Teaching Narratives:

**Huang, Yiju, GREAL, Reappointment.** Dr. Huang integrates specific information in a fluid narrative. She begins with a direct statement of philosophy that both characterizes her as a teacher and sets up a structure for the rest of the narrative. She reflects on both her own teaching and her students’ work, and she provides specific examples of how she and her students evolve together.

This passage is a good example of discussing student work:

“In an in-class activity for Chinese Literature course, I strove to find an approach by which students could engage with Tang poetry that would be both enjoyable and meaningful. After an introductory lecture on Tang poetry, I asked students to “translate” a poem by giving them only the literal English meaning of each Chinese character in the poem. My goal was to help students understand the imagery in Tang poetry by asking them to engage with their senses and “create” their own translations, keeping in mind that most of the students had never studied Chinese.

The poem read:

(crowd/bird/high/fly/exhaust); (lonely/cloud/alone/go/idle);
(mutual/look at/two/not/be weary of); (only/is/Jing-ting mountain)

This assignment received a strong response from my students who eagerly compared their efforts. I selected dozens of student translations, many of which were quite remarkable, which I showed to the class in a PowerPoint presentation. It became evident over the subsequent weeks that my students had a newfound respect and appreciation for poetry. When I reflect on my most rewarding teaching experience, I think of students discovering favorite literary works, expressing excitement to a particular new idea and sharing how the readings and class discussions have deepened their understanding of the selves.”

**Fritsch, Stefan, Political Science, Reappointment.** Dr. Fritsch’s narrative provides a good example of how to tie the teaching narrative directly to supporting materials included in the dossier, as seen in this passage:

“My pedagogical methodologies range from lectures supported by student input in form of Q&A to in-class reading and writing assignments, group work, online discussions and response and research papers [Sample A]. Moreover, I have begun to incorporate more student-centered active learning activities such as card games or simulations. For example, card games are used to demonstrate game-theoretical problems in the context of conflict and cooperation in global politics or to highlight power asymmetries between industrialized and less developed countries in the global trade system [Sample B]. My
student evaluations have pointed out the challenging but informative nature of my courses and suggest that my approach to teaching is engaging [Sample C]. In my POLS 3720 (Contemporary World Politics) class I have introduced a semester-long simulation, which is accompanied by lectures and simulation-related writing and group projects. In this simulation, groups of students represent fictional countries (whose respective characteristics resemble real-world countries) or International Organizations (such as the UN) in a series of negotiations. The goal of this approach is to encourage students to make the connection between (sometimes abstract) theories and policy issues and simulated dilemmas in the classroom, which have to be addressed somehow. This can either happen in the form of cooperation, negotiation and consensus or a variety of non-cooperative conflict management strategies [Sample D].”

Farver, John, Geology, Promotion to Professor. Dr. Farver’s narrative excels in tying his instruction both to pedagogical theory and to the University’s teaching mission. This is demonstrated in this passage regarding his work with science education majors:

“I believe that in addition to mentoring students in one’s own discipline, it is vital to the mission of the university and to education as a whole, that faculty actively engage in training and mentoring of pre- and in-service teachers. A critical need has been recognized at both the state and federal level for content-competent science teachers in order to insure a science and technology literate citizenship and a well-prepared source of future scientists.

Three of the courses that I routinely teach (GEOL 1010, GEOL 3060, and MATS 4010) are specifically designed for science education majors. By implementing a constructivist guided inquiry based instructional model in these classes I have had the opportunity to expose hundreds of future science teachers to this style of pedagogy in order to give them a sound background on how to develop and deliver similar hands-on, inquiry-based activities in their future classrooms. Also, I have directed five Master’s students in Geology who were science education majors as undergraduates, three of whom have gone on to very successful teaching careers. My courses have benefitted greatly through working with them as teaching assistants.”

O’Dorrisio, Joel, School of Art, Promotion to Lecturer. Mr. O’Dorrisio’s narrative effectively conveys how he adjusts his teaching based on the needs of different constituent groups. Instead of listing the courses he teaches in one paragraph, he structures his narrative around the different types of courses he teaches, dedicating a paragraph each to non-major courses, learning community courses, lower-level courses, and upper-division courses, clearly demonstrating his unique approach to each. Here is his passage regarding a non-major course:

“Teaching in this way is very time consuming and requires that I have a variety of methods for communicating information to the students. Within the class, I set clear and consistent goals in order to facilitate student success. All assignments are introduced in stages that require research and idea development before production of the actual piece begins. I always preface each project with a technical lecture that will inform students about the process and fieldwork that will encourage them to develop individual ideas for the project. Please see the attached assignment “Value Tool/Photocopy/Hand” under “Secondary Evidence for Teaching,” which I
often assign in my Art 1010 class. It is a three-stage project. The assignment takes non-art majors through the process of: 1) learning how to use tools like rulers and exacto knives; 2) how to apply those skills to develop their own tools (a frame through which to look for values in printed materials); 3) how to develop resources and draw inspiration from the world at large; 4) how to develop and design a two dimensional image using values from black to white; 5) develop the ability to recognize and manipulate finer degrees of value and 6) develop ascending levels of craftsmanship and technical skill with image transfer, measuring and cutting. At each stage of the assignment there is an opportunity for direct personal instruction, in-process feedback, and a review based on the merit of the work presented. The end result is professional quality work from students who are non-art majors.”

Creative Work Narrative
In this creative work narrative, the candidate successfully tempers his/her writing for the non-artist audiences (PTRC) and fellow artists (external reviewers) who will read the statement. Here he/she discusses influences that are immediately recognizable to non-artists while also establishing his/her work within a more specialized, artistic tradition. The same paragraph also establishes a thematic underpinning for the entire creative portfolio:

“While I would like to think that I work in the avant-garde tradition of world cinema luminaries such as Chris Marker, Agnes Varda, Robert Bresson, Luis Buñuel, Abbas Kiarostami, Kenji Mizoguchi, Shohei Imamura, Aki Kaurismaki, Tsai Ming-Liang and Apichatpong Weerasethakul, I have a nagging feeling that certain experiences from my youth are more formative and influential: The Three Amigos, Mel Brooks' Spaceballs, and Michael Jackson's Thriller video probably hew closer to my truest impulses, desires, and intended audience reaction, if not my style. In a nutshell, my films typically deal with something lost, and subsequent attempts to recover that thing: an object, a moment in time, or a Proustian feeling that cannot be placed. Filmmaking is my attempt to recover that thing: a history, a memory, and/or an identity.”

The candidate also effectively connects the narrative to the examples of creative work included in the dossier. He/she dedicates a paragraph to each example, describing it, explaining its significance within a larger body of work, and highlighting its venues and awards. For instance:

“Night and Steeple represents my more experimental work. This film was built from home video that I shot many years ago when I lived in Evanston, Illinois as well as an original score. The film transposes a spoken list, almost an incantation, of Chicago-area icons, landmarks, and historical events with the banality of the view outside my window. Digital cutouts and primitive animation texture and disrupt the film, creating less a document than an experience. The instigation for this film was distance and a hopeless ritual. The steeple of the film was a totem, indicating the rough direction of my home in Arizona. This film screened at the 2013 University Film and Video Association conference at Chapman University and is presently in submission to several film festivals.”
Research Narratives

Rudisill, Kristen, *Popular Culture, Tenure and Promotion to Associate Professor*. A strength of Dr. Rudisill’s narrative is its structure. She begins with a clear and simple explanation of what she studies:

“My research examines Asian popular culture, particularly performing arts and patronage in the southeastern Indian state of Tamilnadu and amongst Indian diaspora communities. I focus on the intersections of class, caste, religion and taste in the performance practices of contemporary Indians. These issues have become increasingly important since the early 1990s, when India implemented new economic policies and fostered a growing middle class with access to media, consumer goods, and ideas from around the world.”

In the main body of her statement, she describes her entire body of work in one short paragraph, then focuses on the pieces she has selected for her portfolio:

“I have published five articles, one book chapter, two encyclopedia articles, and ten book reviews. A second book chapter will be published this year. I also have a volume of translations of Tamil plays with an introduction under review by Oxford University Press.

I have included in this file copies of three articles published in peer-reviewed academic journals and two book chapters (one forthcoming). All three journal articles deal with the intersections of caste, class, and aesthetics in India. The two book chapters examine how theatrical performances respond to contemporary political and social issues.


She goes on to discuss her agenda moving forward,

“With support from a Fulbright-Nehru Senior Research Fellowship that enabled me to conduct research in India in 2012, I have begun a new project that focuses on television reality dance competitions in India and the diaspora. This project builds on the foundations of my previous research to explore ways in which the economic and political climates of India have influenced the content and use of various aspects of popular culture. This project moves the discussion forward by focusing on the increasingly important roles of urban cosmopolitan Indian youths as creators of popular culture, not just consumers.”

And closes with a summary statement about the significance of her work,

“My research as a whole focuses on how taste and aesthetics, as evidenced through popular performance, develop and project complex community identities, particularly with regard to caste, class, and politics in contemporary India and its diasporas. I look at performances in the context of other available entertainments, putting theater, film, television, and literature into conversation with one another. My work adds a new dimension to reception studies and shifts the academic debate from the simple consumption of media products to active negotiations and re-makings of them through performance.”

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Chambers, Jonathan, *Theatre and Film, Promotion to Professor*. Dr. Chambers’ research narrative includes a passage that ties his research to his teaching in a particularly meaningful way. He writes,

“Though the productions I have directed at BGSU are connected primarily to my teaching responsibilities, I believe they warrant mention in this statement as they have involved significant research and creative energies. Production is also an arena where my interest in the relation between text and context is powerfully evident. Since my promotion to associate professor, I have directed five on-campus productions, from modern classics—*The Seagull* (2012) and *The Importance of Being Earnest* (2009)—to contemporary pieces—(*Unity* (1918) (2007), *Bloody Poetry* (2010), and *The Arabian Nights* (2012). For all five productions I engaged in thorough research of given circumstances, locale, and milieu, as well as contextual forces shaping production history. As is typical, much of this research was collaborative, with the designers and dramaturges I worked with suggesting resources to me and I doing the same for them. For example, while working on *The Importance of Being Earnest*, the dramaturge for the production shared numerous recourses with me on Victorian London, including an extremely informative book on the history and politics of tea in England; in turn, I shared with her and other production personal reading I had done on the nihilism inherent in Wilde’s “art for art’s sake” idea. These readings were instrumental in my effort to deliver the play from the overly sentimentalized tone that haunts many productions.”

A research narrative from a colleague in a natural sciences field is available on request, in a hard-copy version of this document. Contact associate dean Ted Rippey (theodor@bgsu.edu) or secretary Chris Bloomfield (cbloomf@bgsu.edu) to request a copy.