INTERNATIONAL FACULTY DEVELOPMENT: BRINGING IT BACK TO CAMPUS

Alison C. Fleming, Holly Wendt, Margaret Walsh, Cynthia Ganote
BRINGING IT BACK TO TEACHING: A REIMAGINED COURSE THROUGH THE LENS OF MOVEMENT

ALISON C. FLEMING
ASSOCIATE PROFESSOR OF ART HISTORY
DEPARTMENT OF ART + VISUAL STUDIES
WINSTON-SALEM STATE UNIVERSITY
CIEE IFDS in Spain “Modern Debates Along An Ancient Way”
JOURNEY IS MORE IMPORTANT THAN DESTINATION
The Concept of **JOURNEY** in African-American Art

- The forced journey of enslaved Africans to America
- The journey northward of escaping slaves via the Underground Railroad
- The journeys of 19th-century expatriate artists to avoid racism
- **The Great Migration of the 20th century**
  - Jacob Lawrence: *The Migration of the Negro* series of paintings, 1940-41
- The journey towards civil rights
- The journey back to Africa of artists in the second half of the 20th century
- The journeys of artists seeking inspiration in other parts of the world
- **The journey as an artistic theme**
  - Romare Bearden: *The Black Odyssey* collages, 1977
Jacob Lawrence: *The Migration of the Negro*, 1940-41
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Explore the lasting cultural, political, and societal impact of the Great Migration through the life and work of artist Jacob Lawrence.
Jacob Lawrence: *The Migration of the Negro, 1940-41*
The story of our migration is ongoing. Feeling inspired? Share your #Panel61

In the final, 60th panel of The Migration Series, Jacob Lawrence leaves us with the words “And the migrants kept coming.” Today, more than 70 years later, Lawrence’s epic narrative continues to have powerful reverberations.

Submit Your Work
Jacob Lawrence: *The Migration of the Negro, 1940-41*
Romare Bearden: *The Black Odyssey*, 1977

A Dazzling New Exhibition of Bearden Collages and Other Works

In April 1977, at New York’s Cordier & Ekstrom gallery, the American modernist Romare Bearden (1911-1988) installed 20 vibrant, richly composed collages under the title “Odysseus.” The series was based on characters and episodes in Homer’s Greek epic *The Odyssey*—one of the foundational works of Western literature.

Thirty-five years later, the Smithsonian Institution Traveling Exhibition Service is making *Romare Bearden: A Black Odyssey* available for the very first time outside New York City.

Curated by the esteemed scholar Robert G. O’Meally, this exhibition reunites the 1977 series in all its glory. It also expands the scope of the original exhibition with splendid watercolors and other relevant works from the artist’s oeuvre. Included is a rare grouping of mid-1940’s Bearden drawings based on the other Homer epic, the *Iliad*.

Beyond the sheer thrill of seeing these spectacular works themselves, so fresh and alive that the brush strokes and paper-cuts could have been made yesterday, this augmented exhibition increases the resonance and power of the original 20 collages.

This exhibition simultaneously expands our view of the Bearden canon and his influence as an artist, while reinforcing Homer’s continuing relevance as a poet. It also proclaims that to be black in America—and indeed to be American...
Romare Bearden: The Black Odyssey, 1977
Romare Bearden: *The Black Odyssey*, 1977

https://www.youtube.com/watch?v=j-0ZbiWUaD-4

Bearden insisted that art comes from other art; and so that,

I use some photograph often from magazines,
BRINGING IT BACK TO THE CLASSROOM:
FIRST YEAR EXPERIENCE AS PILGRIMAGE

HOLLY M. WENDT
ASSISTANT PROFESSOR OF ENGLISH
LEBANON VALLEY COLLEGE, PA
Bringing the Camino Closer

- Beginning with familiar texts, such as *Canterbury Tales*
- Making use of popular media and community-building events in a co-curricular class showing of *The Way*
- Sharing personal experience from CIEE IFDS

*Ellesmere Chaucer, f. 153v*
Creating a Pilgrimage: Ancient and Modern Models

Codex Calixtinus
Mapping It Out
Communitas: Opting In!
-- BRINGING IT BACK TO THE STUDENT --

WITH TOURS, TEXTS, TOOLS TO ENCOURAGE EXPLORATION

MARGARET WALSH
PROFESSOR OF SOCIOLOGY
KEENE STATE COLLEGE, NH
Experiential Learning with Students: The “Street Tour”
Educational journeys: Creating active learning spaces

- Joining a community of learners
- Entering unfamiliar spaces
- Exploring streets and neighborhoods
- Experiencing motion and movement
- Understanding the concept of place as “a text”
Creating active learning spaces

“Traditional” 
& “modern”
Applying “The City as Text” Honors Model

When honors professor Bernice Braid, met her student off campus she asked, “What did you see on your way here? As she tells it, every single person said, “Nothing much!” She began to develop this type of experiential learning and then trained professors like me to use it.

We all need to be told to look around.
“The City as Text” or “Place as “Text”

✓ Participants are split into small groups with an assigned area of the city/place to explore in 3-4 hours

✓ They report back for a general discussion at the end to exchange insights with other who have explored other areas of the same city/place.

✓ The sum of everyone's experience is a fuller view than what just one person or a group might achieve doing the same exercise alone.

✓ They may take a digital approach. So many possibilities!
Exploring by observing the built environment
“Place as Text” Curriculum – Using the senses

MAPPING: Buildings, transportation, points of interest, patterns of housing, pedestrian and traffic flow, social activities and events that might not be apparent on a traditional street map.

OBSERVING: The (un)expected, the (un)familiar, and new/old? For example, murals, monuments, religious symbols, street signs, bumper stickers, pools and parks, shops, bus stations.
LISTENING: What people say and do, what they need, what they enjoy, what bothers them, what they appreciate, what it costs to live. [Strike up conversations. Can be terrifying. Here's where working in pairs can be helpful, and a newspaper can come in handy]

REFLECTING: Writing can be as simple as describing a single scene or interaction that catch your attention. [Begin with “lab notes” then explain, analyze, and interpret what you focus on. What do you think it happening here? What was your part in the scene? We're not invisible.]
Exploring by listening, reading, reflecting http://www.traveldiariesapp.com

Chapter 7: A Step Back to Ancient Ireland

During the time of the Celts, a passage tomb was built in Ireland. No one has been told in other parts of Europe. Using Egypt's approach, the construction is square, with neatly squared stones placed to let in the light in a particular way. Each time, in December, the sun passes directly through the tomb.

We also visited the Conchaionn Monument, walked through the roses and small flowers near the church and the ancient cliffs of Ballymore to see the bright green. The winds were so strong that one couldn't walk.

Enchanting statement after that day in the West.

"I am not a religious man, or even a spiritual one, but I've been in awe of these places. When you're there and in a certain mood, you feel a sense of peace, a sense of reverence." - John

A friend of mine, who was once an atheist, said, "You know, it makes me think about the things we take for granted." - Anna

"When I first visited, it was something like we were on a trip. It was beautiful, amazing. I can't say I'm a religious person," - Bill

"This time was amazing. The sun shone on us, the birds sang, and the sky was clear. It was the first time I've seen the stars in the sky." - Sue

"The stones were absolutely breathtaking. I was not expecting the time to be that long, but I enjoyed it. The light and the sun were so beautiful." - John
Mapping: bringing together “online” and “offline” journeys

Sidekix, the fun way to find your way
Inspired by the Camino and the ancient paths
BRINGING IT BACK TO THE INDIVIDUAL: THE CAMINO AS INSPIRATION FOR FACULTY WRITING

CYNTHIA GANOŦE
ASSOCIATE PROFESSOR OF SOCIOLOGY
ST. MARY’S COLLEGE, CA
Camino faculty development experience as inspiration for writing about personal journey.
Look for guides
When you are in need, help will appear
It’s ALL about the people
…so surround yourself with kind people, and remember to look out and see the beauty surrounding you
At the end of the world
QUESTIONS
REFLECTIONS
CONNECTIONS
SUGGESTIONS
THANK YOU