
TEACHING PORTFOLIO

--

Zach Dailey, PhD Candidate

--

*Theatre Studies &
Interdisciplinary Fine Arts*

Letter to Reader

Dear Reader,

Thank you for viewing my Teaching Portfolio! This is a living document, showing a selected snapshot of my current work as a teacher. As I develop in my profession, so must this collection. I am delighted to share it with you now.

If you find yourself short on time, you can just hit the highlights: my Teaching Philosophy (p3-p4), classes I have previously taught (p5-p6), and my teaching evaluations (p23-p25). If you have the time and would like to gain a glimpse at how I like to structure a day in my courses, I would also recommend my reflective syllabus (p13-p21) and a selection of prompts and rubrics located in the appendices (p30-p32).



Throughout my portfolio, you will see teal boxes such as these in which I will provide commentary on certain documents. These comments not only provide context to the included materials, but they also reference ways in which my teaching has developed over the course of my career and future changes to be made.

Thank you for reviewing this teaching portfolio! Please reach out if you have any questions. You will find my email address below.

Warmly,

Zach Dailey, M.A.

he/him/his

Theatre Studies/Fine Arts Doctoral Candidate

Texas Tech University | School of Theatre and Dance

zachdailey22@gmail.com

Table of Contents

- p 1** Letter to Reader
- p 2** Table of Contents
- p 3** Teaching Philosophy
- p 5** Teaching Experiences
- p 7** Professional Development
 - p 8** TEACH Program
 - p 9** Selected Workshops
- p 12** Reflective Syllabus
- p 22** Teaching Feedback
 - p 23** Student Evaluations
 - p 26** Instructional Diagnosis
 - p 27** TEACH Observations
- p 29** Artifacts
 - p 30** Selected Project Handouts & Rubric
 - p 33** Selected Lecture Slides

Teaching Philosophy

I firmly believe that students can change every time they connect in the classroom. Scholar bell hooks echoes this sentiment in her book *Teaching Community: A Pedagogy of Hope*, wherein she states her belief that classrooms are sites for growth and change, where minds can expand, and outlooks can shift. I strive to emulate this pedagogy. To achieve this, I have identified four key elements which sit at the cross-section of my teaching philosophy: I endeavor to create *an inclusive classroom*, to get my students *actively engaged*, to ensure *transparency* in my assessment, and to *establish rapport* between myself and the students, no matter the size of the room. I believe these four elements work together to create an environment where students not only learn the required material, but also grow as public citizens and critical thinkers.

An Inclusive Classroom

My pedagogy acknowledges, accepts, and utilizes the differences between students. I have had the opportunity over the last few years to teach classes with a mix of arts majors and non- majors, populated with non-traditional students, life-long learners, and first-generation college- goers. I try to honor the knowledge with which each student enters, deliberately polling the classroom regarding life experiences. This highlights the diversity in the room as well as connections between the students. I recently did this in the classroom when discussing issues of gender identity and art. I polled the students about their high school “Dress Codes” to spark a long and in-depth discussion regarding bias, objectification, and constructed norms. Posing this question to the entire class included everyone. Even if a student did not have an enforced high school dress code, that experience offers an alternative to the norm. In addition, by illuminating the variety of experiences in the room, the students felt more comfortable diving into an uncomfortable topic: through the proceeding small group discussion and writing exercise, students considered the diverse experiences of their peers. I am sure to have the students validate each other’s opposing viewpoints, something I model as a discussion facilitator. In short, having students openly discuss their varied experiences and inherent differences creates an atmosphere of equal opportunity. I check-in with my students often to make sure that they know their voices are welcome in the room. I want all of my students to succeed, and I believe inclusivity is the first step to universal success.

Active Engagement

In my classroom, I hope to facilitate an active and engaged group of students as they navigate their own learning. Active learning portends that students take ownership of the material. This takes students from a passive “listener” role to an active “co-teaching” role. Two of the most effective in-class activities to achieve this level of engagement are group discussions and reflective writing. I find that these two activities work well in tandem. I enjoy splitting the class up into small teams to investigate a topic together, and then bringing their findings back to the group in presentation form. I find this exercise generates a deeper comprehension of these ide- as. After the presentations, students journal about their research experience and the choices they made along the way. This kind of reflective writing asks the student to question their methods and solidify what works for them. Using these two exercises together creates a two-fold engagement: students connect with fellow peers through team investigations and then engage with themselves as they challenge their own beliefs through reflection. This level of ownership not only offers several ways in which students can take in the material, but it also improves confidence come exam time. Having processed the material in many different active manners, students have expressed to me that they feel more prepared for exams.

Transparency

I believe explicit assignments and assessment are key for student success. An example of transparency in this fashion is providing prompts and rubrics. I strive to provide clear and organized assignments for my students. By doing so, students obtain the agency to succeed since they know from the outset of a project what they need to do to succeed. In my current arts class, which has a mix of majors and non-majors, their midterm project required them to make a creative arts piece. To quell concerns from the non-major students who believed they were at a disadvantage to their fellow artistic classmates, I provided a rubric which elucidated that “artistic capability” was not a factor in the grading of this project. This rubric also showed exactly how I would be grading their projects. Because of this transparency, students who were non-majors were able to challenge themselves and know that their artistic talents, or supposed lack thereof, would not affect their grade. On the whole though, students had the tools they needed to succeed by referencing the explicit assignment and rubric. When assessing learning and retention, I do not want my students thinking I am hiding anything from them, especially regarding papers and projects. On the contrary, I want them to know that they hold all the cards to their success. Transparency benefits a student’s ability to fully express themselves through expository papers and creative projects, assessments which are germane to my classes.

Establishing Rapport

Creating an atmosphere of acceptance is paramount to critical thinking. I believe that if students feel welcome in a space, they will be more willing to challenge themselves. This sense of community starts with me. I work hard to maintain a friendly and approachable rapport with my students. Here, vulnerability is key. Each class period, I try to start with a small check-in with the whole classroom. I usually offer how I am personally feeling with the students, as this helps to place me in partnership with them. In turn, students offer a tidbit into how they are feeling. This creates an environment of connection before we look at the material. If possible, I also like to upend the traditional classroom setup. I prefer to place students in a circle, or a series of small circles if they are in groups. As theatre practitioners, we know spectators that can see each other have a more communal experience than those in traditional front-facing seats. I also enjoy chatting with students before and after class. I want my students to know that I am not only interested in them as my students; I am more interested in them as individuals. I love seeing former students on campus or around town. I like to see how they have grown. I want my students to finish my class with an ability to engage with art and with others. This goal starts with my establishing rapport.



Change can be scary, and college is a time of great change for students. Through my transparent, inclusive, engaging, and communal pedagogy, I want students in my classroom to know that they should feel free to investigate unfamiliar fragments of their identity, to challenge steadfast parts of their mindset, and to evolve their ingrained modes of thinking. As artists, we ask an audience to do this every time they encounter our art. I believe we can ask the same of our students.

Reflecting on my Teaching Philosophy, I would say that my goal in teaching is to make porous the divide between myself and my students. When I was a young student, I had a hard time questioning what my teachers said; I just assumed they knew everything and were gifting me with their knowledge. While I certainly have expertise, I want my students to ask questions, to push back on some of my points. It not only helps me articulate, but it also helps my students know that critically thinking and questioning subjects is something to strive for. Plus, I think debating ideas with students further establishes rapport and develops inclusivity.

Teaching Experiences

Texas Tech University (August 2015 - July 2020)

Instructor of Record

- **Critical Issues in the Arts and Culture (VPA 2301)**

Spring 2020 (Section 001 & 002)

Fall 2019 (Sections 002 & 003)

Course Description: This course analyzes music, visual arts, theatre, and dance as fundamental to contemporary society and explores the relationship of the arts to broader social contexts.

- **Introduction to Cinema (THA 2304)**

Summer 2020 (Online Section D02)

Summer 2019 (Online Section D02)

Summer 2018 (Online Section D01)

Course Description: This course engages students in the art of cinema and its many styles and genres. Students will learn how this art form relates to philosophical ideas and cultural values.

- **Theatre Appreciation (THA 2303)**

Spring 2018 (Section 002)

Fall 2017 (Section 002)

Course Description: This course is a study and application of the various activities and methods of theatrical practice, including playscripts, acting, directing, staging, history, and criticism.

- **Introduction to Acting (THA 2301)**

Spring 2017 (Section 006)

Fall 2016 (Section 010)

Course Description: This course explores the fundamental principles of acting for majors & non-majors, with emphasis on establishing a working vocabulary and the basic acting process.

Teaching Assistant

- **Critical Issues in the Arts and Culture (VPA 2301)**

Spring 2019 (Section 002)

Instructor: Alicia M. Goodman

- **Introduction to Cinema (THA 2304)**

Spring 2016 (Section 002)

Fall 2015 (Section 001)

Instructor: Paul N. Reinsch

Miami University of Ohio (August 2013 - May 2015)

Instructor of Record

- **Acting for Non-Majors (THE 123)**

Spring 2015 (Section A)

Course Description: An introduction to the art of acting for the non-major, this class focuses on developing basic acting skills through improvisation and scene work.

- **Experiencing Theatre (THE 191)**

Fall 2014 (Section A)

Spring 2013 (Section B)

Fall 2013 (Section F)

Course Description: An introduction for non-majors to all aspects of theatre arts, this course will help students appreciate the theatre - its role in our lives and how it is created.

Teaching Assistant

- **Experiencing Theatre (THE 191)** Fall 2014 (Lead TA) Instructor: Lewis Magruder
-

-Course Design Experience-

- **Critical Issues in the Arts and Culture, Texas Tech University**
- **Culturally-Conscious Theatre Practice, TEACH Program**

When I became the Instructor of Record for Critical Issues in the Arts and Culture, I worked with the curriculum supervisor for the Interdisciplinary Arts major to revamp the course from a survey of international arts practice to an in-depth study of Critical Cultural Issues of Power and Identity as seen through music, visual art, dance, and theatre.



Professional Development

The TEACH Program

The Teaching Effectiveness And Career enhancement (TEACH) Program, affiliated with the Texas Tech Graduate School, was modeled after the national Preparing Future Faculty movement and assists Ph.D. students in further developing teaching skills and exploring faculty roles. The program welcomed its first pilot cohort in 2000 in the Teaching, Learning, and Professional Development Center at Texas Tech; it now operates under the auspices of the TTU Graduate School, and has grown into an elite, highly-regarded program that has become a model for other programs across the country.

Program activities include one-on-one consultations, recorded classroom instruction, comprehensive feedback, peer observations, workshop attendance, and the development of a professional teaching portfolio and detailed course design project, all within a year-long focus on intentionality and evidence-based best practices in the classroom.

The TEACH Program offers individualized attention from consultants who specialize in pedagogical development and are committed to teaching excellence. The program provides numerous opportunities for self-reflection, and through these experiences, each successful fellow can expect to:

- Identify and apply new instructional strategies to improve student learning in his/her courses
- Acquire knowledge, develop skills, and prepare documents to facilitate the transition to a career in the world of academia
- Develop relationships with faculty, staff, and peers to maintain a spirit of collegiality in the pursuit of professional development.

- The above information comes directly from the TEACH Program Website -

The TEACH Program is facilitated Dr. Allison Boye, the Associate Director of Professional Development in the Texas Tech University Graduate School. This year, Dr. Boye is helped by several faculty instructors and degree candidates from across the university, including Dr. Sarai Brinker, Dr. Mike Lemon, PhD Candidate Collin Vorbeck, and PhD Candidate David Winograd, all former TEACH Fellows themselves.

If you would like to learn more about the TEACH Program, visit the following website: http://www.depts.ttu.edu/tlpdc/Teach_Program/, or scan the below QR Code for more information.



Selected Workshop Experiences

These workshops below were hosted not only by the TEACH Program but also by the Teaching, Learning, and Professional Development Center at Texas Tech University. I will consistently attend workshops such as these in my future positions, as I want to continually learn new ways to improve or shake-up my classroom.

Coursework Creation

· **Building an Effective Syllabus**

Description: *Writing a syllabus seems like it should be a straightforward endeavor, but anyone who has ever done so knows that there is much more to an effective syllabus than a few dates, times, and assignments! Even for classes you've taught many times, there is always room for reflection and improvement. Join us for a look at the required, recommended, and optional elements in a learner-centered syllabus, with plenty of time to start preparing your summer and fall syllabi!*

· **Transparent Assignment Design: Better Assignments, Better Results**

Description: *The Transparency in Learning and Teaching (TILT) Project, led by Dr. Mary-Ann Winkelmes from Brandeis University, is a nation-wide initiative that has been highlighted in The Chronicle of Higher Education, among other publications and is the focus of a book from Stylus Publishing co-edited by Dr. Allison Boye (2019). This project demonstrates that a transparent teaching framework, particularly in the form of transparent assignment design, can have a significant impact on student equity, learning, and success. Join us for a workshop that will detail the components of the transparent assignment design framework, examine sample assignments, and help you think through ways in which you might implement a relatively simple framework shown to help you create assignments that are more easily understood by students and result in higher quality work.*

· **Lesson Planning: Setting Yourself Up for Success**

Description: *How much time and energy do we really put into our daily course prep? While we may find it freeing to “wing it” in class from time to time, a thoughtful, detailed lesson plan can be the difference between a semester of engaged, eager students and a semester filled with apathy and absenteeism. This workshop will unpack the benefits of thorough lesson planning, looking closely at examples and discussing the efficacy and applicability in a variety of courses and disciplines.*

· **Creating Effective Slides: Information Design for Teaching**

Description: *Even though many instructors utilize presentational applications (most often PowerPoint) in the classroom, some create ineffective slides that could potentially hinder the learning process. During this TEACH talk, we will investigate organizational and design principles for effective presentation slides. We will then workshop how to develop presentation slides that benefit the learning process.*

· **Writing Learning Objectives**

Description: *Good teaching begins with a good plan, and good lesson planning begins with clear learning objectives and outcomes. This workshop focuses on defining what learning outcomes are and explaining why they are important for both instructors and students. We will provide concrete strategies for creating better learning outcomes that will aid with course development, lesson prep and delivery. By the end of the session, participants will have practiced creating their own learning outcomes for course development as well as lesson planning.*

Faculty Preparation

· **Show, Don't Just Tell!: Teaching Portfolio Fundamentals**

Description: Have you heard of teaching portfolios, but aren't quite sure what they are or why you might need one? Perhaps you are preparing to enter the job market and are just trying to get ahead? Building a teaching portfolio can feel like a daunting task but can offer a wealth of benefits not only in terms of career prospects, but also for reflection and teaching improvement. This informal workshop will offer a brief overview of concepts, discuss potential components for inclusion, and help you get started in the organizational and reflective process of documenting your teaching.

· **Crafting a Statement of Teaching Philosophy**

Description: More and more, academic hiring committees are asking for a teaching philosophy statement as part of the job application process, but writing this kind of succinct, reflective, personal narrative can be a challenging task for academics used to writing scholarly articles! Your teaching philosophy statement should demonstrate why you teach the way you do and provide a glimpse at what your teaching style looks like in the classroom. But how in the world do you do that? Join us as we discuss what research tells us those hiring committees are looking for and think through constructing an effective statement.

· **Balancing Teaching, Research, and Home Life**

Description: As academics, we can often feel like we are being pulled in a million different directions and striking a balance across multiple life domains may seem unattainable. Work-life conflict can lead to negative outcomes both personally (e.g., greater psychological distress, decreased happiness, and poorer physical health) and professionally (e.g., decreased performance and less satisfaction with work). Join us we discuss what it means to have work-life balance, explore obstacles to attaining work-life balance in the academy, and share strategies for achieving greater harmony in our various life domains.

Lecture Skills

· **Here's the Story: Using Narratives to Engage Learners**

Description: How can we help students improve their critical-thinking skills when often their life experiences are limited? Learning through narratives is a well-studied pedagogical approach (Merriam, Caffarella, and Baumgartner, 2007). Storytelling is both a time-honored human tradition and a contemporary buzzword. It may also be key to improving the quality of our class-room discussions and the waning attention spans of our students. Based on the elements of story, this participatory workshop will present examples, exercises and tools to add to any instructor's belt.

· **Fostering Critical Thinking**

Description: Critical thinking is often found on course objectives; however, it is also difficult to define and assess. By the end of this discussion, we will define what is critical thinking, discuss what constitutes critical thinking for our various disciplines, and consider what exercises encourage students to engage critically with our coursework.

Diversity Training

· **Understanding Assumptions: The Effects of Bias on the Classroom**

Description: In this introductory workshop, you will begin to gain an awareness and understanding of how our assumptions, bias, and stereotypes form and function in the classroom, and what effects bias can have on students learning. We will consider the implications of bias on student learning in the classroom and their experience at Texas Tech University. Most importantly, we will discuss specific strategies for the classroom that can help to mitigate the effects of implicit bias on students learning.

· **The Practice of LGBTQIA+ Allyship**

Description: There are many different ways to define “Allyship” to the LGBTQIA+ community. This facilitated panel-style discussion will explore the experiences of faculty and staff in and out of the classroom. It will incorporate scholarship on identity achievement and promising practices to strengthen LGBTQIA+ inclusivity within educational environments and the workplace.

Classroom Management

· **Facilitating Effective Discussions**

Description: According to Stephen Brookfield, “Good discussions are not mysterious or serendipitous. They depend on good planning and preparation, not personal chemistry” (Brookfield, 2015). Many instructors look to discussion as a way to get students involved, yet we may find ourselves with a handful of dominators and an otherwise quiet classroom. In this TEACH Talk, we’ll consider how discussion goes awry, how we might steer it aright, and how our students can help us facilitate a more productive discussion.

· **Active Learning in the Classroom**

Description: Finding new ways to engage with students often requires setting aside traditional methods of teaching and employing strategies that invite collaborative classroom environments. During this discussion, we will explore the definition, benefits, and theoretical implementation of several active learning strategies in a variety of courses and lesson plans, and will demonstrate the usefulness of treating our students as active participants in the exchange of knowledge.

· **Encouraging Students to do the Reading**

Description: With increasing frequency, many of our students come to class without having done the assigned reading and preparation. As instructors, we recognize the value in reading as an important part of the learning process, and desperately want our students to prepare diligently for class but are often disappointed. Join us for a great discussion (no reading required!) about the reasons students don’t read and some potential strategies for encouraging better student preparation and compliance.

· **Building Rapport with Students**

Description: Establishing good rapport with students can be instrumental in positively impacting the classroom environment, student motivation and performance, and your own well-being. Many of the skills involved in cultivating rapport with students can be learned and improved upon, regardless of one’s personality, background, or discipline. In this session we will explore the meaning of rapport, why it matters, and specific strategies for building rapport with students.

Attending Professional Development workshops are rather exciting for me. As much as I love teaching, I also still love learning. These workshops are where I can obtain new skills for my students and myself, so I can be the best faculty member I can be for the students and my department. Of the above workshops, the ones I found the most helpful were “Understanding Assumptions,” which helps me check my unconscious bias, “Active Learning in the Classroom,” which helps me coalesce my ideas, lessons, and activities around modules of active learning, and “Encouraging Students to do the Reading,” which gave me several tools to help students read and take in my course’s sometimes difficult readings.



Reflective Syllabus

Critical Issues in the Arts & Culture

VPA 2301.002: Critical Issues in the Arts and Culture Texas Tech University, Spring 2020

Instructor of Record: Zach Dailey

Class Time: T/Th 12:30 PM – 1:50 PM

Email: zach.dailey@ttu.edu

Office: Holden Hall 203-I

Class Location: Maedgen Theatre 240

Phone: 806.834.3859

Office Hours: T/Th 2:00PM – 3:30PM

Required Textbook: There is no required textbook or this course.

Required Arts Events: Attendance to several arts events around the TTU Campus is a **requirement** of the course. Class assignments will be tied to your attendance at these events, so make sure you plan accordingly. More information about specific events will be made available at a later date.

Catalog Course Description: This course analyzes music, visual arts, theatre, and dance as fundamental to contemporary society and explores the relationship of the arts to broader social contexts.

Course Purpose: This course is designed to expand your understanding of artistic practice as both reflecting and shaping socio-cultural conditions around the world. You will engage in an interdisciplinary and collaborative analysis of music, the visual arts, theatre, and dance as fundamental to the health and survival of society. Special attention will be paid to the relationship of the arts to their broader social environments as well as the formal, theoretical, ethical, political, and professional contexts of artistic production and reception. No prior knowledge of the arts is necessary.

This course satisfies three hours of the Language, Philosophy and Culture requirement in the Core Curriculum. Additionally, this course satisfies the Texas Tech University Multicultural requirement. Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.

Content Disclosure: Content in the arts can sometimes include works, situations, actions, and language that can be offensive to some students on the grounds of sexual explicitness, violence, or blasphemy. As the Talkington College of Visual and Performing Arts is devoted to the principle of freedom of expression artistic and otherwise, and it is not the college's practice of censor these works or ideas on any of these grounds, students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

The Content Disclosure is one of the most important sections of this syllabus. This course is extremely political and deals with myriad sensitive, triggering, and potentially offensive topics. Yet, instead of shying away from these topics, we lean into them. This course is about students learning to have difficult conversations without letting their "offendedness" get in the way of critical thinking or communication.

THECB Core Objectives:

- *Critical Thinking Skills (CT)*: to include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information. Assessments will include group discussions, creative projects, event responses, journal entries, quizzes, and exams.
- *Communication Skills (CS)*: to include effective development, interpretation, and expression of ideas through written, oral and visual communication. Assessments will include group discussions, creative projects, event responses, journal entries, quizzes, and exams.
- *Personal Responsibility (PR)*: to include the ability to connect choices, actions, and consequences to ethical decision-making. Assessments will include group discussions, creative projects, event responses, and journal entries.
- *Social Responsibility (SR)*: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities. Assessments will include group discussions, creative projects, event responses and journal entries.

Language, Philosophy, and Culture Core Curriculum Competency Statement:

Students graduating from Texas Tech University should be able to think critically and evaluate possible multiple interpretations, cultural and historical contexts, and values.

TTU Core Curriculum Student Learning Objectives:

Upon completion of this course, students should be able to:

- Identify methodologies of historical, literary, philosophical, and/or aesthetic research and recognize their applicability to everyday life. *Methods of assessing this expected learning objective: exams, journal entries, group discussions, creative projects, and event responses.*
- Develop analytical arguments in written and/or oral forms. *Methods of assessing this expected learning objective: journal entries, group discussions, and event responses.*
- Evaluate events, ideas, and artistic expressions in terms of multiple cultural contexts and value systems. *Methods of assessing this expected learning objective: exams, journal entries, group discussions, creative projects, and event responses*
- Demonstrate ways in which the humanities are fundamental to the health and survival of any society. *Methods of assessing this expected learning objective: exams, journal entries, group discussions, creative projects, and event responses*

Course-Specific Expected Learning Outcomes:

Upon completion of this course, should be able to:

1. Situate various artistic practices within socio-cultural contexts which impact regional, national, and global contexts.
2. Demonstrate the centrality of the arts to modernity and post-modernity.
3. Illustrate the role of identity (including gendered, sexualized, racialized, and other modes of identity) in the creation and reception of the arts.
4. Describe and evaluate public support for the arts in the United States.
5. Attend and knowledgeably respond to arts events using appropriate formal and contextual terminology.
6. Develop or improve critical thinking and communication skills such as listening, reasoning, analysis and criticism.

Again, with these Learning Outcomes, I did not want them to just be "syllabus filler," but rather, I continued to reflect on these expectations when forming lessons and activities. You will see them later detailed on the Course Schedule, to make sure I was incorporating all of them. I found lessons became more comprehensive when I was integrating several Outcomes into one day of learning.

COURSE POLICIES

ADA statement (OP 34.22): (<http://www.depts.ttu.edu/opmanual/OP34.22.pdf>)

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806.742.2405.

Attendance Policy: Since timelines and presence are crucial to excellence in the arts, the Talkington College of Visual and Performing Arts has adopted the following attendance policy: Each student is allowed one week of excused absences before your final grade is affected: for a T/R class, that is two absences. For each absence beyond these allotted absences, your final grade will be reduced by ONE-THIRD LETTER GRADE with each subsequent absence (meaning a B+ would drop to a B with a third absence). In addition to unexcused absences, three tardies or early exits will equal one absence. Medical emergencies will be handled on a case-by-case basis. Note: The only university-recognized excused absences are for participation in official university business or for religious holy days. Participation in official university business must be documented by a written notice from the sponsoring faculty or staff member one week prior to the event. To attempt to obtain a non-university-recognized excused absence, medical or otherwise, students must submit documentation to Academic Advisor Kathy Nordstrom for approval within two weeks of the absence and would then work with the instructor to make up missed work and assignments.

This particular course has a strict attendance policy. As you'll see in the Grading and Assessment section, in-class Group Discussion and Short Writing Assignments are central to this class. If students are absent, they miss out on these opportunities for grades.

Observance of a Religious Holy Day: Texas House Bill 256 requires institutions of higher education to excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day. The student shall also be excused for time necessary to travel. An institution may not penalize the student for the absence and allows for the student to take an exam or complete an assignment from which the student is excused. No prior notification of the instructor is required.

Withdrawal: Students new to Texas Tech as incoming freshman can only drop 6 courses in their time at Tech, irrespective of those dropped during regular add/drop. It is the student's responsibility to withdraw from a course. The last day for a student to withdraw without academic penalty (drop does not count against drop limit) is Friday, January 31. The last day to withdraw from class with academic penalty (counts against drop limit) is Wednesday, April 22.

Late Work: Late work is unacceptable in this course. Exceptions may be made due to extraordinary circumstances, such as a severe illness, but in general the instructor will not accept late work. It is the student's responsibility to turn in work in a timely manner.

Late Work is difficult for me to accept in this course because there just isn't a lot of graded homework. Most of the grading in this class happen within the classroom. Also, I am sure to give students a generous window of time to do the work outside of class. I try to introduce projects a month before they are due to give students ample time. Therefore, Late Work is unacceptable in this particular class. I may make exceptions in other courses, however.

Extra Credit: An opportunity for extra credit may be made available to enrolled students at a later date in the semester.

Missed Exams: The final exam cannot be made up. You must take the test at its scheduled time.

Academic Integrity (<http://www.depts.ttu.edu/opmanual/OP34.12.pdf>): It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. “Scholastic dishonesty” includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for 2 courses without the prior permission of the instructor) or the attempt to commit such an act. Neither plagiarism (offering the work of another as one’s own without proper acknowledgment) nor any form of cheating (e.g. illicit possession of examinations, using unauthorized notes during an exam, and unauthorized presence in an office) will be tolerated. Students found to violate these standards of integrity are liable to serious consequences, including suspension and/or a course grade of “F.”

Technology in the Classroom: Unless otherwise approved by the instructor, students are prohibited from using cell phones and other mobile devices during class time. Laptop computers and tablets may be used for the purposes of note-taking only.

Civility in the Classroom: Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from making offensive remarks, gestures, or engaging in any other form of aggression, harassment, or reprehensible behavior in the classroom.

Additionally, in the case of a violation of this policy, the instructor will talk with the student about the inappropriate behavior immediately and will follow-up after class or with a scheduled meeting. In the case of a second incident, the instructor will refer the student to the Academic Advisor who will schedule a meeting with the student. At this meeting or any subsequent meeting, the advisor will inform the student that repeated deviations from expected classroom behavior will result in removal from the class and an immediate referral to the Office of the Dean of Students for disciplinary action in accordance with the Code of Student Conduct at Texas Tech University. If a third incident occurs, the instructor will ask the student to leave the class.

TIP: This classroom is a safe space for open and lively discussions. The old adage “treat others as you want to be treated” should be understood. Be present, be passionate, be vocal, but there is no room here for rudeness or offensiveness. Take that somewhere else, like a YouTube comments section or your cousin’s Facebook.

Since our discussions can be informed by and surround sensitive subjects, I want my classroom to be a safe space for students to become vulnerable with their thoughts and opinions. Civility in the Classroom is very important to me. You’ll also see several “tips” I’ve placed throughout this syllabus. I find tips to be a place where I can let a bit of my personality through while giving some sound advice.

Title IX:

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other [Title IX violations](#) are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are:

- **TTU Student Counseling Center**, 806-742-3674, <https://www.depts.ttu.edu/scc/> (Confidential support on campus.) – Includes a *24-Hour Help Line* which allows you to speak with a mental health counselor: 806-742-5555
- **Voice of Hope Lubbock Rape Crisis Center**, 806-763-7273, voiceofhopelubbock.org (24-hour hotline that provides support for survivors of sexual violence.)
- **Risk Intervention & Safety Education (RISE) Office**, 806-742-2110, rise.ttu.edu (Provides a range of resources and support options focused on prevention education and student wellness.)
- **Texas Tech Police Department**, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (To report criminal activity that occurs on or near Texas Tech campus.)

LGBTQIA Policy: I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, <https://www.depts.ttu.edu/lgbtqia/>, 806-742-5433.

Weapons Policy: Please see <http://www.depts.ttu.edu/opmanual/op10.22.pdf> for details on the Concealed Carry of Handguns on Campus Policy.

Student Success: For students who feel as though they may need more resources to succeed, the university offers the following for you:

- **Student Success and Retention Initiative**, 806-742-7774, <https://www.depts.ttu.edu/provost/success/>
- **Support Operations for Academic Retention (SOAR)**, 806-742-3664, <http://www.depts.ttu.edu/soar/>
- **Programs for Academic Development and Retention**, 806-742-3928, <https://www.depts.ttu.edu/padr/index.php>

This page of the syllabus is here to help and protect students in many ways, both on-campus and inside my classroom. As previously mentioned, this class deals with very sensitive subjects. Students should be aware of their resources if our discussions in this class bring up painful memories or traumatic experiences – this is especially where the Title IX section comes in. I also want this part of the syllabus to let students know they are safe in my classroom, whether they are a member of the LGBTQIA+ community or if they are one of the students participating in the Texas "Campus Carry" experiment, where licensed students, faculty, and staff are allowed to concealed-carry weapons where designated. Finally, I truly want all my students to succeed. Students at Texas Tech have several avenues through which they can get help with classwork. I want all my students to know about their on-campus resources for success that they already pay for through tuition and other fees. This page can be a lifeline for students struggling with many different issues.

ASSESSMENT

Your mastery of the targeted student outcomes will be assessed in the following ways:

Group Discussion: The heart of this course will be in-class discussion between the students and their peers with facilitation from the instructor. Students are required to participate in these discussions, which include answering questions asked by the instructor, responding to thoughts from fellow students, and posing their own discussion questions. The instructor will keep track of this daily and inform students of their continued success (or lack thereof) regarding this assessment. (Outcomes 1-6)

Event Responses: For each of the arts events you attend this semester, you will write a critical response following a given prompt. Both of these papers will be turned in via Blackboard before class on the day they are due. Guidelines will be made available in class. (Outcomes 1-6)

Short Writing Assignments: In lieu of reading quizzes, students will complete a variety of short writing assignments both in-class and for homework. (Outcomes 1-6)

Art Project: For the midterm project, students will be given a prompt to which they will respond with a creative arts project through an artistic medium of their choice (visual art, music, theatre, dance, etc.). More information on this project will be provided in class. (Outcomes 1-4)

“Golden Record” Project: Working in small groups, students will collaboratively produce a multimedia presentation that explores a critical issue in the arts. More information will be provided in class. (Outcomes 1-4)

Exam: You will be tested with a final exam worth 100 points, the style of which will be determined at a later date. (Outcomes 1-4)

Assignment Weighting

Group Discussion	200 points
Event Responses	200 points
Short Writing Assignments	150 points
Art Project	100 points
“Golden Record” Project.....	200 points
<u>Final Exam</u>	<u>150 points</u>
Total	1000 points

Grading Scale

A+ = 970-1000	A = 920-969	A- = 890-919
B+ = 860-889	B = 820-859	B- = 790-819
C+ = 760-789	C = 720-759	C- = 690-719
D+ = 660-689	D = 620-659	D- = 590-619
	F = 0-589	

TIP: This course is built on the assumption that students want to be *active* learners, not passive ones. It assumes that students will:

- Work and participate inside and outside of class.
- Attend class regularly and listen attentively to lectures.
- Pause in their reading to think about what they have read.
- Write with purpose and clarity
- Participate actively in class discussions
- Ask questions to push the limits of their knowledge.

I have dedicated this page to the transparency of assessment. The syllabus is a "contract" with students, for them to know not only the expectations I have of them in this class, but also what they can expect from me. This page specifically outlines what students need to accomplish in order to succeed. I refer students back to this page several times over the course of the semester, to make sure they remember these expectations. Also, I use a points-based system normally. I believe that if students at least try, and turn in work, even if it is not their best, I can still give them feedback, they can still learn from it, and they will at least get a few points to their final grade.

CLASS SCHEDULE

This class schedule is subject to change at instructor's discretion. Should any changes be necessitated during the semester, they will be announced in class, and an updated syllabus will be posted to Blackboard.

Week 1: What is a Critical Issue?

Thurs 1/16 Course Introduction & Defining Critical Issues
(CT) (CS)

Homework: "Practice Looking at Art"

<https://www.mfah.org/learn/practice-looking-art>

Week 2: Arts Terminology

Tues 1/21 Art and Music Terminology
(CT) (CS)

Homework: Review "Art Terms" and "Music Terms"

Thurs 1/23 Theatre and Dance Terminology
(CT) (CS)

Homework: Review "Theatre Terms" and "Dance Terms"

Week 3: Critically Discussing Arts and Culture

Tues 1/28 Writing Critically About the Arts &
Gallery Trip: *Postmodern Capitalist Landscapes*
(CT) (CS)

Homework: Read "High Art vs. Low Art"

Thurs 1/30 High Art vs. Low Art & the False Binary
(CT) (CS)

Homework: Read "Modernism & Postmodernism"

Week 4: Issues of Power - Elitism

Tues 2/4 Modernism and Postmodernism &
Art Project Introduction
(CT) (CS)

Homework: Read "The Canon and Canon Formation"

Thurs 2/6 The Canon
(CT) (CS)

Homework: Read "Freedom of Expression in the Arts"

Week 5: Issues of Power – The Government Part I

Tues 2/11 Freedom of Speech
(CT) (CS) (PR) (SR)

Homework: Read "Movie Day at the Supreme Court"

Thurs 2/13 Censorship
(CT) (CS) (PR) (SR)

DUE: Art Project Proposal – before class on Tuesday

Week 6: Issues of Power – The Government Part 2

Tues 2/18 Funding & The National Endowment for the Arts
(CT) (CS) (PR) (SR)

Thurs 2/20 Political Propaganda
(CT) (CS) (PR) (SR)

Homework: Read "A Hero of Two Koreas."

For this section of the syllabus, I want the Course Schedule to be as comprehensive as possible without being overwhelming. I want students to know the amount of work they have to do for this class. Rather than do a one-page table where the text is crammed into small cells, I want to give my students ample room on this schedule to write, highlight, or take notes. In the future, I think I'll create both this detailed schedule and a condensed table for students to have for quick reference.

A method of assessment I previously used was the Journal, something I may return to in the future for other classes. I would have students do the readings at home and then journal about the reading using given prompts. However, I would only take up these journals once every few weeks, meaning students would not do the readings or the journals until I announced I would be picking them up. I much prefer the in-class Short Writing Assignments, which, like the Journal, take the place of reading quizzes, which I don't care for. By having in-class Short Writing Assignments, the students will have to do the reading in order to complete the prompt.

Week 7: Issues of Power - Ownership

Tues 2/25 Copyright
(CT) (CS)
Homework: Read “Richard Prince” article

Thurs 2/27 Artistic Appropriation
(CT) (CS) (PR) (SR)
Homework: Finish Art Projects

Week 8: Midterm Presentation & Intersectionality

Tues 3/3 Midterm Art Project Presentations &
Intro of “Golden Record” Project
(CT) (CS) (PR) (SR)

Thurs 3/5 Identity & Intersectionality
(CT) (CS)

Week 9: Issues of Identity - Gender

Tues 3/10 Gender in Mass Culture
(CT) (CS) (PR) (SR)
Homework: Read “Feminist Spectator” selection

Thurs 3/12 Case Study: Feminist Stand-Up Comedy
(CT) (CS)
DUE: Event Response #1

SPRING BREAK (3/14-3/22)

Be safe!

Week 10: Issues of Identity - Sexuality

Tues 3/31 Sexuality in Mass Culture
(CT) (CS) (PR) (SR)
Homework: Read “Queering the Film Canon”

Thurs 4/2 Case Study: Tim Miller’s *Glory Box*
(CT) (CS)

Week 11: Issues of Identity – Race

Tues 4/7 Race in Mass Culture
(CT) (CS) (PR) (SR)

Thurs 4/9 Case Study: *Lemonade* by Beyoncé
(CT) (CS)

Week 12: Issues of Identity - Class

Tues 4/14 Socioeconomics in Mass Culture
(CT) (CS) (PR) (SR)
Homework: Read “Urgency as Choreographic Necessity”

Thurs 4/16 Case Study: Krumping & Les Twins
(CT) (CS) (PR) (SR)

Week 13: Issues of Globalization – Nationalism

Tues 4/21 Nationalism & Case Study: “This is America”
(CT) (CS) (PR) (SR)

I strive to have my lessons in class ‘stack’ on one another. How do these ideas develop with one another, build on each other, and lead to the next section? I’ve split this class into three units: Issues of Power, Issues of Identity, and Issues of Globalization. These units all build on each other, but I strive for my individual lessons to also build on each other. As the semester progresses, our case studies get more and more complex and difficult.

One place I strive for inclusivity and diversity in my class is in my course schedule. For my case studies, I specifically wanted to show the class art from both a high-art perspective and popular art perspective, but also from artists from around the globe. I wanted to have a variety of artists as well from different cultures and communities, as this course fulfills Texas Tech’s Multicultural Core requirement.

Thurs 4/23 “Golden Record” Project Work Day
(CT) (CS)
Homework: Read selections of “Orientalism”

Week 14: Issues of Globalization – Exoticism

Tues 4/28 Musical Exoticism & Case Study: *The Mikado*
(CT) (CS) (PR) (SR)

Thurs 4/30 “Golden Record” Project Work Day
(CT) (CS)
Homework: Read “Afrofuturism”

Week 15: Issues of Globalization - Postcolonialism

Tues 5/5 Postcolonialism & Case Study: *Black Panther*
(CT) (CS)

Thurs 4/30 “Golden Record” Project Work Day
(CT) (CS)

Week 16: “Golden Record” Projects

Tues 5/5 Presentations of “Golden Record” Projects
(CT) (CS)

Homework: Study for Final Exam!

DUE: Event Response #2

Final Examination

Sat 5/9 1:30 PM – 4:00 PM


Blue Book required, please bring one!

The Group Project for this course is known as the “Golden Record”

Project, emulated after the golden records strapped to a deep space probe and sent off to the cosmos. Each team is tasked with creating a ten-minute video essay wherein they encapsulate a critical issue in the arts, using both an issue of power and an issue of identity. For instance, a group discussed the lack of women of color in the high art canon, combining the issues of canonization, gender, and race.

Then the students gather examples of high art and popular art which illustrate their selected critical issue. It’s an excellent comprehensive project for this class.

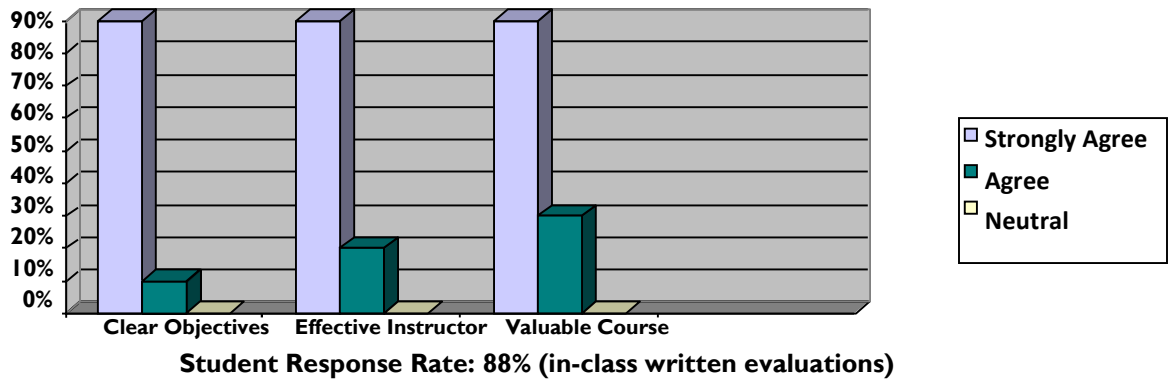
For this class, I knew the Final Exam could not be multiple choice. This course is all about analyzing art pieces through different theoretical lenses to see the critical issues discussed in each work. Therefore, my final exam for this course gives the students three selected art pieces from around the globe. The student selects two of the three works. They must discuss an issue of power, an issue of identity, and an issue of globalization for each of these two pieces. It’s a difficult task, but my students are always up for a challenge.

A large teal circle with a thin white border, centered on a white background. Inside the circle, the words "Teaching" and "Feedback" are written in a dark grey, sans-serif font, stacked vertically and centered.

Teaching Feedback

Student Evaluations

Fall 2016 & Spring 2017 - Introduction to Acting

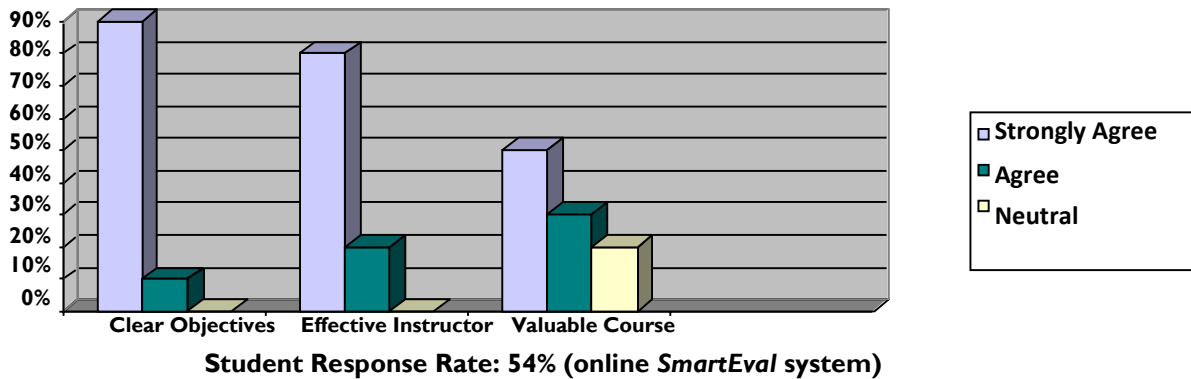


Selected Student Comments

- “Very nice professor who is great at explaining things. Passionate about theatre, and desires to help his students as much as possible.”
- “Great teacher, great course that really helped improve my understanding of the intricacies of acting and strengthen my skills.”
- “Zach was a wonderful teacher. He really made sure every student felt included and important.”
- “Great class, great professor, had fun!”
- “I’m a senior and it has been a crazy semester for me. It’s been kind of hard knowing where I stand since grades are never posted. Other than that this class has been fun and helped me with stage fright.”

For Introduction to Acting, I am always worried my students are "having fun" rather than taking something away from the course. While some of these comments may exacerbate my fears, others quell them, letting me know that there are real takeaways from this course for non-majors. Since seeing this feedback, I have posted grades online more often.

Fall 2017 & Spring 2018 - Theatre Appreciation

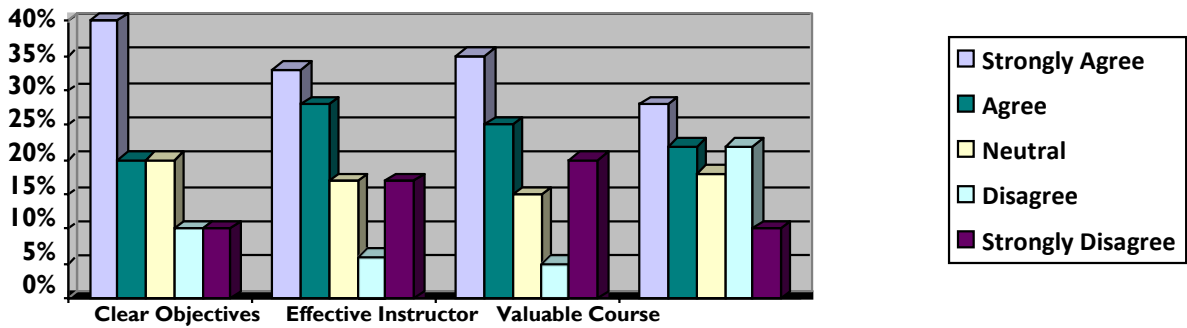


Selected Student Comments

- “Obviously a wonderful speaker. Taught effectively and made sure students excelled within the course.”
- “Zach Dailey is an incredible teacher and I have greatly enjoyed this course. He is funny, engaging, and I learned far more from him than I expected. 10/10 would recommend to anyone with an interest in theatre.”
- “Very fun and great at making theater interesting and relatable even to people who have had no experience with it.”
- “Created a fun environment.”
- “This class was fun! I wish there were more activities and less lectures though.”

This was the first time I had independently taught a lecture-based course. I'm glad to see I was successful in keeping the class fun and engaging despite it not being a studio-based course. I also find it interesting to note that students find this course less valuable than Intro to Acting (although no students find it invaluable). For future sections of Theatre Appreciation, I am taking into account that several students would rather experience more activities. For me, the question becomes: "How can I make my lectures more interactive?"

Summer 2018 & Summer 2019 - Introduction to Cinema



Student Response Rate: 50% (online SmartEval system)

Selected Student Comments

- “This course was a great experience; my communication skills are so much better thanks to the course endeavors.”
- “The class was fine, but I felt the addition of a group project for a course where we don’t even see our classmates was not useful whatsoever.”
- “Once I got to communicate with the professor, he worked with me on a Blackboard mishap, which I was very thankful for.”
- “Professor Dailey was very clear with his instruction and was easy to communicate with. He was sure to give feedback whenever possible.”
- “The group project was not needed: two 1000 word essays with four other people and still having regular class work due within a week is excessive.”

Teaching online is a very new experience for me. I have taught our College's Introduction to Cinema class online for two summer condensed semesters, and my evaluations are wildly different than my in-person experiences, with my highest student evaluation being "Clear Objectives" at only 40%. With teaching online in the future, I plan to record more video lectures and hold virtual office hours where students can conference with me via Skype, Zoom, or another video-chatting software. If I teach this specific class online again, I will revamp the group project and provide more guidelines and tips for online group work.

Instructional Diagnosis

The Instructional Diagnosis is a method of getting anonymous feedback from your students midway through the semester. The Instructional Diagnosis will take about 10-15 minutes of class time in which your consultant will visit your class, without you present, and elicit responses to questions that help you identify what is helping students learn and issues that are challenging or less satisfying to them.

Fall 2019 - Critical Issues in the Arts & Culture

Student Response Rate: 85% (in-class written evaluations)

Overall Satisfaction with Instructor: 9.6/10 | Overall Satisfaction with the Course: 8.6/10

Selected Student Comments

- “Professor Dailey seems like a very genuine person. He is really easy to talk to and wants everyone to feel comfortable through the controversial topics, which I like.”
- “Instructor is engaging and very energetic, even early in the morning.”
- “I would like more creative projects but with higher standards for them.”
- “I like how interactive this class is and how the professor makes everyone feel comfortable to talk.”
- “I feel that my opinion is valid in the classroom. He encourages us to just speak up no matter if we are confident that it would add to the conversation or not.”
- “This class is helping me to learn to respect other people’s thoughts and ideas while learning about issues through the arts and how different issues affect people.”
- “I want to do more actual activities rather than just group discussion.”
- “I wish the PowerPoints were available online.”
-

I'm so incredibly thrilled with these reactions from the class, even the constructive ones. This is my first time as the Instructor of Record for this class, and I was very worried about the students relating to the course content. The content is sensitive and challenging, but overall I'm very pleased with how this class went. From now on, I believe I will put my slides online, or at least a version of my slides, so students can feel more prepared.

TEACH Consultant Observation

Zach, you are doing a great job in the classroom! You have demonstrated strengths in connecting with students, creating a comfortable classroom environment, and charismatically engaging students in discussion. These skills are evident throughout the class period as you effortlessly interact with students. You do small things like checking in at the beginning of class, providing positive affirmations when students respond to questions, asking questions in a non-threatening way, gently challenging students to think more deeply, and encouraging students to check in with each other at the end of class.

You are very charismatic and passionate about what you teach, and I think this does not go unnoticed by students. Your passion signals to students what this is a topic worth caring about. You are very engaging and ask good questions. You don't let students off the hook and frequently encourage them to elaborate on their answers. You also do a good job of taking student responses and examples and providing more depth as you elaborate. You are also great at interspersing questions that are designed to challenge students throughout your lecture, which makes even the lecture itself feel more like a discussion.

Consider the pacing of your class and how much time you are allotting to each portion and learning objective. It seemed that you ran out of time a bit at the end and noted yourself that you were running out of time. It's amazing how quickly a fifty-minute class period can fly by! I would keep in mind that students can benefit from having some time to "debrief." You could ask students what they learned, check in with them on what it was like to discuss issues of free speech, address lingering questions, etc.

In terms of your activities, I encourage you to think about ways in which you can maximize what students get out of them. Consider what you hope students accomplish (i.e. your learning objectives) and try to find ways to incorporate those things into your activities. How can you help students connect the content they are discussing to their every-day lives, present society, and the future?

Overall Zach, thank you for letting me observe your class. You are a charismatic, caring, and engaging instructor and I think your students appreciate those things about you! I am glad I got the opportunity to see you teach in person.

- David Winograd, TEACH Consultant

I really appreciate David's feedback here. I know that one of my teaching strengths is the rapport I curate with my students and I am glad to hear that it is effective. I am also glad to know more about what I can do to help students succeed, including adding a short debrief to each class period and find more ways to integrate learning objectives into activities. Since this feedback, I've added a short Reflection writing at the end of every class. Just a simple question or thought for the students to ponder in their notes to collect their thoughts before they leave the classroom. It has been very effective.

TEACH Peer Observation

Observing Zach's class was an excellent and highly influential experience. Zach does something that few can do on a college campus: elicit active class engagement while engaging in effective teaching practices that aid in the learning process.

Through his teaching practices and warm demeanor, Zach fosters a learning climate where you could literally see student civility, participation, and active learning take place for the entire duration of the class. I was surprised to see so much positive affect among the students and between their interactions with Zach. When a student spoke, others did not. I am sure this is resultant from Zach setting specific rules and expectations at the beginning of the semester that makes expressing opinions/thoughts more comfortable for students. Zach's ability to garner respect from his students and for them to respect each other is imperative in a course that discusses controversial topics related to art where there may be a variety of reactions or perspectives.

Another aspect I found impressive was the fact that despite this was an early class on Monday morning, most of the students were present, not just physically but mentally as well. The class felt "alive" as the students conversed with each other and him. Undoubtedly, Zach's enthusiasm, warmth and energy contribute to higher attendance and student engagement. Zach is warm and approachable in his interactions with his students, as evidenced by the fact students spoke to him before and after class. It is one of those classes you simply enjoy being in regardless of the time of day.

Zach engages in highly effective teaching practices. For one, he knows college students, what they like, and finds ways to connect with them. This is illustrated through some of his non-specific teaching elements that make the classroom enjoyable, such as the mellow background music, the seating arrangement that allows for dialogue, and the visuals he uses to aid discussion. His PowerPoints have minimal text and are very aesthetically appealing. He used them to supplement his lecture and discussion. This is one thing I really took away from his class. Other instructors tend to solely rely on these tools, thus creating a disconnect between them and the students. Another thing that impressed me about Zach was his ability to challenge students gently about the reasons behind their opinions in a way that is not interrogative but rather inquisitive. This practice enables students to think about *why they think* what they think. This practice should not be undervalued with emerging adults who are developing their own values and beliefs. Lastly, Zach was constantly connecting topics back to ideas covered in prior classes helping students make connections that they may otherwise miss. All in all, Zach is a teacher any student would be lucky to have and a total asset to his department.

- **Gabriela Manzo, PhD Candidate: Developmental Psychology**

For the TEACH Program, we were asked to observe our peers and create a Teaching Assessment. This was the assessment I received from TEACH Fellow Gabriela Manzo. I really enjoy how much she picked up on my warm energy, something I strive to bring to every class. Something else I do well is the "gentle" push, asking students "Why?" when they present a point. I want to know why they think what they think, not only for my own curiosity but also because it can help me mold my lessons to fit different ways of learning.



Artifacts

Sample Handouts & Rubric

VPA 2301.002 – Critical Issues in the Arts and Culture – Fall 2019

Assignment: Midterm Art Project

Project Due Date: Tuesday, 8 October 2019 at 9:30AM

*Note: parts of the project are due before this! See requirements below.

Description: Place yourself in the shoes of an artist. You and your team have come up with a cultural issue that is critical to you. Using this issue as your fuel, you will create a piece of art that reflects your views on the issue and tries to persuade your viewers to see your point of view.

Requirements: Students must complete the following three separate items to receive full marks on this project.

Art Project Proposal: In a one-page document of about 300 words, describe your plans for the piece. What issue are you discussing? Which artistic medium and form do you plan on using? What questions do you have for your instructors? How can they help you? **DUE: 26 Sept.**

Artist Statement: In a one-page document of about 300 words, describe how you went about creating your piece. What issue are you discussing? Which artistic medium and form have you created? What was your process like? What do you want your audience to see/hear/experience? **DUE: with Art Project on 8 Oct.**

Art Project: Finally, you will create a piece of art that attempts to 1) reflect your point of view on your team's chosen issue, and 2) persuade your audience to understand your point of view. You can choose from the following artistic mediums and forms:

Visual Art: an original painting, sculpture, or drawing

Music: an original composition of about one minute

Theatre: an original monologue of about one minute

Dance: an original choreographed piece of about one minute

Your project must be presented to the class. If you have chosen a performance medium, you must perform your project for the class.

Guidelines: For your Artist Statement, follow traditional formal paper requirements (Microsoft Word Doc, 1" margins, Times New Roman, 12 pt. font, double-spaced).

Word Count: For Proposal and Artist Statement, about 300 words.

Blackboard: Use the appropriate assignments on Blackboard to turn in the Art Project Proposal and Artist Statement by their respective due dates.

Grading: See the provided rubric below. Remember, artistic talent is not a must-have. You just have to try your best!

The above handout was provided to students outlining their Midterm Art Project. Again, I strive for transparency, bolding due dates and providing several concrete options for my students. This is a discussion and theory-based art course with usually few actual visual or performing arts majors, meaning that many of these students may not think themselves creatively-inclined. See the next page for the rubric for this project, outlining exactly what students need to do to earn full marks.

Grading Rubric: Midterm Art Project

Student Name: _____

Art Project Proposal (25 possible points)

Did the student turn in a proposal on Blackboard? _____ /10

Did the student fully answer the questions provided in the prompt? _____ /10

Artist Statement (25 possible points)

Did the student turn in an Artist Statement on Blackboard? _____ /10

Did the student follow format guidelines? _____ /5

Did the student fully answer the questions provided in the prompt? _____ /10

Art Project (50 possible points)

Did the student create a piece of art? _____ /10

Was a critical issue discussed in the piece of art? _____ /10

Did the student attempt to display their point of view on the issue? _____ /10

Did the student attempt to persuade the audience to see their view? _____ /10

Did the piece of art reflect their Artist Statement? _____ /10

Point Total: _____ /100

Each student received one of these rubrics with their name on it after grading was complete. Few students received perfect scores, but I wanted to let those non-major students know that their perceived lack of artistic ability would not hinder their grade. Anyone can make art in my classroom and I believe I can help them make it better.

YPA 2301.002 – Critical Issues in the Arts and Culture – Spring 2020

Assignment: Event Response #1

Due Date: Friday, 13 March 2020 at midnight

Required Event: *Layered Voices: Process and Paper in Contemporary Native American Art*
Curated by Dr. Lesley Wolff
TTU School of Art, Landmark Arts Gallery
15 February – 15 March 2020

Description: This group exhibition features seven Native American artists whose work in printmaking, drawing, and collage/assemblage asks us to explore, in medium and message, the depths of selfhood, community, and modernity in our world today. The artists in this exhibition have approached the seemingly irreconcilable tensions of past/present, insider/outsider and Native/Western from distinct vantage points, each questioning how historical circumstances shape our contemporary fields of vision and attitudes toward culture and identity. Though distinct in their techniques and styles, these artists all share in the common goals of environmental and social justice, cultural awareness, and a desire to disrupt entrenched Eurocentric narratives about artistic production and Native identity in the modern world.

Skills: This Event Response is your first big test of the semester, taking into account the art terms you learned in the first few weeks and the subsequent Issues of Power we have discussed in class. This essay hones your *critical thinking* and *creative engagement*. Not only this, but you also stretch your *analytical writing* skills. This is a powerful gallery of art and I am excited to see what you make of it.

Prompt: *Layered Voices* is a curated collection of art which discusses Native American identity and history. For this assignment, choose two (2) pieces from the entire collection and follow the instructions provided in the “Writing Critically about the Arts” lecture along with the following:

1. **Context:** In a brief opening paragraph, use the provided artist statement(s) or program to address the following: subject matter, artists or creators, date, location, technique, and medium.
2. **Description:** In another short paragraph, provide a description of the piece. What do I, the reader of your essay, need to know in order to understand your discussion?
3. **Form & Analysis:** For this paper, thoroughly analyze the two selected pieces using terms from visual aesthetics.
4. **Conclusions:** In a final paragraph or two, go beyond description and offer an informed opinion about *Layered Voices* based on your analysis and the artist statement(s).

Guidelines: Follow traditional formal paper requirements (Microsoft Word Doc, 1” margins, Times New Roman, 12 pt. font, double-spaced).

Word Count: 800 – 1000 words

Blackboard: Use the appropriate assignment on Blackboard to turn in the essay by the due date.

Tips for Success: Take your notebook/laptop to the gallery, try to go with a friend (or classmates!) and talk about it, you can write *in* the gallery, don’t wait until the last minute to write the paper, proofread your work, read it aloud.

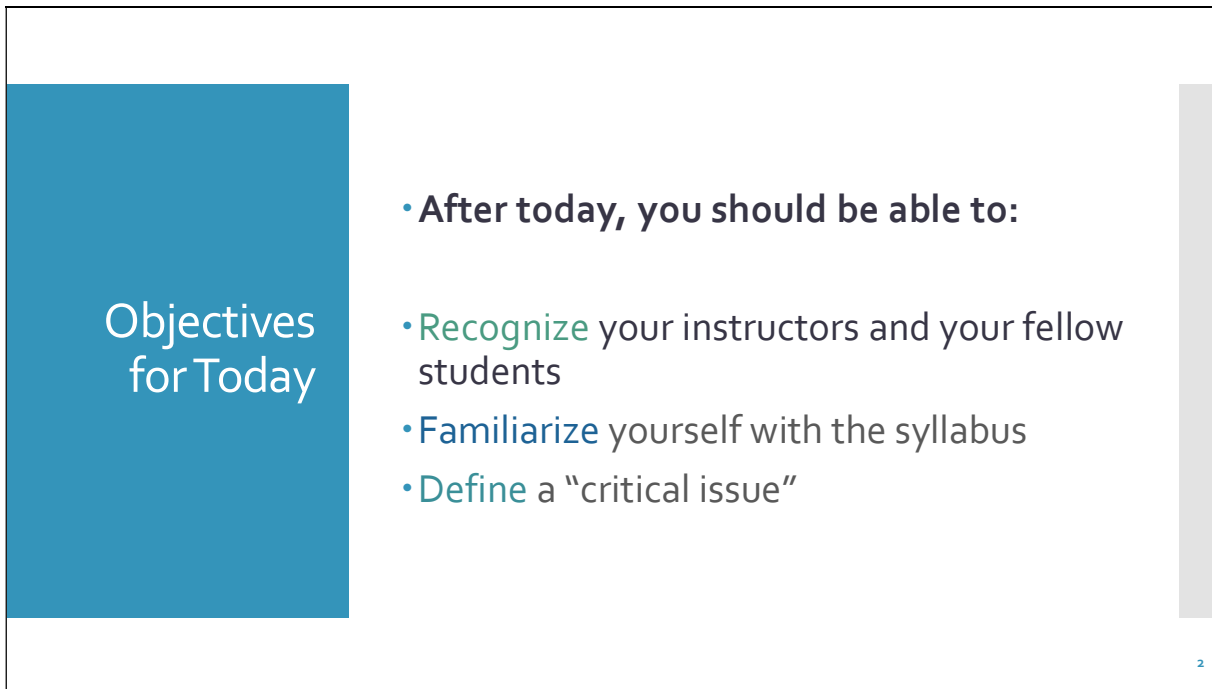
This is a sample essay prompt given to students for an Event Response. I want to use this to provide context to the students regarding what they might experience during an artistic event, whetting their appetites with the event description and detailing what is expected of them with the prompt.

Sample Lecture Slides



VPA 2301
Critical Issues in the
Arts and Culture
Prof. Zach Dailey, M.A.

1



Objectives
for Today

- **After today, you should be able to:**
- **Recognize** your instructors and your fellow students
- **Familiarize** yourself with the syllabus
- **Define** a “critical issue”

2

Who are we?
Who are you?



3

Syllabus

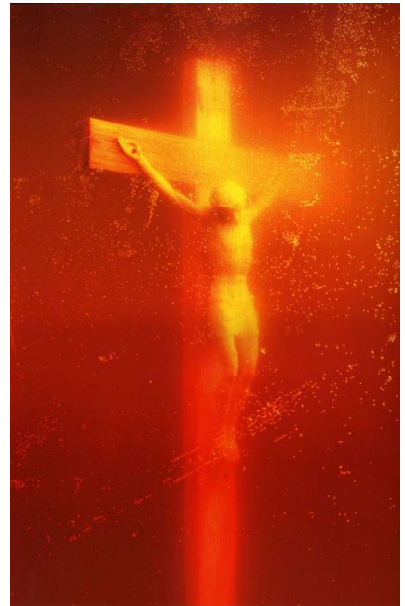
- Important Topics
 - Methods of Assessment
 - Arts Events
 - Content Disclosure

4

An exercise

What do you see?

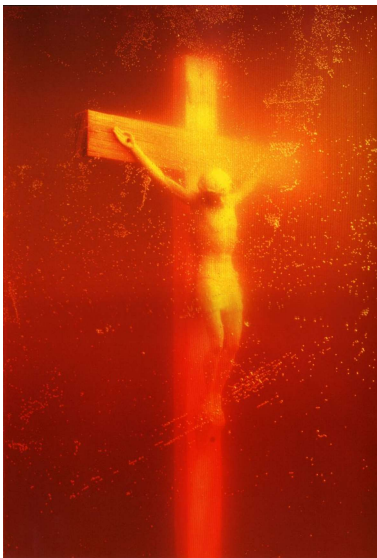
Immersion (1987), US
Andres Serrano



What is a Critical Issue?

- *How would you define it?*
- *For this class, a critical issue is "a topic of major concern."*
- *Examples?*

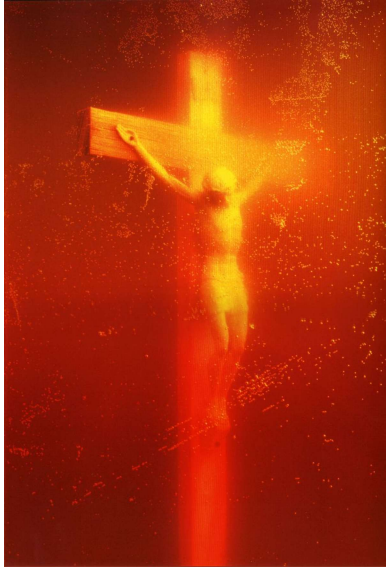
7



Let's Return Here

Immersion (1987), US
Andres Serrano

8



THE FULL NAME

Immersion, or "Piss Christ" (1987), US
Andres Serrano

9

Why would
Andres
Serrano
make this
art?

- ***What we know about Andres Serrano:***
 - *He did not intend for this piece to be blasphemous in any way*
 - *He is a devout Catholic*
 - *He has not ascribed anything overtly political to this art*
 - *He felt called to create this art*
- *So why would he make this?*

10

What issues
are critical
to Serrano?

Important Issues to Serrano

The Commercializing of
Christianity

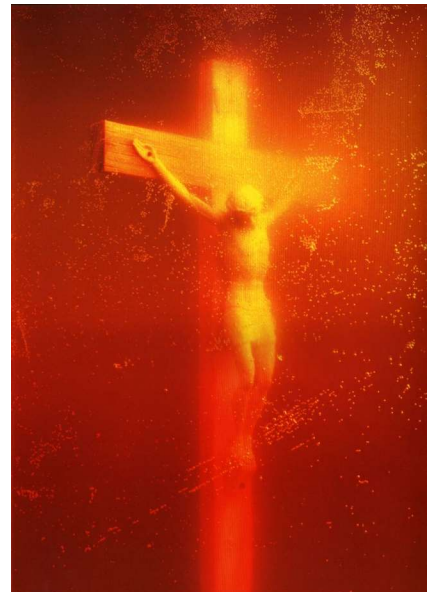
The Sacrifice of Christ Himself

"This is what we are doing to
Christ."

11

A new question

Do you think this is good or bad? Why?
Are there more than two options?



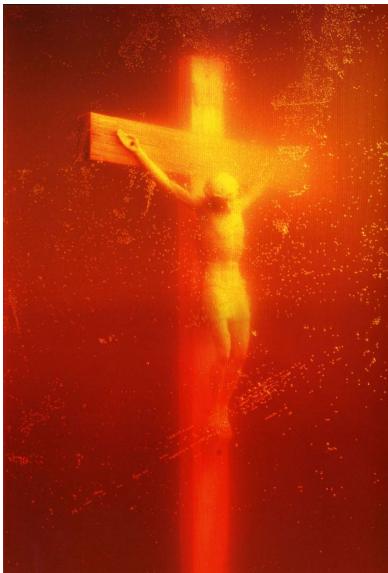
12

What is a “binary?”

Anyone familiar with Binary Code?
You only have two choices: 0 and 1

So what does that have to do with us?

13



Binary Responses

Are there more than two available responses to this piece? Is there just “good” and “bad?”

14

Binary vs. Spectrum

- When it comes to critical cultural discussions, opinions, thoughts, and responses are not *binary*, they fall on a *spectrum*.

15



Spectrum of Responses

Any other responses to this piece?

16

Critical Cultural Binaries

- What are some false binaries that result from critical cultural issues?
- Example – *Conservative v. Liberal*

47

The Closing Reflection

- On a sheet of paper, answer the following:
- What is the most important thing you learned in this class today?
- What question still remains in your mind?

18

Homework for Tuesday

- “Practice Looking at Art”
- Website: Museum of Fine Arts, Houston
- <https://www.mfah.org/learn/practice-looking-art>