Project: Chartered Financial Analyst Exam
- Courtney Thompson (clthomps@sewanee.edu). Project: The Significance of Autobiography in Constructions of Black Masculinity

FACULTY FLASH PRESENTATIONS

On Thursday, November 7, nine faculty members gave 3-minute presentations on their scholarship or pedagogy during the second annual Faculty Flash Presentations. In addition to the nine presentations, members of the audience had a chance to engage in 4 conversations with the presenters. We appreciate the engagement of our nine presenters, and the audience made up of faculty and staff. The titles from the flash presentations are listed below:



Harold Goldberg,
Professor of History
"Daily Life in Nazi-Occupied Europe"



Jamie Capuzza
Dean's Fellow, Women's and Gender Studies
"Transgender Lives in US News Media"



Matt Schrader
Assistant Professor of Biology
"Studying Social Evolution in a Grave"



Kate Cammack
Assistant Professor of Psychology
"Case studies: Using storytelling to foster creative and critical thinking"

FACULTY FLASHPRESENTATIONS...

Jennifer Michael
Professor of English
"Let Me Let Go (poetry)"



Jason Rosenberg,
Assistant Professor of Music
"The *L.O.S.T.* Recordings (sample of music)"



FACULTY FLASHPRESENTATIONS...



Tao Song
Assistant Professor of Economics
"Ethnic Segregation, Education, and Immigrants' Labor Market Outcomes"



Jim Crawford
Associate Professor of Theatre
"Vocal Warm-ups and Cultural Appropriation"



Richard Apgar
Assistant Professor of German
"Bound-ary Crossings: Periodicals and Cultural Unity around 1780"



Mark Hopwood
Assistant Professor of Philosophy
(Our Emcee for the Flash Presentations)

THE ADVISORY BOARD

THE ADVISORY BOARD AND THE UPCOMING CELEBRATION OF TEACHING!

This spring, the Advisory Board of the Center of Teaching will work with the CFT Co-Directors to develop and execute its second annual Celebration of Teaching Week!

Building off the success from last year's program, the program will create opportunities for members of the Sewanee community to observe one another's classes. The program will allow faculty to share techniques, jumpstart pedagogical dialogue, and celebrate all of the wonderful teaching that takes place at Sewanee every day!

Be on the lookout for more details in the coming months. We can't wait!



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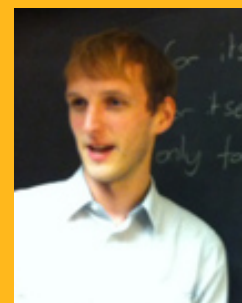
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OUR WEBSITE AND CALENDAR

