(Re)imagining Humanities Teaching: Innovations in Course Design

June 8–10, 2017
Embassy Suites Hotel by Hilton
Kansas City Plaza
Kansas City, Missouri

WELCOME!

The last decade or so has been the occasion for an explosion of innovation in the delivery of higher education in North America and around the globe. Faculty members have been extremely creative in designing new opportunities for students to engage the key observations, intellectual tools, and ideas in their fields. Students' time has been redistributed to a new range of ways to learn, including many active learning and cooperative assignments both in class and online. Often this results in the generation of more complex, integrative, and reflective student projects than were coming out of more traditional forms of instruction, especially at the introductory course level.

Our Collaborative Humanities Redesign Project (CHRP) began three years ago as an opportunity for humanities faculty members to explore these emerging instructional design ideas. The Teagle Foundation was sure that there would be many humanities faculty who would include these innovations in their courses, and they asked our project to create a community that would make those new course designs visible to a wider audience. Our colleagues from Park, Elon, and Rockhurst Universities and the University of Kansas have designed new assignments, new learning activities, and new ways to provide feedback to their students, sharing this work as it has been developed over three years. And now we are ready to offer a sample of that work for discussion by a larger community, under the appropriate heading "(Re)imagining Humanities Teaching."

The Teagle Foundation also believed that there would be innovative designs in humanities teaching already in place outside the project, so this conference is also an occasion to bring together an expanded range of faculty members to share their work. We believe that exchange of experiences with innovation will nourish a community of faculty members who will continue to develop their work aided by the experience and feedback of colleagues with similar goals and interests. We hope that you will find this occasion valuable in its own right for the ideas and insights you encounter, and we also hope that you may find new partners for ongoing work that continues your inquiry into successful instruction. Thank you for joining us.

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CHRP

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CONFERENCE AT A GLANCE

The conference registration desk will be open Thursday, 12:30 to 6:00 pm; Friday, 8:00 am to 4:00 pm; and Saturday, 8:00 to 11:00 am.

THURSDAY, JUNE 8

1:30–3:00 pm	Pre-conference workshops
4:00–5:15 pm	Opening plenary
5:15–6:30 pm	Reception and portolio displays
	Dinner on your own

FRIDAY, JUNE 9

8:30–11:15 am	Presentations/discussions
11:45 am–1:15 pm	Luncheon and plenary
1:30–3:15 pm	Presentations
3:30–4:15 pm	Roundtable discussions
	Dinner on your own

SATURDAY, JUNE 10

8:30–10:15 am	Roundtable discussions
10:30–11:30 am	Synthesizing discussion

THURSDAY, JUNE 8

1:30–3:00 pm   PRE-CONFERENCE WORKSHOPS

A. Partnering with Students   ROOM
Peter Felten, Elon University
There is a great deal of interest in collaboration with students in the development of innovations in teaching. Students' contributions can range from simply offering comments on existing practice to providing ideas for teaching innovations to being partners in systematic inquiry or research on the effectiveness of innovations. Peter will lead a group of faculty members who will share their experiences collaborating with undergraduate students as partners in innovation. The workshop will engage participants in constructing examples of how they can engage their own students in this form of collaboration with students.

B. Close Reading of Students' Work   ROOM
Glenn Lester, Park University
Many humanities faculty members evaluate students' understanding by using their skills in close reading of text. While this is directly valuable in providing helpful feedback to students, it can also be used by faculty members who are evaluating the effectiveness of their teaching, especially when trying a new form of instruction. Glenn has been using guidelines for identifying quality in students' writing (aka rubrics) to provide consistency in his feedback and for considering the effectiveness of his teaching innovations. He will share his experiences and work with workshop participants to develop their own use of close reading in evaluating the impact of their teaching.

4:00–5:15 pm   OPENING PLENARY

C. Humanities Teaching and Humane Inquiry   ROOM
Peter Felten
As scientists and social scientists have developed increasingly sophisticated tools to study brains and memory, we have come to better understand learning and teaching. This experimental work, however, has (further) marginalized the means and ends of humanities teaching and humanistic inquiry into learning. This conference, and this talk, aim to re-center the ways of meaning-making that are the foundation of the humanities, exploring how and why humanists can understand the complexity and wholeness of student learning. Rather than offering a prescription for teaching and inquiry, I will pose "what if?" questions in the hope of provoking conversations about the tensions, paradoxes, and possibilities of a more humane vision of inquiry and education.

5:15–6:30 pm   RECEPTION AND PORTFOLIO DISPLAYS   ROOM

D. Portfolio Posters and Roundtable Discussion with Peter
Inquiry into teaching in collaboration with students (workshop topic), and how are humanities questions related to teaching inquiry (plenary topic).

Appetizers and Drinks

DINNER ON YOUR OWN

FRIDAY, JUNE 9

8:30–9:15 am   PRESENTATIONS

A.   1. Increasing Student Engagement in Greek and Roman Mythology   ROOM
Emma Scioli, University of Kansas
Emma will present some of the major features of the redesign of Classics 148, Introduction to Greek and Roman Mythology, which has been the focus of the three-year CHRP project (led by Pamela Gordon, Emma Scioli, and Tara Welch). This presentation will include discussion of the motivation behind the redesign, will share some assignments developed for the redesign, and will present an assessment of the impact of the redesign upon student engagement and learning. The presentation will conclude with an overview of the impact of the redesign, and a summary of goals for maintaining the sustainability of the successful features of the redesign into the future.

2. Ancient Greek in a Hybrid Format
Pamela Gordon, University of Kansas
Pam will present the major features of her transformation of Introduction to Ancient Greek from a five-day-a-week model to a hybrid format that meets in person three days per week. Sharing information from two years of experience, Pam will discuss the process of transferring in-class exercises and readings to the online format, and will present her ideas about the impact of this shift upon student learning. She will discuss her observations about how the hybrid format has allowed for greater accessibility to the course and has allowed students to succeed while proceed-ing at heir own pace through the course material.

3. Student Learning in the Hybrid Latin Classroom
Scott McMickle, University of Kansas
Presenting work from his current MA thesis, Scott will share insights from his experience teaching Introductory Latin in a hybrid format. His presentation will include examples of the impact of the hybrid format upon both teacher and student. Scott will discuss the shifting role of the teacher from lecturer to hands-on facilitator of learning, as well as the differing expectations for student learning in a hybrid course, where the emphasis is less upon memorization and more upon recog-nition of forms and vocabulary in context. Scott will share perspectives on student learning taken from interviews with students and from assessment data recorded throughout the year.

B.   1. Adaptation as Course Topic and Methodology   ROOM
Jane Barnette, University of Kansas
Jane's work centers on a final project for "Authors and Adaptation," which focuses on adapting stories from both fictional and real life sources for the stage. In fall 2014, the final project was organized as a pitch for a theatrical adaptation that responded to events surrounding the shooting of Mike Brown in Ferguson, Missouri. The following year, it was a showcase of ten-minute plays, adapted from non-fiction research about assassinations. Jane and her co-teacher assessed the plays using a rubric that emphasized taking risks, solving problems, embracing contradictions, thinking innovatively, and making connections. The "real world" goal of having work submitted to the Acting Company's New Play Festival in New York added another form of evaluation. In this presentation, Jane will share strategies for adapting assessments and rubrics to meet the shifting demands of new assignments, especially those rooted in nonfiction and popular culture.

2. Using Images to Support Reading and Writing: From Reading Comprehension to Writing Ethical Arguments through Visualization
Sue Hum, University of Texas-San Antonio
In this presentation, Sue focuses on ways in which students can better comprehend abstract theo-retical concepts by creating and designing visual representations, thus rendering those concepts concrete and accessible. The presentation begins by highlighting ways in which visual representa-tions are an integral part of understanding and meaning-making in the world, where images are not used simply to reflect understanding of the world. Then, Sue outlines the conventions images show rather than tell (Kress; Wysocki), illustrating them with analysis of examples drawn from her students' visual illustrations of concepts. She will also present strategies for how students can produce visual displays that create purposeful and ethical arguments, by asking students to reflect on their design choices as they revise their work to produce a better grasp of course concepts.

C. 1. Teaching Writing Within the Music Discipline ROOM
Brad Osborn, University of Kansas
Brad will discuss steps he took to improve students' writing in an upper-level undergraduate music course. Having taught the course each fall the past four years, he will share modifications to both materials and teaching strategies that have resulted in stronger papers. For example, students in year one demonstrated admirable musical acuity, but that acuity was met with inconsistent success in conveying their thoughts in prose. For year two, in response, he developed a multi-parameter rubric which subdivided the different categories in which students would be assessed. In year three, he coupled this rubric with an innovative method for providing feedback: rather than marking a paper copy or providing electronic written feedback, he recorded a short audio track that responded to the paper. Finally, in year four, he added in-class activities that provided students with peer feedback before each paper was due. He has seen the quality of students' writing improve continually, and will share details of the steps he took to reach this point.

2. Writing About Community Issues in First Year Writing
Glenn Lester, Park University
This presentation will consider the benefits and drawbacks of using a community-oriented approach to teach academic research and writing. Reflecting on his years of teaching a freshman course in academic research and writing, Glenn found that while his students were largely successful in achieving course learning goals, their writing often scanned as generic and "classroom-y." So, he decided to adjust his approach. Instead of asking students to conduct generalized research projects that emerged from course readings or their majors, he asked students to engage with local issues faced by authentic communities they belonged to. Over three semesters, he's developed and refined this approach, and will share his results. Attendees from all disciplines will come away with a few new ideas for engaging their own students through the careful design of writing assignments.

BREAK

9:30-10:15 am   PRESENTATIONS

D. 1. Heritage Inquiry and Digital Project: Nineteenth-Century Cemetery ROOM
with a Digital Presence
Lisa Hermsen, Rochester Institute of Technology
The invention of printing was "epoch-making" with its effect on intellectual activities and modern scholarship, and we are now experiencing another revolutionary communication shift—from print to digital technology. This shift will affect the way we pursue intellectual inquiry, and teaching digital humanities in the undergraduate curriculum requires inquiry more complex than what is usually articulated. Our university started its program in Digital Humanities and Social Sciences in 2016-17, and offered the first introductory course in the fall. The original outcomes required students to learn humanities and social science-based inquiry, and to pursue practical digital projects and creative and critical appraisal of tools and techniques. As part of the introductory course, we challenge students to conduct research about a historic cemetery, and help attract new visitors. Session participants will evaluate some student responses and discuss the value of working with a historical society to provide an authentic line of inquiry leading to a digital project.

2. Active Learning Retrofit: Cultivating Students' Creative Confidence via Pop-Up Webinars and Low-Fidelity 2D Digital Prototyping
Sidneyeve Matrix, Queen's University
In this presentation, Sidneyeve will show exemplars of prototypes and share excerpts from student self-assessment surveys, wherein learners describe the impact of active learning opportunities and pop-up webinars, focusing on the theme of self-efficacy and creative confidence. She will also share her larger takeaways from applying a marketplace mindset to a humanities-focused course and share the the top three free cloud tools she and her students discovered to create website, poster, app, and advertisement static and interactive mockups. The presentation will also invite brainstorming to envision how these retrofits can work across the disciplines.

E. **1. Teaching Students the Craft of Journalism through Writing Workshops**   ROOM
Katie Clune, Rockhurst University
This project centers on the use of interactive writing labs in Introduction to Journalism, a survey course designed to teach students basic journalism skills. These workshops, which allow students to practice journalistic writing in pairs or small groups, have helped students learn to write clearer, more accurate, more engaging stories. Over the course of a three-year project, students have been assessed in areas such as writing strong leads, writing tight sentences and paragraphs, organizing their stories with their audience in mind, and selecting and properly attributing quotes. Through the introduction of writing labs in the course, students' journalism skills have improved, as demonstrated through their performance on a collaborative multimedia story package.

2. Scaffolding the Interdisciplinary Research Experience in LE300: Ethics and Psychology of Humor
Adam Potthast, Park University
In this presentation, Adam will describe the redesign of a standard research paper assignment in a general education interdisciplinary capstone course. Through scaffolding, flipping classroom time, structured topic selection, and some dumb luck in saying the right things at the right time, he managed to dramatically improve the topics in his "Ethics and Psychology of Humor" course over the course of three semesters. Furthermore, he believes that the improved research experience has given students improved skills and confidence in making original contributions to long-standing problems of psychology and ethics.

F. **1. "Self-Watching"**   ROOM
Brian Shawver, Park University
This presentation is driven by an investigation of how and why a writing instructor might prioritize analytical "self-watching" in a classroom over more traditional reflective activities such as portfolio essays and peer workshops. Brian has developed activities that ask students to consciously observe themselves or others as they write and revise. For example, in one activity he asks a volunteer to revise a text while the class observes via a projector; afterwards, the class discusses the writer's decisions and tactics.During his presentation, he will share additional examples of activities with similar goals. He has reviewed student work, held open discussions with students about what they learned from the experiences, and inserted questions in mid-term surveys that address their understanding of their writing processes. In this presentation, he will discuss whether this approach shows different results for fiction and nonfiction, and whether students consider it a preferable alternative to activities that reflect on their process in distant retrospect.

2. Student Self-Annotation as a Strategy for Promoting Critical Thinking
John Kerrigan, Rockhurst University
In this presentation, John will discuss the opportunities he's been designing through which students can learn literary-critical thinking skills on their own, rather than chiefly through instructor-comment-interventions. His presentation will share an innovative means of stimulating students' independent learning through a Self-Annotation assignment designed to prompt them to slow down, pause, and reflect back on their own work, to develop the ability to see their work, themselves, through a metacognitive, teacherly lens. He will share information about the writing assignment design and process, and some examples and results from student work, in order to frame the activity of "student self-annotation" in a way that may be adaptable to other academic disciplines and settings.

BREAK

10:30–11:15 am   PRESENTATIONS/DISCUSSIONS

G. **Roundtable Discussions: Digital Humanities and Digital Teaching**   ROOM
Hosted by Lisa Hermsen and Sidneyeve Matrix
There are many ways that digital resources contribute to engaging and effective teaching in the humanities, from access to digital collections to online learning and sharing spaces that provide essential opportunities for students to explore and learn. Table topics will include use of digital resources, teaching in online and hybrid formats, and other ways that digital humanities work is of interest.

H. 1. Introduction to Great Books   ROOM
Daniel Guberman, Purdue University
This session centers around an attempt to update the "great books" model for 21st century
America, based on the development of an interdisciplinary course uniting scholars in History,
English, Classics, Political Science, and Philosophy. This two-semester first-year course is
designed to fulfill university requirements in written and verbal communication, as well as infor-
mation literacy, while encouraging students to develop a deep engagement with what the instruc-
tors have termed "transformative texts." Daniel will describe the process of working with this
group over the course of a year to form a core syllabus, which meets university requirements in
these areas and is flexible to meet the personal goals of instructors. In addition, Daniel will share
results of efforts to incorporate active learning methods from each of these disciplines.

2. An Experimental Approach to Teaching History of the American Frontier
Clay Jenkinson, Bismarck State College
Clay will describe an experimental history course he has been teaching at Bismarck State College.
He believes that the traditional lecture format of humanities courses is unsustainable given the
realities of 21st century higher education: more distractions, a shorter attention span, students
less culturally literate than in previous generations, and the advent of revolutionary new tools for
the delivery of knowledge. Based on Henry David Thoreau's concept of the Jackknife University
(from Walden), Clay will make the case that professors must now cease to be "priests of knowl-
edge" and take on a more generous role as "learning coaches" in and out of the classroom. The
new emphasis needs to be on helping students take charge of their learning, to use the tools of
the digital revolution intelligently, judiciously, and in a manner that deepens their understanding.
Clay will explain the methods of his frontier history course, discuss its successes and failures, and
invite a discussion of the changing role of the professor in 21st century higher education.

I. 1. Reading Course Portfolios for Community and the Value of Sharing   ROOM
*Robin Attas, Elon University; Alison Desimone, University of Missouri—Kansas City; Brad Osborn,
University of Kansas*
Robin, Alison, and Brad will share their experiences of reading course portfolios and offering
comments to the authors. Two CHRP projects in music theory were read by a musicologist, and
comments were offered to the portfolio authors. The participants will discuss what was involved in
the exchange and what they gained from being a reader and from hearing from a reader.

2. Promoting Critical Thinking and Analysis in an Undergraduate-Level Art History Course
Maya Stiller, University of Kansas
To support students as they develop critical thinking skills, Maya created different types of
assignments that function as scaffolding: team reading, think piece, and three presentations
instead of one. Maya also created new rubrics and pursued an active communication with students
about the overall learning goals of this class. The redesign improved the course in several ways.
Having clear guidelines helped students assess their progress as they worked towards course
goals. Scaffolding the oral presentations resulted in higher quality of student work. Breaking the
final presentation into smaller units helped students accomplish all four course objectives.

11:45 am–1:15 pm   LUNCHEON AND PLENARY

J. Where Scholarship and Teaching Come Together: Small Steps Toward Big   ROOM
Improvements in Student Learning
Pat Hutchings, Bay View Alliance, National Institute for Learning Outcomes Assessment
Concerns about the future of the humanities and their centrality to the undergraduate experience
call on us to find new ways to engage students. And many humanities faculty—as evidenced by
CHRP—are passionate about finding better ways to invite students into the richness of their field.
But in the real world of campus life today, with its constant churn of competing priorities, it can
be hard to find the time, resources, and community that make pedagogical inquiry and innovation
possible. In this session, then, we'll explore a variety of strategies for bringing our skills, habits
and values as humanities scholars to the work we do as teachers. Our focus—drawing on your
experience in CHRP—will be on concrete, do-able strategies for documenting and reflecting on
learning and teaching. The goal of the session is to share and explore such strategies in ways that
connect with your own teaching practice and professional development.

BREAK

1:30–2:15 pm   PRESENTATIONS

K. 1. How to Teach Your Expert Process: A Music Theorist's Perspective
Robin Attas, Elon University
After a very brief discussion of the Decoding the Disciplines framework that she used to uncover
expert processes, Robin will share the various ways that she taught expert processes for music
analysis in her target class (a second year music theory class). Then participants will use her list of
possibilities to reflect and brainstorm ways in which they might apply expert processes in their
own teaching. We will conclude with a full-group discussion on whether such an application is
valid or useful in the courses participants teach.

L. Teaching Students to See their Own Culture in World Languages Courses
Olivia Choplin, Ketevan Kupatadze & Kristina Meinking, Elon University
Olivia, Ketevan, and Kristina will discuss ways in which they integrated strategic metacognition to
deepen students' critical thinking about culture and to help them understand their own cultural-
situatedness. The panelists will present writing and discussion prompts they used to help stu-
dents examine their own perspectives and their own learning. Discussing variations relevant to
beginning, intermediate, and advanced courses, they will also show examples of successful stu-
dent work that demonstrates critical thinking about culture. While this panel will be of particular
interest to world languages instructors, it is relevant for any discipline within the humanities that
engages with cultural difference. Panelists will offer brainstorming and discussion for participants
to come up with their own prompts for strategic metacognition related to cultural awareness.

M. 1. Teaching the Archive: Modeling Interdisciplinary Inquiry Across the Curriculum
Caroline Boswell, U. of Wisconsin–Green Bay; Jonathan Hagel & Sheyda Jahanbani, U. of Kansas
This presentation centers around the question of how to revive the profound relevance of the
humanities to students, their parents, and our policymakers. These presenters' answer: making
what we do as scholars legible to students, modeling interdisciplinary inquiry to enhance engage-
ment in all classes and to promote the value of humanities degrees. One of the vehicles for mod-
eling this inquiry is by designing scaffolded assignments that take students "into" the archive. We
will discuss how we've integrated this approach into our classrooms and address the challenges of
scaffolding interdisciplinary inquiry across the curriculum.

2. How to Brainstorm Pedological Ideas for Interdisciplinary Collaboration in the Classroom
Carla Coleman, University of Maryland-Baltimore County
In this presentation, Carla will discuss ways in which to optimize collaboration within humanities
fields. She discusses topics such as how to come up with a good idea, fundraise, and organize,
how to identify a good collaboration setting, how to ascertain what tools are available, and how
more funding for projects may be obtained after the first one is complete.Having recently won a
university teaching award, she would like to share her experience regarding the value of collabo-
ration for students and instructors alike.

BREAK

2:30–3:15 pm   PRESENTATIONS

N. 1. Reading for Fun Versus Reading as a Literary Scholar: Moving Students
    Beyond the Superficial in an Introductory Literature Course
Stacey Kikendall, Park University
In this presentation, Stacey will explain the innovations she made to her Introduction to Literature
course. She finds that a challenge in her classroom comes when students must learn to move
beyond superficial pleasure reading to approaching a text as a budding literary scholar. She wants
to support students' progress as analytical readers, but she doesn't want them to lose their
enjoyment in reading. Her redesign of the class allows space for both. She will discuss the overall
progress towards these goals, as well as both failures and successes regarding specific assign-
ments. Her evidence will include revised course documents and excerpts from student work.

2. **Teaching Shakespeare in a Disruptive Classroom**
   Jon Lamb, University of Kansas
   This presentation will focus on teaching Shakespeare in the context of various forms of upheaval in the university. Do William Shakespeare's writings, so long considered essential to a good education, have a place amid wide-ranging curricular restructuring, rapidly shifting enrollment patterns, an increasingly diverse and self-aware student population, and massive cultural shifts? Jon will argue that a Shakespeare course can—and must—adapt to the changing college world.

O. **1. Building the Historian's Toolbox**   **ROOM**
   Kim Warren, University of Kansas
   Historians tell stories—all sorts of stories. One of the goals in a history course is to help students learn how to write their own stories about the past. In the process of redesigning a course, Kim will share how she has shifted assignments to allow students to become producers of knowledge as well as consumers of knowledge. In order to become producers, students have to learn skills to put in their Historian's Toolbox (a metaphor for master-level skills that historians use to interrogate the past.) The presenter has redesigned a mid-level course history class that focuses on the diversity of women's experiences in the United States. With a focus on training students (majors and non-majors) to identify, analyze, and synthesize primary sources, the presenter will present assignments that build a mastery of these historical skills. She will also present how new rubrics have helped her to communicate to students how to improve their mastery of historical skills with regard to primary sources.
   2. Mentoring the Path to Success: Honing Students' Writing Skills Through the Early Semester Intense Tutoring Program
   Cecilia Samonte, Rockhurst University
   This presentation will focus on how Rockhurst University's Learning Center Early Semester Tutoring program helped US History students develop and improve their writing on historical documents. For the first month of the semester, each student was required to meet on a weekly basis with a writing tutor. During each session, student and tutor focused on a specific component of a writing assignment. By the end of four weeks, students were expected to have made good progress toward producing complete assignments that incorporated all required components. Through this presentation, Cecilia will argue that the early and regular intervention of "success coaches" lay an important foundation in strengthening students' skills in reading comprehension, textual analysis, and historical interpretation.

P. **Interdisciplinary Team Teaching Across the Arts/ Humanities and Sciences:**   **ROOM**
   Impact on Student and Faculty Perspectives on Interdisciplinary Ways of Knowing
   Sarah Bunnell and Paula White, Ohio Wesleyan University; M. Soledad Caballero, Becky Dawson, Aimee Knupsky, and Barbara Shaw, Allegheny College
   This symposium will present a series of linked papers focusing on a multi-site, multi-course project exploring the impact of interdisciplinary, team-taught courses across the humanities/arts and sciences on student learning and faculty outcomes. We are exploring the impact of these courses on both student and faculty views of disciplinary practices and assumptions. Our symposium will present a project overview as well as a series of brief papers on several of these course offerings, followed by a discussion of the collective evidence of effectiveness of the project. We hope to engage the audience in an in-depth discussion of interdisciplinary teaching as a mechanism for understanding the collective benefits of the humanities and sciences, as well as additional ways to evaluate our evidence of student and faculty learning.

BREAK

3:30-4:15 pm   PRESENTATIONS/DISCUSSIONS

Q. Connecting Students to the Past with Condolence Letters   **ROOM**
Debra Sheffer, Park University
In this presentation, Debra will discuss her goal to help mostly non-history majors make connec-
tions between war and culture through the use of the genre of condolence-letter writing, a brief
study of the American Civil War and cultural attitudes toward death – then and now. In order to
gather material for a condolence letter, students select a battle to study. They create a persona to
participate in that battle. The persona dies in a way that they have to create and detail. They then
write a condolence letter to the loved ones of the deceased, based on condolence letter-writing of
the era, using the historical context of the battle they researched. In this presentation, she will
share examples of student condolence letters.

2. Objectifying the Subjective: Evaluating Students' Self-Reflection
Assignments
LaKresha Graham, Rockhurst University
An important part of people's cultural competence toolkit involves self-reflexivity, or being able to
critically examine one's own cultural perspectives. This presentation will address how, in an
assignment that requires subjectivity on the part of students, to include objective ways of evaluat-
ing and grading students' work. The goal for instructors regarding self-reflectivity is to get stu-
dents to critically analyze their own cultural perspective. Instead of focusing on students being
right/wrong/correct/incorrect, LaKresha will discuss how to create criteria to give students stan-
dards for an assignment while encouraging them to deeply reflect on their own cultural identity.

R. Roundtable Discussions: Writing in the Context of Field and Goal   **ROOM**
Hosted by Glenn Lester & Kim Warren
Many courses aim to help students generate samples of writing that match the genres common in
the field being taught. These discussions invite people who want to share their experiences in
helping students learn to write in a variety of genres within humanities. Table topics will include
engaging students, using in-class and peer review workshops, modeling expert disciplinary habits
of mind, bridging general writing knowledge to specialized genres, and strategies to promote
reflection (meta-cognition).

S. Roundtable Discussions: Topics on Interdisciplinary Courses and Programs   **ROOM**
Hosted by Sarah Bunnell
There is an emerging interest in providing students with opportunities to engage the connections
among related fields of study. This session will include table topics such as team course design,
using archival exploration, courses based on great books, and brainstorming collaboration for
interdisciplinary courses.

DINNER ON YOUR OWN

SATURDAY, JUNE 10

8:30–9:15 am   DISCUSSIONS

A. Building Community Around Humanities Teaching: Actionable Lessons from the   ROOM
CHRP Project
Kathy Wise & Charlie Blaich, Wabash College
Kathy and Charlie will discuss what appears to have taken place on and across the CHRP campus-
es to create and sustain shared innovation and exchange of key experiences and lessons about
teaching and learning. In the second part of the session, participants will work with the findings
to identify plans for creating and sustaining collaboration with their own colleagues. Table topics
will include ways to represent teaching inquiry, forms of exchange of materials, and identifying
venues and occasions for collaboration.

B. Roundtable Discussions: What Are the Places in Professional Life for Course   ROOM
Portfolios? How Can the Genre Be Developed and Supported?
Hosted by Dan Bernstein
This conversation will focus on possible uses of reflective representation of teaching. Participants
will share their reactions to any portfolios they have read, including sending comments to the
authors. Authors of portfolios will share their experience of creating a portfolio, the impact that
writing had on their teaching, and the value of exchanging written comments. Table topics will
include the contents of a course portfolio, potential benefits of exchanging portfolios, and how
the organizing and writing of a portfolio can be supported by colleagues and campus centers.

BREAK

9:30–10:15 am   DISCUSSIONS

C. Roundtable Discussions: How Might You Represent Excellent Teaching and   ROOM
Learning in Evaluation Contexts?
Hosted by Dan Bernstein & Andrea Greenhoot, University of Kansas
This conversation will start with a few examples of how faculty members represent the intellectual
work in teaching. Participants in the session will also offer their ideas and reactions to having the
faculty voice on quality of teaching include examples of course goals, assignments, and student
understanding as they evolve over time. Table topics will include participants' sense of the utility
of representing inquiry into teaching and learning as an additional voice in the context of awards,
tenure and promotion, or salary decisions.

D. Roundtable Discussions: Representing Learning—Making Humanities Thinking   ROOM
Visible
*Hosted by Deandra Little, Elon University; Renee Michael, Rockhurst University; and Emily Sallee,
Park University—CHRP Campus Leaders*
Many humanities disciplines have long recognized the rigor and importance of pedagogical
research; and, indeed, many forms of research in the humanities lend themselves particularly well
to understanding the classroom and its texts—yet turning a scholarly eye toward one's classroom
for the first time can involve negotiating discourses about teaching and learning that, at first
blush, may appear to align with a positivism many have been trained to actively critique. Inquiry
into teaching often challenges humanities scholars to name, and represent, pedagogical experi-
mentations that may feel too situated, too unrepeatable, or too private to be of use beyond a
given semester or to other teachers; likewise this work can uncover conflicting beliefs about how
to best capture, interpret, and make arguments based on evidence of learning. This discussion
will provide a space for humanities faculty to reflect upon and make sense of some of these epis-
temological challenges. Through the dialogue, we will not only collectively interrogate the received
wisdom often imparted to scholars new to such inquiry but also compare it to the humanities'
own received wisdom about what teaching entails and the extent to which learning outcomes typ-
ically associated with the humanities can be known within the boundaries of a course or program.

BREAK

E.   Expanding the Circle, Charting a Course
Facilitated by Pat Hutchings, BVA & NILOA
This session will continue the conversation from Friday lunch, asking what's next for the CHRP scholarly community. Interactions and roundtable discussions among participants will focus on continuation of individual projects, sustaining existing connections with colleagues, expanding the collaboration on your own campus, and connecting with larger communities beyond your campus or this project. The session will be an opportunity to share experiences, examples, hopes, and plans for ongoing and expanded inquiry into teaching and learning in humanities.

Comments for the Good of the Order
Dan Bernstein

To learn more about the CHRP project, or to see portfolios developed by CHRP faculty participants, visit cte.ku.edu/chrp.

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