



BAYLOR
UNIVERSITY

ACADEMY FOR TEACHING AND LEARNING

The Academy for Teaching and Learning exists to support and inspire a flourishing community of learning. How does art contribute to student flourishing? What is the role of aesthetic experience in transformational education? Students need experiences that challenge and enrich them, experiences that encourage creativity, imagination, and thoughtful interaction with their fellow human beings. I believe that the arts—the visual arts, theater, music, dance, film, and literature—are necessary to a flourishing life. To improvise a line from the nineteenth century philosopher Friedrich Nietzsche: *life without the arts is a mistake.*

Teaching & the Arts



For several years, I taught a course titled, “Philosophy and the Arts.” The students were philosophy and art history majors. We explored the nature of art, aesthetic experience, traditions and types of art criticism. I was struck by differences in students’ expertise and interest. The art history students were encyclopedic about artistic movements, major figures, and technical elements of art creation. The philosophy students were fervent about defining art, distinguishing art from artifacts, and debating interpretative methodologies. By the standards of their respective disciplines, here were two ideal groups of learners; together, they became perfectly bifurcated. There was no apparent bridge between them: no shared aims. While I sought new ways to communicate information across these diverse audiences, they found new ways to express their perspectives to colleagues with different educational experiences. With time and effort, we built a bridge together. I recall the energy that drove our exchange of ideas, broadened our understanding of aesthetics, and deepened our appreciation for art. I also recall a good bit of laughter and delight in the subject matter. Teaching the arts enriches students, but it also places demands on teachers, requiring thoughtfulness, practice, and patience.

With this edition of the *Review*, I invite you to reconsider the role of art in transforming Baylor students. I am inspired by the work of our colleagues contained herein to find new ways to integrate art and aesthetic experience into my courses. I hope you will join me.

J. Lenore Wright
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To support and inspire a flourishing community of learning.

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Dr. Lenore Wright

Mack Gingles. *Angle*. 2015. Charcoal on paper, 40 x 28"



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On Connections Between Character and Craft

Dr. Horace J. Maxile, Jr., Associate Professor of Music Theory

As a 2017-18 Baylor Fellow, I had the privilege and challenge of addressing this year's theme, "Forming Christian Character," which I explored with my Musicianship II course. Musicianship classes advance practical skills necessary for professional musicians. The smaller class size and in-class laboratory exercises seemed appropriate for group work and collaboration.

Given this year's theme, the class, and our school's curriculum, I had three initial concerns. First, what is the "new material" and where should it go? For me, ideas about Christian character are not "new," but the likely areas of engagement are not a part of my course plans. Second, what boundaries should I consider so that this "material" does not come across as "preachy"? I did not want to jeopardize the student-centered involvement with the theme. Finally, what exercises would create meaningful correlations to their pursuits as musicians, students, and citizens?

My initial thought was to focus on the virtue of prudence. This could connect to preparation for music performances and all classes they take as undergraduates. After more thinking, I began to gravitate (rather evenly) to other virtues such as humility and fortitude. Following several unsuccessful attempts at creating musical

exercises that could address these virtues, I revisited a statement from a mentor that inspires me still: "Your attitude will keep doors open for you that your talent cannot." This quote forms the basis for the project, "In Pursuit . . . : Reflection, Affirmation, Encouragement."

"In Pursuit . . ." is a three-part project that moves from self-reflection to outward gestures



of encouragement. Part One involves a handwritten set of reflective statements addressing at least two of the following: (1) Past musical challenges and/or accomplishments; (2) Current musical challenges and/or accomplishments; (3) Trajectory and aspirations as they relate to one's musicianship. Students also consider the following virtues and how any number of them affect their musical challenges, accomplishments, or aspirations: diligence, perseverance, temperance, charity, generosity, patience, forgiveness, and humility. Part Two asks students to consider

personal musical growth over the past year within the contexts of these virtues, encouraging students to give a single piece of advice to an aspiring musician. Students write the advice in the left margin of the original document. Part Three merges the thoughts, ideas, and reflections from Parts One and Two, creating a statement of affirmation/encouragement—to oneself, a fellow musician, or someone in need of such. The statements are compiled and shared anonymously with the class.

The primary desired outcome is to contemplate connections between character and craft. Other desired outcomes include considering individual experiences in broader contexts (e.g., ensembles, interactions with peers, statements of affirmation, etc.) and writing reflectively without the distractions of electronic devices. I presented the project as a respite from their busy schedules that would not be graded. The responses were delightfully positive, completed on time, and refreshing, reflecting diverse perspectives and experiences. Their class documents will be available through Canvas until they graduate for them to revisit or perhaps glean encouragement. Overall, a compelling experience that provided just as much reflection, affirmation, and encouragement for this instructor.

The Difference Between Art and Artifice

William Virgil Davis

Professor Emeritus of English and Writer-In-Residence, Baylor University

For years, even before you were dead,
I'd envied you, the way you'd been able to
use loss by turning it into art, making it
more than yours, making it ours as well.
Now that you are no longer here, I think that we
are all somewhat confused by what to do,
how to go on without the kind of direction
you gave us—seemingly without your even
knowing it. I remember the time that we all
saw an accident—how immediately you began
to use the details, beyond what was there,
to make it mean in memory when we returned
to revisit it again, even years later. You made
it ours, and art, all at once, more present and
distant simultaneously, so that if we talked
about it later, we could make it mean in a way
we could understand, a way that we hadn't
understood at the time. And, somehow, that
both saved it in real life, as it were, and also
it made it truer than life—as if it had been
memorably illustrated and hung in a gallery,
or placed in a studio, or written down in a poem.

Published in *Dismantlements of Silence: Poems Selected and New* © William Virgil Davis (2015) and used by permission.

Course Makeover Workshop – May 21-23, 2018

Do you have a course that needs updating? Or a course that requires new preparation? Consider the Course Makeover Workshop.

In this three-day workshop, you will review current literature on learning theories, course plans, and syllabus construction; construct or significantly revise a course plan and syllabus; and receive feedback from faculty colleagues.

Activities will provide opportunity for you to present your ideas and interact with your peers. The goal is for you to leave with a revitalized syllabus and a plan for implementing your redesigned course in the coming year.

For more information, and to register, visit the Academy for Teaching and Learning website.

Calligraphy in Action: Reframing Culture through Calligraphy

Dr. Xin Wang, Associate Professor of Asian Studies in the Baylor Interdisciplinary Core (BIC), Interim Division Director of Asian and African Languages



The Art of Writing

Chinese calligraphy, 书法 (*shūfǎ*) in Chinese, has been regarded as the quintessence of Chinese culture. On one hand, it is an essential art form that encompasses Chinese language, history, philosophy, and aesthetics. The term's literal meaning, “the way of writing,” reminds us that calligraphy is an art form in which every literate person participates. On the other hand, Chinese calligraphy also serves as a way of learning and self-cultivation. The Chinese believe that the style of an individual's handwriting communicates something essential about one's education, intellectual abilities, self-discipline, and personality. It shows one's cultural and aesthetic tastes.

Chinese students would start practicing calligraphy and studying the Confucian classics from an early age in ancient China. They would learn calligraphy by tracing,

copying, and practicing works of ancient calligraphers, and eventually develop their own individual writing styles. I remember that when I was an elementary student in China, we were guided from tracing to copying when we first began learning calligraphy. Single strokes are practiced before writing the whole characters, and students always start with the Regular Script before moving on to other scripts. This writing practice coalesces with literary learning and intellectual cultivation.

For daily practice, calligraphy has its own set of rituals to follow. Chinese calligraphy is written with a brush pen, ink, paper, and ink stone, the “four treasures” of a scholar's studio. Students learn how to take a brush pen and an ink stone, and taking solid ink, grind it with water in the stone, and hold the brush in hand, dip it into the ink, and write. Such rituals demonstrate

how calligraphy is both a daily practice for students and an act of production of art.

In Action

How might one introduce such writing practice as an art form to American students who have a different writing tradition? I faced this question when I was designing my lecture on Chinese art for my students at Baylor.

For my Chinese language students, it is much easier to offer a calligraphy practice session. These students have already acquired a linguistic understanding of the Chinese writing system and learned to apply their linguistic knowledge to writing and culture. Each semester, I organize a one-day calligraphy studio for students to learn and practice calligraphy. Students learn how to write calligraphy by tracing and copying Chinese characters just

as elementary students learn the alphabet by tracing each letter. Students then post their work on the wall in the classroom to showcase their calligraphy.

However, to my freshman students in BIC, most of whom have never been exposed to Chinese art forms before, Chinese calligraphy seems to be a sophisticated, abstract and mysterious artistic practice. To teach this idea of writing within a short time session has been extremely challenging. I have had to grapple with what concepts I want to introduce to students about calligraphy and how best to introduce them. I hope that the practice of writing will inspire students to explore the cultural, historical, and philosophical aspects of Chinese calligraphy.

To facilitate such practice, I create a small writing space emulating the writing studio of ancient Chinese scholars. When students walk in the auditorium before class starts, they observe paper, ink stone, ink and brushes that have been laid out on the long table. I then invite students to come to the table and explain what we will do.

I demonstrate how to hold brush pen and how to write a couple of simple characters. Then I give them the opportunity to practice writing on their own.

For the practice, I ask students to write the Chinese character *tian* (heaven). This is one of the concepts that students should retain from the World Cultures I class, which includes a one-week discussion on early Chinese philosophy and the selected readings from Confucius' *The Analects*.

Tian is one of the most important words in Chinese early teachings about the Chinese understanding of the cosmos, and its meaning is connected to Chinese religious belief and practice. The Chinese word, *tian*, can actually be translated either as heaven or as nature. In addition, it has a sense of a moral order existing in the world, which governs all of human life and all of the processes of the natural world at the same time. Confucius draws on the authority of Heaven, stating that "Heaven

In the character *tian* 天, the lower part is a character which means "big." The straight line on top means "the heaven" and indicates that everything is under the heaven. For example, the Chinese emperor was understood to be the "Son of Heaven," responsible for maintaining harmony between the human sphere and heaven. He ruled society with the "Mandate of Heaven." When students are writing this character, they build the idea of *tian* and understand how *tian* is conceptually constructed in writing.

It is much easier for students to understand the meaning by deconstructing the character. When students rewrite the character, they reconstruct the idea behind the character through writing. This act of deconstructing and reconstructing through calligraphy is a process of

understanding the cultural meaning of the character through art production, a process that can be explored in cultural learning through art.

After practice, I ask students to show their

works to the rest of the class. This display serves as a segue into the introduction of the theme of the lecture: how art as medium reflects social and cultural values, aesthetic values, and philosophic ideals.

“
[Incorporating art into the classroom] intends to expose students to the target culture and encourage them to consider how art mirrors a culture in a particular time and place and how art expresses cultural and social ideals as well as personal concerns.
”

gave birth to the power within me” – the virtue that is in me. He seems to regard heaven as overseeing his life and the lives of others and overseeing the cause of culture.

Instruction in Chinese calligraphy greatly enhances an interdisciplinary World Civilizations course. It helps students understand how culture is represented in art and how art expresses cultural and social ideals. Though only one class period is allocated to Chinese art, and though calligraphy is only one aspect of that class, the simple practice of calligraphy becomes a lens into Chinese art and culture. Students immediately understand why calligraphy is often referred to as “brushwork” and start forming questions about this traditional way of writing. They also start to see that practicing calligraphy may seem as a chore, but it is a way of producing art.

In Reflection

The incorporation of an art practice into class has been an effective way to frame larger questions about Chinese culture, society, and history. The practice intends to expose students to the target culture and encourage them to consider how art mirrors a culture in a particular time and place and how art expresses cultural and social ideals as well as personal concerns.

In addition, the actual practice gives me a unique way to engage students in understanding and appreciating Chinese art. It enables students to see the rich details that might be too abstract and theoretical to understand. I see students not only understand the form, function, content, and context for the artwork, but also identify and respond to the use of

calligraphy in Chinese paintings and other art forms.

The most important aspect of including practice in the art lecture is to help students see that calligraphy, as an art, is not supposed to be distant and unreachable, but that it can be experienced and practiced cross-culturally.



In Experiment

Such cross-cultural writing practice is best seen in the Chinese contemporary artist Xu Bing’s project of Square Word Calligraphy. Xu is most famous for his creative use of calligraphy, language, words, and text in his art projects and how they affect our understanding of the world. For the art project of Square Word Calligraphy, Xu Bing designed a new English writing system, by which English words are written in the square format of Chinese characters. He installs a calligraphy classroom in art galleries and invites visitors to practice writing English words in Chinese calligraphy. Students also learn how to prepare ink, hold the brush, and make brushstrokes.

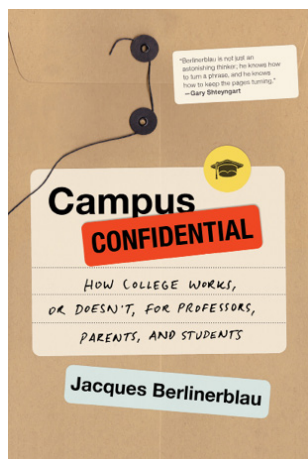
In his art, Xu Bing intends to integrate written English with written Chinese. Xu has created his own Chinese-Roman alphabet, which he calls the New English Calligraphy. In the installed calligraphy classroom, participants find individual English words formatted into squares, similar to the shape of Chinese characters. During the practice, they write English words by using Chinese calligraphic principles. The practice intends to make participants feel that Chinese and English are not necessarily distant. It demystifies Chinese calligraphy through this practice.

The writing practice of calligraphy in both classrooms and art galleries has offered a unique way to introduce Chinese calligraphy as an art form to non-Chinese speakers. Such direct experience of calligraphy practice fosters interdisciplinary dialogues about Chinese art, culture, and society. The brief writing practice introduces students to the immediate aspects of Chinese calligraphy as a traditional art form and then invites them to examine the aesthetic values, intellectual metaphors, and moral principles that Chinese calligraphy demonstrates.

In conclusion, learning about culture and art involves more than an introduction of concepts. Calligraphy practice has great potential to create innovative classroom pedagogy, enhance cross-cultural understanding of Chinese culture, and engage people in discussions about culture and art.

What We're Reading Now

Berlinerblau, J. *Campus Confidential: How College Works, or Doesn't, for Professors, Parents, and Students*. Brooklyn, NY: Melville House Printing, 2017.



In this reflection on the current state of the academy, Berlinerblau delivers an insider's look at how university politics has directed professors' and administrators' focus away from undergraduate education and toward research. With teaching responsibilities falling more to adjunct faculty and less to professors,

prospective college students must develop new strategies for finding institutions dedicated to undergraduate teaching. Those weary of the “publish or perish” approach will find solace and courage in Berlinerblau's appeals for a return to developing and rewarding good teaching.

Delbanco, Andrew. *College: What It Was, Is, and Should Be*. Princeton: Princeton University Press, 2012.

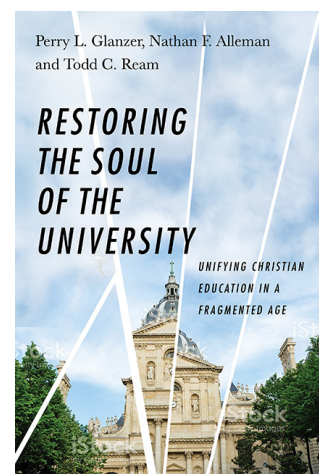
Delbanco argues that the rules of the marketplace have made American college an exclusionary corporate power. The guiding principles of college (to aid people in their quest for self-knowledge and actualization) have largely disappeared because of cost-cutting measures and the devaluation of teaching. Guided by the questions, “how we got here, what now?,” Delbanco proclaims that despite such destructive changes, there is hope for a renewal of higher education in the creation of partnerships between four-year colleges and community colleges, colleges and high schools, and mentorship between students and faculty. Such changes are necessary for reversing the devaluation of learning and teaching set forth by for-profit education. Our democracy depends on it.

Lyon, S. J., H. J. Gettman, S. P. Roberts, and C. E. Shaw. “Measuring and Improving the Climate for Teaching: A Multi-Year Study.” *Journal on Excellence in College Teaching* 26, no. 1 (2015): 111-38.

The authors argue that the climate for teaching – or extent to which excellent teaching is expected, rewarded and supported by the institution – can influence not only how instructors perceive their roles but also their teaching. To show how teaching climate affects teaching quality, they designed a measure for assessing climate for teaching using a sample of graduate student instructors. They found departments with dedicated graduate instructor training had more positive climates than those without, underscoring how departmental and administrative views on teaching can thwart or foster effective instruction.

Glanzer, Perry L., Nathan F. Alleman, and Todd C. Ream. *Restoring the Soul of the University: Unifying Christian Higher Education in a Fragmented Age*. Downers Grove, IL: IVP Academic, 2017.

Glanzer, Alleman, and Ream argue that the modern university is without a “soul” and that alternative attempts to provide a “soul”—e.g., education for nationalistic-civic ends or the scientific pursuit of knowledge—lack a story to hold the disciplines together. The result is hyper-specialized disciplines, unhealthy research demands, administrative creep, worship of athletics, consumerism, and undergraduates with freedom to pursue knowledge but little guidance for integrating academic choices. Instead, a Christian university should have theologians who serve as conveyors of unifying wisdom, faculty who pursue “faithful excellence” in all of life, a liberal arts curriculum built on the “liberating arts” of worship and humility, and leadership that is prophetically oriented toward Christianity's loss of cultural influence.



The Art of Understanding What We See: Cultural Freedoms Worth Fighting For

Dr. Heidi J. Hornik, Professor of Italian Renaissance and Baroque Art History

Initially, my task was to write on the value of the arts in an undergraduate education. Studying art gives you the power to observe, ability to articulate and analyze, capacity to think critically and to formulate associations between what you previously learned, and what you have just experienced. The same skills can be applied to experiencing other aspects of our culture such as the ballet, theatre, and music. Art history enables a cultural awareness of our society and of those who came before us.

We live in a visual world. We live in a world where our freedom to experience that way of life and its culture are being threatened. It is also a world in which we must be aware of our surroundings. The most recent time I've been asked to be keenly aware and observant of what was going on around me was after the terrorist attack in London on June 3, 2017, at 10:08 pm.

Courses in almost all of the liberal arts and humanities ask you to appreciate and continually seek out the arts experiences in your hometown and in new cities and places here and abroad. Some universities even require a semester or summer of international study as a requirement for graduation. Travel to see original works of art (visual, music, theatre, dance) is

stressed and crucial to applying what you learned about in class. Professors are suggesting (and hoping) that experiencing art will become a part of your daily way of life and an essential part of how you encounter a new city and plan your visit there.

Programma culturale is what my two sons would call it when I told them about what I planned for us when they joined me during research trips in Florence, at the Baylor in British Isles (based at Westminster School in London) study abroad program in the 1990s, or when we go back to my home, a suburb of New York City, each Christmas break.

My most recent *programma culturale* to London placed me less than a half-mile away from the London Bridge attack on June 3. I had come over for a long weekend to visit and study the "Michelangelo and Sebastiano" exhibition at the National Gallery in preparation for teaching a Michelangelo course this past fall. I had received an Undergraduate Teaching Development Grant from the Academy for Teaching and Learning and additional support from the Department of Art.

Arriving straight from the airport, at the National Gallery at 3 pm on Friday, I met my senior colleague

and friend, a professor emeritus from Cambridge University and contributor to the exhibition catalog, to view the works of art as planned. Our study session became increasingly valuable when my friend arranged for the curator of the exhibition and of sixteenth-century art at the National Gallery to view the show with us for two hours. The backstories of how and why the specific works of art were selected as well as new observations and discoveries proved invaluable to my class this past fall semester! Needless to say, I was exhausted and jet-lagged, but I had purchased tickets for the Royal Ballet performance at the Royal Opera Theater that evening. It was an amazing performance.

The next morning, June 3, was a glorious day, so I walked the two miles to the Tate Modern along the Southbank pedestrian area to visit the Alberto Giacometti sculpture exhibition. (Giacometti's work is included in my undergraduate survey of art history). I also picked up tickets for the play *Common* to be performed at the National Theatre later that evening. Everyone was out, as this appeared to be the first nice summer weekend for London (mid 70s, cool breeze). I spent the afternoon back at the National Gallery with Michelangelo and Sebastiano! The

play was excellent, but I was tired and walked south, away from the river, and caught a taxi back to my hotel in the western area of central London.

There were sirens in the distance. A half-mile to the east, on London Bridge, the terrorist attack was unfolding. Back in my hotel, phone

when I felt what I thought might be an earthquake during the night in my apartment. The Mafia car bombing shook the Uffizi, on the banks of the Arno river, to its core, and the shattered glass from the ceiling destroyed three paintings and damaged thirty others. Six people were killed that night.

explore a city that I love change because of terrorism. I returned to the National Gallery for my final study of the exhibition and then ventured out to see the recent collaboration of the contemporary artist Jeff Koons with the Louis Vuitton fashion house. Today's fashion designers are finding



Parliament and Big Ben the morning after the attack, 4 June 2017.

alerts went off throughout the reception lounge. I watched on television as the second incident occurred at restaurants and pubs in Borough Market after people had possibly gone to the theatre, ballet, and concerts in the neighborhood that I had just come from. There was also now a third incident in neighboring Vauxhall, which was less than a half-mile from my hotel. After texting my family and calling my parents, I decided to press the “checkin” button on my app to report my location with BaylorBearsAbroad. That action was followed by emails expressing appreciation for being proactive in reporting that I was safe. There were seven Baylor Bears in London that evening enjoying the arts and culture.

Unfortunately, this was not my first experience with being close to terrorism. On May 27, 1993, I was in Florence for a research trip

When the Uffizi reopened three weeks later, “*Firenze Vive*” was written on postcards and billboards with Michelangelo’s *David*, the visual icon for the success of an innocent, but determined, young man over a formidable foe. The visual iconography continued at this difficult time for the city through the illustration of the infants Saint John the Baptist and the Christ Child from Raphael’s *Madonna of the Goldfinch* pasted across city busses. Both John and Jesus sacrificed their lives to save others. The evidence from the Uffizi bombing led to the capture of several Mafia bosses who had previously been untouchable.

So, on Sunday morning, June 4, I decided not to change my *programma culturale* but to remain vigilant in observing the world around me and defiant in my resolve to not let my freedom to

inspiration from artists past and present. New Bond Street was alive and crowded, and shopping was underway! That evening I attended the London Philharmonia Orchestra at the Royal Festival Hall, again on the Southbank. The orchestra performed two requiems accompanied by a hundred-person choir for the vocal sections of the funeral mass. The conductor’s request at the beginning of the performance for a minute of silence seemed appreciated by the audience for us to reflect on the souls of the seven (now eight) who lost their lives the previous evening. The artistic program, although determined many months beforehand, could not have been more appropriate to honor these individuals who gave their lives while enjoying the freedom to experience the London culture on a glorious Saturday evening in the heart of the city.

Art, Teaching, and the Image of God: A Conversation

ATL Graduate Fellow Christopher Ruiz interviewed Robin Wallace (Professor, Musciology), David Lyle Jeffrey (Distinguished Professor, Literature and Humanities), and Chris Hansen (Professor, Film and Digital Media) on the role of art in education.

ATL: Let's start with the most difficult question we might ask. What is art?

Jeffrey: For the Greeks, art was "making," poesis. And there's a sense in which art of any genre or species is a subset of poesis, or poetry.

Hansen: Film is often thought of as a popular form of entertainment, or it's subdivided into popular entertainments and art film. But the things in the past that were thought of as popular entertainments, such as Shakespeare's plays, are now studied as great literature. These things evolve. But I think a piece of art is a thing created that engages the viewer in a process of thinking and feeling about the subjects that are being discussed. That's very vague, but that's the way I go about it.

Wallace: I suppose I am going to be even vaguer. We speak of the piece of music as though it were an object. But a piece of music is different every time it is performed. John Cage famously took that point to an extreme by writing a piece he titled 4:33, which is often erroneously described as four minutes and thirty-three seconds of

silence. It is actually four minutes and thirty-three seconds of whatever you hear during that four minutes and thirty-three seconds. At one performance someone afterward indignantly approached Cage and said, "I could have done that!" And he smiled beatifically, and said "Yes, but you didn't." Before Beethoven, if you had asked most musicians "Who is the primary creative agent in music? The composer

Church reforms and the attempt to make sure that people were doing the same thing throughout Europe. So, if you write the text and the music, everybody is on the same page. That began to cause people to see music as a text. And then with the advent of recording, we have a different kind of text—an even more rigid and inflexible text, which can even be perceived as not involving a performer.



Jeffrey: I was a member of a jazz band when I was young. And one of the things that relates to jazz is that art in many genres involves improvisation. There's a spontaneity in what art is as performance or as

"making." It's not quite like divine creation, but it's kind of a sub-creation. The way in which the human person is understood to be in the image of God—God is a maker, the human artist is a maker.

Wallace: Yes, and I would add that one of the distinguishing features of music is that it is profoundly embodied, and we all make music as an act of life. Even speaking is a form of musicmaking. So, what you're saying about improvisation can be taken as a metaphor for

or the performer?" They would have said "the performer" almost unanimously. Our perception that music is a composed thing that exists with permanence is a relatively recent development in music.

Hansen: I'm assuming the advent of technology to record has caused that to evolve.

Wallace: We have had texts of music since at least the ninth century. That ties together with

the way we relate to concepts like incarnation.

ATL: Does art have a place in every classroom?

Hansen: I was just in a biology lecture. There is a type of beauty to what we were looking at, that [the biologist] was describing using metaphors like an alien spaceship and other things that she was trying to grasp to explain to the students why she found this interesting and attractive and beautiful. I think that it's an appeal to our understanding of art to help us understand something in a STEM field.

Wallace: My father spent his career as a biologist, but he started out as an art major. He has paintings hanging up that he did of microbes and microorganisms which he painted for that same reason—that he found a kind of beauty in them that required artistic expression.

Jeffrey: The opportunities are nearly endless for using art in the classroom. I am interested in great texts. And one of the great things for my teaching has been to use the fine arts that are concordant with the great texts as a means of illustrating what's going on both aesthetically and in terms of intellectual history. I find that it's very helpful to look at visual art. To look at the cathedrals. If

you're a mathematician you want to study cathedrals, trust me. Art can be a tremendous aid across a range of disciplines. When I want to illustrate some things about texts, I will sometimes bring [into

the classroom] a piece

of music. One of

my favorites

is Heinrich

Schütz's

Exequien,

because it is a

magnificent

example

of how

you move

an audience

from mourning

to joy and hope.

The music does it

brilliantly, and the words do

it brilliantly. And it happens to be using words from a text I teach: the Book of Job.

Wallace: I teach World Cultures III, and I give the music lectures. I often bring in music to complicate things. For example, I give a lecture on Bach's *St. Matthew Passion* and one of the questions I pose is "What is this work, which professes a profoundly emotional spirituality, doing right plunk in the middle of what we call the Enlightenment?"

Hansen: It's irresponsible to talk about [film] without bringing in all of the things that have influenced our understanding of visual art—music, the history of the visuals, even color theory. We have to think about those things. This is what I tell my students, "if you're not thinking about it, you're doing something you didn't intend." So, in a classroom, if you're talking about only your form of art or your genre

of art, then you're badly under-educating your students.

ATL: Is there a way that to teach students how to interpret or analyze art appropriately? For example, when I look at the Annunciation, is there a way I should be looking at the Annunciation or does it just depend on my own mental experience?

Jeffrey: There's lots of different Annunciations, and they flourish in a period from about 1300 to 1700 [C.E.] in Europe. Southern painters and northern painters alike regard it as the most important subject matter to put on a reredos, which is the back of an altar. They saw the proclamation of the word to be made flesh to Mary as an analog to the proclamation of the word having been made flesh to the world. One of the most common motifs is when the angel Gabriel comes to find Mary, he finds her reading the Bible. Now, she couldn't have done this literally. No one of her gender was allowed to touch the text, and there wouldn't have been a codex anyway. It would have been a scroll. So, what is the painter saying? The painter is saying that Mary has been a faithful Jew. She is the faithful daughter of Zion that God is always looking for but not finding. Having been prepared in her heart by studying the law and the prophets, she's fit to become the hospice for the word made flesh. This tells us that the art is more than just the brilliance of the artist's management of light or wonderful execution of the human form. It's what he is doing with meaning. And for art in that time, every work is a text to be read. We read it in terms of other arts: we have the



text, [and] we have the music that sets the angel's song—and Mary's Magnificat. We talk about all those things with one painting in front us: scripture, music, painting, and the preaching that comes out of it.

Wallace: I teach an introduction to music course in which the basic premise is that people need to be taught how to listen to music in very specific terms. Listening is itself an art, and being aware of what's going on in the music on many different levels and with all the different elements of music—melody, harmony, and so forth—is an essential prerequisite to getting anything deeper out of the music.

Hansen: Some people believe that a film is the surface, the story, [and] others [focus on what] the director intended, and [see it as] a text to be read. Darren Aronofsky's film *mother!* was released to much controversy and hatred. He went on the record to say that it was intended as a biblical allegory. And it re-contextualized people's point of view. But should you have to hear the creator say what it's about for you to experience [it] in a certain way? Or is it the creator's responsibility to create a piece that stands on its own?

Wallace: Modern art in galleries often has the same issue. You really don't know what intention might be there until you find the title. And the title might be ironic [or] misleading.

Hansen: The notion of art as a puzzle is a very modern concept. You're meant to piece it out and find the symbols. T. S. Eliot [required readers] to understand

all of the footnoted material in *The Waste Land* in order to really understand what he's trying to say.

ATL: What pieces of art do you think students have the most difficulty understanding?

Jeffrey: I think almost any art presents difficulty. It requires a certain vocabulary to understand it. And sometimes the vocabulary can be iconographic. It can be color. There's also the vocabulary of the artist's techniques. You can see emotion reflected in medium. So, I think we need help with pretty much all of art. Somebody has to be there who loves it, cares about it, has learned about it, and they then make it possible for us to go deeper in our understanding of that art.

Hansen: And I would add the "why" question. There are reasons to [engage with art that we don't

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immediately understand], and I think our job is to communicate the passion for why that kind of inquiry might be interesting.

Wallace: I think that people have trouble relating to a piece of music

that's more than about two or three minutes long. And that opens up the question about what composers do to take you beyond that initial emotional impression into a more rounded experience.

ATL: In what ways does art help students encounter other times and places?

Wallace: People are prone to saying music is the universal language. Based on my experience, that is exactly wrong. Of all of the forms of art, music is the one that is least able to transcend cultural boundaries. A large part of that is because it does not contain the kinds of symbolism or pictures of things that people can recognize. If you really hear the music of Japan, for example, people are lost. And the music [itself] doesn't tell you anything about what you're supposed to be listening for. It's often hard to even guess.

Hansen: Roger Ebert said we are all born with a certain package, we are who we are, where we were born, who we were born as, how we were raised. We are kind of stuck inside that person, and the purpose of civilization and growth is to be able to reach out and empathize a little bit with other people. And...movies are like a machine that generates empathy. It lets you understand a little bit more about different hopes, aspirations, dreams, and fears. It helps us to identify with the people who are sharing this journey with us. I think film is especially like that because of the narrative elements, and the way it can take us to another culture to experience something there that we could never experience on our own. That's what I think art can do.

Baylor Teaching Awards



2016-2017 Awards for Outstanding Teaching

Robert Darden III, B.S.Ed. '76, Professor, Department of Journalism, Public Relations and New Media, College of Arts and Sciences

Tamara Hodges, M.S.Ed. '89, Ed.D. '94, Senior Lecturer, Educational Psychology, School of Education

Jeff Hunt, B.A. '03, Ph.D., Senior Lecturer, Department of Classics, College of Arts & Sciences

Benjamin S. Kelley, Ph.D., Professor, Mechanical Engineering, School of Engineering and Computer Science

Jill C. Klentzman, Ph.D., Lecturer, Mechanical Engineering, School of Engineering and Computer Science

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Deborah K. Williamson, B.M. '85, D.M.A., Associate Professor, Vocal Studies, School of Music



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2017 Cornelia Marschall Smith Professor of the Year Award:

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Dr. Sara Alexander
Associate Professor of Anthropology

Dr. Jungjun Park
Associate Professor of Communication Sciences

2016-17 Outstanding Graduate Instructors

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History

Keith Kerschen
Curriculum and Instruction

Justin Nelson
Sociology

Scott Ryan
Religion

Erica Swindle
Mathematics

Meredith Hoyland
Psychology and Neuroscience

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Participants

159

390

SET Attendees

38

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ATL BY THE NUMBERS

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393

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Workshops

72

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SET

Seminars for Excellence in Teaching

January

18 More Than Words: Teaching Students Whose First Language Is Not English

(Tracey Jones, Modern Languages & Cultures)

3:30 - 4:30 PM

23 Reframing Test Day (Kevin Dougherty, Sociology)

3:00-4:00 PM

February

6 Integrating Data Visualizations in the Classrooms (Joshua Been, Digital Scholarship Librarian, and Sinai Wood, Associate Professor and Documents Librarian)

(Joshua Been, Digital Scholarship Librarian, and Sinai Wood, Associate Professor and Documents Librarian)

1:00-2:00 P.M.

23 Becoming Janus: Ideas for Implementing Active Learning and Retrieval-Based Practice in the Classroom (David Morton, University of Utah School of Medicine)

(David Morton, University of Utah School of Medicine)

12:00-1:00 P.M.

March

15 Click, Share, Discuss: Building an Evidence-Based Model for Using Clickers in Your Classroom (Michael Moore, Biology)

(Michael Moore, Biology)
2:30-3:30 P.M.

22 Reaching Underperforming and At-Risk Students: A Panel on Student Success (Jim Patton, Rishi Sriram, Marcie Moehnke, Sally Firmin)

(Jim Patton, Rishi Sriram, Marcie Moehnke, Sally Firmin)
2:30-3:30 P.M.

27 Teaching with Special Collections

(Baylor Libraries Teaching Fellows)
3:30-4:30 P.M.

April

4 Our Best Behavior: How Instructors Influence Classroom Environment

(Tracey Sulak, Educational Psychology)
2:30-3:30 P.M.

12 From Face-to-Face to Online Instruction (Online Teaching Library Fellows)

(Online Teaching Library Fellows)
2:30-3:30 P.M.

19 Questioning Authority, Constructing Authority: Information in Context

(Peter Ramsey, University Libraries)
2:30-3:30 P.M.

For more information about each SET and to register, visit www.baylor/ATL/SET

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