
TLCExchange

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LETTER FROM THE DIRECTOR

Spring 2007

Dear Colleagues,

During my tenure as Director of the Center, it has been my great pleasure to meet and speak with many of you. I have reaffirmed my conviction that Wake professors care about their teaching, but, more importantly, that they are well-educated, hard-working, professional, and innovative teacher-scholars that perform innumerable duties both inside and outside the classroom. I have tried to focus on classroom teaching but also on some of those "outside" duties, like publishing, mentoring, writing letters of recommendation, and advising.

Under a new Director next year, the Center will continue to be a meeting place on campus where we can discuss all our teaching duties. I hope that you will support the new Director by volunteering your ideas, expertise, and time, and by participating in several activities and adding to the lively discussions. I thank you for your past and present support of the Center.

This semester's programs include how to use more technology in the classroom, how to lead classroom discussion, how to teach students to read analytically, how to use film in the non-film classroom and fiction in the non-literature classroom, how to partner with the theatre department to enrich our programs, and, finally, how to publish our teaching innovations in pedagogical journals. I hope that you will join us and add to the discussion at one or more of these events or come by for the ice cream social, an annual event, and for the coffee hour during finals week.

With best regards,
Judy Kem

WINNERS OF THE TEACHING INNOVATION AWARD ANNOUNCED

Earl Smith, Rubin Professor of Sociology and Director of American Ethnic Studies, and Angela Hattery, Associate Professor of Sociology, have been selected as the joint recipients of this year's Teaching Innovation Award. Their course, "Social Stratification in the American (DEEP) South," was developed and co-taught in the summer 2005 session and will be offered again in Summer 2007.

In making our decision the Committee for the Teaching and Learning Center was impressed with the course's emphasis on diversity and service learning, with the unique opportunity it provides for on-site learning where students hear and speak with individuals who witnessed and participated in the civil rights movement, and with the big impact the course has had on the participants. We feel that the course could and should be used as a model for other off-campus courses.

We received other excellent applications for the award, and we urge those applicants to re-apply next year. We also ask chairs and others to encourage innovative teachers in their departments to apply as well.

RETHINKING THE PEDAGOGY OF CHOREOGRAPHY CLASS

By Christina Tsoules Soriano,
Assistant Professor of Dance

Shortly before her death in 1959, modern dance pioneer Doris Humphrey published *The Art of Making Dances*, a groundbreaking work in which she articulated specific ideas about how one should go about making dances and what good dances should look like. In a chapter entitled "Checklist," for example, Humphrey warns the choreography student of several pitfalls to avoid, and offers succinct

rules for creating a good piece of choreography: "two-dimensional design is lifeless," "a good ending is 40% of the dance," "don't intellectualize, motivate movement," and "don't be a slave to, or a mutilator of, the music" (p. 159).

Although stating absolute rules for dance making was more widely accepted in 1959 than in today's culturally and aesthetically diverse dance world, Humphrey's text still holds merit. Indeed, it remains one of the most widely used texts on the teaching and learning of choreography, and its powerful influence on later texts on dance composition is clear and undeniable; while dance professionals object to the air of absolute certainty with which Humphrey delivers her "rules," they tend to follow these rules just the same.

This semester, I am teaching Dance Composition to ten wise and enthusiastic student choreographers at Wake Forest. Like Humphrey, I am contributing to the grand discovery of ways to tackle and survive the challenges of dance-making, and to succeed in making a good dance. Unlike Humphrey (and many of the authors who have followed in her footsteps) I have no cast-in-stone rules or principles for the "correct" way to make a dance. My message to students is that the ideas and experiences from which a dance idea may emerge and ways of making dances are virtually infinite, and that there is no reliable way of knowing before, during, or after one makes a dance whether and to what degree the work will be an artistic success. Successful artists, I argue, grope their way forward, testing ideas, experimenting, interpreting and assessing results, making changes, trying again to "get it right," and remaining open at all times to new inspiration. Thus it is each student's job to embrace the dance-making journey with a deep curiosity and an adventurous heart.

The undergraduate curriculum of any of my students is welcome in the Choreography class, for the course is an ideal laboratory in which to explore diverse artistic inclinations with and for movement. I require students in the class to find entry points for dance making in all of their learning environments: the dance studio, at a late night party, in their daydreaming, on the soccer field, in a biology lab, while studying art history slides, or in their mathematics, foreign language, literature, or business classes; any lived experience is fertile ground for dance ideas.

It is important to note that I am not eschewing the study of "traditional" dance composition principles. On the contrary, I agree with Humphrey and her followers that choreography students should grasp the aesthetics of such well-known dance "ingredients" as shape, line, points in space, dynamic rhythm patterning, musicality, and narrative. But where Ms. Humphrey and I part company is on the issue of how students should be introduced to these ideas. Rather than to assign students to make small "studies" that "somehow reference a line" or "explore shapes," and then discuss how shape or line was evident in their work, I will invite Professor Jason Parsley and his students from the Mathematics Department to discuss lines, shapes and points in space with my students. Through this cross-disciplinary approach, intersections and overlaps between mathematical theories and the three dimensional navigation of moving bodies in space will be discovered, and savored, by both groups of students.

In addition to guest visitors, I also utilize the entirety of the Wake Forest campus as a lab for fostering students' understanding of lines, shapes and spaces. On Monday, April 9th, my class will be involved in a "peripatetic dance day" (The Wake Forest community is welcome to follow us on our outdoor journey!) My students will explore and study our campus and its natural and constructed environments as a catalyst for movement studies.

Their task is to select a specific building, sculpture, tree, or field on campus and to create a dance in and with the chosen location that reflects its structural properties and aesthetic qualities. These kinds of exercises invite students imaginatively to devise personal methods for choreographing.

To complement their explorations of mathematics and architecture, I ask my students to consider language in general, and poetry specifically, as a tool for grasping the ways in which the core elements of a dance might be integrated to form a coherent unity. There is much to be learned by comparing the rhythmic identity and pacing of a poem with that of a dance, and by using the former as a model for creating the latter. To use the properties of the haiku, the iamb, and the rhyming couplet as a springboard for dance creation is richly invigorating for students. I tell my students, "Read poems out loud and study their structures on the page. Now translate what you have found into rhythmic possibilities for movement." How a poem rhymes, how words appear on the page, and how much space exists between stanzas are all deliberate choices a poet makes. Such choices provide clues for the choreography student as she attempts to compose dances that resonate poetically in movement.

For all of my talk about ways that I teach choreography differently from Doris Humphrey, I do make use of her ideas in my class. For example, I pass on to my students her advice that, "...the good choreographer knows never to stay too long with any one dynamic because he very well knows that too much sharp wears out the nervous system and too much legato puts everybody to sleep" (p. 103). I also make regular use of Humphrey's "Checklist" chapter in my class. We look at her eleven rules at the beginning of the semester and again at the end, and consider their relevance to our dance making processes throughout the term. Interestingly, at the beginning of the term, students' ideas of what a dance is, where it can come

from, and what it should look like sound very much like Humphrey's ideas. But after a semester of exploratory and compositional work, students challenge the values and assumptions underlying Humphrey's checklist; they recognize that there are too many rich and rewarding avenues for the creation of a dance than can be captured or contained by any checklist of "rules." While Humphrey's ideas, and those of other writers and thinkers, inform my students' perspectives, in the end they must create dances, and lives, on the basis of their own beliefs, intuitions, and choices.

TLC EVENTS

Spring 2007

If you do not already receive e-mail reminders about TLC programs and would like to, please e-mail your request to snyderdw@wfu.edu

All programs take place in the TLC (Room 330, ZSR Library) unless otherwise indicated.

USING FILM IN THE NON-FILM CLASSROOM

DATE: Tuesday, February 6

TIME: 11:00 A.M.

LOCATION: ZSR Library, room 204 (the electronic classroom)

HOST: Angela Hattery (Sociology)

THIS WORKSHOP will provide ideas and rationales for including film in a course that is not ostensibly about film. The presenter will provide examples (including film clips) to illustrate. Participants are encouraged to bring their syllabi for this discussion and brainstorming session. Join your fellow Wake Forest faculty for our first event of the spring 2007 semester! *Please RSVP by Wednesday, January 31, to snyderdw@wfu.edu or x4587, and be sure to indicate your choice of a chicken salad, roast beef/cheddar, or vegetarian sandwich, or of a fruit plate. Lunch will be provided by the TLC for faculty who respond by January 31.*

FACILITATING CLASSROOM DISCUSSION**DATE:** Tuesday, February 20**TIME:** 11:00 A.M.**LOCATION:** The Autumn Room, Reynolda Hall**HOST:** Dee Oseroff-Varnell (Communication)

OFTEN OUR ATTEMPTS to engage students in discussion are met with blank stares and nervous doodling. Is it the topic? Is it the students? Is it you? Group discussion is an important part of the learning process, and yet it is difficult to engage all of our students equally. In this brown bag workshop, we will discuss strategies that can encourage all students to participate in classroom discussions. *Please RSVP before Wednesday, February 14, to snyderdw@wfu.edu or x4587 if you would like a boxed lunch provided by the TLC, and be sure to indicate your sandwich choice of turkey/provolone, ham/swiss, or veggie delight, or of a fruit plate.*

TECHNOLOGY IN THE CLASSROOM: ALL YOU EVER WANTED TO KNOW ABOUT TABLET COMPUTERS!**DATE:** Tuesday, February 27**TIME:** 3:00 P.M.**LOCATION:** Benson 344F**HOSTS:** James Cotter (Calloway) and Jed Macosko (Physics)

TABLET COMPUTERS allow instructors much of the freedom of a chalkboard lecture with the added bonus of being able to archive lecture notes. The tablet can be used as a high-tech tool for presenting hand-written lecture notes to students, or can be used to annotate other "high-tech" presentation media (such as PowerPoint shows). In addition, the tablet can be used for editing or commenting on student writing. Lecture 123, which includes the ability to capture lectures and electronically rebroadcast them at a later date, will also be demonstrated. Your questions and comments will be encouraged by our knowledgeable hosts! *Please RSVP to snyderdw@wfu.edu or x4587 by Friday, February 23. Light refreshments will be offered. Drop-ins are welcome.*

USING RSS AND DIGITAL MEDIA FOR LECTURE AND E-RESERVES**DATE:** Tuesday, March 6**TIME:** 12:00 P.M.**LOCATION:** ZSR Library, room 204 (the electronic classroom)**HOSTS:** Erik Mitchell (ZSR Library) and Pat Dixon (Music)

THIS SESSION will focus on a fall 2006 pilot project between the ZSR Library and Pat Dixon in the Department of Music, with support from Erik Mitchell, Librarian, IT Development. Join us to discover a new feature, Really Simple Syndication, in use by the Library to make e-reserves even easier for your students to access. Using different types of media in e-reserves, and an iPod for lecture and to capture student content for review and dealing with copyright issues will also be discussed. *Please RSVP to snyderdw@wfu.edu or x4587 no later than Thursday, March 1, if you would like a boxed lunch provided by the TLC, and be sure to indicate your choice of a chicken, vegetarian, or beef sandwich, or of a fruit plate. Drop-ins are welcome.*

INTEGRATING CAMPUS PERFORMING ARTS INTO YOUR CLASSROOM**DATE:** Wednesday, March 21**TIME:** 3:00 P.M.**LOCATION:** ZSR Library, room 330**HOSTS:** Cindy Gendrich, Brook Davis, Sharon Andrews (Theatre)

THEATRE AND DANCE FACULTY will lead a conversation on the power and possibilities of integrating campus performing arts into your curriculum and your research. Light refreshments will be offered. Join fellow Wake Forest faculty for this informative and fun session! *Please RSVP to snyderdw@wfu.edu or x4587 by Friday, March 16. Drop-ins are welcome.*

TEACHING YOUR STUDENTS HOW TO READ ANALYTICALLY**DATE:** Monday, March 26**TIME:** 12:00 P.M.**LOCATION:** Room 204, ZSR Library**HOST:** Margaret Ewalt (Romance Lan-

guages)

WONDERING how to inspire students to move beyond description to analysis of texts? Margaret Ewalt will encourage attendees to discuss their ideas, concerns, questions, and challenges as she shares her expertise in this area. We hope you can join us for this event! *Please RSVP to snyderdw@wfu.edu or x4587 by Wednesday, March 21 if you would like a boxed lunch provided by the TLC, and be sure to indicate your sandwich choice of vegetarian delight, chicken salad, roast beef and cheddar, or of a fruit plate.*

END-OF-YEAR BLOWOUT/FACULTY APPRECIATION ICE CREAM SOCIAL**DATE:** Wednesday, April 4**TIME:** 2:00-4:00 P.M.**LOCATION:** Teaching and Learning Center

JOIN US for our third annual ICE CREAM SOCIAL! No program, no speeches, just an informal opportunity to enjoy great conversation and a delicious cold treat with fellow Wake Forest faculty! Please feel free to arrive and depart as your schedule dictates. We look forward to seeing you there! *Please RSVP by Thursday, March 29, to snyderdw@wfu.edu or x4587.*

PUBLISHING IN THE FIELD OF PEDAGOGY**DATE:** Tuesday, April 10**TIME:** 3:00 P.M.**LOCATION:** Teaching and Learning Center**HOSTS:** Joe Milner (Education), Stan Whitley (Romance Languages)

Details for this event forthcoming.

ANALYZING FICTION IN NON-LITERATURE CLASSROOMS**DATE:** Thursday, April 19**TIME:** 11:00 A.M.**LOCATION:** Teaching and Learning Center**HOSTS:** Simone Caron (History), Brad Jones (Chemistry)

Details for this event forthcoming.

TEACHING AND LEARNING CENTER EXAM WEEK COFFEE-AND-COOKIE

BREAK FOR FACULTY**DATE:** Mon., May 7 – Thurs., May 10**TIME:** 8:00am – 12:00pm**LOCATION:** Teaching and Learning Center

FACULTY are cordially invited to stop by each morning during finals week for coffee and cookies. Feel free to enjoy your treats in the Center or take them with you (to-go cups will be available, or bring your own).
No RSVP required!

WAKE FOREST UNIVERSITY TEACHING AND LEARNING CENTER

The Teaching and Learning Center was established in 1997 with a dual purpose: meeting faculty-identified needs for teaching support and promoting dialogue about teaching. Faculty are encouraged to fill out a Faculty Information Form available from the Center designed to help us target specific needs and concerns which are then the topics for brown bag lunch discussion and workshops throughout the academic year.

The Teaching and Learning Center also offers a number of voluntary and confidential evaluation services outside the traditional departmental evaluation process. These have included mid-term evaluations, videotaping, peer class visitations, and a faculty mentoring program.

To learn more about the Teaching and Learning Center, and/or to discuss the programs and services the TLC offers, please contact the TLC Director Judy Kem at Ext. 4559 (kem@wfu.edu) or TLC Coordinator Deborah Snyder at Ext. 4587 (snyderdw@wfu.edu). The Teaching and Learning Center is open Mondays and Tuesdays until 5:00 P.M., Wednesdays until 4:30 P.M., and Thursdays until 3:00 P.M. It is located in 330 Z. Smith Reynolds Library.

The TLC faculty advisory committee is elected annually. Committee members

for the 2006-2007 academic year are: Sharon Andrews (Theatre), Patricia Cunningham (Education), Gordon McCray (Calloway), Angela King (Chemistry), Sarah Barbour (Romance Languages), and Peter Siavelis (Political Science).

OPPORTUNITIES FOR CLASSROOM VISITS AND MENTORING

If you would like to get feedback on your teaching from one of your peers, there are now several ways to do so.

Peer Classroom Visits

Inspired by a suggestion by Alyssa Lonner in the Department of German and Russian, the Teaching and Learning Center coordinates voluntary faculty classroom visits. These are friendly visits, meant to help newer faculty members without pressure; generally the observer will be a colleague of similar rank, but from a different department. Unlike the classroom visits that your department may require as part of your yearly review, feedback will be very informal, as agreed upon by the participants.

If you would like to have a faculty member from another department visit your class, or if you would like to visit someone else's class, please send an e-mail to Deborah Snyder. (snyderdw@wfu.edu). Let her know your department preference and teaching schedule.

Mid-Term Evaluations and Videotaping

If you prefer a more structured evaluation of a particular class, the TLC can arrange a mid-term evaluation. A faculty member visits your class during the semester and interviews students about their expectations and experiences, without the instructor present. Afterwards the course instructor and colleague meet to discuss the students' responses.

The TLC can also videotape your classes, or you may borrow our camera to do it yourself.

If you would like more information about either of these options, please see our web page <http://www.wfu.edu/organizations/tlc>, and click on Evaluation Services. Allow two weeks notice for mid-term evaluations.

RESOURCES

The TLC has many resources available to the campus community, including books and journals promoting teaching excellence. The Teaching and Learning Center also maintains a vertical file and notebooks of teaching-related articles. Subjects include, but are not limited to:

- Active learning
- Assessment
- Collaborative learning
- Critical thinking
- Generating discussion
- Interdisciplinary teaching
- Syllabus construction
- Teaching portfolios
- Testing and grading
- Writing across disciplines

We are pleased to offer several excellent articles within the "Course Documents" section of the TLC Blackboard site (<http://blackboard.wfu.edu/>) that may enhance your classroom teaching experience. Contact the Coordinator at snyderdw@wfu.edu to receive access. Information on WFU grants for faculty is also included on this site.

For information about other TLC services and upcoming events, see the TLC web site. In addition, information about First-Year Seminars and FYS proposals from several faculty members is now available. FYS materials as well as other web-based information are accessible by going to the TLC homepage and clicking on "Teaching Resources."