



Cookbook of Remote and Hybrid Instructional Strategies in Art History

Bridget Madden, Associate Director, VRC, bridgetm@uchicago.edu

Allie Scholten, Digital Collections Manager, VRC, ascholten@uchicago.edu

Last updated 12/15/20

Find this again at <http://bit.do/remotearthistorycookbook>



Feel free to remix for your own institutional contexts!

This guide to instructional strategies was produced with the best practices, ideas, feedback, and reflection shared by remote Art History instructors who taught in Spring 2020. Matthew Jesse Jackson said it best when he reflected on a strategy to “let the students care about the course, not the bells and whistles.” One approach for AY2020-21 is to lead with the pedagogical goals of the course, then select the technology that can best mediate and serve those goals and the students (backward design). This guide is intended to be a pedagogical supplement to [VRC Notes on Teaching Remotely in Art History](#) which deals primarily with technological how-tos and instructions about specific platforms.

Quicklinks

[Formatting Your Course with a “Digital Backbone”](#)

[Managing Your Workload](#)

[Current UChicago Policies and Recommendations](#)

[Registrar Categories and Related Modalities](#)

[Assessment and Assignments](#)

[Group Work Assignments](#)

[Project-Based Learning](#)

[Other Ideas for Creative Assignments](#)

[Other Instructional Strategies](#)

[Accessibility, Inclusivity, and Supporting Students](#)

[Architecture Studio Courses](#)

[Second Camera View of Live Drawing or Software Demonstrations](#)

[Images for Precedent Studies](#)

[Studio Reviews](#)

[Visual Resources Center](#)

[Image Resources for Teaching and Assignments](#)

[Remote Workshops for Students](#)
[Feitler Center for Academic Inquiry, Smart Museum of Art Exhibitions](#)
[Teaching Gallery & Curricular Rotations](#)
[Virtual Class Engagement](#)
[Co-Curricular Engagement](#)
[University of Chicago Library](#)
[Nancy Spiegel, Art Subject Specialist](#)
[Special Collections](#)
[Resources to Learn More](#)
[Other Guides](#)
[Facebook Groups](#)
[About This Doc](#)

Formatting Your Course with a “Digital Backbone”

The notion that every course should have a strong “digital backbone” has emerged as a good metaphor for preparing a fall quarter course with resilient pedagogy that can be successful in any modality, whether the course is fully remote from day one or is an in-person course that needs to quickly convert to remote teaching for public health reasons.

After you’ve decided on the learning goals and major assessments for your course, one way to ensure resilience across modalities (if necessary), is to curate and/or create a set of robust asynchronous resources for your students to engage with, and organize it well in Canvas (or another platform you choose). Ideas for resources include:

- Readings and other texts, often through Library eReserves, can be integrated into the social e-reader apps Hypothesis and Perusall or into Canvas Modules.
- Image sets for research, close-looking, or as supplements to readings or lectures.
 - Could be shared through PPT or Keynote files used in lectures
 - LUNA Media Groups and Artstor Image Groups integrated into [Canvas Modules](#)
- A relevant movie, film clip, podcast, period specific popular music, etc.
- Digital alternatives for in-person site visits, field trips, or object-based assignments.

Once the “digital backbone” of your course is in place, as Andrew Schachman suggests, instructors can use the course structure and assignments to incentivize student engagement with these resources. For engaging with resources asynchronously, Claudia Brittenham provides students various paths through the content: ie, if you want to spread your work throughout the week, here’s how to structure it. If you want to do it in one day, here’s how to structure that.

Managing Your Workload

Many students and instructors reported that Spring 2020 was significantly more work than normal, in-person courses.

- As you're thinking about how to restructure an existing syllabus for remote teaching, consider replacing particular components with remote alternatives rather than adding additional remote activities to the existing structure.
- You don't have to use every tool or strategy. Of the ones you do select to use in your course, you don't have to use them every week.
 - For example, meeting students in small remote "tutorials" can be really appealing and beneficial to students who are hungry for contact with instructors and their classmates. However, if you try to host tutorials for 3-4 small groups in addition to two full synchronous meetings each week, you'll be committing yourself to a lot. You might consider doing a tutorial session in lieu of a regular meeting or a lecture during the lead-up to an assignment or project milestones.
 - Pre-recorded lecture content doesn't have to be perfect. [Panopto](#) is a great platform for creating really high-quality video lectures that include a slide deck and a separate view of you. It allows for editing and "snipping" out mistakes, so you can record the video in one cut and then remove any ums or missteps after the fact. But you can capitalize on the benefits of making your lecture content asynchronous without having to become your own production company. You could also consider making an audio recording your lecture on your phone and uploading it with a separate slide deck, and students could listen to the audio track while moving through the slides on their own.
- Consider partnering with [VRC staff](#), our brilliant arts bibliographer [Nancy Spiegel](#), the incredible staff and resources at the Smart Museum's [Feitler Center for Academic Inquiry](#), [Special Collections](#), a [guest lecturer](#), etc. to do a session for your students that enhances their engagement with course material in lieu of one of the sessions you'd normally lead.
- If you do wish to pursue a new remote project for your students (group or otherwise), discuss with VRC staff whether there are any instructional or logistical components they can assist with. For example, if you want to do a digital exhibition assignment, you could focus on the curatorial and pedagogical aspects of the project with your student while VRC staff introduce the technology platform, help students troubleshoot if necessary, and inform students about best practices for hands-on components of the project.
- For more information, we recommend Ada Palmer's excellent guide, "[Designing a Syllabus in a Global Mental Health Epidemic](#)."

Current UChicago Policies and Recommendations

Please see [Teaching Remotely](#) for official University training, policies, and best practices.

Please see [Remote Humanities Teaching](#) for Divisional training and more.

Registrar Categories and Related Modalities

Once you've settled on the learning objectives and major assignments of your course, you can begin formatting the 9-week course across modalities (depending on what was submitted to the Registrar for your course in July) to best achieve those goals.

In-Person

This course requires all students and the instructor to attend all meetings and will use the F2F modality. The instructor may decide to move the course online at any time. Additionally, in-person courses could choose a hybrid meeting pattern where some sessions are F2F meetings, and others are conducted remotely, either synchronously or asynchronously.

Face-to-Face Instruction (F2F)

- Students and instructors will wear masks in the classroom, and classroom seating layouts will be pre-determined by the Registrar to allow for social distancing.
- Instructors may wish to teach partially F2F as a way to balance the importance of establishing social presence and forging community with a larger reduction of risk. There are several templates for such "hybrid" teaching patterns, including meeting once a week remotely and once a week in-person.

Please keep in mind that while it is the most familiar mode, it will be dramatically different under social distancing than in previous quarters.

We recommend that all instructors planning to teach F2F prepare a full back-up plan for the entire quarter and be ready to move to fully remote teaching at any time. This includes a well-organized Canvas site and robust asynchronous or digital components. For example, finding a digital or virtual alternative for class meeting, film screening, field trip, use of supplies or other equipment, etc. We encourage you to begin working with Nancy Spiegel and the VRC as soon as possible to prepare back-up plans.

We also recommend that all instructors, but especially those planning to teach F2F, plan a final assessment that could be done remotely if necessary, either due to public health reasons or due to the final week of instruction (Week 9) and final exams being conducted remotely.

Blended (In-Person and Remote)

Synchronous instruction that involves some students being present in the classroom and some participating remotely. Such blended synchronous instruction, as it is also called, requires specially equipped classrooms.

Blended Synchronous Learning (BSL)

BSL combines in-person and remote students in one synchronous environment. On one end there is usually a fairly traditional classroom – an instructor and students gathered around tables or desks, a surface for the instructor to write on – with the addition of conferencing technology that allows remote students on the other end to participate in the class. Students participating remotely can be on their personal devices or gathered in a classroom with similar conferencing equipment. The BSL model has proven to be useful when no other alternatives were available. However, we would not recommend BSL if entirely F2F or entirely online instruction is available, or a combination of the two. We would recommend fully online courses or hybrid courses that mix F2F and online components delivered at different times, rather than mixing both online and F2F at the same time and location. In the current context of Covid-19, BSL could be useful in isolated situations where students cannot attend F2F meetings for an extended amount of time, but we do not recommend it as a general strategy for course delivery. Given that it is very difficult to capture the dynamics of teaching with a static camera and microphone, remotely participating students are reduced to passive observers who will be able to follow only part of the classroom interactions. In art history, this is additionally compounded by needing the room to be darkened for optimal image viewing, which would render students in the classroom to be very blurry for the students participating remotely.

Remote

All course components can be completed fully remotely. Students and the instructor are not required to be on campus at any time. Online teaching can take place via asynchronous instruction, synchronous instruction, or a combination of the two. Using a combination of modalities affords you the greatest flexibility and the strengths of each option. Some Spring 2020 instructors who combined asynchronous and synchronous remote instruction used the same pattern every week (ie, Tuesday is always asynchronous activities and Thursday is always a synchronous meeting during canonical hours), but other instructors were flexible based on the goals for that week.

Asynchronous Online Instruction

- Instructors prepare course materials for students in advance, and students may access the materials at a time of their choosing and will interact with each other over a longer period of time.
- Asynchronous online instruction platforms might include Canvas discussion boards, course blogs, pre recorded lectures, podcasts, etc.
- Pedagogical advantage: giving students time to process or repeat information, particularly if they do not inhabit the same time zone. For example, students responding to a written online discussion via Canvas or a class blog can take time that they might not have during a faster-paced F2F discussion to look for relevant passages to support claims and to reread before offering an interpretation of those passages. With pre-recorded lectures or podcasts, students have the opportunity to pause to take

breaks or make more extensive notes, and instructors can embed quizzes in prerecorded materials to test students' recall and comprehension.

- Claudia Brittenham taught an entirely asynchronous course in Spring 2020 and reported that students who had 3 fully synchronous courses really appreciated having one asynchronous course, but it was isolating for students who had fewer opportunities to connect with their peers.
 - Brittenham also provided her students with various paths or strategies for moving through the asynchronous material and assignments, which can help organize and prioritize the many assignments and resources associated with asynchronous courses.
- Strategies outlined in this guide that work best as **asynchronous** components are highlighted in yellow.

Synchronous Online Instruction

- Instructors and students gather at the same time and interact in “real time” with a very short or “near-real time” exchange between instructors and students.
- During Spring Quarter, the most commonly used synchronous online platform was Zoom. Its screen sharing function makes it very easy to share slides, use Google Docs, etc.
- Zoom [breakout rooms](#) are highly efficient for arranging group and partner work and are relatively easy to manage. This may be useful to those who conduct group or partner work during regular class time, given that social distancing requirements may render such formats more difficult when F2F teaching.
- Note that many instructors did not use the entire class time synchronously, which can be exhausting for both students and instructor.
 - You might consider occasionally using the “tutorial model” of meeting synchronously with small groups of students for shorter times in order to help them make progress on an assignment or to engage in more focused discussion. During weeks when you use the tutorial model of meeting with students, you may consider making time available for asynchronous activities or using it as time for students to work towards projects.
 - Zsofi Valyi-Nagy used a tutorial model combined with a variety of asynchronous discussion (video presentations made by discussion leaders and written responses from the rest of class) as an effective way to generate meaningful discussion. This strategy did increase the overall contact hours by 40 minutes each week, which is a significant investment of time.
- Consider having more images to discuss through screen share—several instructors, including Jas Elsner, noted that the object can take conversation a long way. You could pre-populate PowerPoint slide decks to help drive discussion, or utilize the LUNA or Artstor digital image collections to quickly search and retrieve zoomable images for discussion.

- Recording synchronous Zoom sessions will permit students who could not attend the live session to access the course content. Chelsea Foxwell notes that the rudimentary automated transcript generated for recorded Zoom sessions allowed her students to more quickly move through and search for relevant sections in the lecture.
- Strategies outlined in this guide that work best as **synchronous** components are highlighted in green.

Assessment and Assignments

One way to approach formatting your course is to consider your learning objectives and assessments first, and then work backwards to construct the syllabus, meetings, etc. to meet those goals.

Students in the Humanities broadly report that they responded well to Spring Quarter projects that were engaging in a remote environment or that encouraged—or required—them to work together in groups. Likewise, our Spring Quarter Art History instructors emphasized that their students were hungry to engage closely with the material as well as with each other. For example, Zhiyan Yang reflected that “putting students into groups and having them work together towards a common goal made up for the missing sense of community.” You may wish to modify existing assignments or choose entirely different ones based on remote teaching. We encourage courses that are well-suited to adaptation to include group work to encourage this sense of teamwork. You can integrate group work into your course through one-off assignments or by formatting the course around a quarter-long project.

Some Art History students reported that they appreciated when instructors were upfront about the learning objectives of the course and how or why particular assignments or tasks worked in service of those learning objectives. You can build this context into your assignments, syllabus, etc. For example, noting that “discussion boards help us prepare for synchronous discussions that are harder and more awkward than during in-person 3-hour seminars” helped some Art History graduate students feel more invested in their work and less like they were being assigned busywork.

Group Work Assignments

Writing Instruction

Peer Editing

Maggie Taft divided her students into small groups. Group members uploaded assignments to Canvas and the other group members provided feedback, in addition to feedback from the instructor. Students would alternate between uploading an assignment and providing feedback each week. Peer editing is a strategy that works for two desires in remote teaching: students

like working with each other, and it provides them additional feedback that can supplement yours. [Asynchronous]

Provide Opportunities to Discuss Future Writing

While writing seminars often review common mistakes or problematic strategies from the previous writing assignment, Alice Casalini found giving her students the opportunity to discuss their future writing assignments and brainstorm ideas about their potential arguments to be engaging and productive for them. In addition to making their papers stronger, it fostered collegiality and a sense of community. [Synchronous]

Reading

Hypothesis and Perusall are two apps that integrate into Canvas to allow students to engage in close-reading through collaborative annotations. The apps allow students to highlight passages, leave comments or pose questions, and others can reply or respond to those comments and questions. This can be a nice way to generate discussion about readings directly in the reading, without having to formulate longer or more formal discussion board posts. [Asynchronous]

Phil Watson reports that Perusall annotations and comments were productive venues for addressing basic questions before class while gathering other questions that would generate good discussion during synchronous sessions, which helps off-set the fact it can be much harder to generate discussion remotely than in person. [Synchronous]

See ATS' guide to [using Hypothesis in Canvas](#) and [Perusall documentation](#).

Collaborative Note Taking

Collaborative note taking can provide students with a sense of ownership of the material, a supplement to the instructor-provided resources, and an alternative way to participate. Students can take collaborative notes in a shared Google Doc about readings, discussions, and project assignments, or use a shared Google Sheet to create a glossary of relevant terms to the course. Taking written notes is not the only way for students to collaboratively build resources together: Zhiyan Yang created a shared google map and invited students to drop pins and mark the locations of the building examples mentioned during lectures. By the end of the quarter, the students had a digital map or listing of where to go if one wanted to survey modern and contemporary architecture in East Asia. ([Mapping](#) can also be used as a more robust assignment and assessment strategy.) [Asynchronous/Synchronous]

Chloé Pelletier used Google Docs at the beginning of each discussion with links to high-res images of objects the class might discuss that day, as well as a prompt: "What is something from this week's materials that you'd like to discuss as a class?". Then, she put students in breakout rooms (7 mins) to discuss the prompt and take notes on the Doc. Students could talk privately in their breakout rooms while Pelletier kept an eye on the Google Doc, where she could observe them taking notes live. Once the breakout rooms closed, Pelletier could use their

comments to direct the large-group discussion, and found that beginning with student-led group work a) breaks the ice and b) gives students another opportunity for meaningful participation through recording and reporting notes.

Collaborative note taking can be strategically employed leading up to assignment due dates or used throughout the entire quarter. There are several apps that would work well for this kind of task and they are outlined in [VRC Notes on Teaching Remotely in Art History](#).

Project-Based Learning

Some instructors may wish to format their course around a quarter-long group project where assignments build towards producing a larger work. Resources for various mediums are outlined below:

Writing for Public Audience

Wikipedia Editing

Petra Goedegeburre in NELC had students in Spring 2020 create and edit underdeveloped Wikipedia pages related to Hittitology. Students worked in groups, and found it to be a successful assignment in collaborative research, writing, and editing. [Asynchronous]

Nancy Spiegel, Bibliographer for Art, Cinema, and History, and VRC staff are interested in supporting Wikipedia editing as part of art history assignments, including under the umbrella of Art+Feminism Wikipedia Edit-a-thons. If we can support you and your students with reference resources or images, please let us know.

Digital Exhibitions

Digital exhibitions can feature exercises for writing for a public audience and image curation. They can also incorporate other digital tools, such as timelines, maps, etc. For a comparison of different platforms that support digital exhibition assignments, please see the VRC's guide to [Digital Exhibition Platforms](#). [Asynchronous]

Omeka

The Library subscribes to [Omeka](#), an open-source tool for creating digital collections and web exhibitions. Omeka is a sophisticated tool that is highly customizable for student projects. It has a higher learning curve than Voices, and may benefit from having some foundational items established before students begin working on specific components of the site, since it may be hard to accomplish everything in one 9-week quarter.

Voices Blogs

[Blogs](#) can feature both images, galleries, and text simultaneously, and can allow for collaboration between students. Blogs can be a good opportunity to teach writing for a public audience, gives students experience working in WordPress content management system, and

encourages them to think about images for publication. Blogs could be used to create visual dictionaries or digital exhibitions among other assignment types. This can be supported by the [UChicago Voices](#) platform:

- Students in Amy Thomas' 2015 ARTH 15709 "20th Century Western Architecture" created the site [A Dictionary of Modern Architecture](#)
- Students in Alison Robinson's Winter 2020 course "(Re-)Producing Race and Gender through American Material Culture" created a digital history exhibition called [Narratives/Counternarratives. Two Centuries of Race, Gender, and Class in American Material Culture](#).
- Students in Jennifer Hurley's ENGL 25640, "The Problem of Fictional Character" used [this course blog](#) to get her students to write about literary theory for a public audience. Students also created a "[Characterpedia](#)" that defined key aspects of character. The idea is that both the essays and Characterpedia can be built upon by future students.
- For Tyler Williams' HIND 40200 "Advanced Hindi," [Williams used the blog](#) to give students a weekly preview of the text they'll read for each session, along with an image. Students used a Google Sheet embedded in the blog to make a [glossary](#) for a pre-modern Hindi text. They can re-use the glossary in future courses.

Other Ideas for Creative Assignments

You may wish to change your assignments to something with a little levity or creativity given the difficult circumstances. For example, if you usually have students write a response paper or a research paper, maybe they could do research and expand a Wikipedia article, which focuses on writing for a public audience while taking into consideration the potentially limited library access. Megan Sullivan provided the option for the Spring 2020 course to bundle book reviews, annotate bibliographies, or compile resources as an alternative to a long-form research paper. For these creative or non-traditional assignments, having a clear rubric and outlining expectations for what student success looks like in the assignment will be crucial for these.

Video Presentations

Maria Kokkori gave a successful video assignment to her students in Fall 2020, a 2-minute talk on facture. Students were supposed to think of the video assignment akin to a short "gallery talk" rather than a 2-minute reading of an academic writing sample (such as a discussion board post). This kind of assignment is likely to work really well in an online learning environment and allows students to change things up from writing discussion posts and papers, which they are likely to be doing a lot of if the majority of their courses are remote. In Spring 2020, Marty Ward , Maria Kokkori, Claudia Brittenham, and Megan Sullivan all used pre-recorded video presentation assignments for their students and reported great success. [Asynchronous]

The VRC has a set of instructions for students on creating pre-recorded video presentations that can be adapted to fit your exact assignment specifications and embedded into Canvas. If you would like to use these instructions, please let us know.

Group Video Presentations

If you would like your students to pre-record asynchronous group presentations, the best platform for each student's face to be visible during their part of the presentation is Zoom. The group of students could arrange a time to record their presentation, construct their PowerPoint presentation in advance, and elect one group member to manage the PowerPoint and share their screen. That person would also be responsible for recording the presentation to their local computer and uploading it to Canvas (or whenever the instructor wants). [Creation: [Synchronous](#); Submission: [Asynchronous](#)]

Podcasts

Similar to video presentations, where students have to synthesize and present information in a more creative format that exercises different skills than academic writing. Some courses in Social Sciences created a quarter-long podcast series as part of their course. Tamara Golan assigned students to create a podcast in which each student would discuss a thematic issue from the course. Golan found that providing students an alternate platform for students to develop their ideas related to the course to be productive. Students can work in groups or individually. [individual assignment: [Asynchronous](#); group assignment: creation: [Synchronous](#), delivery: [Asynchronous](#)]

See ATS guide on [Creative Assignments: Podcasting](#). [Anchor](#) is a free audio recording app geared towards podcasts and is recommended by UChicago Arts.

Twitter Debate

Does your course topic engage with some kind of historical conflict between two (or more) sides? If so, staging a "Twitter debate" where students are assigned to embody specific historic people can work really well. Tamara Golan did this in Spring 2020 and students were really into it. Students would be expected to create fake Twitter accounts for the figure they were assigned to embody (with profile photos, bios, etc.) and then author original posts representing their beliefs, replying to their political or social allies, trolling their adversaries, etc during a specific set of days. [[Synchronous](#)]

Mapping Exercises

Students can create maps individually or collaboratively using platforms like Google's [My Maps](#) to plot points or routes. Text, images, video, and external links can be added. See ATS guide on [Creative Assignments: Map and Timeline Exercises](#). [[Asynchronous](#)]

[StoryMap JS](#) from Northwestern University's Knight Lab is a free platform that allows users to plot slide content on maps.

Individual Student Presentations

Students have the capability to share their screen if you'd like to have a student deliver a live presentation during an all-class. [Synchronous]

Another option would be to have students pre-record their presentations in Panopto or Zoom and submit them to you as an assignment in Canvas or via video Discussion Board posts. [Asynchronous]

Images as "Problem Sets"

In Spring, Claudia Brittenham created a course pack of high-quality color prints of images and treated the material like problem sets that students had to work with and annotate by hand in support of other course elements, including pre-recorded lectures, student-created presentations, and online discussion boards. [Asynchronous]

Other Instructional Strategies

Guest Lectures

Inviting a virtual guest lecturer to your course is a great way to change the dynamic and introduce your students to another expert in the field. A colleague of yours from another institution may be willing to "trade" guest lectures with you, or if traditional honoraria is required, the virtual lecture would not require travel or lodging costs. In addition to inviting an academic expert, consider inviting curatorial colleagues from the Smart Museum or VRC staff to conduct a skills-based workshop. (See more on the [Feitler Center](#) below). [Synchronous]

Creating Pre-Recorded Lectures

Creating pre-recorded lectures in Panopto is an effective strategy to provide lecture content to your students asynchronously so they can engage with the lecture material at their own pace and you can save synchronous class time for discussion. Niall Atkinson found that recording mini-lectures after a synchronous discussion to be productive, because it took the pressure off of having to fit everything into the live discussion. If there was a topic that didn't get covered but was important to the course, Atkinson would record a brief lecture catching-up or filling the students in on that content. It was extra work for him and the students, but it allowed for greater flexibility and responsiveness. We recommend using some kind of microphone while recording yourself, even the built-in microphone on the earphones that come with your mobile phone will be an upgrade over just your laptop's built-in speakers and mic. [Asynchronous]

Making your Presentations Work For You

PowerPoints for pre-recorded lectures can do a lot of the heavy lifting for you. Consider using them to orient students to the lecture (time period or timeline, geographic location, recap of last lecture + looking ahead), perhaps even more explicitly than you would in an in-person course

since the social connection, body language, and other benefits of in-person teaching won't be as easily replicated remotely.

Consider duplicating slides with an image, and spotlighting different aspects of the image as you discuss by selectively darkening the rest of the image. Or, if you're examining a textual passage, duplicate slides to highlight important phrases or points, and when you move through your lecture, it will act as a visual aid for you. Making PowerPoint slides available as a PDF to students after a lecture via Canvas or Box will allow them to review and look-closely at images on their own time. [Asynchronous]

Attendance and Participation

How do you quantify attendance and participation for remote courses, that may feature a mix of asynchronous and synchronous components, for students who may or may not be able to attend every live meeting? Tamara Golan asked students to write their own attendance and participation policies that took into account their own personal circumstances, and then students reflected on their participation based on their individual policies at the end of the course.

Accessibility, Inclusivity, and Supporting Students

Student Disability Services

See the UChicago SDS guide on [Creating Accessible Course Materials](#)

Creating an Inclusive Course, Remotely

Students and instructors can consider updating their Zoom profile names to display their [pronouns of reference](#).

For more ideas, see Rice University's Center for Teaching Excellence's post, "[Inclusion, Equity, and Access While Teaching Remotely](#)."

Getting started with [Zoom Closed Captioning](#)

Academic Advising in the College

Chloé Pelletier notes that there are many reasons why students may be quiet or unresponsive in remote courses, and that instructors' usual instincts might be off. It may be helpful to get a second opinion by reaching out to students' [academic advisors in the College](#).

Soliciting Feedback from Your Students

Several instructors suggested strategies for getting to know your students and soliciting feedback for how the course is going. One approach Luke Joyner took is to schedule individual office hour meetings with students to get to know them and discuss their goals for the quarter.

Soliciting anonymous feedback through a Google Forms or Microsoft Forms survey is another good way to gauge how students are doing and how things are going in the course. Chloé Pelletier and Claudia Brittenham send surveys early in the course—before week 3—as a way to identify any issues students are having with the course content or structure, and gives you time to resolve them right away.

Architecture Studio Courses

For information on [Urban Architecture and Design Initiative](#), studio courses, and procuring supplies, please reach out to Student Affairs Assistant Anna Dobrowolski at adobrowolski@uchicago.edu.

Second Camera View of Live Drawing or Software Demonstrations

In architecture studio courses, it may be necessary for the instructor or students to demonstrate drawing techniques.

Digital Drawing or Software Techniques

For digital drawing, we recommend connecting to Zoom or Panopto through a tablet, such as an iPad Pro with Apple Pencil or a Wacom drawing tablet with stylus. Dario Donetti had great success working with an iPad Pro and Apple Pencil this spring. The digital drawings can be demonstrated to students in [synchronous](#) or [asynchronous](#) settings. Similarly, demonstrations of architectural drawing software can be done live through Zoom screen share or pre-recorded via Panopto.

Analog Drawing and Other Techniques

The approach to digitally capture demonstrations of analog drawing or other techniques requires an [external, secondary camera](#). Again, these drawings could be demonstrated to students in [synchronous](#) or [asynchronous](#) settings. This can be accomplished in a number of ways and price points:

- Set up a phone or tablet with a camera on a portable tripod such that the camera lens points down at your (or your students') drawings. This may be a particularly effective method for students to share process documentation for instructor or peer review.
- Utilize a document camera, which allows you to place your paper or other support underneath the camera, and draw. ([IPEVO](#) is a reputable brand, their price ranges from \$99 to \$299 depending on features, all cameras are 8MP)
- Create a rig for an external camera to produce high-quality video capture of drawing or other techniques with a camera like [Zoom Q2N-4K](#) (retails for about \$220). Several instructors in DoVA used the earlier model Zoom Q2N (non 4K) for Spring Quarter coursework with great success.

One constraint is working with large-scape drawings or supports, the cameras below would have a difficult time capturing the entire work at once. If you or your students need to

demonstrate large-scale finished work, we recommend creating establishing shots before moving to significant details.

David Wolf and his colleagues in Arts Technologies have compiled a [detailed list of free or inexpensive software for media production and design](#).

Images for Precedent Studies

Students working on precedent study assignments may need to engage with a specific research corpus of images. Please let us know if any [VRC image resources for teaching](#) would be beneficial to you and your students. If you have an already existing digital research corpus that you would like to share with your students, you could incorporate that into Canvas Modules as an External Tool from Box or Dropbox. Additionally, if you would like to contribute any of your digital images to LUNA, a password-protected shared repository of images for teaching and research, please [let us know](#) and we would be delighted to collaborate with you on ingesting your images into the collection.

Miro for Student Collaboration

[Miro](#) is an online collaborative whiteboard tool that is free through their [Education Plan](#) (a copy of the University's tax exempt form is required). Luke Joyner used Miro in his Autumn 2020 course for groups to collect and display resources related to their projects, including images, links, sticky notes, mind-mapping tools, comments, and so on. Joyner and his students found it to be an "invaluable tool."

Studio Reviews

Replicating the strengths of in-person studio reviews in remote environments requires novel approaches. In March 2020, Luke Joyner hosted the final review for his Winter Quarter 2020 course remotely. Joyner scheduled a series of conversations for each individual student that included a few fellow students and several guests (instructors from related disciplines, relevant staff, or local colleagues). Joyner's students posted their work to a Box folder where the reviewer guests could explore the work prior to the conversation. The conversation opened with a brief presentation by the student, and then an engaging discussion between the guests and student followed.

Visual Resources Center

The VRC is pleased to offer a number of services to support Art History instructors and their students. Please write to visualresources@uchicago.edu to begin pursuing any of these services.

Image Resources for Teaching and Assignments

The VRC's Digitization Lab remains closed, but we hope to offer image creation and digitization services in some capacity in the future and will update this space as we learn more. Even though our Lab is closed, VRC staff can do a lot to develop our image collections for your courses remotely. Additionally, the VRC can assist students in sourcing images for their research. Remote services can include:

- Sourcing images from open digital collections
- Reviewing the digital collections landscape for a particular area of study and providing recommendations on resources that are highest quality, easiest to use, and most aligned with your course
- Ingesting personal research photographs so they can be fully described and easily accessible to your students
- Purchasing images from museums, archives, collections or vendors such as [Alamy](#), [Bridgeman](#), [Art Resource](#), [Scholars Resource](#), etc.

Image Media Groups for Canvas Modules and Assignments

The VRC can help select and/or create groups of images from our LUNA or Artstor digital collections that are relevant to weekly class sessions or discussions, assignments, and the like. These groups can be embedded into Canvas Modules and Assignments and create a really nice package for students to engage with. This puts high-resolution, zoomable images directly in the hands of students and may be a more engaging resource than reviewing static PowerPoint files of images.

Remote Workshops for Students

In addition to potentially organizing your course around a new project or group assignment, we encourage all Art History instructors to please consider inviting VRC staff to provide a [remote skills-based workshop for your students](#). These workshops include active-learning components, encourage students to participate and discuss, and are easily customizable. We can tailor these workshops to specific assignments, especially [digital exhibitions](#), [Wikipedia editing](#), and more. If there is something you'd like to do that isn't outlined here, please get in touch, we're sure we can "cook" something up. To schedule a workshop for your students, please write to visualresources@uchicago.edu. We intend these workshops to be synchronous, but could also offer some components as asynchronous videos if desired. Potential workshop topics include:

Visual Literacy

In this workshop, VRC staff discuss LUNA or Artstor digital collections with students through a critical visual literacy lens. We begin with discussing their image needs, de-mystify the digital collections creation process and discuss how that impacts end-user image research. Questions that emerge include: How would you describe an image? How does the digital collection describe the image? Where is there overlap, where is there disconnect? We cover digital image quality, color fidelity, and some basics of image editing. We also include case studies of recent

undergraduate/MAPH/PhD student users who have collaborated with the VRC, with case studies selected by the course level. This workshop is great for BA students (Junior or Senior Seminar); MAPH students, and PhD students.

Personal Image Management

In this workshop, VRC staff discuss why students might want to pursue creating and maintaining an archive of their personal research images. We introduce several freely available platforms, discuss the pros and cons, and help students align their usage needs with the right platform for them. We also discuss best practices for file naming conventions, image description and metadata, and a basic introduction to image copyright. This workshop is best geared towards BA thesis writers, MAPH students, and PhD students.

Image Copyright for Theses, Dissertations, or other Publications

This workshop is best geared towards students who are writing articles, dissertations, or other documents they intend to publish. We cover image copyright and publication issues in-depth, discuss best practices for fair use, and how to manage all of the data and permissions associated with the project. (This workshop could be paired or combined with the Personal Image Management workshop.)

Winter/Spring Personal Archiving Workshops

During the Winter and Spring 2020 quarters, the VRC will be hosting a series of workshops for students and instructors on cataloging, imaging, and personal archiving of collections. All workshops will be held on Fridays at 11am CST. We've structured the series so that workshops both build upon each other or be taken a la carte, depending on your needs and interests. See the [workshop page](#) for details on each session and registration links.

Feitler Center for Academic Inquiry, Smart Museum of Art

The Smart Museum's [Feitler Center for Academic Inquiry](#) is available to support your teaching with the museum's collections and exhibitions in F2F or virtual classrooms.

Exhibitions

The Smart Museum is currently planning to be open next academic year with the following [exhibitions](#) on view:

- *Take Care* (thematic group exhibition from the museum's permanent collection) – currently scheduled for September 22, 2020 – March 21, 2021
- *Claudia Wieser: Generations* (mid-career survey of Berlin-based artist) - currently scheduled for September 22 – December 13, 2020
- *not all realisms* (photography in Africa during the 1960s) – January 14 – March 21, 2021
- *Lust, Love, and Loss in Renaissance Europe* (glimpses into the lives, desires, and fears of 15th-17th c. Europeans) - January 14 – March 21, 2021

- *note that the galleries will be closed during spring quarter for HVAC maintenance, however class collections visits will continue

Please contact [Berit Ness](#) at bness@uchicago.edu to learn more or discuss bringing your class to the museum.

Teaching Gallery & Curricular Rotations

This fall the Smart will introduce an expanded 2,000 sq. ft. teaching gallery with wall space reserved for individual classes. In connection with their syllabus, instructors can request to have an artwork or cluster of works put on temporary display for students to view individually. Feitler Center staff can assist with developing looking prompts or related writing assignments connected to these displays. Please contact [Berit Ness](#) at bness@uchicago.edu to learn more.

Virtual Class Engagement

[Issa Lampe](#), Director of the Feitler Center, and [Berit Ness](#), Assistant Curator for Academic Initiatives, can provide the following services remotely if you are interested in teaching with the Smart's collection:

- Selecting relevant objects from the Smart's collection that are in dialogue with the themes, goals, and/or discussion topics of your course
- Providing high-resolution images of objects in the permanent collection, when available
- Sharing background research material on individual artworks
- Joining your class via Zoom to speak about the Museum and its collection

To request any of the above services, or to share other suggestions and ideas, please contact Berit Ness at bness@uchicago.edu to discuss.

Co-Curricular Engagement

The Smart Museum is planning a robust series of virtual programs in conjunction with its exhibitions. Please check back on the museum's events [calendar](#) for more information. If you are interested in integrating a program into your curriculum, please contact [Aaron Wilder](#) at aaronwilder@uchicago.edu.

University of Chicago Library

The Library is online and available to support your research and teaching needs. For an overview of our remote services, see [The Library is Online](#).

Nancy Spiegel, Art Subject Specialist

[Nancy Spiegel](#), Art subject specialist, can provide:

- Remote orientation programs, course-integrated instruction, library skills workshops, and individual consultations by phone or Zoom.

- Assistance creating library research assignments
- Help finding streaming video content, books, articles and ebooks for course reserves and personal research
- General assistance navigating the Library, its services, resources and policies
- Brainstorming workarounds

Contact Nancy at nspiegel@uchicago.edu with your requests or suggestions.

Special Collections

The [Special Collection Research Center](#) can provide high-resolution scans of materials needed for teaching or research. Use the “Need help? Ask SCRC or request scans” link in individual catalog records, or for more complex scanning requests, use the [Contact SCRC form](#).

Librarians are available to assist you in developing remote sessions with archival materials and rare books. These sessions can be delivered live or recorded. Contact Catherine Uecker, Head of Research and Instruction in SCRC at cuecker@uchicago.edu to discuss your ideas and options.

Resources to Learn More

Other Guides

[Art History Teaching Resources](#)

[Teaching Effectively During Times of Disruption, for SIS and PWR](#)

[NYU Shanghai Digital Teaching Toolkit Case Studies](#)

[CAA Resources for Teaching Remotely](#)

Facebook Groups

[Pandemic Pedagogy](#)

[Material Collective](#)

[Art History Teaching Resources](#)

[Decolonial and Anti-Racist Art Curriculum](#)

About this Doc

Bridget Madden and Allie Scholten of the [VRC](#) began writing this on July 7, 2020 in preparation for remote and hybrid teaching in Fall 2020. It's geared towards the specific instructor needs in the University of Chicago Art History program, and many of the recommendations come directly from Spring 2020 instructors who were surveyed about their experience with remote teaching in June 2020. (A copy of the survey questions used is available [here](#)—users are welcome to click the 3 dots menu at the upper right and click “Make a Copy” to adapt the form for your own purposes.) We are grateful to all the Spring 2020 Art History instructors who responded to our survey, including those cited in this document:

Niall Atkinson, Associate Professor of Art History and the College, instructor for ARTH 26711 “Florentine Topographies: Art, Architecture, and Urban Life in the Italian Renaissance City” and CDIN 45085 “Journeys Real & Virtual: Travel in the Pre-Modern Mediterranean,” co-taught with Karin Krause, Divinity (Spring 2020)

Claudia Brittenham, Associate Professor of Art History and the College, instructor for ARTH 20603 “Image and Text in Mexican Codices” (Spring 2020)

Alice Casalini, PhD student, Art History, WI for Marty Ward’s ARTH 17700, “19th Century French Art in the Art Institute” (Spring 2020)

Dario Donetti, Collegiate Assistant Professor, instructor for ARTH 17002, “Drawing and the Making of Architecture” (Spring 2020)

Chelsea Foxwell, Associate Professor of Art History and the College, instructor for ARTH 16800 “Arts of Japan” and ARTH 24090 “Japanese Woodblock Prints: From 1660 to the Present” (Spring 2020)

Tamara Golan, Assistant Professor of Art History and the College, instructor for ARTH 14810 “Devotion, Dissent, and Disenchantment: Art in the Age of the Protestant Reformation” and ARTH 17312 “Art and the Cult of Saint in the Middle Ages” (Spring 2020)

Matthew Jesse Jackson, Associate Professor of Art History, Visual Arts, and the College, Chair, Department of Visual Arts Modern and Contemporary Art, instructor for ARTH 15800 “Contemporary Art” (Spring 2020)

Luke Joyner, Lecturer, Urban Design, instructor for ARTH 24191, “City Imagined, City Observed” (Winter 2020) and ARTH 24190, “Imagining Chicago’s Common Buildings” (Autumn 2020)

Maria Kokkori, Visiting Lecturer, Research Fellow in the Department of Conservation Science at the Art Institute of Chicago, instructor for ARTH 27800 “The Material Science of Art (Suzanne Deal Booth Conservation Seminar)” (Spring 2020)

Chloé Pelletier, PhD student, instructor for ARTH 14650, “Global Renaissance: Encounters and Exchanges in the Early Modern World, c. 1450-1750” (Autumn 2020)

Andrew Schachmann, Lecturer, instructor for ARTH 24196 “Second Nature: New Models for the Chicago Park District” (Spring 2020)

Megan Sullivan, Assistant Professor of Art History and the College, Director of Undergraduate Studies, instructor for ARTH 42905 “Modernism on the Margins” (Spring 2020)

Maggie Taft, Post-Graduate Preceptor, MAPH, instructor for ARTH 15710 “Modern Design and Modern Culture” (Spring 2020)

Marty Ward, Associate Professor of Art History and the College, instructor for ARTH 17770, “19th Century French Art in the Art Institute” and ARTH 24814, “Museums and Art, 1920-present” (Spring 2020)

Zsofi Valyi-Nagy, PhD student, Art History, instructor for ARTH 15590 “New Media Since the 19th Century” (Autumn 2020)

Phil Watson, PhD student, Anthropology, CA for Tamara Golan’s ARTH 14810 “Devotion, Dissent, and Disenchantment: Art in the Age of the Protestant Reformation” (Spring 2020)

Zhiyan Yang, PhD student, Art History, instructor for ARTH 18607, “20th Century East Asian Architecture: Traditions, Modernizations, Contemporaneity” (Spring 2020)

This doc is intended as a companion to [VRC Notes on Teaching Remotely in Art History](#) and as a discipline-specific supplement to the the [Teaching Remotely](#) documentation from the University's Academic Technology Solutions and [Chicago Center for Teaching](#).

We have put a CC BY-NC-SA license on the document. Please feel free to copy, re-use, and modify any portion of this document that you'd like for non-commercial purposes. We're interested in knowing if others have found this document helpful, so we'd appreciate a heads-up if other institutions are using it, though please don't feel like you need to ask permission in these exceptional circumstances.