Student-Faculty Partnerships

Co-creating the Humanities Classroom

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Engaging Students

What Does That Even Mean?

- Active learning classrooms (ALCs)
  - (Bonwell & Eison 1991)
- Flipped Classroom
  - (King 1993; Lage, et. al. 2000; Khan 2004)
- Instructor-centered to learning-centered paradigm
  - (Barr & Tagg 1995)
- Peer Instruction
  - (Mazur 1997)
- Collaborative learning techniques & team-based learning
  - (Barkley & Cross 2004; Michaelsen 2004)

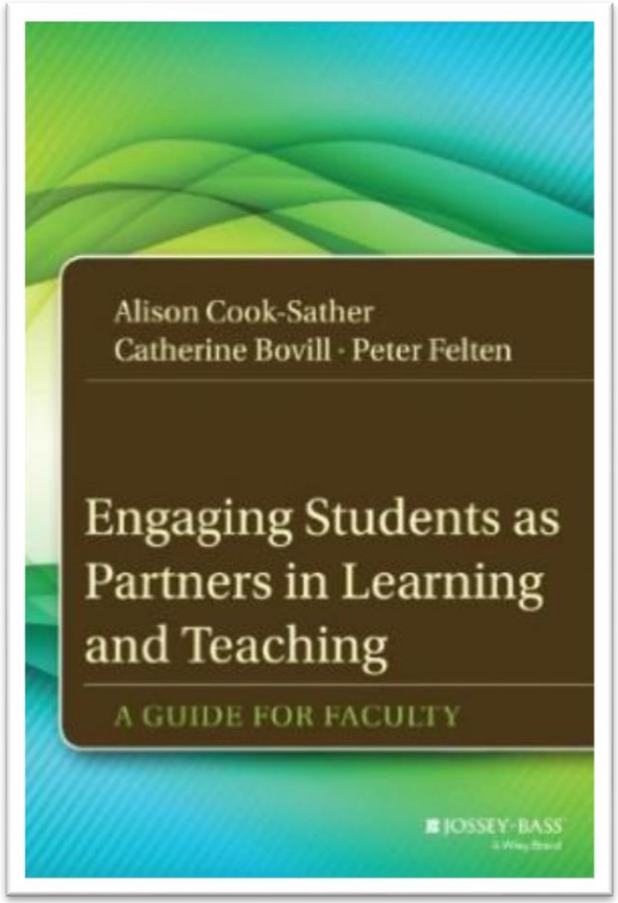
Typically teachers teach *to* students. What if they taught *with* students?

Student-Faculty Partnerships

Definition:

"a collaborative, reciprocal process through which all participants have the opportunity to contribute equally, although not necessarily in the same ways, to curricular or pedagogical conceptualization, decision making, implementation, investigation, or analysis."

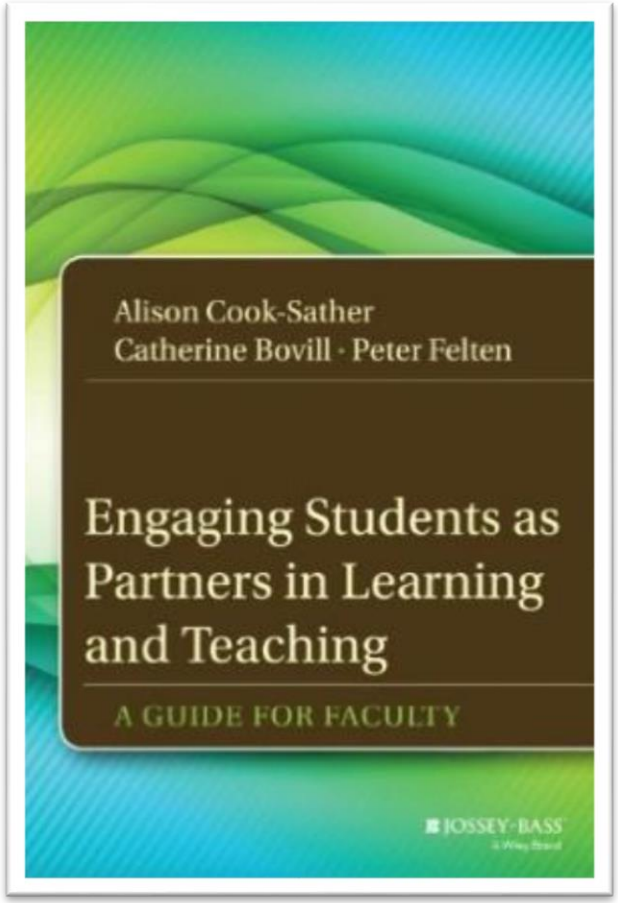
"[It] positions both students and faculty as learners as well as teachers; it brings different but comparably valuable forms of expertise to bear on the educational process."



Student-Faculty Partnerships

Authentic partnerships are motivated by the following **assumptions & goals**:

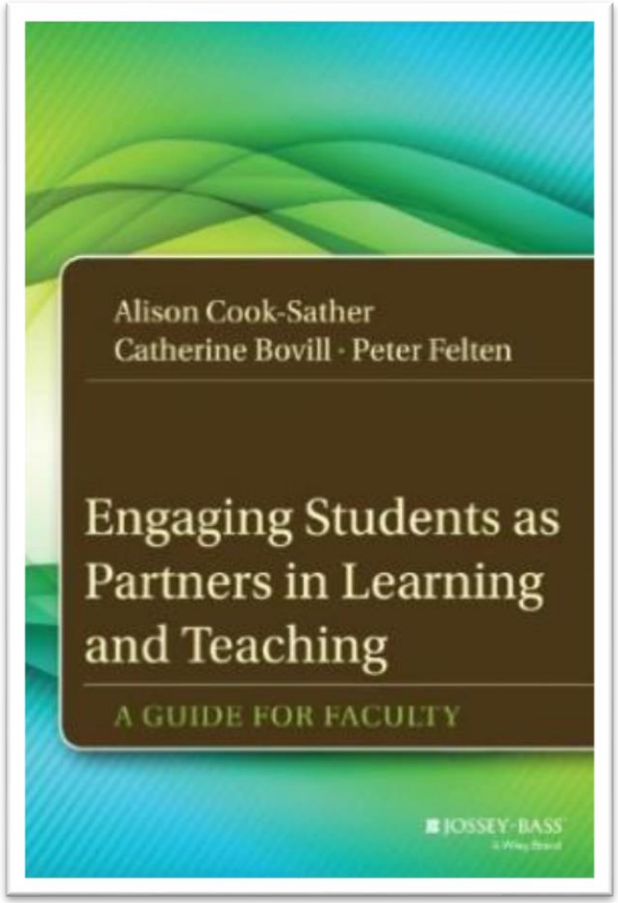
- Students have insights into teaching and learning that can make our and their practice more engaging, effective, and rigorous.
- Faculty can draw on student insights not only through collecting student responses but also by collaborating with students to study and design teaching and learning together.
- Partnerships between students and faculty change the understandings and capacities of both sets of partners—making us all better teachers and learners.



Student-Faculty Partnerships

Examples:

- Design elements of a course
- Assess student work
- Redesign curricula
- Co-create classes
- Develop research projects



Student-Faculty Partnerships

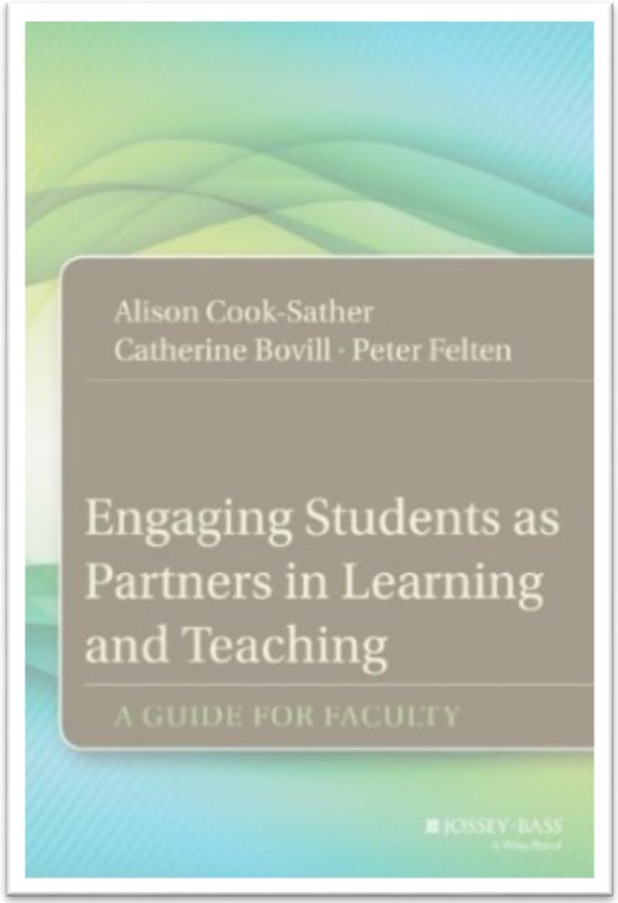
Outcomes for Participants

- Students experience enhanced…
  - confidence, motivation, and enthusiasm
  - engagement in the process (not just the outcomes) of learning
  - responsibility for, and ownership of, their own learning
- Faculty experience…
  - Changed understanding of learning through different viewpoints
  - Better understanding of students' experiences and needs
  - Metacognitive awareness about pedagogical choices
- Increased learning for both students and faculty

Student-Faculty Partnerships

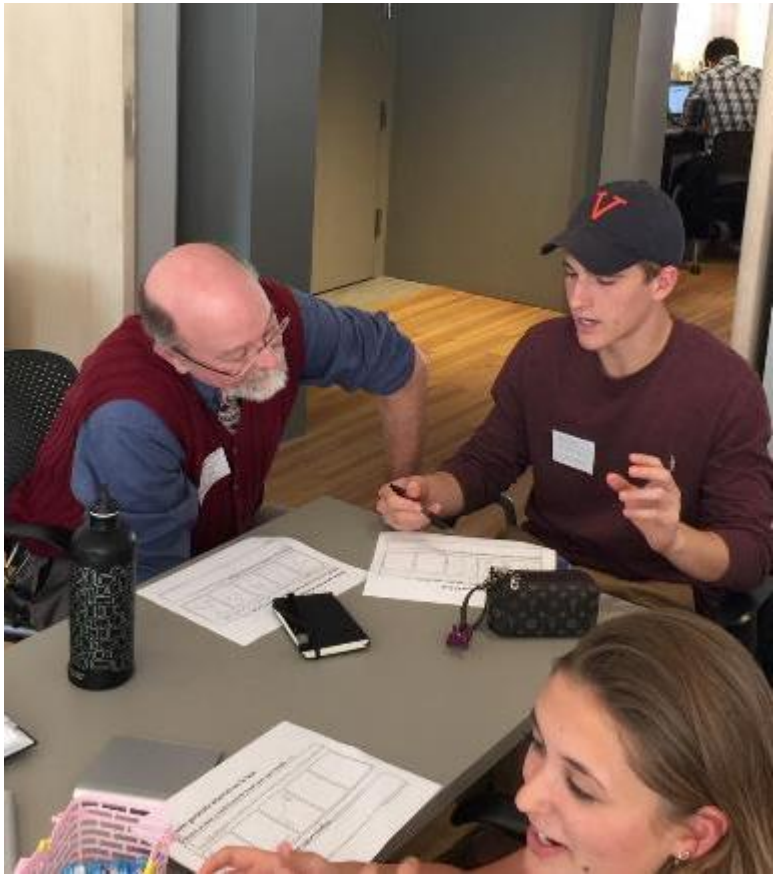
Institutional effect

- Innovate teaching and learning
- Disrupt traditional notions of teacher-student relationships and challenge the sage-on-the-stage model
- Advocate for shared authority in the learning sphere



Regular Classroom

Student-Faculty Partnerships Classroom



Student-Faculty Partnerships Initiative

Co-Create UVA

cocreateuva.com

Student-Faculty Partnerships

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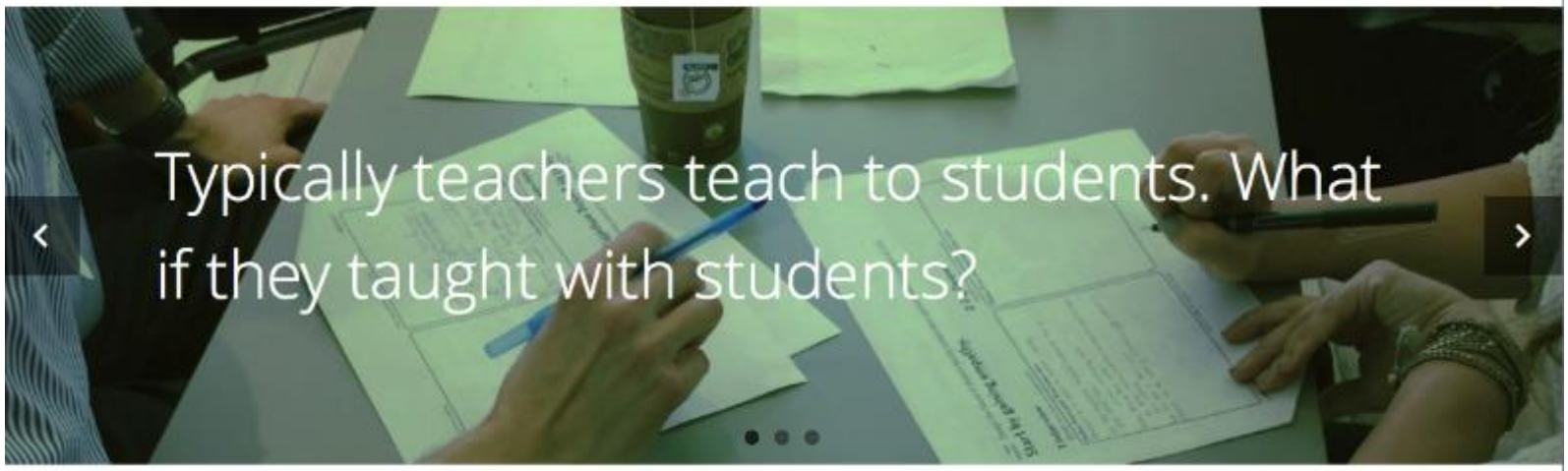

Our Mission

Find out more about what inspires our team and how we envision the future of teaching and learning at UVa.

Read More »

Student Consultants

We are looking for student consultants to work for the Center for Teaching Excellence and contribute to UVa's learning environment.

Read More »

Where We Started

Last fall, we decided to put our finger on the pulse of UVa's innovative teachers and students. Would they be interested in co-creating UVa?

Read More »

But, seriously,
Who Has Time to Do This?

The Co-Creative Classroom

(one step at a time)

Examples:

an assignment
a portion of the syllabus
a grading rubric
a method of assessment
a problem to solve

Make It Doable:

provide samples or
create from scratch
use class time
set parameters

Ex 1: Participation Grading Rubric

- Objective: create your own grading rubric for the participation grade
- Parameters (handout):
  - Framing question: What does an A student (superior) do before, during, and after meetings? B student (good)? C student (fair)? D student (poor)?
  - List of ideas
- Task:
  - Chose top
  - completed within 20 minutes, work individually and then as groups
  - list top five components of an A student

On time
Present
No cell phone
No laptop
Takes notes
Engaged
Interested
Enthusiastic
Alert
Focused
Contributes to class discussion
Makes insightful comments and questions
Talks at least once per class
Listens to peers
Engages with ideas of peers
Considerate
Prepared
Comments are relevant
Comments are provocative
Moves conversation forward

Challenges peers
Brings readings to class
Brings questions & observations to readings/lecture
Works with others in group work
Assists in moving class beyond surface-level discussion
Completes out-of-class assignments
Work is thoughtful, intellectually rigorous
Makes connections between readings and concepts
Makes connections to everyday experiences
Leader in group work and class discussion
Respectful
Deep thinker
Thoughtful listener

Ex 1: Participation Grading Rubric

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- Parameters (handout):
  - Framing question: What does an A student (superior) do before, during, and after meetings? B student (good)? C student (fair)? D student (poor)?
  - List of ideas
- Task (20 minutes)
  - Chose top five for A student individually
  - Work as a group and come to a consensus about top five for A and how B is different

Ex 1: Participation Grading Rubric

Superior (A): Present and on time; no cell phone; comes to section with completed assignments as well as questions and observations from lectures and readings; engaged and interested in course material and the ideas of peers; thoughtful listener; contributions to class discussion are insightful and move conversations forward; makes connections between different readings/concepts; applies class material to everyday experiences.

Good (B): Present and on time; no cell phone; engaged and comes with completed assignments and a *basic* understanding of lectures/readings; contributes to class discussion but does not move conversation forward and does not make connections between readings; offers surface-level comments (sometimes frequently) but they do not reflect rigorous engagement with peers and course material.

Fair (C): Present and on time but unengaged and unprepared; reluctant to participate, passive in small-group work, and barely listening; poor understanding of readings and unsatisfactory completion of assignments.

Poor (D—F): Absent frequently or not mentally present in class (sleeps, dozes, zones out, doodles, works on homework for other classes, sends text messages, disruptively chats with others); does not participate (does not answer questions or offer comments, writes or talks instead of actively listening to peers); not prepared for in-class activities; poor understanding of course discourse, lecture points, and reading materials.

Midterm Participation Self-Evaluation & Feedback

Midterm Participation Grade

Name: | Grade: _____

How can you improve this grade?

_____ Be prepared for class.

_____ Demonstrate knowledge about assigned readings & lectures in GW or CD.

_____ Stay engaged during GW or CD.

_____ Attempt to answer questions asked.

_____ Move the discussion forward by responding to your colleagues' ideas.

_____ Be more creative. Cultivate more complicated, analytical, & imaginative points.

Comments:

Ex 2: Creating an Assignment with Student Consultants

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- Draft Ideas Presented to Student Consultants:
  - You are in charge of commissioning a piece for a musical institution from a composer.
  - You are arguing for a certain piece to be played. Explain why. Use analysis.
  - Make a portfolio for a composer for his or her benefactor in order to justify why this composer needs more funding, why this composer should be played and how his or her music should be categorized and heard.

Ex 2: Creating an Assignment with Student Consultants

Impresario Design. As a scholar of 20th century American music, you have been asked to organize a program of works for the National Symphony Orchestra at the Kennedy Center. Choose composers and works that have been omitted from history books and orchestral repertoires. Make a historically and culturally informed case as to why this music is valuable and should be performed. To do this, plan the event (selections, performance strategies, program notes) and determine how you will interest listeners in these neglected works. Use music analysis and pertinent historical information to convince potential audience members this music is culturally significant. This assignment is limitless, so push the boundaries of how the music that is up to one-hundred-years-old might be performed and witnessed today.

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