Currents

In Teaching and Learning

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Currents in Teaching and Learning is a peer-reviewed electronic journal that fosters exchanges among reflective teacher-scholars across the disciplines. Published twice a year, Currents seeks to improve teaching and learning in higher education with short reports on classroom practices as well as longer research, theoretical, or conceptual articles and explorations of issues and challenges facing teachers today. Non-specialist and jargon-free, Currents is addressed to both faculty and graduate students in higher education, teaching in all academic disciplines.

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Teaching, Truth, and Trust
—Benjamin D. Jee

Dear readers of *Currents in Teaching and Learning*,

Here in central Massachusetts, the days are getting shorter and the air is getting crisper, a familiar backdrop for a return to regular academic activities. Of course, the past few years have hardly been regular. We continue to grapple with the COVID-19 pandemic in our personal and professional lives. As of this writing, war continues to rage in the East, exacting an unimaginable toll on the people of Ukraine and threatening democracy itself. Closer to home, the supreme court has overturned Roe vs. Wade, dismantling a women's right to choose. All of these highly consequential events have arrived at a time of heightened social tension and political division in our country. We live in interesting times.

As college and university educators, our job is to prepare students for the challenges of a complex and ever-changing world. We expect our students to master course material, but we also want to promote broader skills and abilities, such as thinking through problems, creating novel solutions, and communicating clearly and effectively. In a landscape of misinformation and social media filter bubbles, higher education provides a rare model for reasoned argument and civil discourse. An offhand remark or an impulsive action can be instantly gratifying, but are a pale substitute for deep understanding and earned wisdom.

Yet, the standards of evidence, reason, and civility are losing ground. It's been said that a lie travels halfway around the world before the truth can put on its boots; and nowadays the truth often takes a back seat to social media "likes" and shares. In public life, expertise and sound evidence are cynically dismissed in favor of popular opinions and personal preferences. Trust in U.S. institutions, including the education system, has plummeted over the past several decades (Gallup, 2022). These are troubling trends for those who uphold the ideals of higher education

In this day and age, building trust in the classroom is a tricky proposition. It takes trust to build trust, a seeming Catch-22 for instructors. Students may resist or dismiss us when our efforts cause them doubt or discomfort. But it is in the nature of higher education to push students beyond their current knowledge, expose them to new perspectives, and provide them with constructive criticism to digest.

So, how do teachers build trust in an atmosphere of cynicism, confusion, and distrust? How do we encourage students to choose the path of intellectual growth over infinite distraction and immediate gratification? I wish I had a surefire solution to these problems. When I reflect on my experiences in the classroom and my relationships with students, the key ingredient that comes to my mind is this: joy. In the best of times, teaching is a joyful experience for both student and teacher. When I introduce an illuminating idea or conduct a captivating demonstration, I participate in my students' excitement and enjoyment. I am invigorated by their pure curiosity, and excited to explore new questions alongside them. I like to hear what they're thinking, and what they care about. In my mind, these joys of teaching are instrumental to building trust and respect. It's a core quality that unites a classroom, a department, a university.

At this time of year, at the beginning of a new academic calendar, I want to nourish the sense of joy that sustains me in this profession. I want to start off on the right foot with a new crop of students. If you're reading this issue, you may be searching for inspiration to start your year, a new activity to try out in class, or perhaps some new methods to add to your bag of teaching tricks. As the editor of Currents, I hope that you find something in the present issue that feeds your passion for teaching and learning.

In the article, "Integrating Values-Enacted Learning into Project-Based Learning Courses," Michael W. Kaufmann explores ways to help students connect the

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skills they acquire in a course with values that motivate their behavior. Kaufman discusses a senior English seminar in which students interacted with members of a theater company—observing rehearsals, interviewing artists, etc.—in order to document the processes involved in producing plays, such as script revision, and costume design. Students were prompted to reflect on values related to successful collaboration, including compromise and communication, as they pursued their own research projects. As Kaufmann notes, it takes trust for students to openly discuss values, but such discussions motivate responsibility, productivity, and creativity.

In "Teaching with the Getty Museum Challenge in Humanities Classrooms," Andrea Korda, Mary Elizabeth Leighton, and Vanessa Warne discuss how they adapted the Getty Museum's 2020 Challenge as a remote learning opportunity. Students in English and Art History classes were tasked with recreating a 19th-century painting or photograph using readily available materials, and to submit a digital photograph of their product along with a learning reflection. Korda and colleagues convey that the assignment was not only fun, but helped to promote deep thinking about the original piece; for example, students detected significant details that may otherwise have gone unnoticed. The care and consideration that students put into the assignment is readily apparent in the sample photos included in the article.

The power and potential of blended modes of instruction is discussed more broadly in Rebecca Smith and Annie Cole's article, "Understanding Blended Learning: Envisioning Culturally Inclusive Online Spaces." The paper reviews the benefits and challenges of blended learning, and discusses how blended teaching and learning can be made more equitable and culturally responsive. Smith and Cole raise a number of important considerations for effective and inclusive blended modes of instruction.

In domains such as Chemistry, instructors had to come up with creative solutions when labs were shut down due to the pandemic. In the article, "Hybrid Teaching in the Organic Chemistry Laboratory as a Response to the COVID-19 Pandemic," Han P. Q. Nguyen, Nhu Le, Emily Doran, Emma Polak, Jeremy Andreatta, Margaret Kerr, and Wei-Chu Xu describe how faculty in a Chemistry department collaborated on

new methods and materials to provide effective hybrid lab experiences for their students. The authors describe their careful process of creating videos—each covering relevant theory, techniques, and principles—to facilitate students' work on lab assignments. While their materials were borne out of a need for an alternative to standard lab activities, the authors describe plans to incorporate their videos (which are openly accessible on YouTube) in future courses.

Rounding out the present issue is, "Cross-Cultural Contexts of Teaching and Learning: Experiences of International Faculty at a Southeastern University in the United States," by Nyasha M. GuramatunhuCooper, Darlene Xiomara Rodriguez, Uttam Kokil, and Sabine H. Smith. The authors interviewed international faculty from a variety of cultural backgrounds, including African, Asian, and European, with the aim of identifying trends in their teaching experiences at a U.S. university. Their work suggests that international faculty may occupy a "third space" in which individual and cultural identity coalesce (and sometimes clash) with the norms of higher education in the United States. GuramatunhuCooper and colleagues argue that, while colleges and universities tout faculty diversity, the typical means of evaluating teaching effectiveness tend to reinforce U.S. cultural norms. The authors make suggestions for more expansive and inclusive notions of teaching excellence.

The present issue spans a variety of topics, methods, and perspectives. One common thread is that the articles originated from educators who care deeply about teaching and learning. I appreciate the effort and ingenuity that went into the work, and I thank the authors for their contributions. I am also grateful to the reviewers, copyeditors, and members of the Currents advisory board who contributed their time and expertise to the journal. These individuals are acknowledged in the back section of the issue. The online publication process could not be completed without Jonathan Tegg's assistance with updating (and continuously improving) the Currents website. Many thanks to him.

The current issue is the final one of Dr. Linda Larrivee's term as the executive director of Currents. Dr. Larrivee has been a longstanding champion of the journal and has actively contributed to each and every facet of the publication process. I truly appreciate

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everything that she has done to keep Currents going and evolving. I am grateful that she plans to stay involved as a member of the journal advisory board. Stepping in as executive director is Dr. Henry Theriault, the Associate Vice President for Academic Affairs at Worcester State University. Dr. Theriault is an accomplished scholar and a passionate advocate for faculty research and teaching. I am looking forward to working with him, and drawing on his abundant expertise and enthusiasm.

Last but not least, I thank you and all of our readers for supporting Currents. I wish you all the best at the start of the academic year.

Until next time,

Benjamin D. Jee

References

Gallup (2022). Confidence in Institutions. https://news.gallup.com/poll/1597/confidence-institutions.aspx

REFLECTION

Integrating Values-Enacted Learning into Project-Based Learning Courses
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Abstract

This paper explores ways of integrating values-enacted learning into courses designed on project-based learning (PBL) principles. Building on the ways in which PBL courses provide opportunities for students to reflect on the skills they develop while working on their projects, this paper examines ways to include discussions of the values that inform those skills, and how those values are enacted as students perform various learning behaviors and tasks. "Documenting Performance," a senior seminar taught in Spring 2020, served as a case study for this investigation. The course partnered with two theater companies, and students devised projects to document various artistic and administrative processes involved with two productions that were to be staged that semester. When the pandemic shut down both the university and theaters mid semester, students had to quickly reorient their projects. The paper describes how the original course design used PBL principles to help students discover and design their projects. It then goes on to demonstrate how observing students as they revised their projects led to further insights into the connection between values and PBL projects. It concludes with drawing some suggestions derived from observations made both before and after the shutdown, aimed at linking discussions of values to specific course activities so students can enact and reflect on the role these values play in the success of their projects.

Keywords:

Courses designed on the principles of project-based learning (PBL) help students develop the skills needed to execute and assess projects of their own design. These courses also provide opportunities to examine the values that inform the learning behaviors that are enacted in the development of student projects. Often, though, the relationship between values and skills remains implicit. This paper investigates ways to make that connection more explicit to students, so that they not only enact the skills needed to complete successful projects but also actively identify and discuss the values that inform those skills and learning behaviors.

PBL may be defined as "a teaching method where teachers guide students through a problem-solving process [that] includes identifying a problem, developing a plan, testing the plan against reality, and reflecting on the plan while in the process of designing and completing a project" (Wurdinger, 2016, p. 13)[1]. In PBL courses, instructors serve more as facilitators than as experts, and students act as principal investigators. Values-enacted learning may be defined as a teaching strategy that intentionally creates opportunities for students to enact and reflect on behaviors that are grounded in particular

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[1] Since this definition includes the word "problem," it may help to differentiate project-based from problem-based learning, at least as the distinction was contemplated in the capstone. In a problem-based course, typically all students work on a common research question, often devised by the instructor. For example, a problem-based version of this course might center on "How can theaters attract more college students?" and students, working individually or in teams, might investigate various components of that question--social media, ticket prices--and collectively propose solutions. In the project-based capstone students had a common object of study-- the two productions-- but they each devised a research question based on their own interests, and their final projects did not result in a cumulative archive. The course also differed from community-engaged learning. While we did partner with two community organizations (the theater companies), they served primarily as the objects of the students' investigations, and not as co-investigators with the students working on a problem whose solution would benefit their organizations.

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values.[2] For example, a course may identify curiosity as an important value, and designate active questioning as a learning behavior grounded in that value. An assignment may ask students to enact curiosity by having them read a play and generate questions about it, and then reflect on how that process enhanced not only their understanding of the play, but also of the value of curiosity to their learning more generally.

To some degree, all teaching methods call for behaviors based on certain values, even if acknowledged only in the breach, when students fail to enact them. Simply stating that points will be deducted from late assignments, for example, implies a value placed on punctuality and requires certain behaviors to enact that value such as time management. A PBL course may be an especially apt place to investigate the links between learning behaviors and values because PBL principles, such as autonomy, already imply certain values and, further, project development necessitates a range of activities where behaviors based on those values may be enacted, observed and assessed.

A variety of research underwrites efforts to integrate values with learning behaviors. For example, research on group work demonstrates that students cannot simply be placed in groups and expected to succeed. Instructors must discuss with students the values and behaviors essential to working in groups successfully, such as compromise and communication (Peterson, 2012; Blowers, 2003; Kapp, 2009). Similar findings also hold true in other areas such as creativity (Armitage, Pihl, & Ryberg, 2015; Cunningham, 2018; Lindvang & Beck, 2015; Servant et al., 2015) and ethics (Gorzycki, Allen, & Howard, 2013). Other scholarship indicates that values-enacted learning remains fertile ground for investigation (Goldstein & Fernald, 2009; Isham, 2018; Nitkin, White, & Shapiro, 2016). This paper seeks to contribute to this scholarship by arguing that the success of student projects in PBL courses depends not only on

mastery of content or skills, but also on intentionally integrating opportunities to define, discuss and evaluate the values-enacted behaviors that are equally important to completing projects.

"Documenting Performance," a senior capstone taught in the English Department of Temple University in Spring 2020 serves as the case study for this investigation. In the course, which partnered with two professional theater companies in Philadelphia, each student devised a project that documented some aspect of the artistic or administrative processes involved in producing plays. Students defined research questions on an array of processes and then collected and created content to document those processes.[3] Projects took many forms: a written report, a narrated slide show, a video, or a website. When the pandemic caused theaters to shut down and the University to move online, many projects and some of the original plans to assess the course were upended. But this disruption also created unanticipated opportunities to gather information by observing how students reoriented their projects, especially those who had planned to document a production that had now been shut down.

Assessment of the capstone originally planned to collect and evaluate data including: 1. Course documents and assignments; 2. Class discussions and student conferences; 3. Project proposals; 4. Project plans; 5. Workshops on the proposals and plans; 6. Student self-reflection papers; 7. Final projects; 8. Course evaluations; 9. Notes kept by the instructor throughout the semester. Some of this information was gathered (1, 2, 3, 7 and 9), and some of it was lost due to the pandemic (4, 5, 6 and 8).[4] While that loss is regrettable, the move to online classes afforded unanticipated opportunities to collect information which still addressed the original research question of this paper. This information includes: 1. Individual Zoom conferences with students; 2. Email communications with students and theater artists;

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[2] *Values-enacted learning is modeled on the concept of "values-enacted scholarship" which Agate et al. (2020) define as an initiative that aims to "cultivate fulfilling habits of scholarship" wherein "an explicit set of shared and agreed-upon values are instantiated in the work(s) produced" (p. 2).*

[3] *In these documenting projects, collection involved gathering documentation that was generated by the production process, such as costume designs or programs. Creation involved making new content for the project such as an interview with an actor.*

[4] *In response to the chaos of the shutdown, it was decided to eliminate the self-reflection paper, a particularly unfortunate loss to the assessment plan. While course evaluations were available, the university did not require them in Spring 2020, and so return rates were negligible.*

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3. Revised project proposals; and 4. Final projects. The information collected both before and after the shutdown informs the observations, assessments, and recommendations in this paper.

Part I provides descriptions of the course design and plans to integrate values-enacted learning with PBL principles. Part II recounts various ways students reoriented their projects after the shutdown, and delineates some unexpected discoveries about their behaviors. Drawing on information gathered both before and after the shutdown, Part III assesses these findings and offers some suggestions for further improving the integration of values-enacted learning with PBL principles.

I.

Temple University is a public research university located in Philadelphia, a city that enjoys a vibrant theater scene. According to the latest available data, Temple enrolls around 27,000 undergraduates, the majority of which (75%) are Pennsylvania residents. Although many of these residents come from the Philadelphia region, few have attended local theater. The College of Liberal Arts enrolls around 5,300 of those undergraduates of which 390 have declared English as a primary or dual major (Temple, 2020). All majors are required to take a senior seminar, capped at 20 students. Five capstones were offered in Spring 2020; students selected "Documenting Performance" for a variety of reasons: an interest in the topic, previous courses with the instructor, a good fit with their schedules. Of the nineteen majors enrolled, seven had declared dual majors in secondary education, theater, political science, economics or dance. All of the students needed to complete the course in order to graduate that May.

The course partnered with two professional theater productions: *Babel*, written by Jacqueline Goldfinger, directed by Deborah Block, and produced by Theatre Exile (in production from January to early March), and *Everybody*, written by Branden Jacobs-Jenkins, directed by Elizabeth Carlson-Guerin and produced by the Curio Theatre Company (scheduled for production from mid-

March to May). Although the whole class read both plays, each student chose one of the two productions as the focus of their projects which documented processes such as script revision, costume design and marketing. Thanks to previous relationships with the instructor, both companies provided generous access to their work: students could observe rehearsals, examine script drafts and design sketches, interview artists and more.

The course was divided into two equal parts. Part I was designed to familiarize students with the plays, with theater and documentation processes, and to begin identifying possible projects. Several theater artists and administrators visited class to help familiarize students with the creative processes of producing a play, from writing the script to opening night. They also described the administrative processes that support production such as fundraising and marketing. As the visitors walked through these processes, they highlighted the kinds of documentation generated each step of the way. To introduce some methods of documentation and related ethical issues, students read selections from scholarship, and completed a number of assignments, such as site assessments (where they evaluated online performing arts archives), and a version of show-and-tell, described further below. In addition to these activities, students read both plays with a questioning mindset with an eye toward identifying research questions for their projects.[5]

Part II was dedicated to project development. Students drafted proposals which defined a research question, identified ways to collect or create documents needed to address that question, and contemplated related issues such as scope and scale. In project plans, students were to construct a detailed, step-by-step timeline of the tasks required to implement their proposals. In addition to a series of individual conferences with the instructor, workshops were planned for both the proposals and plans wherein students would provide feedback to each other. Part II emphasized the processes of project development, and was not particularly concerned with the final product. To be sure, projects could not simply be collections of information; they also had to analyze that information in light of the research question. Nevertheless it did not matter much if students had the

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[5] *Students were also required to attend performances of both plays. All students saw Babel; Everybody suspended production before rehearsals started.*

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technical skills, for example, to build a website; they could instead mock up a site on paper, and describe its contents and functionality. The semester was to culminate in project presentations, to which all contributing artists would have been invited.

In sum the course was designed to provide opportunities for the instructor to collect and assess information about how best to integrate values-enacted behavior into project-based learning. To limit the number of variables in this investigation, group work was excluded from the course design, since it would have introduced another set of factors to plan, implement and evaluate. That said, it is quite possible to imagine a version of this course where students worked in teams on their projects.

The various strategies used within this course design were all, in one way or another, aimed at enacting a foundational PBL principle: fostering student autonomy. Since most students believed they did not know enough about either theater or archiving to be entrusted with so much responsibility for their projects, many activities --especially early in the semester-- were dedicated to activating another key PBL principle: the movement from knowns to unknowns, based on the conviction that what students already know could serve as a point of reference for exploring what they do not yet know. What follows are descriptions of some core PBL principles, and ways in which the course attempted to activate them.

PBL fundamentally re-aligns the student-instructor dynamic such that while instructors never fully relinquish authority, they gradually share it more equitably with students (Weimer, 2013). Students function more as principal investigators, while instructors serve as facilitators. As such, students have both the freedom and responsibility to execute high-level decisions about both the form and content of their own work. To be sure, in most capstone courses students have some degree of choice about the content of their work (i.e., the topic of their seminar papers), but major decisions about form have already been determined by the instructor: students must produce an academic paper of a certain number of pages, citing a certain number of sources, formatted according to a particular style guide, and often even following a particular argumentative structure such as the thesis-evidence-conclusion model (Hayden, 2017).

Students acculturated to that level of specificity may

experience a good deal of anxiety over the autonomy with which they are entrusted in a PBL course (Bledsoe & Baskin, 2014; Donham, Heinrich, & Bostwick, 2009; Inderbitzin & Storrs, 2008; Raney, 2003; Weimer, 2013). "Documenting Performance" was designed to enact a gradual shift toward increasing student autonomy. While some students expressed excitement about the level of freedom they enjoyed, others expressed concern, especially about the formal requirements for the projects. Most questions early in the semester, in fact, were about format and, by implication, grading: If I do a PowerPoint, how many slides? If I make a video, how many minutes? If I conduct an interview, how many questions? One student cut to the chase: "I do better when I know exactly what is expected of me. I just do better when someone tells me what to do." These comments closely echo Weimer's (2013) observation that many students' "idea of a good class is one where the teacher tells them exactly what to do" (p. 88).

Most students also expressed concern about their mastery of content: if they knew little about theater, how would they know what to document? One PBL strategy for addressing these concerns is to help students realize that they already know a great deal that will be useful to their projects, even if a connection to theater is not immediately evident. Based on works such as Ranciere's *The Ignorant Schoolmaster* (1991), and re-affirmed by other scholarship (Hayden, 2017; Weimer, 2013), PBL assumes that students' current knowledge can be analogized to new knowledge; that, in this case, everybody already knows something relevant to theater-- or that could be made relevant-- even if they have no direct experience with theater itself. Instructors facilitate a process by which students identify some of what they already know, and then discover ways to connect that knowledge to what needs to be known next in order to execute their projects.

The semester began by distributing a short survey which asked students about their experiences with reading plays, attending performances, and participating in productions. The results showed that the class ranged from a few students who had been actively involved with theater most of their lives, to students who would be attending their first professional production. Discussing the results of the survey in class provided several opportunities to allay some anxiety in students with little theater experience, first by assuring them that they

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were not alone in that regard. Further, since the course was not about producing plays, but rather documenting the processes by which plays are produced, a lack of familiarity with those processes could actually be an advantage since the job of documenters is to observe and ask questions about anything that they find interesting or confusing and in need of explanation. Those too familiar might take for granted aspects of the process that might otherwise productively be documented, if you think to ask. "Beginner's mind" might also inform choices about how to present material after it is documented, since inexperienced students will be alert to the kinds of contextual information they need to make sense of the content (McMillan & Wotanis, 2018; Reinsmith, 2000).

Similarly, to help discover points of contact with the work of documenting and archiving-- with which no student was familiar-- the class engaged in a show-and-tell exercise. Students shared an item of personal value with the class, and answered questions that opened up a discussion of technical and ethical issues involved in archiving. As an example, one student brought in a journal they kept on a trip to Europe. They started out by giving basic information about the journal: what it was, where and when they traveled. This descriptive information points to the need for metadata about objects in a collection. The student also allowed that it would be difficult for anyone to understand many of the entries without further information about names, places and events; this points to the need for contextual information to assist users of archival materials. When asked if they would permit just anyone to see the journal, the student answered no, some of it was too personal, thus underscoring the need to preserve confidentiality and to control access. When asked if an exact replica would adequately replace the journal if it were damaged or stolen, the student answered no, there was a significance imparted to the original item, pointing to issues of authenticity and preservation. Finally, the student naturally fell into recounting stories related to the journal-- why it was important, the memories it evoked. Such moments helped students start to consider the importance of storytelling in their projects: documenting preserves not only objects, but also the stories those objects help us to tell.

An assignment to read both plays with a questioning mindset was also part of this process of working from

knowns to unknowns. Having students ask questions-- rather than respond to questions asked by the instructor-- is a key PBL strategy for helping them take ownership over their projects (Browne, Rex, & Bouzat, 2018; Donham, Heinrich, & Bostwick, 2009; Valtanen, 2014). Students were instructed to ask as many questions as possible about the plays, with the ultimate goal of developing them into potential projects. They were encouraged to steer away from "What does this mean?" questions (standard fare for English majors) and toward "How will they do that?" questions, which would help keep the focus on production processes. For example, while interrogating *Babel* (which is about genetic engineering), one student became curious about the sudden appearance of a talking stork. The student asked a series of questions based on this unusual moment: how will the costume be designed to be workable for the actor who wears it? Where do you get such a costume and how much does it cost? Further questions focused on the materials one might need to document the costume such as interviews with the actor and costume designer; examination of design sketches and the costume itself. From there more questions followed: will all or some of this material be accessible? what equipment might be needed to collect or create it? From that original curiosity about a strange costume, a project began to take shape.

The movement from knowns to unknowns both enacted the value of autonomy and helped those students with minimal theater experience to find projects that were anchored in their own interests. Some examples of projects discovered through this process include:

1. A dual English-Economics major noted how frequently theater administrators talked about the money needed to run a company and mount productions. From that observation, a project evolved around documenting the financing and budgeting required to produce *Babel,* resulting in a website.

2. A dual English-Political Science major with experience in collecting and analyzing data from public opinion surveys, was interested in capturing audience response to *Everybody.* They devised plans to survey a representative sampling of audiences, and to present an analysis of the results in a presentation and written report.

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3. Three students, with interest and experience in graphic design or social media, devised projects to document and assess the impact of various elements of the marketing campaigns for the productions: the effectiveness of graphics in capturing attention; word-of-mouth about the plays on social media. These projects variously took form in a website, a presentation, and a written report.

4. Two students happened to live by the venues where the performances were presented. In both cases, they walked by these venues every day, but knew little about their histories, so they devised projects to investigate how, in one case an old tire warehouse in South Philadelphia became a theater, and in another, how a neighborhood church in West Philadelphia came to house a performing space. These projects were presented as narrated slide shows with accompanying written reports.

The variety of projects on this list illustrates the challenge of grading in a PBL course. Projects can be so different in both content and form, it can be difficult to articulate a common set of standards by which to evaluate them all equitably. The specific expectations for a website, for example, may be quite different from those for a video, even if they were both documenting the same part of the production process. This lack of specificity in how projects would be graded was a particular source of anxiety for many students who, for the most part, had become acculturated to assignments with detailed instruction templates and assessment rubrics. Moreover, it was particularly challenging to delineate a relationship between grading and the goal of integrating values-enacted behaviors: should values figure into a grade calculation, and if so, how? Course design was wholly inadequate in its address to all of these questions. A more cognizant grading plan is outlined in Part III.

II.

The University began online classes on March 16. *Babel* ended its scheduled run on March 8, before theaters shut down. *Everybody* was scheduled to begin rehearsals on March 23, but the production was shut down so projects centered on that play lost their primary source. Students had completed drafts of their proposals, and the class was just about to begin workshopping those drafts. Some students had to travel long distances on short notice to return home; others and their families had already begun to experience financial and health hardships. It was clear that we could not simply attempt to accomplish everything online that we had planned for in-person. On March 19, I met with each student individually on Zoom. After checking in on their well-being, we screen-shared their proposal drafts to discuss what work, if any, they had already completed (some students working on *Babel* had already started their projects); how much time they had to devote to their work, and how to revise their projects so that they could complete them and graduate in May.

After these conferences and follow up emails, most revision plans were in place. Some students elected an option offered to anyone who, for whatever reason, knew they would not be able to pursue their project as planned in any form. These students expanded their proposals into a longer paper that described any work they had completed, outlined the work they had hoped to accomplish, and then speculated about the discoveries they had hoped to make with regard to their research question. About a quarter of the class took this option. Three projects, all on *Babel*, were far enough along that completing them required only minor adjustments. For example, the student working on the stork costume had already visited the theater before the shutdown, photographed the costume, and video-recorded an interview with the actor who wore it. The designer sent the student PDFs of design sketches, and conducted an interview on Zoom. Some projects were never heavily dependent on in-person work, and were able to shift with only minor modifications. For example, the two students working on venue histories were able to complete most of their planned research using online archives of photographs, architectural drawings, and newspaper accounts. Another student who had planned to document media coverage of *Everybody* pivoted instead to document coverage of the impact of the shutdown on theater companies.

Two projects, both highly dependent on in-person observations of *Everybody*, provided unanticipated opportunities to observe student behaviors that were particularly salient to the research question of this paper, and eventuated in discoveries about how better to integrate values-enacted behaviors with PBL principles. Since the discoveries made by observing both

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projects were generally the same, only one project is described here.

A dual major in English and Theater grew curious about a central conceit of *Everybody*: to dramatize the impact of chance in our lives, the playwright specified that each actor would play multiple roles, and the combination of the roles they would play at any given performance was to be determined by lottery, drawn by audience members. On any given night, the actors had no idea which roles they would be playing until right before the show started. Based on their own experiences, the student knew the important role a director plays in helping actors navigate the vulnerability and uncertainty involved with any stage performance. The element of chance in *Everybody* only seemed to intensify that uncertainty, and so the student wanted to observe how the director worked with actors in rehearsals to prepare for a dizzying number of combinations of roles.

In our Zoom conference, rather than attempt to solve an unsolvable problem (there were now no rehearsals to observe), we stepped back to the original research question and asked: What was important to you about that question in the first place? What initially motivated your curiosity? The student readily identified the core value that informed the question: how does someone in a leadership position (here, the director), behave towards those in their charge who are experiencing vulnerability or uncertainty? Before our conference, the student had observed a Zoom meeting the director of *Everybody* had generously invited the class to attend, wherein the director and the cast discussed the fate of their production.[6] The student realized that their observation of this meeting provided a different, and perhaps more meaningful, opportunity to witness a director working with their actors in the face of uncertainty and vulnerability, now not about the logistics of playing roles by chance, but with the higher stakes of shuttering the production and losing significant income. This was potentially a way to preserve what the student most valued about their project. A written summary of that meeting (a recording was not used in order to preserve confidentiality) along with a video of a follow up interview with the director, provided

sufficient information to engage the research question, and interpret the findings in a Sway presentation.[7]

Observing how students reoriented their projects led to several insights. First, it is noteworthy that when given the option, 25% of the class elected to write something close to a traditional seminar paper-- the expansion of their proposals following an outline provided by the instructor. From the conferences, it was evident that students selected this option for many different reasons; a few students expressed regret at having to do so because they were excited about their original projects. But the variety of reasons does not disqualify an important observation: some students opted for a familiar format, perhaps especially in the face of uncertainty. Earlier in the semester, the perceived uncertainty may have been about an instructor who did not give the instructions students expected. Here it may have stemmed from the need for re-assurance that they would be able to complete this required course and graduate on time.

Working with the English-Theater major (and one other student whose project was similarly revised) uncovered a new factor to include in the design and assessment of PBL courses: in addition to considering the values-enacted behaviors needed to execute projects, it is also important to consider the values that inform and motivate those projects in the first place. The two factors are of course related, but the values that inform students' choices of research questions may be primary, as they become the foundation of all subsequent choices and behaviors enacted to explore those questions. Both students were able to transcend the specifics of their plans and talk more generally about what they valued most in their projects. And those conversations revealed that ultimately it was not the knowledge or skills-based experience alone (for example, the student's own experience as an actor working with directors) that informed their choices, but also what they valued about those experiences(how relationships help navigate uncertainty).

Identifying the values on which their research questions were grounded enabled the students to

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[6] *Initially the expectation was for the shutdown to last only a few weeks, so at the time of the meeting the cast was deciding whether to continue rehearsals and reschedule the performances or to suspend the production indefinitely.*

[7] *The instructor, student, and director collectively decided not to interview the actors out of respect for the challenges they were facing in the moment.*

INTEGRATING VALUES-ENACTED LEARNING *continued*

shift their plans significantly while maintaining some engagement with their original motivations. It also provided the opportunity to anchor other values-enacted behaviors-- flexibility, resourcefulness, collaboration-- to that foundation. Perhaps students could turn to these foundational values as a basis for finding alternative plans when needed, and also as a basis for reflecting on their projects overall. While the course design included opportunities to discuss the values-enacted behaviors likely to aid in the execution of projects, it did not provide a place to discuss the values that originated the projects. Those discussions only arose in response to the impact of the shutdown on several projects, and provided useful insights for ways to improve the course.

III.

The following suggestions are based on observations made both before and after the shutdown. They include reflections on elements of the course design that generally worked well or needed relatively minor modifications, and also new discoveries about how to strengthen the integration of values-enacted learning with PBL principles.

Because the class was fortunate to have spent half the semester together in person, we were able to acclimate to the ground rules of the course, at least in part. Therefore, it is reasonable to assume that certain PBL principles had been sufficiently established such that they were able to help students through the sudden need to rework their projects. These included at least some acclimation to the uncertainties involved in developing projects, the autonomy required to execute them, the emphasis on process over product, and cultivation of a questioning mindset.

The very thing that made some students anxious at the beginning of the semester, navigating uncertainty, likely helped carry them through to the end. Uncertainty and contingency were intentionally designed into the course, primarily by having students develop the forms of their projects over time, rather than providing them with a replete set of requirements at the outset. As Hayden (2017) says, in any PBL class, regardless of topic, "students [have] to confront uncertainty at every step in the course" (p. 145). The ability to collect or create content was also contingent on some factors beyond the

students' control, even before the pandemic. There was no guarantee they would be able to access the documents or interview the artists that they had hoped to. From the first day, and repeatedly thereafter, students were advised: your plans will change, so it is wise to have alternatives at the ready. And while no one in January could have anticipated the circumstances of March, it did not seem that any student was worried that the shutdown would entirely upend their plans. For some, it became an opportunity to pivot their projects to respond to the moment; for others, it was yet another contingency that required patience and flexibility.

Students also knew they would have both autonomy and primary responsibility for deciding how to redirect their projects. In the post-shutdown Zoom conferences, I facilitated discussions about revising plans, but I did not make any decisions for the students, any more than I had before the shutdown. As evidenced by their revised plans, every student was sure-footed in taking the lead when assessing the state of their work, generating and evaluating possibilities for redirection, and completing decent projects, in time enough to graduate, even if they were not as ambitious as initially conceived.

An emphasis on process also served students well both before and after the shutdown. From the start, students knew they were not expected to complete fully-realized projects; the focus instead was on the various stages of development. The syllabus detailed many intermediate deadlines that now served, where necessary, as final endpoints. If a student was at the proposal stage, rather than expect that a good project plan could emerge from a weak proposal--we reframed the endpoint as writing the strongest possible expanded proposal. Students also knew that their course grade --and their graduation-- did not rest on one high-stakes final product. Back-loading evaluation creates anxiety under the best of circumstances, so the flexibility afforded by the focus on process helped calm the waters in a moment of intense uncertainty.

While assignments premised on the questioning mindset worked reasonably well, further reflection indicates opportunities to incorporate values-enacted learning more explicitly. For example, the play reading assignment required high levels of attentiveness and curiosity to generate many questions. It also gave the

INTEGRATING VALUES-ENACTED LEARNING *continued*

students concrete actions--"read the play; ask lots of questions"--instead of a vague exhortation to "be curious!" Thus the assignment could be an opportunity explicitly to link a value (curiosity) to enacting certain learning behaviors related to that value (asking questions). While the original assignment made this connection implicitly, it could be improved if while reviewing this (or similar) assignments, the class identifies an array of behaviors that might help them execute the task, and then follows up with a brief reflection after the assignment is completed.

In the original course design, the starting point for projects was identifying a research question, but the starting point for any discussion of values came after that, in contemplating the steps it would take to develop that research question. This design worked reasonably well, but it often missed opportunities to integrate values with the work at hand, in part because the foundational motives for the projects had never been expressly articulated and discussed. Strategizing with students about ways to reorient their projects in response to the shutdown revealed the importance of including a discussion of values with regard to the research question itself. Incorporating that discussion more explicitly into the course may establish a stronger foundation for all subsequent efforts to connect values-enacted behaviors with project-related activities. There may be several ways to achieve these goals.

Even before they begin to develop research questions, it could be made clear to students that their autonomy encompasses not only decisions about the shape of their projects, but also about the values-enacted behaviors on which those projects depend. For example, to signal that the identification, development and assessment of values-enacted learning is an integral part of the course, it may be useful to begin the semester by having students self-assess their work habits and behaviors, adapting a strategy described by Blowers (2003) with respect to group work. This exercise need not take the form of a personality assessment, or of a prompt to list strengths and weaknesses. The conversation could begin more indirectly by asking students to write briefly about a project that went well for them and one that presented some challenges. The project need not be limited to schoolwork, and success can be defined on their own terms. These accounts could serve as a basis for discussions where student and instructor together

identify the underlying behaviors behind both successes and challenges. From there students might prioritize some behaviors they would like to develop while working on their projects and, just as importantly, some that they might want to declare off limits, areas that may be unproductive to challenge at this point in their lives.

These discussions might even help determine the kinds of projects students decide to pursue, which would allow them to capitalize on their current strengths, work on improving in certain areas, or even avoid staking a project too heavily on a self-perceived weakness (Lewis, 2018). If, for example, a student identifies curiosity as a strength, they may want to consider a project that includes conducting interviews. Alternatively, if a student is uncomfortable with interviews, they may want to challenge that discomfort, or if they prefer, design a project that does not require any interviews. Similarly, these discussions may help to identify students who may find PBL methods difficult at first. If a student says they are "good at following instructions," this information might help the instructor to strategize accordingly so that the student gradually works to provide some structure for themselves, rather than depending primarily on external direction.

This inventory of values and learning behaviors, in turn, could be referred to as students develop research questions. We often invite students to contemplate the value of their work by asking the "so what?" question when developing a thesis for an academic research paper. But this version of the question primarily asks students to consider the importance of their work to other people --the scholarly conversation in which their paper participates. As discovered at shutdown, an inner-directed version of this question is also useful: why is this project important to you? How will working on it contribute to the development of some of the values discussed in the inventory, and provide opportunities to enact these values in your work? Perhaps students could write a values action plan as part of their proposals, stating both the value of the project itself, and the kinds of values-enacted behaviors needed to design, execute and assess the project. For example, in the project on actors randomly playing multiple roles, the foundational value may be set on the ability of people in leadership positions to help those in their charge to manage uncertainty so that they can successfully do their work.

INTEGRATING VALUES-ENACTED LEARNING *continued*

And a values-enacted learning behavior central to the project may be collaboration, both as observed between the actors and director, and between the student themself and the artists they were documenting.

Further, tracking behaviors could be incorporated into project proposals and plans, as they have now been identified to be as crucial to the success of the project as any content or skill. Just as students track progress on tasks, they can monitor attendant behaviors, assessing and revising them, in consultation with the instructor. Key here is building in periodic opportunities to reflect on how these values inform their learning. The original course design included only one such opportunity, a self-evaluation at the end of the semester. This was a mistake, not only because we never got to it, but also because it would have been too late to be of any actionable use. Perhaps at various points in the project, students might use any number of proven methods to reflect on their work: individual reflection papers, journals, letters, learning charters, and the like (Grossman, 2009; Johansson & Svensson, 2019; Parkinson, 2005). For example, the theater student might reflect on the role resourcefulness played in reorienting the project to the director's Zoom meeting with the cast.

The fact that, when given the option, 25% of the students chose a more familiar format for their projects may provide some clues on how better to anticipate and manage the anxiety that often manifests in PBL courses. A key realization here is that not all students will experience the same degree of liberation and excitement about gaining so much autonomy, at least not immediately. Instructors always navigate a fine line between helping students challenge their resistances, and knowing when to back off, because pressing on might be unproductive if not harmful. A new subject matter, or an old subject matter at an advanced level, or a new teaching method, can provoke all sorts of defensiveness in all kinds of students, perhaps especially in those who have figured out how to succeed under predictable rules. While there will be times to sustain a level of uncertainty so that students will need to activate certain behaviors to push through, there will also be times where it may make sense to incorporate more traditional conventions, because too much newness all at once can be counterproductive. Students need some familiar guideposts to feel secure enough to face new challenges.

And by far, the single most important place to incorporate some familiar guideposts is in the area where students expressed the most concern: grading. It may be useful, for example, to experiment with a hybrid model of a values-based and traditional grading scheme. The PBL principle of autonomy suggests that students should have shared responsibility not only for developing their projects, but also for developing the criteria by which those projects will be evaluated. But if students are initially anxious about devising their own projects, they are even more daunted by developing ways for their work to be graded--which has almost always been the purview of the instructor (Meinking & Hall, 2020).

Even if all projects are very different from each other, there is still value in obligating all students to a common set of standards, originating in part from the instructor. But these standards do not have to come from the instructor alone. Instead, it may be worth establishing some common grounds upon which all work will be evaluated together in discussion with the class. In the capstone, for example, such common expectations collectively established might have included: students must complete all assignments; they must participate in all workshops, providing written feedback for every draft they have been assigned; all projects need a well-defined research question; all projects must create or collect sufficient documentation to develop that question meaningfully; all projects must include an interpretive or analytical component, and cannot merely be a collection of information. To be clear, the original course design failed even to provide an instructor-generated version of this list. The suggested corrective is to co-create such a list with the students, so that expectations are clear, and some sense of equitable evaluation across very different projects might be sustained.

In addition to common standards, it may be worth working with each student to establish specific standards by which to evaluate their individual projects. As observed at shutdown, students were able to articulate what they valued most about their work, and had internalized some idea of what a successful version of their projects would look like. Perhaps those values could also be incorporated into self-assessments, course grades, or both. In this way, projects will be at least partly evaluated in terms that matter most to students. Further, there may be some consideration of the ways

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their own standards intersect, or fail to intersect, with the common standards for the whole class. This could be a worthwhile question to consider: can your own values always be realized and measured in terms of common standards, or are there also places where the two sets of standards seem to deviate or even conflict?

Although the findings of this investigation derived from a particular course taught at a very unusual moment in time, they do indicate the opportunities and merits of integrating values-enacted learning into courses designed on PBL methods and principles. Since many different academic disciplines offer PBL courses, it seems reasonable to assume that the strategies suggested here for including discussions of values in those courses could be profitably adapted. While projects will always be specific to a course, the PBL principles and values-enacted behaviors upon which those projects depend are very likely generalizable.

With that prospect in mind, this investigation concludes with three general conditions that may facilitate integrating discussions of values in PBL courses. (1) Develop a vocabulary to make the underlying assumptions of the course design explicit and transparent;

doing so allows students and instructors to discuss openly and critically the values and principles upon which the course is based. Further, provide frequent opportunities for students to use this vocabulary to reflect on the values-enacted behaviors that enable their work. (2) Anchor any discussion of values to specific learning activities. Doing so will keep these discussions from growing too abstract. It will also demonstrate to students that their own personal values are not being judged. Discussions center on how values inform and are enacted through project-related tasks, and not on the student performing those tasks.

(3) Finally, trust that students are willing and able to have these conversations, even if they at times seem hesitant. At first they may seem reluctant to accept so much control over their own projects, but grounding those projects in discussions of values-enacted learning enables students to work responsibly, productively, and creatively.

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REFLECTION

Teaching with the Getty Museum Challenge in Humanities Classrooms
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Abstract

The Getty Museum's 2020 challenge to recreate artworks at home provided a creative outlet for people self-isolating during the early days of COVID-19. It also provided an adaptable model of hands-on learning for instructors seeking experiential learning opportunities for remote classrooms. In this essay, we describe how we adapted the Getty Museum Challenge to hone students' visual literacy and analytical skills, developed pilot assignments to model our versions of the Challenge for students, scaffolded students' learning with historical and contemporary sources, and implemented the Challenge as both an engagement activity and marked assignment across three remote literature and art history classrooms. Advocating for the assignment's adaptability across Humanities courses, we provide sample Challenges (both ours and our students'), learning objectives and prompts, and reflections on the value of visual description and creative collaboration in and beyond the classroom.

Keywords

experiential learning, engagement, visual literacy, close looking, piloting assignments, learning objectives

In the early days of COVID-19, photographs responding to the "Getty Museum Challenge" circulated across Twitter, Facebook, and Instagram. The Challenge, issued on Twitter by @GettyMuseum on 25 March 2020, asked followers to "Choose your favorite artwork. Find three things lying around your house. Recreate the artwork with those items. And share with us" (2020). Within a month, *Artnet News* published two articles about "bored people around the world using household objects to recreate famous historical artworks," explaining, "it seems like everyone wants to get in on the action" (Goldstein, 2020a, 2020b).[1] The results may have been ridiculous—with toilet paper rolls, cleaning products, and family pets taking centre stage—but they were also inspiring, modeling close looking and active engagement with art. The Challenge quickly entered remote classrooms, from elementary schools to universities, demonstrating how recreating works of art could contribute to teaching and learning, both in and beyond art history classrooms (Buis, 2020; LaChance, 2020).

In this essay, we discuss how we used the Challenge in three remotely delivered university courses across two disciplines (English and art history) and three institutions. Because our courses focused on 19th-century culture, we asked students to choose a 19th-century painting or photograph, recreate it using readily available materials, take a digital photograph of their recreation, share side-by-side images of the original

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[1] *The Getty has recently published a collection of these recreations in* Off the Walls: Inspired Re-Creations of Iconic Artworks.

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artwork and their recreation with classmates, and reflect on what they learned from the experience. As a result of this assignment, which ranged in our respective courses from a low-stakes engagement activity to a series of graded assignments, our students improved their close-looking skills and deepened their knowledge of individual artworks. As instructors, we made discoveries of our own. We anticipated that the Challenge would be a fun activity—a way to get students excited about course content, build community in our classes at a time of social isolation, and give students a break from online learning. When we piloted the assignment by making our own recreations, however, we discovered the Challenge's potential to deepen students' knowledge of both 19th-century and contemporary media and material culture through embodied learning. We also realized how an embodied approach to studying historical artworks raises productive questions about identity and visual culture.

In what follows, we share reflections on our assignments and offer recommendations and specific prompts for deepening students' engagement with course content through the Challenge. We also share a useful case study, a series of images by opera singer and BBC broadcaster Peter Brathwaite, that, when taught alongside the assignment, can support students' learning by engaging the representation (or, more accurately, the lack of representation) of groups that have been marginalized in the history of visual art. Energized by our first-hand knowledge of this assignment's value for both art history and literature classrooms, we conclude by reflecting on ways to adapt the assignment for different humanities classes and for both online and face-to-face classrooms.

The Getty Museum Challenge as Embodied Learning

By involving students' surroundings and bodies in novel ways, the Challenge incorporated active, embodied learning into our classes at a time when COVID-19 made field trips and other experiential learning opportunities impossible. Seeking strategies for meaningful engagement, we hoped to move beyond delivering information from point A (our computers) to point B (our students' computers) and instead find ways for students to activate and embody their learning within their own spaces in order to take seriously the role of active bodily engagement in learning processes (Jordi,

2011, p. 187; Kolb, 2015; Michelson, 1998, 2015). We also took inspiration from Matt Ratto's (2011) work on "critical making," an approach that combines critical thinking with "physical 'making'" (p. 253) to make "new connections between the lived space of the body and the conceptual space of scholarly knowledge" (p. 254).

While the study of artwork is obviously the work of art history classrooms, our assignments exemplify how to integrate art across the curriculum—in this case, in different humanities courses. Art historian Christina Smylitopoulos (2021) explains that meaningful encounters with artworks can "advance [students'] skills in looking.… so that students can recognize the distinctions between objective and subjective looking and invite and appreciate multifarious perspectives" (p. 7). In arts-based programs in health sciences, close looking at artworks is used to improve skills in "observation, communication, problem solving, empathy, and the recognition of inherent biases" (Friedlaender, 2021, p. 81). As Smylitopoulos points out, "observation is treated as an uncomplicated ability that most people have, but we know that the various lenses through which we view the world can affect what we see in profound (and subliminal) ways" (2021, p. 9–10). This emphasis on observation is also central to "slow looking," which Shari Tishman describes as "a strategic [pursuit] because it involves the intentional use of observation strategies to guide and focus the eye (2017, p. 8; Lubin, 2017). As we demonstrate, the Challenge offers students opportunities to develop skills in looking and reflecting critically on what they learn through observation—and these skills serve students across various disciplines.

The aesthetic practice of recreating works of art is not new; nor is the pedagogical practice of introducing this practice into classrooms. In 2017, Ellery E. Foutch shared her insights on the value of engaging 21st-century art history students in the historical practice of *tableaux vivants* (2017); such "living pictures," or live recreations of artworks, were both popular parlor activities and professional forms of entertainment in the 18th and 19th centuries (see Contogouris, 2019; Jordan, 2019). Foutch re-engaged this practice, asking students to recreate famous early American paintings by working in groups with minimal props. She observes that "the act of researching and performing *tableaux vivants* compels students to look closely, to research works of art, to

Teaching with the Getty Museum Challenge *continued*

think critically, to interpret and create, and to engage in metacognitive and embodied experiences" (2017, p. 1). Foutch provides valuable insights into teaching with *tableaux vivants*, especially how the practice prompts students to "explor[e] systems of power and privilege, identity and representation" (p. 1) while reflecting on "their own bodily experiences and identity categories" (p. 5). For example, one student group worked with a 1796 portrait of George Washington, creating four separate *tableaux vivants*, each featuring a different student in the place of the first American president. The assignment prompted students to critically examine how Washington's identity, authority, and power were conveyed to viewers, to consider how to convey their own identities in their recreations, and to "explor[e] the multiplicity of American identities" (p. 14).

There are many connections between Foutch's pre-pandemic experiments with *tableaux vivants* and our pandemic-prompted adaptation of the Challenge for humanities classrooms. Just as Foutch asked students to study an artwork by embodying it, we asked students to employ their surroundings and their creativity—and their bodies, if they were willing—to engage 19th-century visual and material culture. There are, however, some notable differences between Foutch's students' work with *tableaux vivants* and our students' experiences. Our students worked alone rather than collaboratively or with housemates instead of classmates; they also worked in their homes instead of in classrooms. Created in response to social isolation, the Challenge differs from the *tableau vivant* tradition in emphasizing the limitations of domestic spaces, objects, and housemates. This emphasis is explicit in the Getty's original instructions, which limited participants to three objects, but also implicit under pandemic circumstances, which confined participants to their homes. The pleasure of the Challenge results from making do with what is on hand, a condition that prompts students to look closely—at both their source imagery and their surroundings—as a means of problem solving. Additionally, engaging with their immediate environment as part of "making do" can prompt students to reflect on their own material culture. Viewers, in turn, are challenged to take the imaginative leaps required while viewing the results to read ordinary household objects in terms of artworks—a process requiring active looking and deciphering.

An additional difference between the *tableau vivant*

and the Challenge concerns the medium. While Foutch's assignment was designed for live presentation (offering students the option to photograph their *tableaux vivants* and present the photograph in class), remote teaching did not allow live presentations of staged pictures; our students therefore submitted digital photographs of their recreations. In contrast to the practice of *tableau vivant*, students' bodies were not always included in the recreations, and increased attention was given to objects, settings, and differences in medium between the original artwork and the recreated digital image. Embracing the makeshift aesthetic that arose from recreating artworks with digital photography under quarantine conditions, students engaged creatively with their own environments and belongings.

Peter Brathwaite's Getty Museum Challenge

The idea of recreating historical artworks in contemporary terms has been a go-to artistic strategy for centuries. As Dana Katz notes in "The Art of the COVID Copy," "imitating works of art is not a new practice—these modern-day copyists are participating in acts of repetition that date back to antiquity" (2021). Take Edouard Manet's 19th-century painting *Olympia*, which took inspiration from Titian's 16th-century *Venus of Urbino* (which in turn alluded to Greek and Roman sculptures of the Venus pudica) but shocked Parisian audiences by replacing the Venus figure with a contemporary, pale-skinned, urban prostitute accompanied by a Black woman acting as her servant. A more recent example is Kehinde Wiley's painting *Napoleon Leading the Army over the Alps* (2005), which recreates Jacques-Louis David's early 19th-century portrait by replacing Napoleon with a Black man in contemporary dress, including military fatigues and a bandana. Wiley's recreation makes a strong point about the people and cultures that have been subordinated within art history and its narratives (Foutch, 2017, p. 5-6), offering a compelling re-creation and providing a useful starting point for class discussions.

As we pondered how to frame the Challenge for our students, we considered these examples from art history but also took inspiration from the works of Peter Brathwaite and other successful online examples. Brathwaite took up the Challenge in March 2020, posting his results on Twitter with the recurring caption, "Rediscovering #blackportraiture through

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@GettyMuseum challenge." Brathwaite explains that he "hadn't seen many recreations of pieces of art with Black people," so he started creating them himself, using his own body in photographs (qtd. in Migdol, 2020).[2] His portraits demonstrate close looking and insightful engagement with identity and material culture and offer striking examples of what might be learned from engaging with the Challenge.

Take, for example, Brathwaite's recreation of a detail from the 13th-century Domesday Book, which mimics the shallow space, linear forms, colors, patterns, and rhythms of the source image ([2020b](#)). In addition to modeling command of visual analysis, Brathwaite pushes beyond his source pictures' surface appearances by including meaningful family objects, such as his grandfather's cou-cou stick or his grandmother's patchwork quilt. While these objects are powerful reminders of the material histories excluded from the fine art traditions from which Brathwaite draws, his body inserts Black presence into viewers' engagement with source images created by white European artists. In some cases, Brathwaite also alters his subjects' facial expressions or body positions in order to assert their potential agency and challenge historical power relations. His work demonstrates how the Challenge can contest historical narratives and speak back to artworks that serve as source images.

Brathwaite's most whimsical images make do with anachronistic, and sometimes silly, objects that he has on hand. The caption to his recreation of an 18th-century portrait of Adolf Ludvig Gustave Albert Couschi, a member of the Swedish Royal family originally brought to Sweden as an enslaved person, indicates that Brathwaite had "no chess set in the house" (Brathwaite, [2020a](#)). In the recreation, he replaces chess with Jenga pieces, while the feathered headpiece from the original portrait is recreated with a colander, loofah mitt, and shower poufs. These household objects, combined in an absurd manner, might prompt us to consider the kinds of everyday material objects present in our homes, but they also foreground Brathwaite's creativity in manipulating his environment. Other successful

examples work similarly: consider musician Drustan Durman's recreation of John William Waterhouse's *The Charmer* (1911), in which a mustached, toga-wearing man with a lyre perches on the edge of a bathtub, his foot dipped delicately into soapy water where plastic shampoo bottles float; or artist Alana Archer's recreation of Frida Kahlo's self-portrait with parrots, where green plastic bottles of cleaning products replace parrots and a thermometer is swapped for Kahlo's cigarette.[3]

These make-do items prompt us to dwell in the present—that is, in the contemporary moment of making—rather than escaping into a historical, fantastical space, as the original paintings might. These items also provide evidence of our contemporary material culture, throwing commonplace objects like shower poufs, plastic shampoo bottles, and a digital thermometer into relief against the historical moments of the original paintings' creations. Unsurprisingly, considering the pandemic context, these items speak to contemporary concerns with cleanliness, hygiene, and health, while also underscoring the prevalence of plastics in our homes. Additionally, by stopping short of faithfully replicating items in the original paintings and thereby making explicit the improvisations that were required, these items call attention to the process of representation and the status of pictures *as representations* that are highly contrived. This awareness can prompt productive conversations about why and how particular narratives have come to circulate through images (such as narratives about Black history and identity in the case of Brathwaite's project or about conventions for representing men and women in the case of Durman's recreation) and how our current visual and material cultures can reinforce or challenge such narratives. As Brathwaite explains, "to get inside a painting in this way, to physicalize it, is a really useful way to gain a different perspective on a work of art" (qtd. in Migdol). Brathwaite's inspiring examples made us wonder what kinds of perspectives our students might gain from the Challenge.

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[2] *Brathwaite's work was later featured in the exhibition Visible Skin: Rediscovering the Renaissance through Black Portraiture, funded by the Wellcome Trust and curated by Dr. Hannah Murphy. The exhibition took place on the campus of King's College London, Strand Campus from 10 September 2021 to 18 February 2022, and was also accompanied by an online gallery (https://renaissanceskin.ac.uk/visibleskin/).*

[3] *Durman's and Archer's recreations can be found here: https://www.pbs.org/newshour/arts/in-these-quarantine-tableaus-household-items-turn-into-art-history-props.*

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The Assignment: Adapting the Getty Museum Challenge for Three Humanities Classrooms

Across our three versions of this assignment, we consistently focused on students' analyses and reflections rather than aesthetic success. Indeed, we framed the assignment as an embodied (and hopefully fun) way of engaging with each course's themes and key questions—whether about the role of images and visuality in literature, representations of human bodies in literature and culture, or the history of photography. In cases where the assignment was graded, we clarified that students would not be graded on their image (whether its aesthetics or likeness to the original artwork). We were careful to distinguish between the kind of making employed in our classes (where the emphasis was on the skills of close looking and critical reflection) and the set of skills honed through studio art courses, which we are not equipped to teach. Instead, we encouraged students to pay close attention to the original artwork, prompting them with questions about its contexts of production and aspects of aesthetic representation, such as: *Did you explain why you chose this artwork? Did you provide some helpful background and/or cultural context about this artwork's production? Did you identify and analyze key aspects of the artwork's aesthetic presentation (e.g. its composition, its medium, its size, its finish, its style)?* We also encouraged students' reflections on the process of making their own versions of these artworks and what making taught them about Victorian art as well as differences between Victorian and contemporary aesthetics and representational practices. We posed such guiding questions as: *Did you explain the decisions you made in producing your Getty Challenge? Did you reflect on the process of doing the Challenge and what it taught you about this artwork and/or Victorian artistic practices? Did you make creative links between your Challenge version and the original Victorian artwork?* Orienting students' attention toward differences between the artwork's original aesthetics and context and those of their Challenge version prompted reflections on shifting cultural standards (from family to sexuality and beauty), media forms, and the pleasures of making.

In order to align assignments with courses, we each adapted the instructions so that students engaged with source images related to course materials. In Leighton's course on Victorian fiction, students recreated Victorian paintings as a means of studying the cultural contexts of their readings; in Warne's course on the body in Victorian literature and culture, students recreated Victorian paintings that helped them grapple with how Victorians represented or imagined bodies (human and non-human); and in Korda's class on the history of photography, students recreated historical photographs in order to consider the content of historical photographs and their technological challenges.

Our assignments also differed in their percentage weights across courses, demonstrating that the Challenge can be adapted to different purposes. Warne asked students to share their recreations and reflections during class time in a low-stakes, ungraded presentation that prompted discussion early in the semester and built community in the remote classroom, a strategy that was also taken up by Alena Buis in her "Art in Quarantine Assignment" (2020). Leighton assigned the Challenge as a stand-alone assignment submitted as a video presentation worth 20% of the course grade. In Korda's class, the stakes were raised: students undertook three iterations of the assignment (together totaling 40% of the course grade), completing the Challenge plus a written reflection at the end of each of the course's three units and thus learning from feedback and deepening their reflections in subsequent submissions.

Piloting the Assignment

Before assigning the Challenge to students, we each piloted the assignment and discussed our processes as instructors. We recorded that discussion and shared it with our students to model what productive reflections might entail. Leighton recreated Ford Madox Brown's painting "Take your Son, Sir" (1851–92); Warne, John Everett Millais's painting of Ophelia (1851–52); and Korda, a series of photographs taken by Clementina Hawarden of her daughters (ca. 1859–66). Our attempts at recreating these pictures helped refine our expectations and instructions for the assignment. As expected, the Challenge prompted us to look closely at our source images and undertake visual analysis, but other significant themes also emerged. We considered the roles of technology and collaboration in making and re-making artworks and discussed how the space, objects, and people available for our recreations contributed to our images' meanings, offering fresh insights into

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our source imagery or prompting us to reconsider contemporary visual and material culture. Here, we summarize our pilots to demonstrate how our embodied experiences of completing the assignment generated insights that shaped the assignment's learning objectives. In addition to offering examples of what students can learn from this assignment, our summary demonstrates the value of piloting assignments for clarifying and articulating learning objectives.

Close Looking with Brown's "Take your Son, Sir"

Recreating an artwork requires close looking to break down a picture's elements before building them back up again, and we expected this act of close looking to form a significant part of the assignment. Eliza Reinhardt, one artist who has engaged with the Challenge, describes the importance of such visual analysis to her process, which involves "breaking down the painting into shapes, color blocks, studying the composition, and trying to imitate the perspective" (qtd in Barnes, 2021).

For Leighton's version of Ford Madox Brown's "*Take your Son, Sir*" she began by contemplating the painting's various parts in order to identify household items to substitute in her recreation (Figure 1). The woman and infant, the swaddling cloth, the mirror reflecting the "sir" of the painting's title and producing a halo effect, the green starry backdrop, the woman's white dress and lacy collar, and the unfinished white space of the canvas were all noted as important elements. She soon realized that a significant challenge lay in replicating the original's perspective, which required lining up the photographer with the mirror, the woman, and the man reflected in the mirror. Leighton and her collaborators made several attempts—each time requiring a fresh examination of the original painting in comparison with their results—before realizing that Brown's composition was perhaps fictitious because it required a point of view that they could not replicate (at least not without the convex mirror available to Brown).

Perspective thus became a focus of this Challenge, prompting Leighton to consider not only the location and angle of the man reflected in the mirror but also the focus of the woman in the painting, who seems to be looking less at the man than directly at the viewer. The woman's focus and face proved difficult to replicate. Her

face appears paler than her neck and hands, her cheeks' ruddiness set off by the red bow in her hair. Halloween make-up and red ribbon provided ways of mimicking the woman's physical appearance, but her wan, world-weary look and direction of vision were difficult to emulate.

Another discovery Leighton made concerned the swaddling cloth surrounding the baby in the original painting. In one of Leighton's first attempts, she forgot to include the sweatshirt she had prepared as swaddling for the stuffed animal standing in for the baby. Seeing the unswaddled "child" in her recreation alongside Brown's painting drew her attention to the cloth's significance as a visual element framing the baby and a symbolic element suggesting the birthing process due to its resemblance to the vaginal canal. Leighton's example thus demonstrates how the Challenge prompted close looking—not just at the outset of the process but also along the way, leading to discoveries about the original painting that had not been previously apparent.

Rethinking Spaces, Objects, and Poses with Millais's "Ophelia"

As Leighton's example suggests, recreating an artwork in a different space with different objects can lead to insights about the original artwork's spaces and objects. Warne's recreation of Millais's *Ophelia* prompted her to rethink this painting's spaces and objects (Figure 2). While some of the makers who shared recreations of this painting on social media opted to immerse themselves in bathtubs and backyard ponds, Warne decided to reference the water in which Ophelia floats by using towels, sheets, and a tablecloth arranged over a concrete path; to use a curtain for Ophelia's skirts; and to substitute a chain-link fence covered with vines for the painting's woodland setting. Warne had a willing, patient housemate as a photographer, but she noted the patience required of her as the subject of the photographic recreation. Lying on a sheet on cold concrete, she was frequently directed to lift her chin while her collaborator sought the right angle from which to photograph her.

This experience, particularly the sensation of the concrete's coldness beneath her, prompted Warne to reflect on the bodily experience of Elizabeth Siddal, the model for Millais's painting. Siddal (who was also a painter and poet) posed for Millais over a four-month

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period. Unlike Warne, Siddal did not remain dry for these sessions; she lay for hours in a bathtub in Millais's studio, the water warmed by candles positioned beneath the bath. After the candles went out during one session, Siddal became ill and required medical treatment (Tate Gallery, n.d.). As Warne looked up at the sky, waiting for her photographer to get the angle right, she reflected on the collaborative event recorded by the original painting and on the working conditions of 19th-century artists' models. She was also struck by knowledge of what Millais's Ophelia sees in her final moments, her gaze directed heavenwards as she sinks. Repeatedly reminded by her collaborator to open her left hand, Warne came to appreciate how the openness of Ophelia's eyes is echoed visually by the openness of her hands, her palms lifted upward, just above the water's surface.

Warne's attention to objects, both those in the painting and those she employed, extended to the distinctive frame surrounding Millais's painting. The squared edges of Warne's digital image differentiated her recreation from Millais's original in ways she had not anticipated, drawing her attention to the importance of Millais's painting's curved upper corners. She chose to digitally insert her image into an image of the original painting's frame, heightening the resemblance between the images and confirming her sense of the frame's importance to this painting's visual impact.

Considering Media Affordances and Visual Conventions with Lady Clementina Hawarden's Photographs

The process of remaking an artwork in a different medium prompts reflection on the affordances of each medium—whether painting, drawing, or photography. Leighton's experience attempting to replicate the fictitious perspective of Brown's painting is one example of painting's particular affordances. While artists use paint to create imagined representations, a key challenge of this assignment lies in recreating imagined objects and settings in concrete ways that can be captured photographically. Often, as in Leighton's example, this process can help us understand more about how the original image was constructed.

Korda's attempt to recreate Lady Hawarden's photographs may appear more straightforward, since

both the originals and the recreations were created photographically, but this remediation from albumen prints (printed from wet collodion glass negatives) to digital images calls attention to significant shifts in how photographs were made and circulated from the 19th century to today (Figures 3 and 4). Creating a photograph using Hawarden's wet collodion process required knowledge and skill that exceed those required for snapping a picture on a phone camera today—the process Korda used for her recreations. Glass negatives had to be prepared with wet collodion just before exposure and then developed immediately following exposure, and Hawarden would have performed this work as part of the process of picture-taking (Victoria and Albert Museum, n.d.). Additionally, exposure times were long, necessitating patience on the part of both photographer and subjects, who had to hold still for the exposure's duration. Given these two factors, taking a photograph demanded significant time and effort. Working on her Challenge, which featured four young children, Korda became aware of the extreme difficulty of creating such an image using wet collodion photographic technology.

Korda's photographs also generated discussion about representations of femininity and identity more generally. For the 21st-century children in Korda's photographs, mimicking the 19th-century dress of Hawarden's daughters meant dressing up as Disney princesses: ready-made Disney costumes from these children's closets came closest to the long, full skirts in Hawarden's photographs. Just like digital photography is quick and effortless as compared to wet collodion photography, ready-to-wear costumes call attention to the speed of industrial production and ease of 21st-century shopping as compared to the temporality and labor that would have been involved in creating the Hawardens' clothing. Using these costumes to replicate images of 19th-century domestic life also calls attention to how children's toys and costumes can reinforce outmoded conventions of femininity. At the same time, hints of 21st-century trends, such as the cat ears adorning one child's headband, remind viewers how much has changed since Hawarden's time.

Although Hawarden's photographs have often been interpreted as feminist interventions in Victorian femininity—largely due to the labor of Hawarden's photographic work (Raymond, 2017, 26–33; Haworth-

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Booth, 1999; Mavor, 1999)—Korda noted that her own photographs of these 21st-century young white girls in princess clothing, all taken and shared with ease, had the opposite effect of reinforcing feminine stereotypes. While recreating artworks can upset the past's visual conventions, the mixing of 21st-century models and historical portraiture is not necessarily progressive. Sometimes, re-enacting historical visual conventions reinforces those conventions—a consequence that instructors must be aware of and take seriously.

Prompting Reflection and Achieving Learning Objectives

Because it is easy to get distracted by the Challenge's visual delights, we recommend providing students with clear learning objectives and questions to help prompt critical reflection and meet those objectives. Piloting the assignment allowed us to clarify our objectives and generate specific prompts for critical reflection. After viewing our students' recreations, reading their reflections, and offering feedback on their work, we refined those prompts further, and we share them here, along with examples of students' work. The reflections we share are based on our students' observations, but in some cases, we have pushed their observations further in our subsequent discussions. In these latter cases, our discussions helped us modify our prompts in ways that we hope will generate deeper student engagement in future iterations of the assignment.

1. Objective: Improve skills in close looking

   Prompt: What visual details in the original artwork became apparent as you worked on your recreation?

Many of our students reported close engagements with their source images, first as they planned their recreations and again when assessing their results. Many noticed new details or nuanced perspectives when they compared the original artwork to their recreations.

One student recreated Philip Hermogenes Calderon's *Broken Vows* (1856), noticing such details in the original as the wedding ring on the woman's finger as well as her black scarf, the lovers' initials carved on the gate, and the ivy growing on the fence and symbolizing a

never-ending love contrasted with the dead flower at the woman's feet (Figure 5). The positions and facial expressions of the man and lover beyond the gate became more apparent to the student when she tried to recreate Calderon's image. Limited by pandemic restrictions, she undertook the recreation with a friend, from whom she was socially distancing, along with a dog, who replaced the other woman in the original. The dog refused to wear a substitute for a bonnet and moved a lot, requiring the image-making process to be speedy and making it difficult for her and her friend to retain the positions and facial expressions of the original artwork's figures (whether forlorn, for the woman, or flirtatious, for the man). In a second recreation, she riffed on ways of discovering infidelity, posing as the woman with an iPhone in her hand and imagining finding her lover's profile on a dating app such as Tinder.

Another student recreated Dante Gabriel Rossetti's *A Christmas Carol* (1867), discovering in the process how different areas of the painting feature different kinds of finish, from the high finish on the instrument and clothing to the low finish around the figure's face and hands that looks like blurring and makes the woman seem to glow (Figure 6). In the painting's jewel-toned Christmas palette, warm colors contribute to a rich metallic glow while greens and blue contribute to its nature tones. These observations became apparent only after the student noted that her digital photo flattened the finish and tone, producing an even finish and tone across the entire photo.

2. Objective: Thinking through media affordances

   Prompt: What do you learn about the media involved in this assignment—either the original medium or the medium you used in your recreation?

Changes in technology played an important role in the reflection process for Korda's students, who were tasked with recreating 19th-century photographs with digital tools. An 1845 daguerreotype portrait of a *Daguerreotypist Displaying Daguerreotypes and Cases*, which uses the medium of the daguerreotype to flaunt this novel technology's possibilities, offered a productive example for students' exploration of these changes. In one assignment, the student appears in a pose and costume

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that replicate the appearance of the 19th-century daguerreotypist, but the earlier technology is replaced by our current digital technologies: the picture is a digital photograph in full color (though with a subdued palette that recalls the original black-and-white photograph) and smartphones displaying digital portraits replace the encased daguerreotypes, while boxes that once held smartphones stand in for cases on the daguerreotypist's table (Figure 7). Highlighting technological change, the picture also calls attention to the curious similarities between early daguerreotype photographs and today's digital images, which are most often—just like the daguerreotype—encased behind a kind of glass, with a reflective surface that is easiest to see when held in the hand.

Students who chose paintings as their source images commented on what they perceived as liberties the painter had taken with perspective. Students' placement of their smartphones raised questions about artists' positions in relation to their subjects. Students wondered if paintings that had initially struck them as hyper-realistic were painted from life, concluding that the scenarios they depict would have been impossible to create in a studio. A student who selected John William Waterhouse's *Circe Offering the Cup to Ulysses* (1891; Figure 8) as her source image explained that her work recreating the painting revealed the differences between painting and photography as representational practices. Struggling to put herself, a mirror, her camera, and her collaborator (cast as Ulysses) in relation to one another in ways that mimicked the original painting, she came to see the scene depicted in the painting as a kind of impossibility, an imagined combination of reflections, angles, and interactions.

One student recreated a poster: Frederick Walker's striking black-and-white advertisement for the stage adaptation of Wilkie Collins's *The Woman in White* (1871; Figure 9). Attracted to the image's visual economy as well as its drama and suspense, the student admired the poster's use of high contrast graphic design now associated with modern advertising. Recreating a black-and-white poster in digital form and in color underscored the original medium's strategic use of contrast and symbolism. The student produced contrast by wearing a white dressing gown and tablecloth and hanging white lights in the door frame as she was photographed stepping into a dark corridor. Recreating the door that opens into darkness prompted the student to contemplate the door as an in-between space on the edge of reality—as well as the door's function as a common trope in sensation fiction. The exercise of remediating a black-and-white illustrated poster as a color digital photograph thus led to reflections on the symbolic affordances of a high-contrast medium that was not limited to realist representation.

3. Objective: Rethinking spaces and objects

Prompt: How do the objects or spaces included in your recreation differ from those of the original? What different meanings do these objects or spaces generate and what do we learn from them about our contemporary world?

As the discussion of Leighton's recreation of *"Take your Son, Sir"* demonstrates, recreating an original artwork in a different space with different objects can lead to insights about the spaces and objects present in the original artwork. Additionally, when we replace one space or object with another, this substitution can prompt reflection on how our own environments and material objects re-shape the picture's meaning. Katz describes this kind of reflection as fulfilling "a desire to acknowledge the distance (geographic, temporal, cultural, moral) between the original and the copy"; it is precisely this distance (or maybe lack of distance?) that we want our students to address (2021).

A recreation of William Henry Fox Talbot's photograph "Articles of China" from *The Pencil of Nature* (1843–44) demonstrates the reflective nature of some 21st-century substitutions. The student photographed a bookshelf, just as Talbot had done, and populated her bookshelf with "articles of China." However, as shown in Figure 10, the student's contemporary "articles of China" differ from Talbot's: we see a random selection of 21st-century objects made in China, including a spray bottle, sunglasses, a candle, gloves, a shoe, playing cards, a mug, an action figure, and a ukulele. Pairing these two images calls attention to the differences in household objects owned by the aristocratic Talbot in the early 19th century and a college student in the 21st century, but the pictures can also prompt reflection on an expanding global economy that took shape in Talbot's time. The luxurious, expensive "articles of China" collected by

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Talbot were earlier manifestations of this global economy, now characterized by industrial manufacturing and inexpensive items sold at big-box stores.

Another student example, which recreated George Elgar Hicks's *Woman's Mission: Comfort of Old Age* (1862) under the title *Comfort of Quarter Age*, contrasted a scene of Victorian aging and death with a scene of pandemic illness (Figure 11). The student focused on details of domestic comfort, from water jugs and cups to blankets and a small photographic portrait of the sitter on the rear wall (in homage to the original's larger painted portrait). Another student used a stuffed animal to change the emotional impact and gendered power dynamic of a 19th-century painting. Remediating Berthold Woltze's *The Irritating Gentleman* (1874), she transformed the painting's depiction of a train carriage where the painting's title figure leers at a young woman in mourning (Figure 12). Replacing the man leaning over the back of the teary woman's seat with a toy sheep, dressed in a hat and wearing glasses so as to resemble the man in the painting, the student made the harassing, insensitive male figure laughable instead of menacing.

  4. Objective: Rethinking social and cultural
     conventions

     Prompt: What social and cultural conventions or
     stereotypes are present in the original artwork?
     How does your recreation challenge or reinforce
     such conventions? Pay attention to visual details
     to provide evidence for your answer.

One particularly gratifying aspect of the Challenge is how recreations can speak back to and critique the past's conventions, such as conventions relating to gender roles or sexuality. As Korda's recreation of Hawarden's photographs demonstrates, such critique is not guaranteed when mixing 21st-century models and historical artworks, but several students took up this aspect of the Challenge with great success. For example, a few students recreated the daguerreotype "Portrait of a Woman" (1844), casting themselves as the woman but clearly marking out differences in acceptable codes of femininity between the mid-19th century and circumstances in the present—replacing, for example, the dress with jeans and a sweatshirt. Another student being treated in hospital during the course term recreated

a photograph from Jean-Martin Charcot's *Iconographie Photographique de la Salpêtrière* (1876–78), through which Charcot documented the appearance of patients diagnosed with hysteria; in the student's example, she takes control of the camera and asserts her own agency to challenge how female patients were treated in the past. Another student recreated four paintings by four artists instead of a single image, explaining that she reproduced different paintings to test her theory that her youth, long hair, thin body type, and identity as a white woman would make it easy for her to embody and resemble a large number of subjects from the 19th-century visual canon, from a newlywed Queen Victoria to Red Riding Hood.

One student's recreation of Joseph Clark's *Mother's Darling* (1884) queered the original, which depicts a mother's devotion to her child, by depicting a pet owner gazing lovingly at their cat and titling this recreation *Parent's Darling* (Figure 13). The student's recreation stayed true to the parent's love and devotion but expands the definition of parenthood for the 21st century, reconfiguring the role through a gender-neutral title and the suggestion that family no longer means married heterosexual parents and children. In the original, as the student noted, the mother wears a wedding band to show that the child was born in wedlock. Replacing the mother's wedding ring with multiple rings on other fingers provided a visual means of conveying changing ideas of parenthood and family. These examples echo Foutch's earlier work teaching with *tableaux vivants* and prompting students to reflect on "their own bodily experiences and identity categories" (2017, p. 5).

Final Considerations

Whether this assignment prompts conversations about selfie culture or historical practices of self-portraiture, about students' admiration of particular artists or frustration with limited or problematic representations of, for example, people of color or people with disabilities, one of this assignment's most rewarding aspects is its generation of discussion. We have discussed the assignment's value for 19th-century art history and literature courses and provided examples of how students engaged with 19th-century art and visual culture. Instructors can adapt the assignment to different areas of interest and various disciplines, however, by focusing

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on source imagery from different time periods or that takes up different themes. We imagine ways of adapting the assignment to studies of history, for example, as well as in disciplines such as women's and gender studies or sociology.

Introducing visual creation and reflective writing into classrooms where assessment is normally based on text-based research and scholarly writing, instructors can promote collegial sharing and visual making. Such visual making alleviates pressure on students' traditional academic skills development, allowing them to share work forged through skills they don't necessarily expect to master within the space of one semester. More at ease sharing with classmates their visual creations than essays they had drafted, students engaged in constructive exchanges about this assignment that will, we hope, extend to other arenas of their learning. This assignment also creates opportunities for students who struggle with traditional academic writing and reading to demonstrate their learning in multimodal ways. In this sense, the assignment embraces Universal Design for Learning (see Foutch, 2017, 23; Rose & Meyer, 2002; Meyer, Rose, & Gordon 2014; Tobin & Behling, 2018), which seeks to provide equal opportunities for students with different skill sets to excel.

Though the assignment creates new opportunities for students, it may also pose barriers for students who do not have access to a smartphone, a laptop, or a similar device with a digital camera. More significant barriers exist for students with visual disabilities. With the perspectives of visually disabled people in mind, we direct instructors to scholarship on visual art, accessibility, and pedagogy by Georgina Kleege and Scott Wallin. In "Audio Description as a Pedagogical Tool" (Kleege and Wallin, 2015), they argue for the value of encouraging students to develop the skill of audio describing visual cultural materials, whether or not a blind or low-vision person is a class member. In terms that parallel observations we make about the Challenge's value, they observe that "audio description pushes students to practice close reading of visual material, deepen their analysis, and engage in critical discussions around the methodology, standards and values, language, and role of interpretation in a variety of academic disciplines" (Kleege and Wallin, 2015, abstract). Kleege and Wallin's work emphasizes the benefits of detailed description of

visual artworks for both visually disabled and sighted students (and instructors). We would add that thorough description requires the same extended close looking of sighted participants that the Challenge requires—and holds similar benefits, including deepened engagement with elements of an image and the relationship between those elements.

Another consideration is that a student could make creative choices that other students find upsetting or that subject the student to scrutiny in ways the student did not anticipate. While we have not encountered this issue in our classes, it is possible that a student could select an image to remediate that could be upsetting or even offensive to some students; a student might decide to appear nude, for example, a scenario that has not featured in the culture of humanities classrooms in the same way that nudity and expectations about nudity in the classroom have featured in fine arts and, to a lesser extent, theatre programs. We also anticipate difficult conversations emerging when students choose artworks featuring outmoded conventions or stereotypes and do not successfully challenge these conventions, as in Korda's recreation of Hawarden's photos. We recommend that instructors receive images directly from students rather than posting them to a discussion board, not in the interest of censorship but to enable instructors to prepare adequately for managing class discussion or to offer content warnings to the class before sharing student work in an online or face-to-face class.

A final consideration running through our students' and our own reflections was the joy emerging from our creative processes as we made discoveries about our source imagery and worked to improve our recreations. Completing the Challenge and sharing our work with one another and our students allowed us to partake in the pleasures of this creative process, while also modeling vulnerability and effort for our students. Leighton, for example, noted her picture's unlikeness to the original but saw this as a strength because it demonstrated to students our emphasis on creative process and reflective work rather than aesthetic results. In the context of remote learning, this assignment gave both instructors and students alike opportunities to get to know one another in different ways—and to see the classroom, even the virtual classroom, as a space of collaborative learning.

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Teaching with the Getty Museum Challenge *continued*

Figure 1.

Mary Elizabeth Leighton's recreation of Ford Madox Brown's "Take Your Son, Sir", 2021, digital photograph, after Ford Madox Brown's "Take Your Son, Sir", ca. 1852–92, oil on canvas, © Tate, CC-BY-NC-ND 3.0 (Unported).

Figure 2.

Vanessa Warne's recreation of John Everett Millais' Ophelia, 2021, digital photograph, after John Everett Millais' Ophelia, 1851–52, oil on canvas, © Tate, CC-BY-NC-ND 3.0 (Unported).

Teaching with the Getty Museum Challenge *continued*

Figure 3.

Andrea Korda's recreation of Clementina Hawarden's Studies from Life, 2021, digital photograph, after Clementina Hawarden's Studies from Life, ca.1864, albumen print, © Victoria and Albert Museum, London.

Figure 4.

Andrea Korda's recreation of Clementina Hawarden's photograph, 2021, digital photograph, after Clementina Hawarden's photograph (untitled), ca.1862–63, albumen print, © Victoria and Albert Museum, London.

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Figure 5.

Aideen O'Brien's recreation of Philip Hermogenes Calderon's Broken Vows, 2021, digital photograph, after Philip Hermogenes Calderon's Broken Vows, 1856, oil on canvas, © Tate, CC-BY-NC-ND 3.0 (Unported).

Figure 6.

Kalea Raposo's recreation of Dante Gabriel Rossetti's A Christmas Carol, 2021, digital photograph, after Dante Gabriel Rossetti's A Christmas Carol, 1867, oil on panel, Private Collection. Image Credit: Wikimedia Commons.
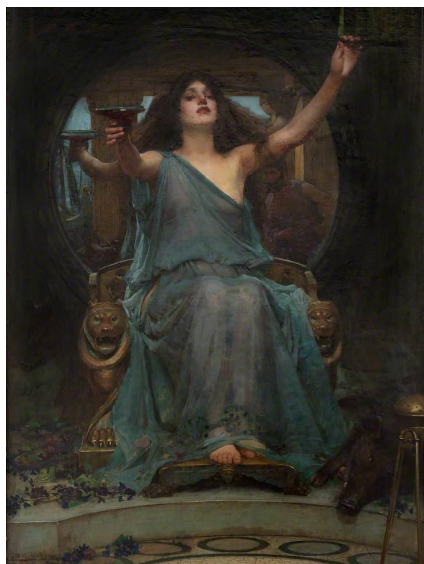
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Figure 7.

Hannah Boller's recreation of Portrait of a Digital Photographer Displaying Digital Photos, 2021, digital photograph, after Portrait of a Daguerreotypist Displaying Daguerreotypes and Cases, 1845, hand-colored daguerreotype, J. Paul Getty Museum Open Content Program.

Figure 8.

Kasey Morgan's recreation of John William Waterhouse's Circe Offering the Cup to Ulysses, 2021, digital photograph, after John William Waterhouse's Circe Offering the Cup to Ulysses, 1891, oil on canvas, © Gallery Oldham, CC BY-NC-ND.

Teaching with the Getty Museum Challenge *continued*

Figure 9.

Allegra Stevenson-Kaplan's recreation of Frederick Walker's The Woman in White, 2021, digital photograph, after Frederick Walker's The Woman in White, 1871, gouache on paper, © Tate, CC-BY-NC-ND 3.0 (Unported).

Figure 10.

Jane Nederlof's recreation of William Henry Fox Talbot's "Articles of China," 2021, digital photograph, William Henry Fox Talbot's "Articles of China," from The Pencil of Nature, before January 1844, calotype, The Metropolitan Museum of Art, CC0 1.0.

William Henry Fox Talbot, Articles of China, 1844, Calotype, The Met Museum.

Jane Nederlof, Articles of China, 2021, 1241 x 1673, Digital.

Teaching with the Getty Museum Challenge *continued*

Figure 11.

Katelyn Luymes's recreation of George Elgar Hicks's Woman's Mission: Comfort of Old Age, 2021, digital photograph, after George Elgar Hicks's Woman's Mission: Comfort of Old Age, 1862, oil on canvas, © Tate, CC-BY-NC-ND 3.0 (Unported).

Figure 12.

Jessie Krahn's recreation of Berthold Woltze's Der lästige Kavalier (The Irritating Gentleman), 2021, digital photograph, after Berthold Woltze's Der lästige Kavalier, 1874, oil on canvas, Private Collection. Image Credit: Wikimedia Commons.

Teaching with the Getty Museum Challenge *continued*

Figure 13.

Skye Burns-Kirkness's recreation of Joseph Clark's Mother's Darling, 2021, digital photograph, after Joseph Clark's Mother's Darling, 1884, oil on canvas, © Tate, CC-BY-NC-ND 3.0 (Unported).

REFLECTION

Understanding Blended Learning: Envisioning Culturally Inclusive Online Spaces
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Abstract

This paper includes a literature review on blended learning (BL) and advocates for an extended understanding of this learning modality as a result of the educational impacts of the COVID-19 pandemic. The purpose of this paper is three-fold: 1) redefine BL within the current context of a post-pandemic educational landscape; 2) identify the impact of BL on students and teachers; 3) advocate for critical pedagogy and equity-focused teaching within BL spaces. We include pedagogical and technological considerations related to BL with the goal of supporting educators and learners in adapting to this emerging context.

Keywords:

blended learning, online learning, culturally responsive

During the COVID-19 pandemic, many university teachers quickly adapted to provide either fully online or blended instruction to their students. Blended instruction is a teaching approach that combines online and in-person content delivery (Staker & Horn, 2012), and it can be especially difficult for teachers to implement without adequate training. However, it is likely that many college instructors adopted blended instruction without the support they needed during the quick instructional transition prompted by COVID-19. Challenges with subject suitability, technology, and fostering community should all be considered by the teacher before implementing blended learning (Oliver & Stallings, 2014). Additionally, there are equity concerns to consider, both in the professional development for teachers related to blended approaches and in the student experience in this blended learning (BL) space (Sullivan, 2021). Despite the challenges, there are research-based strategies that can positively impact both students and teachers in BL environments, and BL can be a space for critical pedagogy (Sullivan, 2021). The purpose of this paper is three-fold: 1) redefine BL within the current context of a post-pandemic educational landscape; 2) identify the impact of BL on students and teachers; 3) advocate for critical pedagogy and equity-focused teaching within BL spaces. We will provide recommendations for effective BL implementation.

Defining and Re-defining Blended Learning

Although BL is not a new phenomenon, with the first distance education course offered in the 1840s (Pappas, 2015), the COVID-19 global pandemic impacted approximately 94% of students across the world and has led to a sharp increase in online education offerings

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(Pokhrel & Chhetri, 2021). Additionally, this shift to online learning has introduced numerous terms for a BL approach, such as emergency remote teaching, temporary online pivot (Nordmann et al., 2020), comprehensive distance learning (CDL; Oregon Department of Education, 2021), flexible, high-flex, or open learning (Whyte, 2017), flexible pedagogy (Gordon, 2014), e-learning (Borba et al., 2016), and hybrid instruction (Bennet et al., 2020). The exhaustive terminology around BL can lead to confusion in understanding what this learning approach entails. However, BL does have many meanings, depending on the context (Driscoll, 2002). This paper will explore various understandings of BL and provide a revised definition that can add clarity to the current educational landscape.

Prior to the pandemic, when much of K-12 and higher education learning occurred in face-to-face (f2f) spaces, BL was defined as: "a course that combines online and f2f learning and involves the systematic combination of f2f and technologically-mediated interaction between students, teachers, and learning resources" (Keengwe & Kang, 2012, p. 82). An additional term that must be defined to understand a BL approach is *synchronous*, meaning learners and instructors are in the same place, at the same time, though a physical separation exists between the teacher and student in an online learning environment (Gilmore et al., 2021). Furthermore, *asynchronous* learning means that learning occurs without the specification of time; student learning is individualized and led by the student at their own chosen pace and timing occurs without direct teacher instruction or peer interaction. The intersection between synchronous and asynchronous learning spaces begins to shape our understanding of BL.

Defining the Blend

The definition of BL is ambiguous, and it is important for teachers and leaders to define BL for their own context, particularly for the students or teachers engaged in the learning environment. Hrastinski (2019) suggests asking: "What and how are we blending?" (p. 564). BL can refer to blending delivery models or technologies. For instance, BL can entail blending various pedagogies, such as combining modes of web-based technology (i.e., live virtual classroom, video lecture, webinar or streaming video, self-paced instruction, collaborative

learning, audio, and Learning Management System [LMS] features, such as a forum, and virtual platform chat feature). BL can also mean combining pedagogical approaches, such as constructivism, behaviorism, and cognitivism (Hrastinski, 2019). Finally, BL can entail combining instructional technologies and f2f learning (i.e., video lectures, apps like Kahoot, Jamboard, using a Chat feature, Zoom/Teams/Meets, virtual or augmented reality, flipped learning, using film / YouTube, music, TicToc).

For the purposes of this paper, we will define the term BL as: a learning experience that combines online and f2f or synchronous learning and that includes a combination of technology-mediated interactions between teachers, students, and resources (Keengwe & Kang, 2012). We have adapted Keengwe and Kang's (2012) definition with the addition of treating synchronous online learning as f2f. The rationale for this change is that, in the spring of 2021, numerous institutions in the U.S. were implementing a BL approach to learning, but the f2f time was virtual and not actually in-person. We argue for an expanded understanding of BL that should include either of these spaces – physical f2f and virtual f2f. Zydney et al. (2020) also use the terms *blended synchronous learning* and *hybrid synchronous learning* to describe this phenomenon, which is an emerging research field (Gilmore et al., 2021).

Flipped Learning

One approach to BL is a flipped learning model. This approach allows direct instruction to occur via a video lecture in advance of synchronous class, allowing students to be more active and collaborative when they are together live (Talbert & Bergmann, 2017). Flipped learning can also include having students engage with virtual content in advance of f2f instruction via a TED Talk, a podcast, or a video lecture provided on an alternative learning platform, such as Khan Academy (Smith, 2020). This flipped approach allows for instructor and peer assistance on more cognitively challenging tasks when they are together in real time.

Impact of Blended Learning

There are many impacts, both positive and challenging, when considering BL. The type of blended environment

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appears to impact efficacy. For instance, one study compared a more interactive blended environment that utilized hypermedia resources, such as flipped experiences, quizzes, wikis, and online glossaries to a BL environment that did not actively utilize an LMS (Sáiz-Manzanares et al., 2020). The more active BL approach showed increases in student achievement. Furthermore, another study found that the most influential factors on student achievement in BL modalities included instructor expertise, students' perceived task value, and achievement goals (Diep et al., 2017). Additional factors that impacted learning were the quality of the LMS, instructor support, and students' general self-efficacy as learners. All of these factors can impact both students and teachers' experiences in BL.

Positive Student Impact

There are many research-based benefits to a blended approach to learning. These benefits can be both academic and affective. For instance, BL can promote self-regulation in students, as there is much independent work required of students (Talbert & Bergmann, 2017). Furthermore, BL reduces the cognitive load on students (Karaca & Ocak, 2017) and can reduce student anxiety (Asiksoy & Sorakin, 2018). "Moving part of the learning into an online environment and giving students more control over the pace, path, time, and place of learning" is an additional benefit (Bailey et al., 2013, p. 68).

There also appear to be academic advantages to using BL. One study compared a BL classroom to both a fully virtual classroom and a f2f classroom and found statistically significantly higher student achievement in the BL environment (Al-Qahtani et al., 2013). A flipped approach to BL can help prepare students for f2f learning (Gaughan, 2014) and provide students with choice, privacy, and control over their learning (Wanner & Palmer, 2015).

Positive Impact on Teachers

In addition to benefitting students, a blended approach to learning can positively impact teacher outcomes, including teachers' ability to provide personalized and differentiated instruction to students. Schechter et al. (2015) found that teachers who used a BL approach with elementary students with low-socioeconomic status had more time to offer students individualized supports, and

the approach allowed teachers to engage with students' families more easily via electronic notifications. Another study explored the use of instructional videos in a fifth-grade math classroom, finding that the approach allowed the teacher to continuously monitor student thinking and catch misunderstandings during the learning process (Webel et al., 2018). Because blended instruction allows a teacher to differentiate instruction to each students' needs (Horn & Staker, 2011), it is an enticing option for teachers working across various grade levels, subject areas, and with diverse groups of learners.

Challenges

Online learning in any capacity poses challenges for teachers and students alike, and BL is no exception. Challenges can come in the form of social isolation and estrangement among members of the learning community (Ferri et al., 2020). Additionally, teacher and peer feedback for students can be limited, and students can demonstrate a lack of responsibility as contributing learners. Further, when the blend entails a mix of f2f and virtual learners, there are significant demands on the teacher: "The need to simultaneously teach the two cohorts of students and manage the technology under this learning design placed considerable demands on the instructor, and at times this hindered the progress of the lesson" (Bower et al., 2017, p. 422). Additionally, a flipped approach to learning that involves both asynchronous and synchronous planning and instruction also demands much from the instructor (Wanner & Palmer, 2015).

Students in blended spaces are provided a certain amount of freedom that is not always afforded in face-to-face learning. Fleck (2012) argues that BL spaces provide autonomy for learners in a way that can potentially backfire. For instance, "It is easy for the community to coalesce around criticism of deficiencies in the learning experience, or to pursue irrelevant avenues of discussion" (p. 407). It is recommended that teachers utilize clear goals, guidelines, and assessment requirements to help clarify expectations between students and teachers (Fleck, 2012).

Additional challenges to online learning include limitations of virtual spaces, such as a lack of personal interactions, a loss of non-verbal or body language cues, especially if cameras are turned off, and inequities in access to technology or high-speed internet (Manikam

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et al., 2021). These verbal and visual challenges can be particularly challenging for students who are hearing-impaired (Alsadoon & Turkestani, 2020). However, there are certain methods for combating these challenges, such as recording a class and providing closed captions on a video, or providing simultaneous translation services for students in virtual classrooms.

Blended Learning as a Space for Critical Pedagogy

In order for teachers to be successful BL instructors, they need training and support, particularly through an equity lens. While there is little research on culturally responsive teaching in BL spaces, there is a need to consider how to make BL more inclusive. Culturally relevant pedagogy demands academic success of all students, fosters cultural competence between students, encourages reflective teaching, and questions social injustices (Ladson-Billings, 1995). This critical pedagogy draws on Freire's (1970) work related to dialogical relationships in which the teacher does not hold power over students. A critical approach to teaching in BL spaces asks teachers to reflect on their understandings and beliefs about the relationships between the teacher and the student and the teacher's positionality in this space (Sullivan, 2021). What role will the teacher take when the students have more autonomy and independence in BL? Can the relationship be less hierarchical, where students and teachers are co-learning? Teachers must engage in critical self-reflection to recognize how their own biases impact their teaching practice, particularly related to how whiteness may impact negative views towards students of color (Matias & Zembylas, 2014).

Beyond critical self-reflection, teachers can also take a pedagogical approach to culturally responsive practices in BL spaces. Zydney et al. (2020) advocate for the use of interactive protocols as a way to promote equity and inclusion in BL spaces. The researchers draw on McDonald et al.'s (2012) framework for protocol pedagogy, which includes four elements: "(a) enabling active participation through varied roles, (b) creating equity through structure, (c) fostering trust through establishing norms, and (d) prompting connections with texts" (Zydney et al., 2020, p. 142). These authors found that in a synchronous BL environment, time became an important factor to promoting inclusive spaces, both in allowing students time to work through technical and

connectivity challenges, and in giving time for students to listen and respond despite delays. Establishing class norms, assigning students roles based on interest and expertise, and providing needed scaffolding to help students learn these roles can help promote student interest and engagement in BL spaces (Zydney et al., 2020). Much like the professional development needed for teachers, students also need dedicated learning time around effectively mastering a BL platform.

Perhaps one of the most vital considerations of online learning spaces as critical learning environments is the context that informs the practice. Bronfenbrenner's (1979) ecological systems theory advocates for a focus on context, particularly on how social environments impact learning. The context can include home, school, peer group, and community. The sociocultural context of the pandemic, which forced much of K-20 learning online, created new and often challenging learning spaces for students. Furthermore, the cultural context, or *macrosystem* can impact student learning, including geographic location, socioeconomic status, poverty, and ethnicity (Bronfenbrenner, 1979). These contextual and cultural factors came to light during the COVID-19 pandemic in ways that previously were less visible to educators. For instance, students were learning from home, surrounded by distractions and challenged with technology and internet connectivity issues. A critical pedagogue teaching in online or blended spaces must be aware of contextual challenges faced by students and work to establish trusting and inclusive learning spaces.

Recommendations for Effective BL Implementation

Current research includes numerous recommendations for establishing and maintaining effective BL environments. These considerations are related to pedagogy, technology, and the learner experience.

Pedagogical Considerations

One key pedagogical consideration for successful implementation of BL is to focus on both the collaborative and interactive nature of student learning, despite a lack of f2f time. "Peer instruction and flipped learning should be considered when designing for flexible learning" (Nerantzi, 2020, p. 184). Additionally, if there is a f2f and a virtual group working together

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in the same spaces, Bower et al. (2017) recommend partnering or grouping these students together to help build community across time and space. Additionally, activities that encourage sharing, such as group voting or polls, can support student learning in BL spaces (Bower et al., 2017). Remote learners can also be supported with gestures, utilizing the text chat, minimal communication lags, and virtual breakout rooms.

Furthermore, culturally inclusive teaching in blended spaces must reflect best practices of culturally responsive teaching in f2f spaces. These dimensions include high expectations for students, engaging with students' cultural knowledge and experiences, bridging gaps between school and home life, and educating the whole learner (Gay, 2010). Furthermore, Gay (2010) advocates that teachers use "students' existing strengths to drive instruction, assessment, and curriculum design" (p. 38). A dedication to equity in education can help teachers navigate the ambiguous spaces of BL environments and encourage a deepening of relationships with students despite the barriers.

Technological Considerations

There are several technological factors that also impact the efficacy of teaching and learning in a BL environment. During COVID-19, many districts did not require students to turn on video cameras during virtual learning due to concerns around equity, and yet learning is enhanced when both the teacher and the students can visually see each other (Bower et al., 2017). Additional factors that can positively impact virtual learning experiences include allowing all learning community members to screen share and establishing protocols for allowing remote learners to get attention and speak without talking over each other.

Learner Considerations

Whether preparing a single lesson or entire semester of blended experiences, instructors must consider the specific group of learners they will be working with. Oliver and Stallings (2014) suggest reflecting on the challenges learners may encounter during the experience and providing scaffolds to counteract them. For example, will the students be familiar with the LMS prior to the first day of class, or will they require an introduction to the platform? Teachers can anticipate student questions

and provide an online question and answer board. Taking the time to make all blended materials accessible for students (visually and auditorily) will reduce the chance that students cannot engage with the experience. Finally, teachers can incorporate complementary instructional approaches (e.g., project-based learning) into the planning process to increase student motivation and engagement during class (Oliver & Stallings, 2014).

Conclusion

While BL is not a new modality for teaching and learning, its prevalence has increased dramatically as a result of the COVID-19 pandemic (Nerantzi, 2020). In this paper, we have advocated for redefining BL to include synchronous virtual instruction as a form of f2f learning. An expanded understanding of BL environments can help teachers envision methods for creating dynamic learning experiences that integrate research-based best practices. Teachers who are engaged in BL, either by choice or due to the current circumstances, can consider active learning approaches to BL, such as peer instruction and flipped learning (Nerantzi, 2020). Additionally, there are numerous interactive instructional strategies that can help create dynamic virtual learning communities.

Finally, we call for an integration of culturally relevant pedagogy into BL spaces. Despite the lack of physical interactions in many BL environments, teachers can still integrate equitable pedagogy into their practice by expecting academic success, honoring the cultural assets of students, and integrating relevant topics around issues of social justice into the curriculum (Ladson-Billings, 1995). While the efficacy of online teaching largely depends on the expertise of both the teacher and the students related to technology (Pokhrel & Chhetri, 2012), there is room for critical professional development in helping teachers navigate online learning through a culturally responsive lens (Sullivan, 2021). With the future uncertain related to how education will continue to be impacted by COVID-19 or additional crises, it is important for educators to do the work now to increase their own efficacy in creating culturally inclusive BL environments.

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TEACHING REPORT

Hybrid Teaching in the Organic Chemistry Laboratory as a Response to the COVID-19 Pandemic
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Abstract

Opportunities for in-person learning dwindled significantly at schools during the COVID-19 Pandemic. Like most institutions, we were forced to pedagogically pivot (PP) to either virtual and/or hybrid learning. The following adjustments were made for the organic chemistry lab course at Worcester State University (WSU) during the 2020-2021 academic year: 1. Faculty teamed up to develop a system of dry labs; 2. Tutorial videos of experiments were created by the students, for the students; 3. A new setup for lab benches was put in place to maintain social distance when students are in the lab. These adjustments were crucial to maintain a safe and healthy environment for the organic chemistry lab class during the pandemic while providing a best practices lab experience for students. Videos and dry lab materials can and will continue to be used to help students as the university resumes its face-to-face courses in the upcoming academic year.

Keywords

organic laboratory, tutorial video, covid-19 pandemic, dry lab, green chemistry

The highly contagious COVID-19 virus totally transformed the way that people lived their everyday lives. In March of 2020, Worcester State University (WSU), like many other schools, transitioned to fully online learning in an effort to stop the spread of the virus, preserve the health of students, faculty, staff and family members (Kuhfeld, et al., 2020). At WSU, the pedagogical pivot (PP) to online learning was difficult but necessary. Faculty members were able to connect with students via online video conferencing software tools such as Zoom, Google classrooms, and/or Microsoft Teams, etc. By holding lectures and discussions online, students were able to learn and connect with each other as well as their professors. Although this was a very convenient solution for the problems that come with distance learning, there was still much to be done about the gaps left in students' education. Though the online platforms can be creatively utilized for lecture/discussion/tutoring (Leontyev, et al., 2020), we, like many others, struggled with how to transition (Spring 2020) the laboratory courses and then plan for a semester of social distancing, reduced capacities, and safety (Fall 2020/Spring 2021).

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Hybrid Teaching in the Organic Chemistry *continued*

Though there were several options for "wet" experiments for introductory/survey and general chemistry labs such as "at-home" kits (Kennepohl, 2007), no such options existed for organic chemistry labs.

WSU organic chemistry lab courses prepare students with knowledge and lab skills for a career in chemistry, biology or biotechnology. The student learning outcomes (SLO) include the principles of green chemistry; functional groups and stereochemistry of organic molecules; basic techniques of organic chemistry to conduct and monitor reactions, to characterize products and report the results. Faculty quickly recognized the areas of lab learning that needed extra support in order to allow students to develop a deeper understanding of the traditionally hands-on material. They identified the essential skills and topics that would benefit most from in-person instruction to ensure success in subsequent courses and postgraduate. To facilitate our PP, the following three adjustments were made for the organic chemistry lab course at WSU: 1. Faculty teamed up to develop a system of dry labs (Merriam-Webster dictionary) and appropriate wet labs (Merriam-Webster dictionary) for students working individually; 2. Tutorial videos of each experiment were created by the students who have already taken the course for current students; 3. A new setup for lab benches was put in place to keep social distance when students were performing their experiments in the lab. These adjustments had facilitated the organic chemistry lab tmester.

Wet Lab Setup and Procedural Modifications

Organic chemistry lab courses at WSU are typically taught by faculty in a 4-hour period one day per week for students to have ample time to run experiments, collect data, ask questions, and develop their lab techniques. Normally each lab section is capped at 20 students divided into ten groups of two students based on the lab space and availability of materials. As part of the Safe Return policies developed by WSU during Summer 2020, the lab spaces were limited to 12 students, which is not enough for all the students in a regular lab class to attend at the same time. Remote learning has been considered as other schools have shared in the special issue of the journal of chemical education after the initial submission of this manuscript (September 8th, 2020), but all organic chemistry professors at WSU agreed that

in-lab learning is essential for skills development.

In order to adhere to the CDC guidelines and to facilitate in-person lab experiences, several new measures were put into place to aid in remote and in-lab learning. The WSU chemistry department decided to split the normal lab class into two groups of ten students to ensure the number of people in the lab was below the allowed room capacity, and to ensure social distancing was maintained throughout the lab period. Additionally, each student would work individually in a designated space. Each week, either group A or B would perform a wet lab in-person while the other group would be assigned an assignment, a.k.a. dry lab, to be completed off campus (Table 1).

Due to limited hood space, students are usually at the benches and working in pairs throughout the lab. In order to maintain social distancing and limit exposure during the 4-hour lab period, several modifications to our normal lab setup were implemented. Ten individual lab spaces were marked off and numbered. Though our glassware is usually communal and located on shelves, we decided to distribute some standard equipment (stirring hot plate, hoses) and glassware to each station (Supplemental materials). The only equipment that was "shared" were the balances, though extra balances were purchased and distributed such that only two students, at most, would be taking turns using the same balance during a given period. For each lab, we identified the chemicals and special equipment that were necessary and placed them in small plastic bins at each station. This aided our lab technicians tremendously in their ability to prepare labs ahead of time, keep chemicals and equipment stocked throughout the week; and when lab schedules were out of sync due to university holidays etc., execute a fast transition between protocols in between lab periods. Additionally, each station was equipped with a "waste" beaker for students to use throughout the lab period and to be emptied at the end of the lab by the student or the faculty member, again to limit movement within the lab space when it was at capacity. The overarching aim of this organization was to limit student movement when the lab space was full to only the faculty member. Most spectral data was provided for students, though some individual instruction was provided by the faculty member and students were allowed to collect spectra on their own during the spring semester.

Hybrid Teaching in the Organic Chemistry *continued*

Development of a Dry Lab and Virtual Laboratory Training

In order for us to maintain our course caps of 20 students, we needed to split our students into groups of 10. Each group of 10 would come to campus one week for an in-person lab experience while the other group would study remotely. The number of in-person lab experiences was cut in half, necessitating the development of experiences that duplicated as much as possible an actual laboratory experiment. We were fortunate to have a subscription to the JoVE Science Education software that was purchased using funds provided by the CARES Act for the University's Safe Return to Campus Budget. Utilization of JoVE videos in virtual learning in chemistry and biology courses have been reported (JoVE videos, 2021; Mutch-Jones, et al., 2021; Ramachandran, et al., 2019). We utilized this software and additional resources to develop dry lab experiences for our students.

Pre-lab (for both dry and wet lab experiments): The focus of the prelab was to allow students to develop the theoretical knowledge and technical skills to perform a specific laboratory experiment. For the students performing the wet lab, this skill would be used that week as they performed the experiment. For students doing the dry lab, they would have a theoretical understanding of the techniques used for the subsequent experiment that would be provided via video. JoVE videos showing techniques were uploaded into the Blackboard shell so the students could easily access them. The JoVE subscription also provided questions that could be uploaded into Blackboard. We used some of the provided questions and developed our own to give a pre-lab quiz with seven to ten questions.

Lab Experiment: Students performing the actual wet lab would follow the provided protocol and run the experiment as they would normally. Students assigned the dry lab were provided a video that detailed the experiment for the week. The JoVE videos allowed students to observe experiments and techniques that we would not normally do due to safety or cost concerns. For example, students were able to perform a hydrogenation reaction as well as an oxidative cleavage using ozone virtually. The quality of the videos allowed students to make observations of color changes and changes in spectral data to determine the outcomes of the reactions without being exposed to flammable or toxic gasses/ chemicals.

Post-lab: Both sets of students were provided with directed questions that analyzed their understanding of the techniques, calculations, computer use (equation and chemical structure drawing), spectroscopy and chemical knowledge. Students who completed the dry lab were provided with data that they would have generated had they done the actual hands-on experiment.

Other dry labs were developed to teach spectroscopy, green chemistry topics and theoretical/percent yield. These were provided to students via Blackboard and submitted as a PDF electronically.

Student-generated Tutorial Videos

While we strictly followed the safety guidelines, it quickly became apparent that there was still a lot of room for improvement in this imperfect system due to lack of hands-on experiences for the students. The lab protocol that was already in use was very informative. However, it only illustrated the "how" as in how to perform an experiment. The JoVE videos were very helpful with dry-lab assignments, however, students responded that it was long and focused more on certain skills, plus it required a paid subscription. We wish that more related organic chemistry lab videos could be available to be used as a supplement to our lab materials. Some schools made their own videos for their undergraduate chemistry laboratories (Cresswell, et al., 2019; Pölloth, et al., 2020). Both Purdue University and BYU students made their own videos using lab instruments for the instructors to evaluate their lab techniques (Arnaud, 2020). A few vendors, including JoVE, were evaluated but they could not satisfy our green chemistry focused organic chemistry experiment needs. After a careful discussion among faculty and students, we decided to make our own lab videos so that our students could preview/review while they were working on the lab assignments. These videos would be based on the exact same lab station and materials used in our organic chemistry lab, and would be more in line with our green chemistry focus. In each of the videos, the theory, proper techniques, and the green chemistry principles would be emphasized.

Hybrid Teaching in the Organic Chemistry *continued*

Creating a tutorial video requires more than just filming and cut-pasting. A video should be able to effectively coach, engage, and guide students in self-learning. It is also important to create a video that is not just what the instructor wants to teach, but also what the students want to learn. In order to achieve all these expectations, the video demonstrator, producer and narrator must have strong organic chemistry lab skills and knowledge. A team of organic chemistry research students who excelled in the organic chemistry lab courses, with video producing skills as well, were organized and entrusted this task with the supervision of faculty members. These students just took the organic chemistry lab, so they have the knowledge and know better what the skill challenges are. They are also at similar ages with our lab class students, so they know better what kind of tutorial video the students would be interested to watch.

All students in the video team were students signed up for the advanced chemistry research methods course for credit. As the project was going on, the University Advancement Office (UAO) announced a special program called "Experiential Learning Stipend" to reward students in the non-compensated advanced research or internship courses. Several students in the video team met the award criteria and received the stipend and were motivated even more.

The videos explained chemistry concepts and the "why" behind it that students can easily grasp with narration and visual aids. This was very important for the students to understand the material thoroughly and guide them to design the "How to do" in their future independent research studies. It was also important that students know that the videos were planned, edited, and produced by their peers with some input and strong support from the faculty in a "students teaching students" model. On top of that, the students in the team have successfully transformed the science experiments into attractive videos with vivid narrations, light music and accurate demonstrations. Light background music was added to cover that background noise and the break between narrations. To add more fun to the video, behind the scene clips during recording and a faculty demonstration of martial arts in Kungfu Panda uniform were added to the end of some videos.

Our first video focused on extraction techniques. A typical extraction lab would take about 45 minutes to complete, but filming a video took much longer time than the procedure that expected. The process began with the translation of the lab procedure protocols into a script format. The first obstacle started with the camera set-up process. A significant amount of time was spent on moving equipment, replacing flasks, or changing the angle of the camera to catch the high-quality shot. Challenges like this can only be experienced when the actual filming process starts. About 2-4 hours of raw video clips were recorded with three cellphone cameras and then uploaded into a shared Google Drive folder. The uploading was a time-consuming process because it would take a few hours using a regular laptop to upload, occasionally the laptop would overheat and collapse. Once uploaded, the clips were then carefully edited to ensure the quality video with narration and graphics or reaction schemes included.

In order to clearly deliver the green chemistry concept, explain the "why", and demonstrate the proper skills, our first tutorial video was edited to about six minutes with introductions and animations. According to statistics of video length, the rule of thumb is two minutes, the average length of business-related videos is just over six minutes, though optimal video length varies depending on the platform and content (VIDYARD, 2021). This video was released on 10/26/2020. All the comments said the video was easy to follow and was helpful to prepare for the experiment. We also received compliments from professors in the WSU Chemistry Department for the quality and contents in the video.

We continued to release more tutorial videos during the 2020 Fall semester and the 2021 Spring semester. The analytics of the ten videos uploaded on YouTube were collected and summarized in Table 2. Of the users who are taking organic chemistry lab courses, extraction and Aldol condensation videos got the most views, likes and comments because these two videos were released right before the experiment started. We were also very excited to see the views are several times more than the number of students registered for the lab class. Leaving comments and likes on a YouTube video required the students to login to their YouTube accounts, thus the number of likes and comments were less than the

Hybrid Teaching in the Organic Chemistry *continued*

views. Four videos of those experiments in the 2020 Fall semester were released after the experiments had already been done in class, so fewer students went back to watch those four videos, but we would expect these numbers to go up as future students taking Organic Chemistry I Lab will benefit from them.

Even though we don't have a quantitative approach to evaluate the performance difference of students being in a lab setting with vs without these aforementioned approaches, we have received a lot of positive feedback from the students through the comments on YouTube videos and in-class communications. We have observed significant improvement in student lab skills, independence, and confidence throughout the lab. The quality of the assignments turned in have no difference even though the students have reduced in-lab time practice during pandemic. Some students report that with the breadth of JoVE videos and the depth of our videos, the combination works even better for them to understand and perform the experiment. Seeing someone they know on the video makes it more fun for the students to watch.

Besides those who are using the videos benefited, the students in the video team have benefited from this process as well, from their lab skills to the knowledge of green chemistry, from project planning to action, from teamwork to trouble-shooting skills, and their leadership skills. They have shared this amazing experience in the 2021 WSU leadership symposium (Murphy, et al., 2021).

Providing the senior students with the opportunities to help sophomores and juniors learning the knowledge and skills is a win-win for everyone. This was not just limited to our organic chemistry lab course or limited to creating the tutorial videos. We have been using peer-assisted learning (PAL, a.k.a. Supplemental Instruction (SI)) model for several years, for all levels of lecture courses in our curriculum (SI, 2022). The seniors who developed the videos have been part of the PAL programming since their freshman year, which has provided a framework for peer learning. We view the development of the lab videos for the organic laboratory an off-shoot of the peer-learning programming that we have cultivated within our department. We expect to find other aspects of peer-learning in the future to

arise as students are exposed to both the PAL sessions and the lab videos. While we are, for obvious reasons, restricting ourselves to our own discipline of chemistry, we are submitting our efforts to a broader audience in a teaching journal to hopefully provide some ideas for other faculty who are interested in developing new formats within their own curricula. When there is a need, as faculty members or students, we can always coordinate the talents from everyone around us to figure out how we can meet the need. This will require faculty members to care and know more about our students, and the students are willing to communicate with the faculty and showcasing their talents.

Moving forward, we are switching back to "normal" mode. The split lab setup will NOT be sustained because we will have more students in the lab without the requirement of social distancing. Students will work with a partner; they can collaborate and assist each other with the experiment. An additional take away from this experience is the need for students to occasionally perform experiments individually to ensure they are mastering essential technical skills. Though group work develops the ability to work collaboratively and conserves resources and space, we recognized the need for some individual lab experiences. Additionally, the tutorial videos will continue to be used for the lab preparation, and the dry lab assignments will continue to be used to enhance and reinforce the knowledge and skills taught in the lab course. Based on the experience using the resources, students will no longer be required to purchase a hard copy techniques textbook and the labs will exclusively use JoVE content and online pre-laboratory quizzes to help prepare students for wet lab procedures.

Acknowledgements

Hybrid Teaching in the Organic Chemistry *continued*

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Hybrid Teaching in the Organic Chemistry *continued*

Table 1. 2020 Fall semester organic chemistry lab I schedule.

Date	LAB Group A	LAB Group B
Week 1	Intro & Green. Chem & Computer Skills & Biosyn of EtOH: Distillation*	Intro & Green. Chem & Computer Skills
Week 2	Functional Groups	Biosyn. Of EtOH*
Week 3	Recrystallization*	Functional Groups
Week 4	IR Spectroscopy	Recrystallization*
Week 5	Thin Layer Chromatography*	IR Spectroscopy
Week 6	1H NMR	Thin Layer Chromatography*
Week 7	Acid-Base Extraction*	1H NMR
Week 8	Identification of Unknown	Acid-Base Extraction*
Week 9	Aldol Condensation*	Identification of Unknown
Week 10	Identification of Unknown, Extra due to Scheduling for Holiday	Aldol condensation*
Week 11	Monitoring a Reaction by TLC/Microwave Chemistry*	Monitoring a Reaction by TLC/Microwave Chemistry*
Week 12	Lab Practicum*	Lab Practicum*

Wet lab (in-lab experiment). Labs without "" are dry-lab homework assignments

Hybrid Teaching in the Organic Chemistry *continued*

Table 2. YouTube Analytics of the Videos as of January 28, 2022

Video Title	Date of Video Published	Views	Likes	Comments Added
[CH203*] Extraction	Oct 26, 2020	791	70	49
[CH203] Aldol Condensation - Green Chemistry	Nov 2, 2020	695	69	50
[CH203] CSI Thin-Layer Chromatography	Nov 17, 2020	412	37	17
[CH203] Biosynthesis of Ethanol - Distillation	Jan 11, 2021	487	34	18
[CH203] Recrystallization of Acetanilide	Jan 19, 2021	2525	73	13
[CH204*] Click Chemistry	Feb 7, 2021	331	29	30
[CH204] Oxidative Coupling of Alkynes	Feb 23, 2021	298	25	23
[CH204] Bromination of Stilbene	Mar 10, 2021	325	20	23
[CH204] The Friedel-Crafts Reaction: Acetylation of Ferrocene	Mar 28, 2021	646	30	18
Melting-Point Apparatusww	Jul 16, 2021	372	24	9
Total		**7041**	**421**	**259**

*CH203=Organic Chemistry Lab I; CH204=Organic Chemistry Lab II

TEACHING REPORT

Cross-Cultural Contexts of Teaching and Learning: Experiences of International Faculty at a Southeastern University in the United States
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Abstract

International faculty are an integral part of higher education and institutions worldwide. Their presence on campus allows institutional members to experience diverse backgrounds and talents. However, despite growing evidence that their presence is critical to institutional missions as well as student success, international faculty face significant challenges in their teaching practice. Being an international faculty member, specifically in the United States, requires constant negotiation of one's cultural and social identities while attempting to adapt to local mores and expectations of teaching and learning. In this qualitative study, members of an international faculty learning community present narratives of their teaching experiences at a university in the Southeastern region of the United States. These experiences demonstrate how seven international faculty members with cultural identities rooted in Africa, the Americas, Asia, and Europe have created a "third space" to bridge their cultural identities with their institution's social expectations of teaching and learning.

Keywords:

International faculty, cultural identities, third space, teaching, learning.

Institutions of higher education in the United States (U.S.) have traditionally benefited from international faculty, yet very little has been written about how they "navigate the cross-cultural context of teaching and learning," (Achankeng, 2016, p. 155) and the challenges they encounter as a result of pedagogical and culture shock (Hutchison, 2016). International faculty bring rich perspectives and experiences that enhance the learning environment for students and institutional goals and stature (GuramatunhuCooper & Rodriguez, 2018). Even though they have an increasing presence in institutions of higher education throughout the U.S., international faculty face challenges due to the tension between their cultural orientations and the expectations of institutions, students, and colleagues.

Omiteru et al. (2018) defined international faculty as "the broad range of professional university teaching scholars who were born in a different country, received their K–12 education abroad and their higher education degrees in the United States, and are of non-native English speaker status" (p. 1). Influenced by this framing, our work defines international faculty as individuals whose origins, personal identities, worldviews, and

Experiences of International Faculty *continued*

lived experiences are actively or intimately connected to geographical spaces outside of the U.S. This definition allows for differences in citizenship status, language dexterity, and notions of home. We make a distinction between U.S.-born multicultural faculty and foreign-born international faculty due to different dispositions in terms of social behavior, public perception, and cultural backgrounds that can impact their roles in U.S. institutions (Kim et al., 2011). Further, our definition was influenced by how human resources data are collected and previous faculty-led initiatives at our institution.

Since the increase of 21st-century internationalization efforts in higher education, there has been an oft-repeated narrative across U.S. campuses about the need to situate post-secondary learning within a global context that prioritizes cultural diversity (GuramatunhuCooper & Rodriguez, 2018). However, the vital role international faculty play in preparing students for this interconnected, interdependent, and diverse world has been understudied. There is a disconnect between teaching within an educational space that lauds cultural diversity from learners (notably international students) but does not consistently recognize and support the cultural diversity of educators (GuramatunhuCooper & Rodriguez, 2018). While there is a resurgence of scholarship on democratic classrooms or shared power in the classroom between educators and learners (Kesici, 2008), international faculty must first prove themselves to be worthy of having power in the classroom as they work to assuage the curiosity and suspicion of being the "other" because of differences embodied through ethnicity, language, and citizenship (Robbins et al., 2011).

Our study explores how we, as international faculty at an institution in the Southeastern region of the U.S., navigate cross-cultural teaching and learning contexts using the concept of third space (Bhabha, 1994). This leads to the central research question: how do international faculty engage the concept of third space to navigate cross-cultural teaching contexts? In this study, we use autoethnography to give voice to our experiences as international faculty. While it is our hope this work will resonate with fellow international faculty, we write with a specific audience in mind: faculty colleagues and administrators who are tasked with evaluating and assessing the teaching effectiveness of international faculty. We assert that the current assessment of

teaching effectiveness neglects acknowledgment and understanding of the characteristics of the instructor while focusing on other situational factors such as characteristics of the learner, the expectations of external groups, the context of teaching and learning, and the nature of the subject (Fink, 2013). In this study, we center the characteristics of the instructor by examining the teaching experiences of international faculty, thus filling a gap in institutional practices and scholarship.

We begin by setting the context and genesis of our work via the formation of an international faculty learning community. This necessary step sheds light on the need for our work. We situate teaching and learning as cultural practices, and present the concept of third space as a meaning-making tool to explore international faculty teaching experiences in the U.S. Using autoethnography, we practice agency by naming our cultural mental models related to teaching and learning and how they impact our practice. Lastly, we end by exhorting institutions and our colleagues to invest in creating support structures to help ease the burden international faculty often quietly carry.

Situational Context

Like other institutions in the U.S., our institution, a large R-2 metropolitan-adjacent public university in the Southeastern region of the U.S., formalized its commitment to global engagement through a five-year Quality Enhancement Plan (QEP). Through various partnerships, events, curricular innovations, and education abroad opportunities, our institution signaled an investment in global reach and impact. What was missing was the recognition of international faculty and their role in campus internationalization. Our Faculty Learning Community (FLC) was a way to "call out" the institution for lack of formal recognition and support of international faculty since ad hoc and isolated initiatives had begun in 2007 (Robbins, 2011, p. viii). The most urgent need for support was to provide teaching and learning resources since this is a significant part of a favorable evaluation in annual reviews and promotion and tenure.

Our FLC was sponsored by our institution's Center for Excellence in Teaching and Learning (CETL). An institutional FLC convenes seven participants to "learn about a particular topic of interest and to create

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a product to share with the campus community" (Kennesaw State University Center for Excellence in Teaching and Learning, 2019). Our FLC goals were to examine: a) how the cultural orientation of international faculty impacts their teaching in higher education in the U.S., b) how international faculty have successfully negotiated cultural differences between themselves and their students, and c) ways in which our institution could provide and formalize support for its international faculty. Our FLC was composed of seven faculty members whose cultural identities and origins are rooted in Africa, the Americas, Asia, and Europe. Our academic disciplines were equally diverse, inclusive of humanities, social sciences, mathematics, social work, and human-computer interaction design. Each faculty member had spent significant time living and learning in the U.S., thus having a strong understanding of education traditions in different parts of the country and the world.

The FLC anchoring text: *Experiences of Immigrant Professors: Cross-Cultural Differences, Challenges, and Lessons for Success* (Hutchison, 2016), provided a guide for us to discuss our experiences as international faculty and how we negotiated our identities in the classroom. In discussing our classroom experiences, we found relief in knowing that there are commonalities among international faculty such as continuously determining how to emphasize or minimize our cultural identities in the classroom. Because we occupy dual roles as researchers and participants, we will discuss our faculty learning community in the methodology section in greater detail.

Teaching and Learning as Cultural

The statement that "one should or will be good at teaching if one knows one's discipline" (Lee et al., 2017, p. 8), fails to take into account the social and cultural aspects of teaching that influence how individual identities engage within the classroom. Hutchison (2016) noted that teaching and learning involve "cultural differences and different worldviews" that create "multiple realities" for educators and learners (p. 8). In framing teaching and learning as culturally grounded phenomena, the performance and practice of the aforementioned interrogate "institutional norms of teaching, learning, disciplinary thinking, and assessment" (Stigler & Hiebert 1999, p. 13) because each educator's positionality represents particular socialization about the teaching

relationship and general views towards education. Ting-Toomey (1999) noted that a person's identity is layered, complicated, and shifts depending on social context. One's identity is a "socio-cultural conditioning process, individual lived experiences, and the repeated intergroup and interpersonal interaction experiences" (Ting-Toomey, 2015, p. 418). Our identities are a part of how we engage in the practice of teaching.

Day et al. (2006) reaffirmed this by noting the inextricable link between professional and personal identities. We understand this to mean that our life experiences influence the way we teach and see "self, subject matter, or other participants in light of [our] respective identity/ethnicity" (Lee et al., 2017, p. 14). The process of constructing our professional and personal identities is ongoing and, arguably, never completed. It begs the question of whether "once we choose… to adopt another country as home, do we ever stop the process of becoming?" (Boyd, 2011, as cited in Robbins et al., 2011, p. 157.) This process of becoming is complicated by double consciousness (Itzigsohn & Brown, 2015). The new self (of the faculty member) taking root in the U.S. higher education system questions the old self's identity constructed in the country and/or culture of origin, though the process is not the same for all international faculty and depends on their specific situational context.

Conceptual Framework

To locate our experiences as international faculty, we use Bhabha's (1994) concept of third space. It is important to note that the third space (also referred to as hybridity) is situated within the context of post-colonial discourse and it has been used in various disciplinary spaces. While there is room (and need) to discuss the intersection of post-colonialism and higher education, our work uses the concept of third space to understand teaching experiences. We frame the third space as an intellectual, ideological, emotional, and physical place that recognizes the cultural contexts in which behaviors and actions are embedded (GuramatunhuCooper & Rodriguez, 2018).

Our work is an example of cross-disciplinary application, which Saudelli (2012) resourcefully referred to as "a nuancing of third space theory" (p. 112). Wang (2007, as cited in Saudelli, 2012) discussed the third space as "a space wherein a person discovers a sense of

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symmetry between what may be seemingly oppositional forces, ideologies, or thought processes" (p. 103). Sterrett (2015) defined the third space as negotiation and translation between two cultural contexts to create a new way of operating that reframes the oppositional as complementary. These two definitions underscore our adopted conceptualization that "the underlying principle or purpose of third space is not to infer consensus" (Saudelli, 2012, p. 103). In our teaching context, the third space is an international faculty-led creation wherein faculty, realizing the existence of two or more cultures in the learning space, identify and perform overt and subtle acculturation or assimilation. This does not always mean that the other party (e.g., students, colleagues, and administrators) are equal partners in creating "symmetry" (Wang, 2007, as cited in Saudelli, 2012, p. 103).

In teaching and learning, a third space can be an intellectual and physical space that ideally bridges experiences and identities between the teacher and student (Smith & Bley, 2013). The call is not for either party to relegate their cultural identities and influences. Rather, the invitation is for both parties to name and claim such influences, with a commitment to understanding behaviors and approaches within their cultural context. In the "interstices" (Kramsch, 1993, as cited in Smith & Bley, 2013, p. 146) between one's own and another's culture, participants variously experience outsider/insider or majority/minority perspectives, increase awareness and understanding, and even (re)negotiate roles and rules as they advance their knowledge, skills, and dispositions toward a mindset of "intercultural citizenship" (Byram, 2008, as cited in Smith and Bley, 2013, p. 147). In working with the concept of the third space, we denote the realm of the first space as our individual cultural and social identities and the second space as the domain of the cultural norms of student-teacher relationships in the U.S. We identify the third space as our current individual teaching practices. This third space is informed by the interplay between self, others, and context. While we give a conceptual definition of third space, we each have significant lived experiences as immigrants in the U.S. Outside of our work as educators, we have each experienced a type of third space by navigating new lives outside our countries of birth as bicultural and multilingual individuals.

Methodology

Grounded in qualitative research, our work uses autoethnography to articulate how our identities and experiences as international faculty are "interpreted, understood, experienced, produced, or constituted" (Mason, 2005, p. 3). Because our "multi-layered and textured experiences" (Mason, 2005, p. 3) are the central focus of our work, our meaning-making is best captured through a qualitative approach. Specifically, we employ an autoethnographic approach to highlight ". . . authorial self-revelation, multivoicedness, and personal narrative. . ." (Lather, 2009, p. 20). In autoethnography, the researcher is both the "author and focus of the story, the one who tells and the one who experiences, the observer and the observed, the creator and the created" (Ellis, 2009, p. 13).

Wall (2008) defined autoethnography as "giving voice to personal experience to advance sociological understanding" (p. 39). Sparkes (2000) offered an expanded definition, presenting autoethnography as "highly personalized accounts that draw upon the experience of the author/researcher for the purposes of extending sociological understanding" (p. 21). By using this approach, we create and claim an opportunity for agency, representation, and intersection as international faculty. We echo the conviction that there is increased recognition of self-study research (Han, 2016), standpoint epistemology (Harding, 2006, as cited in Robbins et. al., 2011), and collaborative authorship (Liao & Maddamsetti, 2019; Robbins et. al., 2011). Borrowing from Mazzei's (2009) discussion on the concept of participant and researcher voice in qualitative research, our work seeks to "elucidate, clarify, confirm, and pronounce meaning" (p. 47) of our teaching experiences as international faculty.

Because our work relies on personal narratives, it produces a multiplicity of truths (Webster & Mertova, 2007). Locating the value of narratives, Webster and Mertova (2007) opined that the "real test of the validity of any research should ultimately be done by those who read it and they should be the ones to decide on whether an account is 'believable'" (p. 92). To a reader who either seeks to understand or shares the nuances and complexity of the experiences of international faculty, a "story sounds true because either it reminds the reader

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about something that has happened to him/her or it opens a new window to the reader, thereby gaining new understanding" (Webster & Mertova, 2007, p. 99).

We must note that using an autoethnographic approach does present some limitations. Wall (2008) pointed to concerns with objectivity and representation. As a qualitative research approach, autoethnography offers more "interpretive, experimental, critical, and personal forms of writing" (Wall, 2008, p. 41). This means that objectivity, reimagined as validity in the positivist tradition, can be challenging. However, postmodernists such as Bochner (2000) and Denzin and Lincoln (1994) give us grace by asserting that research, as a matter of process, is indeed guided by the researcher's positionality and social location.

Setting and Participants

The choice to engage in autoethnographic research allows us to occupy dual roles of researchers and participants. Our work together began after the formation of a seven-member faculty learning community (FLC) sponsored by our institution's Center for Excellence in Teaching and Learning (CETL). Our learning community was composed of pre-and post-tenure full-time faculty members within a range of disciplines from humanities, social sciences, mathematics, social work, and human-computer interaction design. With cultural and social identities linked to lived experiences and origins in countries in Africa, Asia, the Americas, and Europe, learning community members shared the experience of completing part of their higher education in the U.S. and having lived in various parts of the country for a significant number of years before serving as faculty at our institution. The two coordinators of the FLC put out a university-wide call to fill five additional slots. The first five to respond (and one of the two coordinators) all happened to be from the College of Humanities and Social Sciences. The composition of our FLC likely reflects the institutional (and broader academic) context in which qualitative research, and specifically autoethnographic research, is not ubiquitously accepted yet in the U.S. academy. Our colleagues in STEM fields might not have had the luxury of expending time to engage in this faculty learning community when discipline-specific research and service exigencies compete for their attention in the promotion and tenure process.

In calling attention to the ethics of employing autoethnography, Esposito and Evans-Winters (2022) noted that researchers "should be cognizant of the ways others are portrayed in their stories and how the researcher's representation of someone else may impact them socially or personally" (p. 64). Recognizing how power and social identities intersect in the academy, we have chosen not to reveal ourselves beyond cursory information. As international faculty with mixed tenure status, we often feel compelled to strike a delicate balance between pursuing intellectual curiosity and the precarious social currency one might have within the institution when stepping into advocacy.

Data Collection

An appealing part of qualitative research is the variety of data (Creswell, 2007). Data may come from observations, interviews, documents, and audiovisual materials (Mason, 2005). Occupying the dual role of researchers and participants, our data source was our FLC and our data generation method was written narratives by FLC members. Our monthly meetings used guided discussions based on assigned readings of our anchoring text. Although no formal data were collected during meetings, guided discussions formed the basis of our inquiry. Using written narratives as our data generation method allowed us to practice and demonstrate agency in creating and recounting our experiences as international faculty (Mason, 2005). Each FLC member responded to four questions that emerged from our anchoring text and guided discussions:

1. How is higher education (teaching and learning included) viewed in your cultural context?

2. How does your culture show up in your teaching practice and how do students respond to it?

3. What challenges or tensions have you encountered and negotiated?

4. How have you created a third space in your teaching practice?

Themes and Analysis

Responses to the open-ended questions were recorded, scanned, and highlighted for significant statements,

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quotes, or phrases that provided a meaningful understanding of participant experiences as international faculty (Moustakas, 1994). Descriptive coding was used to allow us to "make sense of how things are said and described" (Esposito & Evans-Winters, 2022, p. 118). This included looking for tacit assumptions, explicating actions, and meanings, and crystallizing the significance of the points (Esposito & Evans-Winters, 2022). Relying on our conceptual framework of the third space, we identified three main themes: 1) opposition: differences between the first and second space, 2) challenges and tension between the first and second space, and 3) hybridity: establishing a third space. In presenting our themes, we have chosen to employ a format that allows us ownership and agency in how our experiences are relayed (Mazzei, 2016). In some sections, we have displayed full quotes to show the breadth, depth, and meaning of a particular experience that would otherwise be lost in summary.

Opposition: Differences Between the First and Second Space

Perspectives on Education

Our narratives demonstrated an ongoing and explicit exhortation of education as important, necessary, and valuable as seen in the responses to the following prompts: 1) How is higher education (teaching and learning included) viewed in your cultural context? and 2) How does your culture show up in your teaching practice and how do students respond to it? Participant G shared: "Higher education was viewed as a path to success. There was no success in life if it did not come through hard work and dedication." This comment was echoed by Participant F who asserted: "Within the context of my culture of origin, higher education was viewed as mandatory for members of all social strata." Participant B stressed the need for an individual's pursuit of high performance in higher education: "There is a strong emphasis on formal education and high performance in said arena. Education is seen as a necessity, not an option. It determines how far one goes in life." This worldview is complemented by Participant C's focus on access to higher education in the culture of origin:

> Education is regarded as a valuable asset. It has been established that pursuing higher education can help an individual climb the ladder of success.

Socio-economic status and standard of living can only be improved through education, and that is the main reason tertiary education (or higher education) is free in my native country.

The participant narratives revealed an unwavering belief in the importance of education and how educators are viewed. Descriptions of teachers' social status in the participants' cultures of origin suggest reverence and even deference as highlighted in Participant E's reflection:

> [Teaching] is an esteemed profession and one of a high calling. [Teachers] are elders who have founts of knowledge who can shape and mold the spirit and society. I have found myself being called to the role of teacher/educator. My life's mission has been to 'equip the equippers.' I aim to supply and train individuals with the knowledge, skills, abilities, and other characteristics that will allow them to do their work with excellence.

Participant E's comments were echoed by Participant B and Participant G presented below:

> . . . teachers were seen as keepers of society, charged with preparing members of the community for a productive life…. Teachers were to be given respect and maintained their identities as teachers, even outside the class. In school, we were expected to stand when a teacher entered the room and being asked to run errands for or by a teacher was a thing to brag about on the playground.

> My [redacted] heritage reveres teachers highly. They are respected, valued, and highly praised; however, the pedagogical culture is very traditionalist. The 'sage on the stage' embodied my experiences both as a student and as a beginning instructor.

Participant B and Participant G's responses reveal a fervent belief in an educator's almost exalted role in society with the responsibility "to shape and mold the spirit and society," and imbue learners with "knowledge, skills, and abilities" to prepare them for society. Understanding these social and cultural influences reveals a sense of purpose and meaning that one brings to the classroom as a faculty member (Rendón, 2009). The difficulty is translating these perspectives on education into our new

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cultural space in the U.S. While our backgrounds might have dictated a collectivist or national sense of the value of education, the diversity of the U.S. makes it such that education is prioritized differently across the country, and maybe dissimilar to our respective mental models. As participant reflections show, education in other parts of the world is viewed as a necessity for social and financial success. Formal education in the U.S. can be a part of one's life story: a choice among other options to pursue. This juxtaposition of necessity and option can create tensions in the classroom, wherein international faculty are operating from a sense of urgency of education as crucial to success while social narratives in the U.S. make room for non-formal paths to social and financial success (Kempner & Makino, 2006). This understanding of education's value also leads to tensions and challenges in framing the role of the educator and their expected relationship with students.

Hierarchy in Student-Teacher Relationships

We began by framing perspectives of education shared in our FLC. These perspectives set the tone for how we perform the role of teacher and educator, and how students respond to this performance. As Participant D noted, "educators still command a level of respect … I value and respect this hierarchy of influence and power." Participant F remarked,

> [In my culture of origin], instructors' performance tended not to undergo significant scrutiny, and students were encouraged to take responsibility for their learning process . . . Grade negotiations or disputes constituted an almost [non-existent] practice. At the same time, students were not invited to evaluate their professor's performance . . . Unsurprisingly for such a rigid academic environment, student-teacher interactions dictated formality and limited contact . . . At the initial stage of my teaching practice in the United States, I aspired to foster a professional instructor-student dynamic without significant emotional or social connection. Such an approach shaped students' perception of me as tense, unfriendly, and inflexible.

Juxtaposed to the culture of formal and hierarchical student-teacher relationships in our countries of origin

is the U.S. pedagogical culture in which students can challenge an instructor's grade or performance. As Participant D explained:

> I expected the rules that govern respect for teachers that I grew up with to be given to me. However, that was not the case. For example, the teacher-student relationship is not that of a 'sage on the stage.' American students questioned how, what, and when I graded. If they were not satisfied with their grade, there was a constant need to justify and explain grades to [my student and department chair]. I once spent four hours collecting documentation on one student to show that I had given adequate time, help, and consideration when the student complained about their final course grade.

Participant F's observation of students' perceptions of their instructor persona as "tense, unfriendly, and inflexible" contrasts with a worldview wherein student-teacher relationships can be less formal (e.g., on a first-name basis by some). Participant B eschewed this particular worldview as creating "a false sense of intimacy," and breaching social boundaries that are to be upheld even after graduation: "To this day, I address anyone who has ever taught me formally." FLC participant narratives affirm the belief in a "hierarchy of influence and power between educators and students." Overall, participant narratives suggest a tension between cultures of origin that largely preclude students from having a low-power distance relationship with their teachers (Hofstede et al., 2010) and U.S. pedagogical culture in which the power differential between teacher and student is flattened.

Tensions and Challenges Between the First and Second Space

Language Expression in American English

In response to the third prompt: "What challenges or tensions have you encountered and negotiated?", the participant narratives detail other tensions and challenges that arise as international faculty negotiate the issue of language and communication. Participant C recognized the potential detriment in "direct" communication, especially when critiquing students'

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work, and acknowledged the need for and expectation by students that any criticism is balanced by some praise.

> I have learned that being too direct, which is a cultural way of communicating for me, is not the best strategy to choose during class critiques. In the U.S., students often respond well to words of praise, but do not respond well to criticism. I have learned as an educator that in addition to pointing out areas of improvement in student work, I must also be sure to find areas in the assignment that are worth praising. The irony is that at times there is nothing noteworthy to praise in a student's work (for example, the writing indicates a clear lack of engagement), yet the instructor is supposed to say something positive.

Participant E reported on the differences in register that occasionally confuse learners who are unfamiliar with English words that are "not common, colloquial, or quotidian to the 'native ear'." The comment rounds out with the participant's confusion, being "dumbfounded" when learners ask for clarification "when I am speaking in plain English." Participants B and D disclosed deliberate actions in response to language and culture challenges.

According to Participant B:

> I made a very intentional choice when I started my academic career: to adopt an American accent. Even though I am a native English speaker, my accented speech meant that I often had to repeat myself. My accent in my personal life is very different from the one I use in my professional life. Although, sometimes when I am tired, my actual accent comes out and my students are always surprised. When I first started at [redacted] I remember that my classes would always fill up last in my department. It bothered me a lot. I decided to ask some students and they told me that my name suggested that I did not speak English, and some did not want to take a class with a professor who 'did not speak English.' Since then, I have been satisfied with my choice to adopt an American accent at work and minimize a sense of being the 'other.'

Participant D acknowledged feeling uncomfortable

with students laughing at unfamiliar terms that stem from the instructor's culture of origin. Revealing a self-reflective learning curve developed over several years, Participant D "normalized" the perceived communication barriers with transparent disclosure: "I would begin my semester with informing my students that I would occasionally use [redacted] words, and I would be happy to translate if they asked me." The use of language, accompanying accents, and communication styles may present a point of tension that requires international faculty to be comfortable with code-switching, which represents an individual's location in and relationship with two or more languages (Hughes et al., 2006). The participant narratives demonstrate a level of self-awareness necessary to initiate and maintain code-switching.

Hybridity: Establishing a Third Space

Lastly, responses to the prompt "How have you created a third space in your teaching practice?" reveal self-reflection, analysis, and compromise to reach students and reduce affective filters on the student-teacher relationship. Participant F identified adjustments prompted by affective and cognitive considerations.

> As a result of continuous observation, reflection, and professional development, I started adapting my teaching practice to the needs of my students from vast backgrounds. At the same time, raising a child in the United States allowed me to be more in touch with its popular culture. As my child became closer in age to my students, I could recognize similar challenges and behaviors and would start reaching out to my students to offer help and support. In all my classes, I make an effort to get to know my students early in the semester, learn to recognize their challenges, and modify my teaching style accordingly. In structuring my courses, I strive to create communities to minimize the intimidation of communicating in a foreign language and position myself as a facilitator of the learning process. As a strong opponent of rewarding mediocrity, I still encourage high standards for my students' performance and maintain a rigorous curriculum and grading philosophy. At the same time, I learned to diversify my assessment methods, focus on the process of assignment completion, and evaluate my students' progress from a more

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global perspective, turning each assessment into an opportunity to empower them.

Participant C highlighted strategic negotiation that takes place beyond the classroom in the relationship between international faculty and the institution's expectations of teaching and learning:

> A third space has been created by assimilating to the ideals of the host working environment. In the quest for a successful career in teaching, careful steps have been taken to subtly adopt new strategies and teaching techniques acquired through the Center for Excellence in Teaching and Learning while maintaining continual pedagogical conversations with senior colleagues and my academic mentor

Participant A noted adjustments based on observations of broader U.S. culture in comparison to their country of origin.

> In my teaching practice, I learned very quickly that there are things you must give up and others that you could keep to keep your standards and ethics. . . I learned quickly that students want to be informal with their instructors. I had to accept that they will never be able to say my name, so I settled for Dr. plus first name. That was ok. I also had to accept how casually American students dressed to come to class. However, I have learned that [redacted] students also dress much more casually now. . . That is what I would call my third space.

Participant B noted a positive change in classroom dynamics when they shared details about their cultural identity as a way of making their third space visible to students.

> I noticed a change in my relationship with my students and in my course evaluations when I started to share my cultural identity and influences as they relate to my perspectives on education and teaching persona. I explained that I would do and say some things that were grounded in my cultural identity, and I wanted them to be able to recognize this. I also invited them to lean into their own cultural identities so that everyone could feel free

to bring their whole selves into the classroom and not feel bound to expectations of performance. Revealing myself to my students in this way has helped to establish a connection that reflects an appreciation of cultural differences.

Participant D echoed the same sentiment, noting "My third space in my teaching practice is the intersection of my sociocultural identity, my heritage, and my students…who I am and where I am from is as important as where they are from and who they are." As Participant E noted, by allowing themselves to be "seen" as "whole selves," as "human" with "faults and virtues," they sought to create a space that allows for "deeper [and] more vulnerable interactions with one another" as a classroom community of life-long learners, which includes the instructor. Participant G aptly speaks to this,

> I try to foster the idea that every classroom is the site for a third space in which students' buy-in is generated as we co-create the course experience and collaboratively decide, for example, which texts we examine and how learners document the attainment of learning outcomes. In the third space class, we variously assume the roles of learners and experts (or audience-participants and instructor-facilitator). Whether anchored at [institution redacted] in a classroom or facilitated as faculty-led group travel . . . the combination of instructor and learners from two cultures makes for a powerful lesson in intercultural awareness and competence development. The inclusion of 'other' individuals generates unforeseen questions and approaches and quickly lays bare one's persona, professional, and academic 'blind spots.' Having to negotiate differences in a course-long experience requires not only the willingness to learn, understand, and empathize, but also to compromise, suspend judgment, and develop thoughtful analysis.

While all participant narratives highlight relational aspects and willingness to learn and grow, the language used points to institutional power dynamics and intrapersonal struggle: phrases like "you must," "I had to," and "I settled" speak to both concessions and compromise given greater exigencies. For example, Participant C noted the process of "assimilating to

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ideals of the host working environment" suggesting asymmetry in the pursuit of a third space. Participant narratives demonstrate the conflict between staying true to one's standards and meeting perceived expectations in the U.S. Consequently, the experiences outlined above reveal that international faculty create a third space by adjusting their practices, letting go of some previously held conventions, and adopting new approaches.

Discussion

Stretching Bhabha's (1994) conception of third space, we view it as an intellectual, ideological, emotional, and physical place where one recognizes the cultural contexts in which behaviors and actions are embedded and how they can enrich the learning environment when new expectations and norms that honor different cultural experiences are created (GuramatunhuCooper & Rodriguez, 2018). In the realm of teaching, a third space becomes an intellectual and physical space that bridges experiences and identities for and between the teacher and student (Smith & Bley, 2013). The call is not for either party to relegate their cultural identities and influences. Rather, the invitation is for both parties to name and claim such influences, with a commitment to understanding behaviors and approaches within their cultural context rather than assigning judgment. In this way, the sense of "other" as exotic or strange is diminished and neither hero nor villain need exist.

Our themes: 1) opposition: differences in the first and second space, 2) tensions and challenges between the first and second space, and 3) hybridity: establishing a third space, demonstrate the personal and professional complexity that can be part of the international faculty experience. This complexity is a manifestation of "cultural differences and worldviews" that create "multiple realities" in shared learning spaces (Hutchison, 2016, p. 8). In the various cultures of the FLC participants, teachers play an important role in society and are afforded a level of deference that denotes their social status and enjoy a low-power distance relationship with their students (Hofstede et al., 2010). As Participant D noted, "educators still command a level of respect. . . I value and respect this hierarchy of influence and power." When playing into a binary categorization of teaching approaches, our FLC narratives demonstrate socialization within traditionalist or "teacher-centered" approaches

to education (Serbessa, 2006). This teacher-centered approach is intimately connected to how educators are viewed and elevated in cultures of origin; however, it appears to be in tension with the emphasis on learner-centered approaches prevalent in the U.S. The key here is to view the approaches as entities existing in the same space rather than one as superior to the other (Sterrett, 2015). Serbessa (2006) eased this tension by framing both approaches as facilitation of learning depending on the content knowledge and developmental level of the students. Our FLC participants represent fields where one must have clear expertise (for example, teaching a foreign language or in fields that require licensure) and these contexts will determine the utility and effectiveness of teacher-centered and learner-centered approaches.

Other tensions and challenges arise in the classroom as international faculty face the issue of language and communication. As Spector and Lederman (1990) discussed, "gender, age, class, and ethnicity are key markers of vulnerability for immigrants" (p. 247). For our work, the use of language, accompanying accents, and communication styles may present a point of intra and interpersonal conflict that requires international faculty to choose between assimilation or acculturation through speech patterns. FLC participant narratives demonstrate competency in code-switching, which is an individual's location in and relationship with two or more languages (Hughes et al., 2006). The experience of "being too direct," "translating in my head," choosing to "adopt an American accent at work," and having to "relearn how to speak English," detail a level of cognitive and emotional labor that is difficult to explain to colleagues and students.

Participant E's use of the phrase "speaking of myself as two persons" is a close approximation of this tussling with language one experiences in code-switching by "[living] between worlds" through words (Santini, 2011, p. 105). It appears that being able to replicate "a certain type of language," (Santini, 2011, p. 105) in this case American English can be used as a self-protective means to diminish a sense of being viewed as the other. Rather than asking international faculty members to bear the responsibility of being understood in a "certain type of language," this is an opportunity for institutions to honestly question whether internationalization means assimilation or acculturation. The former suggests that

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international faculty cannot be their "whole selves" and the latter hopefully suggests that the accents and words that international faculty bring to the classroom are an addition to the learning space rather than a liability.

Outlining Institutional Support

Though our work highlights individualized and faculty-led third spaces, Whitchurch (2018) outlined three types of third spaces that can occur within an institution. The first is an integrated third space, which is explicitly recognized and supported by the institution. This integrated space is embedded in the organizational structure and has the infrastructure to support it. In this integrated third space, negotiation of cultures and identities becomes a collective enterprise as opposed to expecting international faculty to assimilate to places that will not yield.

The second is a semi-autonomous third space where there is institutional buy-in, but there is a measure of independence that allows members to have autonomy in their work process, ideas, and contributions. This is a place where ideas and relationships are incubated, without a predetermined goal as to if, when, and how far they should go. When applied to the experiences of international faculty, these semi-autonomous spaces form part of a network, but one that is loosely tied, until developed through formal recognition and initiatives.

Third, and finally, is an independent third space. Whitchurch (2018) described this as a loose collection of collaborations for a specific purpose. They take place under the radar of the institutional structure, as they are apart from the mainstream. These may not be viewed or considered legitimate but are a place where collaborators can initially connect to identify emergent needs or address existing ones. This type of third space resonates with the experience of the FLC members, whereby for decades loose collections of independent third spaces permeated our campus as international faculty began to grow in number. As faculty earned promotion and tenure and entered the ranks of formal leadership and administration, semi-autonomous teaching and learning third spaces emerged. These spaces were often led by international faculty members who sought to bring others into the conversation and think through ways to collectively advocate for international faculty. Our shift

from independent to semi-autonomous third spaces came about in the form of white papers to the university leadership, workshops for department chairs, and a task force within the Presidential Commission for Racial and Ethnic Diversity to remain focused on international faculty.

A form of institutionally supported integrated third space could be a formal teaching mentoring program that matches international faculty with seasoned local and international faculty well positioned to offer perspectives on classroom culture in the U.S. as well as strategies and techniques to develop and nurture student-teacher relationships that facilitate learning. These mentoring relationships need not be unidirectional as international faculty can also offer their U.S. counterparts perspectives and strategies on how to engage different teaching approaches. Through the efforts of our FLC and other international faculty, our institution agreed to create the position of International Faculty Fellow charged with creating resources and partnerships for teaching mentorship. The International Faculty Fellow has worked closely with the Center for Excellence in Teaching and Learning, colleges, and academic units to identify teaching needs and resources for international faculty.

We would encourage institutions (particularly academic affairs units) to rethink how teaching effectiveness is framed to include consideration of the characteristics of the learners and the instructors (Fink, 2013). As we previously discussed, teaching and learning are culturally and socially grounded phenomena, where both the learner and the instructor's identity influence how teaching and learning take place. This information is critical for department chairs, deans, and other administrative leaders to consider in evaluating the teaching practices of international faculty, particularly when using best practices to determine excellence in teaching. While centers for teaching and learning exist for faculty and assist in various ways, the call to action is to invest in institutional support structures such as tailored programs, workshops, and consultations with faculty development staff trained in assessing the impact of cultural identities on teaching and learning from an intersectional lens.

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Limitations

Our work closely examines the experiences of seven international faculty members within one institution in the U.S. While the narratives shared reveal important information about the experiences of international faculty, a limitation of qualitative inquiry is generalizability (Schoefield, 2002). The narratives presented in this work do not represent the experiences of all international faculty at other institutions in the United States. To ameliorate this limitation, future research might include focus groups composed of international faculty from different institutions across the U.S. The use of focus groups would allow for "a range of perspectives on [a] single topic" (Esposito & Evans-Winters, 2022, p. 100). While international faculty may share familiar experiences, nuances in individual experiences would demonstrate that familiar experiences do not equate to similar experiences.

Conclusion

Our study demonstrated how we situate ourselves as international faculty. In negotiating our cultural and social identities, the third space is a manifestation of our individual and collective agency wherein "opposing or diverse beliefs, thought processes, lifestyles, ways of knowing, and experiences interact and find symmetry" (Saudelli, 2012, p. 103). To appreciate the nuance and complexity of this third space, it is imperative to name and claim the nature of the first and second spaces. The first space (our individual cultural and social identities) engages, at times uneasily, with the second space (teaching within the United States) to broker a third space wherein the juxtaposition of two cultures transforms into a yielding coexistence.

Our paths have led us to reflect on how our cultures of origin have influenced our teaching practice by highlighting 1) opposition: differences between the first and second space, 2) challenges and tension between the first and second space, and 3) hybridity: establishing a third space. We have each approached the third space in a different way to embrace our roles as committed educators while facilitating learning and connecting with students. We return to our faculty colleagues and administrators who are tasked with evaluating the teaching effectiveness of international faculty: teaching and learning involve "cultural differences and different worldviews" that create "multiple realities" for educators and learners (Hutchison, 2016, p. 8). As such, the evaluation of teaching effectiveness must account for the cultural context of teaching and learning, as well as the characteristics of the instructor.

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