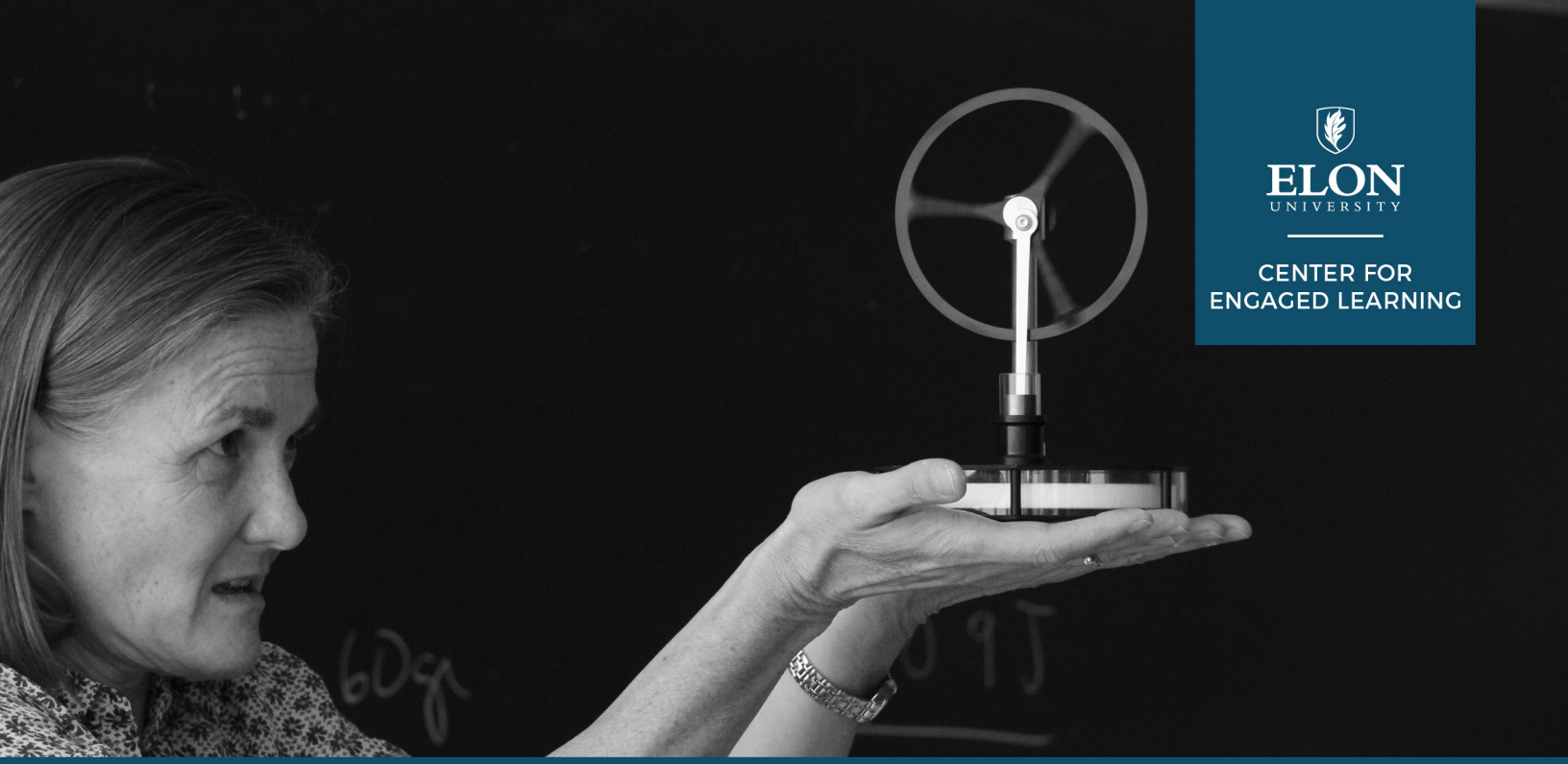

ELON UNIVERSITY

CENTER FOR ENGAGED LEARNING

What Teaching Looks Like

Higher Education through Photographs

Cassandra Volpe Horii and Martin Springborg

OPEN ACCESS BOOK SERIES

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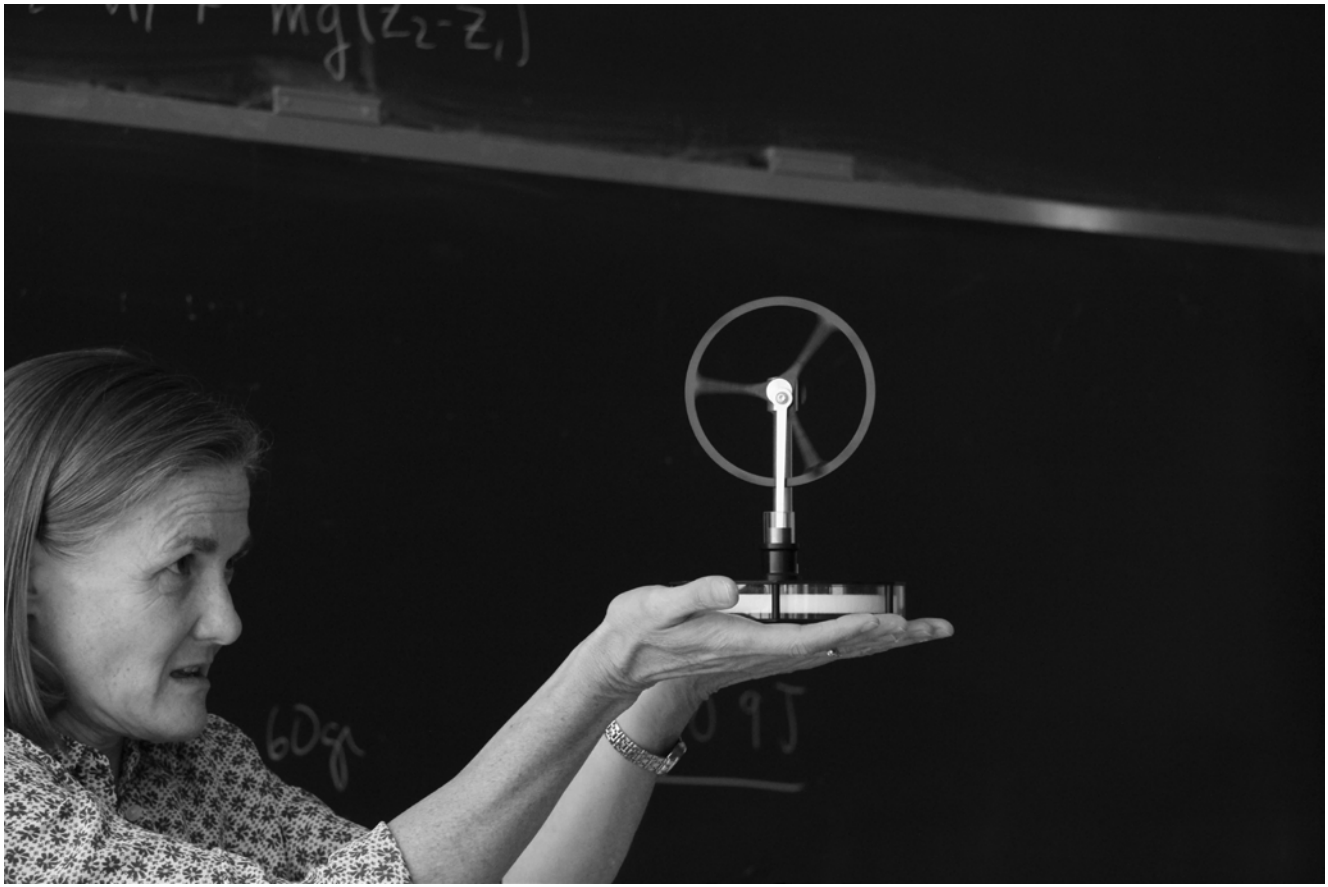


0.01
A faculty member in mechanical engineering conducts a demonstration in a thermal science class at a doctoral institution.

INTRODUCTION

The Origins of The Teaching and Learning Project

Seeing is for me a way of knowing, photography a way of thinking. A photograph can embody a complete thought or an entire story; a series of photographs can shape a narrative or make an argument. Words tap the ideas that the visual holds and carry them further.

—Anne Whiston Spirn (2008, xi)

What I think I was most pleased with [in the photographs] is how I'm working with students and how they are working with me. This is one of the good days. You can go back to this and say, "this is why I teach."

—humanities instructor and participant in The Teaching and Learning Project, baccalaureate institution

Photographs and Higher Education

What Teaching Looks Like: Higher Education through Photographs is not just another book about improving higher education: it is a call to think differently, through and with the visual medium of photographs, about teaching and learning. This book is based on fifteen years of documentary photography work by Martin Springborg under the broad title *The Teaching and Learning Project*, which is the most comprehensive photographic exploration to date of contemporary postsecondary education in the United States. The project has resulted in tens of thousands of images, multiple exhibits and articles (e.g., Springborg 2013; Springborg and Horii 2016; Lang 2018), and insights not only about the state of teaching and learning in US colleges and universities, but also an argument for the ongoing integration of photographs in educational change and improvement efforts in and beyond the United States.

Before we share more about the origins of the project and what to expect in this volume, we invite you to reflect with us on the premise of this work—why photographs? If you have ever taught anything, or learned anything, and it changed you, then you may know how hard it is to explain the process well. Take a moment to consider how you articulate the holistic experience of those moments when the learning or teaching felt important, deep, and impactful—the moments when you were in the midst of changing, but didn't know it yet; the moments before you or your student had any flashes of insight. While you may struggle with precise words for your experience, images can help, though not the kind you have likely encountered of teaching and learning. Authentic photographs, in the traditions of art and documentary photography, are one way to capture and express the richness of these teaching and learning moments. The photographs on the pages that follow invite you in, behind classroom doors and to campuses you might never visit in person. They invite you back, perhaps, to

your own memories of moments in which you taught or learned, those moments that changed the course of your life and set you on your current path.

They also offer new perspectives. By pausing to look closely at moments in time in the work of postsecondary teachers and learners, we have the opportunity to notice details and interactions that otherwise pass by too quickly. Photographs give us access to insights beyond what surveys and datasets provide: not only what teaching entails, and how it is changing, but what it means to the people and institutions involved in changing teaching practices. Through traces that we can observe in the images, we can face the history of social and physical structures and challenges embedded in higher education practices. We have the chance to appreciate the emotions, chaos, and hidden forms of labor that are inherent to teaching in colleges and universities, but which have remained largely unseen; once shared through images, we have a better chance of grappling with them openly. Through these affordances, along with the purposeful work of faculty, staff, and administrators, campuses are beginning to employ photographs to support their educational improvement efforts.

This book primarily addresses people working in higher education, especially those dedicated to helping students, faculty, and institutions succeed, and those who think that colleges and universities can and must improve to better serve learners. We focus on teaching, with recognition that teaching involves faculty across appointment types and ranks, as well as students serving as teaching and learning assistants, administrators, and staff, along with academic, educational, and faculty developers. The chapters and accompanying online resources offer people who teach and who support teaching both immediate insights and tools to engage with a wide variety of audiences in newly meaningful ways about their work. The volume and accompanying resources also invite people who are working to improve higher education to reflect and approach change in new ways, whether they are working within colleges and universities or in other kinds

of organizations such as foundations, non-governmental organizations, or policy institutes.

As you view the photographs that follow in this introductory chapter, we invite you to pause and reflect on each, asking yourself what you see that is familiar or known, what you see that is new or unexpected, and how these images convey to you what teaching looks like. The short captions that appear with the images briefly identify the people, roles, academic disciplines or settings, and the types of institutions, broadly (we discuss in more detail how we refer to participants in *The Teaching and Learning Project* in captions and quotes later in this introduction). You may also access more detailed descriptive text to use alongside or in place of the photographs and short captions on the book's website at https://www.CenterForEngagedLearning.org/books/what-teaching-looks-like.

0.02
A faculty member in media studies speaks to students in an introduction to media studies class at a doctoral institution.

0.03
A faculty member in Spanish conducts a group discussion with students in a heritage Spanish speakers' program at a doctoral institution.

One of the instructors whose classroom Martin photographed as part of *The Teaching and Learning Project*, a humanities professor at an associate's degree (two-year) college, described their experience of viewing and discussing images from their class this way: "This isn't just about having someone come to a classroom and take photos of you and your students. This isn't just description." Indeed, *The Teaching and Learning Project*, as it positions images and text on equal footing, offers a form of "thick description" (Geertz 1973)—a visceral term for "a rich and layered account that does not result in a 'solution'. . . but can illuminate" a subject (Boys 2011, 7). Here, that subject is higher education and this volume invites you thickly into the remarkable and important endeavors of teaching and learning.

For our exploration to work, we ask you to trust us in a particular way. An anthropologist's perspective on photography helps explain why: "The difference, however difficult to photograph, between a twitch and a wink is vast, as anyone unfortunate enough to have had the first taken for the second knows" (Geertz 1973, 6). Though this book contains images of neither winks nor eye twitches, the larger question of whether these images accurately convey the subject matter of postsecondary teaching and learning is worth addressing.

While we promise to be truthful—to not show you a twitch and call it a wink—you don't have to take our word for it. Throughout the work of *The Teaching and Learning Project*, we have been transparent in our discussions with teachers whose classrooms were photographed about the fact that photographs are themselves acts of interpretation. As participants viewed images of themselves and their students, we made sure to call attention to the subjectivity of the photographs: what Martin chose to include and exclude, which of the many hundreds of images made during a typical class he chose to edit and present, how his perspective could highlight or direct attention away from various facets of the original scene. You will read their reflections on these photographs, and on the

authenticity that they capture, throughout the book. Subjectivity here has led to a form of truth.

Our positions as directors of centers for teaching and learning has likely contributed to this effect. As experts in postsecondary teaching, we may perceive certain kinds of educational interactions that others may not notice; we do the same when we observe classes and discuss teaching strategies with colleagues at our institutions. We may focus and linger on nuances that elucidate the difficult-to-articulate aspects of learning that we invited you to reflect on earlier. Though we may show you views of college and university classrooms that you have not encountered before, the interplay between the educational settings, the photographer's experiences, and the authors' knowledge and commitments all contribute to a perspective that is both accurate and novel, while also holding true to the experiences of those portrayed. In other words, "a good interpretation of anything—a poem, a person, a history, a ritual, an institution, a society"—and we would add: a photograph, a classroom, an educational interaction—"takes us into the heart of that of which it is the interpretation" (Geertz 1973, 18). We care deeply about getting to the heart of teaching and learning in higher education, so that colleges and universities can improve what they do and better serve students; photographs offer powerful and as yet underutilized ways to do so.

0.04
Students in an extracurricular tango class at a doctoral institution practice steps with their partners.

0.05
A student in an African studies class at a doctoral institution takes a moment to read before the instructor and other students arrive.

0.06
A graduate teaching assistant works with students during a physics recitation section at a doctoral institution.

0.07
A student takes a break in a common area at a doctoral institution.

Origin Stories

This book emerged out of an ongoing collaboration between the authors, both educators, one in fine arts, the other in science, working in institutions ranging from community colleges to research universities. In the chapters that follow, we will often write as co-authors (we) and at times share individual perspectives and experiences (I); when doing the latter, we will identify the writer in a brief parenthetical comment. We have collaborated extensively on all aspects of this volume: Martin made and edited the photographs, while Cassandra contributed to selection and sequencing; Cassandra drafted most of the text, while Martin took the lead on certain sections; both collaboratively planned and edited the entire volume. Here, we discuss our individual origin stories with *The Teaching and Learning Project* to introduce our voices and backgrounds, and then discuss the context of prior work and scholarship involving photographs and education.

Martin

When I first started making the kind of work that would eventually lead to *The Teaching and Learning Project*, it was out of a need to return to a way of working I had become accustomed to as a graduate student—to immerse myself in making, to express curiosity about the process and result at all times, to neglect all else in researching a topic, and to tease it apart until ready to share some profound discoveries with the world. In just a few years of teaching full-time, this part of me had atrophied. I was giving every creative curiosity, every impulse to make art, to my students and their work, which, at the time, is what I believed every faculty member worth their salt should do.

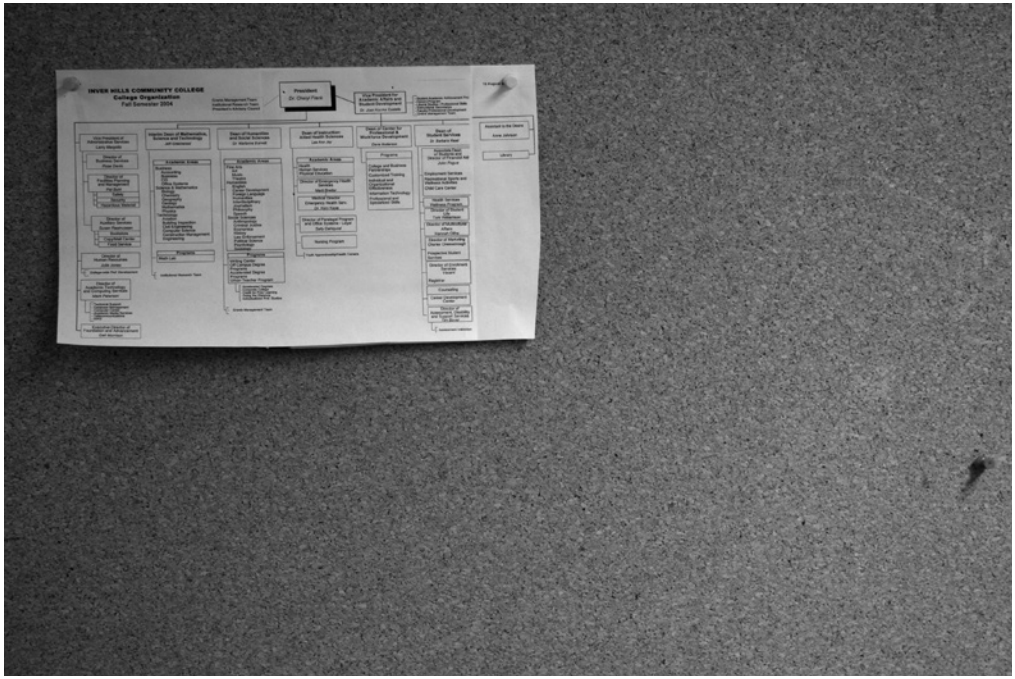
I started talking to my colleagues about it. At my small community college, all faculty participated in graduation ceremonies to show support and congratulations to students. I was in line with my colleagues, at once expressing joy at our

students finishing and commiserating about the late nights spent grading their work. I was not the only one who felt they had dropped everything else to teach. Someone mentioned undergraduate research; someone else talked about using their own writing or research as an example in their classes. And I realized in line for that graduation ceremony that I could create a project for my students and me to work on together. It was a perfect solution to creative atrophy.

The early seeds of *The Teaching and Learning Project* were my first entry point into what became a sort of undergraduate research effort in my studio art classes. I presented this project idea to my students as an opportunity to work on a project together, from concept to creation to exhibiting finished pieces. It was to be a 16-week learning exercise in producing documentary work that would speak to both their and my experiences in higher education.

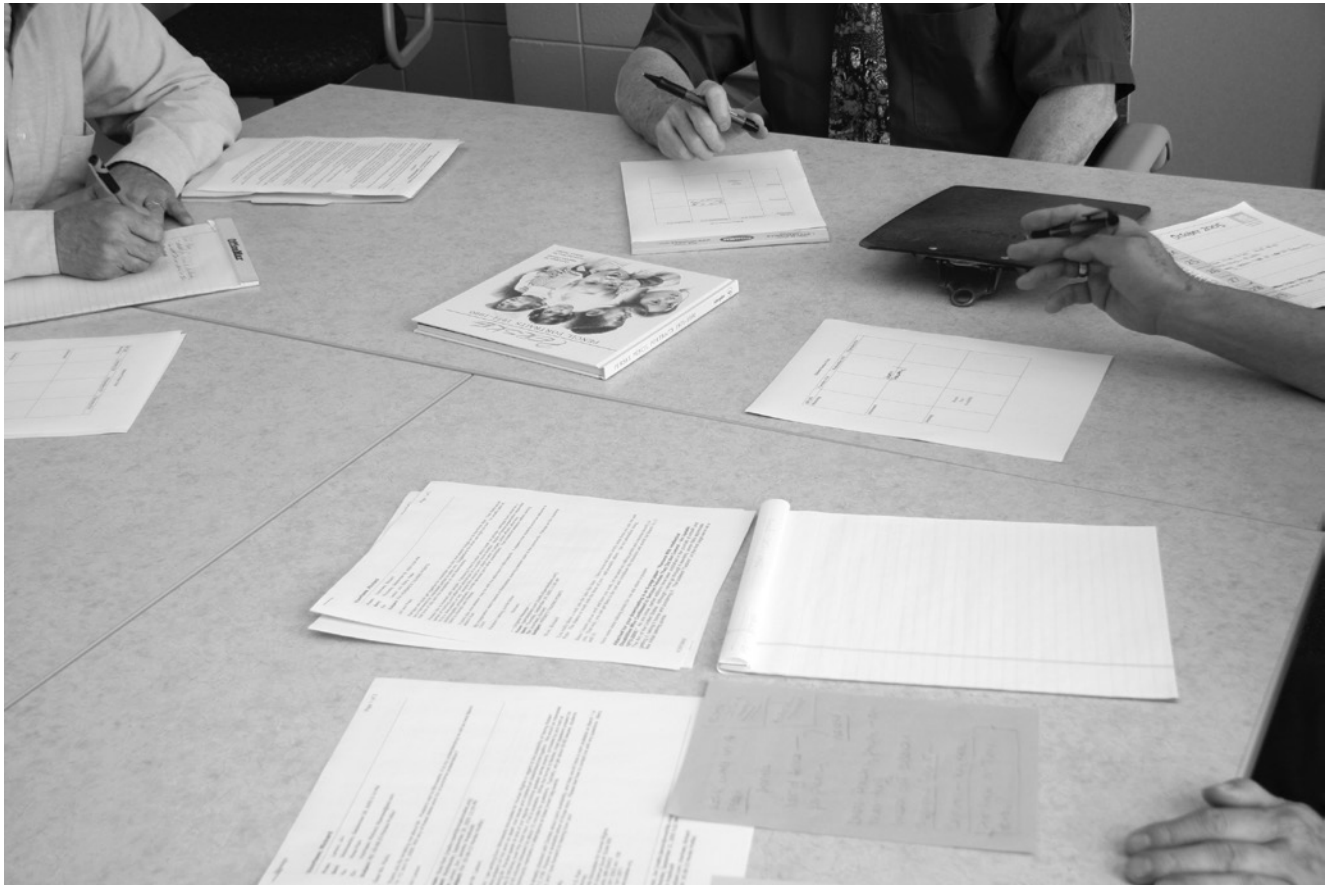
The best time to approach a documentary project on any topic is debatable. There is something to be said for knowledge of the subject you are about to document. There is also something to be said for beginning a documentary project when you are new to the subject, when you haven't yet learned most of what there is to know about it. At this stage, even aspects that experts would consider mundane are exciting, and often remain so because you discovered them yourself. When I started this student-faculty collaboration a little less than three years into my teaching career, I was still learning what it meant to be a faculty member. Most of my students, likewise, were new to being students, having not yet completed their first year of college. Many of them were also first-generation students, the first in their families to go to college. We all set out to photograph what we did not yet fully know, and it was exciting to learn about each other and our relatively new environments and roles through photographs.

The images from that first semester were not as refined as those that I produce today, but they were beautiful in their own imperfect way, and the student work was honest in its imperfections. Every new set of images made for great



0.08
An organization chart pinned outside a faculty member's office at an associate's institution.

discussion during critique sessions, leading to more questions and more topics to be explored. The photographs made in that class illustrated the many challenges both students and faculty face in postsecondary education today. Student photographs depicted the reality of attending multiple institutions, as well as balancing coursework with employment, home life, and what little remains of social life. Photographs of faculty, likewise, revealed the many duties this role encompasses—including the amount of work and time spent outside of the classroom.

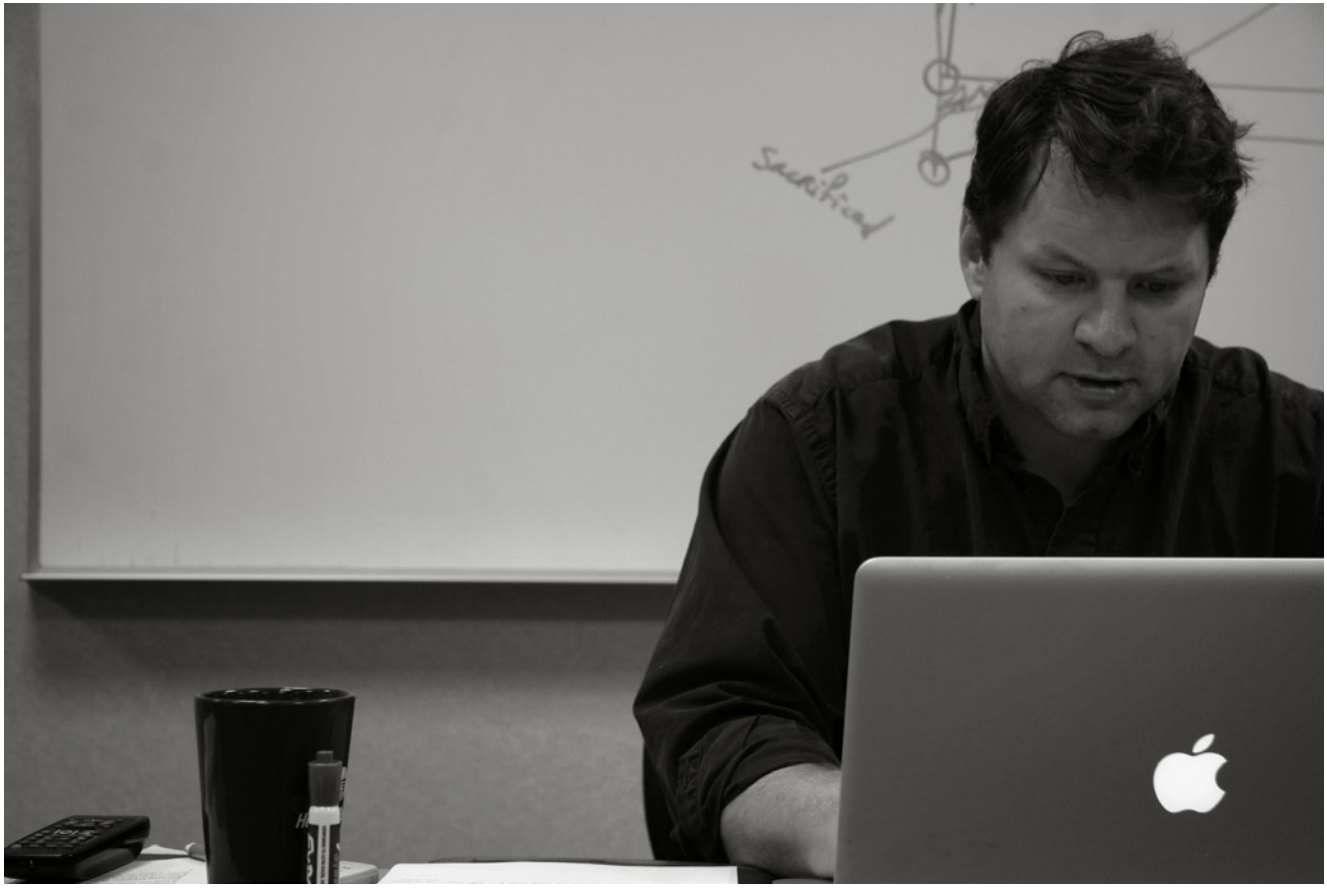


0.09
Faculty members participate in an interdisciplinary meeting at an associate's institution.

Neither my students nor I had a complete picture of what the other's experience was like, and photographs helped us fill in the gaps. In those early photographs, I reflected on aspects of the work of teaching in postsecondary institutions that defied popular culture ideas of this work and did not fit some of my preconceived notions of what teaching at this level should look like. I was able to show my students, and document for myself, the otherwise invisible non-classroom time that faculty engage in: teachers in their offices, conference rooms, libraries, and hallways, directly engaged with students, faculty colleagues, and administrators, doing work that is necessary for classroom teaching to occur. My students showed me, and revealed to themselves, the unspoken totality of their lives as students, including the barriers they overcame daily to get to class, the ways they juggled studying alongside work and family life (and sleep), and the messy yet beautiful effort they dedicated to their education.

As the project grew, these early themes of revealing hidden work, acknowledging the depth of what it takes to teach and learn in today's colleges and universities, breaking down divisions, and fostering greater connection and collaboration carried through to other campuses I visited, as well as beyond campus borders and into student and faculty work in their surrounding communities.

0.10
A faculty member exchanges materials in his office between classes at a baccalaureate institution.



0.11
A faculty member works in a classroom between class sessions at an associate's institution.

0.12
An advisor for international students works at her desk between meetings at a baccalaureate institution.

0.13
A faculty member and dean from an associate's institution meet at a local diner.

0.14
A faculty member and student discuss projects during an architectural design studio critique session at a doctoral institution.

Cassandra

I first encountered Martin's photographs in 2011; he shared some of his early photographs from *The Teaching and Learning Project* while we worked together on organizing the annual conference for the Professional and Organizational Development (POD) Network in Higher Education. I was immediately struck by the reality, relevance, and powerful visual insights into the nuances of teaching and learning that I noticed in his photographs. I had never seen anything like them. At the time, I had been involved in faculty development and educational improvement efforts at two different institutions for about a decade. As I still am today, I was deeply committed to a career path focused on improving teaching and learning, especially in the sciences but also across academic disciplines, with a focus on equity and inclusion.

My work in centers for teaching and faculty professional development in higher education had afforded me the opportunity to observe teaching and learning in hundreds of classrooms, sometimes as a consultant invited by an instructor seeking feedback, sometimes using video recordings as a basis for consultations on teaching approaches and methods. Even having seen so much, I found that these images offered something that neither my direct experience nor the video recordings did. They captured the moments that mattered—not for their perfection, and not always for their exemplary representations of good teaching, but for what they revealed about the experience of teaching, the subtlety and fleetingness of connections between teachers and students, and the imperfection and evolution of these relationships and processes. They also showed classrooms, faculty, and students as they are today, on actual campuses, rather than an idealized or fantasy version thereof.

I was drawn to the photographs as potential contributors to educational change efforts. In 2012, I had just taken a new job at a different institution and was starting up a brand-new center for teaching and learning on a campus that

had not previously offered organized, ongoing faculty development programs. While setting up a website and looking for suitable photographs, I made a revealing discovery. Every institutional image of teaching was a staged stereotype of science education: a lone professor, in front of large chalkboards full of equations, speaking to silent and attentive rows of students taking careful notes. Yet, as I met with faculty, graduate and undergraduate teaching assistants, and students, I knew this was far from the whole story. Yes, some lectures like those in the stereotypical images were happening, but so were other kinds of teaching interactions.

I found myself explaining different kinds of teaching to people in various roles at the university and struggling to convey the possibilities. At other times, I left conversations with the sense that my colleagues and I were not on the same page about the wide range of educational interactions that were already happening. The pervasive image of teaching as instructor, chalkboard, and passive students was getting in the way of reimagining teaching and committing to positive change.

Within the context of early freedoms that come with new endeavors, I approached Martin with a proposed experiment. What if he made photographs that reflected the reality of teaching at my institution today? What if those photographs could expand the visual lexicon for what teaching and learning means to the institution and community? What if we could show, rather than just tell, what teaching looks like?

Martin agreed to visit and make photographs at Caltech, the first institution outside of Minnesota to become part of *The Teaching and Learning Project*. Both Martin's visit and the photographs that he made opened up new conversations with faculty. They also allowed me to convincingly share the wide range of teaching and learning approaches already underway. The project reflected back to my community their as-yet-unspoken commitments to student learning. I saw these commitments in the intensity, thoughtfulness, and meaning captured in moments

of teaching and learning in our lecture halls, seminar rooms, and teaching labs. Others saw it too, and this helped the institution tell its teaching story through its publications. It let the walls of the new teaching center, from its very early days, reflect the actual teaching context, and for faculty and student visitors to see themselves in the space. This intervention was one factor in the rapid growth in services, deep engagement with the university community, and positive impacts that the center has enjoyed (reports on the work of the Caltech Center for Teaching, Learning, and Outreach are available at http://ctlo.caltech.edu).

Based on the Caltech visit in early 2013, Martin and I wondered what would happen if we began to bring photographs into consultations and discussions about teaching in new ways, which led to the development of a consultation process, protocol, and formal research study (Springborg and Horii 2016). In the years since, we have continued to develop and explore the role of photographs in campus change processes together, at Caltech and at other institutions.

0.15
A lecture hall sits empty prior to class at a doctoral institution.

0.16
A faculty member in history facilitates a class discussion during a European history class at a doctoral institution.

0.17
A faculty member in mathematics facilitates small group discussions during a large mathematics class at a doctoral institution.

0.18
A faculty member in statistics speaks to students in an introduction to statistics course at a doctoral institution.

Prior Work: Photographs and Education

To be sure, others have photographed in educational settings prior to this effort. In the 1940s and 1950s, for example, *Look Magazine* published university profiles in the form of photographic essays, including several by Stanley Kubrick; these pieces tended to highlight sports, undergraduate student life, and other facets of university existence, relying on thematic tropes and often-staged images in line with the popular photo magazine's interests in telling captivating stories about modern life (Mather 2013). Several decades later, in *American Classrooms*, Catherine Wagner focused on the physical stuff and spaces of all kinds of classrooms of the 1980s, from preschool to beauty school, language labs to science labs, and everything in between—always without people (Tucker 1988). With yet a different approach, Dawoud Bey, in his *Class Pictures* project, created striking photographic portraits of high school students and exhibited them with the students' written reflections (Bey 2018). More broadly, various archives contain historical photos of classrooms (e.g., Caltech Archives 2017 and 2021), online collections have documented particular aspects of college and university spaces through photographs (Bruff 2018, Cruz et al. 2021; note that the latter work is also based on Martin Springborg's photographs), and institutional marketing photos abound. But there is little else in the way of substantial bodies of serious photographic work focusing on US education at the postsecondary level.

Wagner and Bey's projects represent a useful dichotomy for anticipating what you will find in this book and how to approach your engagement with it. Wagner built on the premise that classrooms "have been reasonably unerring reflections of the broader culture that has encompassed them from the outside. . . . The physical artifacts themselves . . . are mirrors of the day and the mood" (Morris 1988, 8); based on this premise, Wagner's photographs did not require teachers or students. Bey, in contrast, not only portrayed students, but also collaborated

with them, with their schools, and with the museums and galleries that would ultimately exhibit the work—a process that "literally changed institutions and the professional orientation of practitioners" (Terrassa 2018, 194). Martin's images capture and call for attention to physical spaces and things, but they are also bursting with the people who teach and learn in those spaces. *The Teaching and Learning Project* seeks not to mirror the culture, but to enhance our common understanding of the value, shortcomings, and potential of higher education, and ultimately to help transform it for the better, in collaboration with institutions, educators, staff, and students.

With the presence and interactions of the people involved in higher education so central here, we will also at times reflect on academic identities. Anna Hunter's explorations of "snapshots of selfhood" explored the "use of photography as a medium through which to present, represent, and interpret" academic work and professional identity, in her case through visual autoethnography using a small number of images from and about her work life (Hunter 2020, 310). With a much wider and more diverse set of photographs in terms of subjects and settings, this volume will often invite you into the process of "exploring lived experience through photographs," using them as "reflexive prompts" (Hunter 313, 314) to spark insight and discovery—a process which our work has explored through discussions with educators whose classes were photographed in *The Teaching and Learning Project* since 2013, resulting in a study documenting the kinds of incidents of reflection prompted by thinking with photographs, including those about their own self concepts and identities (Springborg and Horii 2016). Importantly, we found that photographs often affirmed or had positive impacts on postsecondary educators by demonstrating, in a very different way than they had previously experienced, their accomplishments as teachers, their values and commitments, and their meaningful interactions with students.

In the chapters that follow, reflections prompted by and explored through photographs can affirm, challenge, and help resolve apparent contradictions in academic roles and identities, particularly as they relate to tensions in adopting new teaching practices and perspectives, messiness and chaos in teaching and learning, and change agency. Despite contradictions and messiness, the images in this volume, from a wide array of postsecondary campuses across the United States, also reveal a pattern of shared responsibility and passion for educating our next generation of thinkers, innovators, artists, and scientists. This collaboration is visible in photographs from rural and urban technical and community colleges, large state systems, public land grant institutions, research institutions, and private liberal arts colleges. It is visible in photographs made during department meetings, in faculty shared governance, in classrooms at introductory and advanced levels, in open forums, and in faculty-administrator breakfast meetings at local diners. So prevalent is this theme that when campus communities reflect on their work through these photographs, they are often moved to discuss ways they could recognize the exceptional efforts of their colleagues and work even more collaboratively. It is vital for those whose work is concentrated within one area of a college or university to see, understand, and empathize with their colleagues from other campus sectors.

Distinct from prior work, that is the ultimate intent of this project and book—to make the work of higher education visible, especially to readers engaged in it, fueling deeper understanding, motivation, and methods to effect positive change. Secondarily, postsecondary educators may find ways to leverage the resources in and accompanying this volume when engaging with external stakeholders, policymakers, and the public, as these photographs challenge the sometimes antiquated images and stereotypes of higher education and educators (e.g., Levy 2012; Sturdevant 2020; Hunt, Blethen, and Stewart 2019). In order support your engagement with these materials and meet these goals, the next

section offers guidance on reading both photographs and text together, drawing upon our work with faculty, staff, administrators, and students.

What Do You See? A Guide to Looking and Reading

You may not have encountered a book like this before, particularly one with the photographs and the discussion positioned as "coequal . . . and fully collaborative," as they are here (Agee and Evans 1960, xv). This relationship between text and image means that the writing will not tell you exactly what to think about each photograph, but will instead spark your thinking and inform your awareness of your own observations of the photographs. The photographs will not illustrate exactly what is discussed, either, but they frequently inform or extend the discussion in the text. As a reader, you may find it productive to give equal attention to the text and the photographs; we suggest that you try to generate a similar amount of thought, reaction, and annotation, whether a section contains text, photographs, or both.

We recognize that photographs are an inherently visual medium, and therefore are not equally accessible to all readers. In order to make the full volume as accessible as possible, more detailed descriptive text is available for each image. The descriptive text goes beyond the brief context provided in the captions to narrate the main subjects and actions in each image, note prevalent traits of the people, locations, and settings, and share information about the composition, framing, and qualities of light in the image. Our approach to these descriptions is based on guidance from the Web Accessibility Initiative, the Diagram Center, and Cooper Hewitt; the Cooper Hewitt Guidelines for Image Description, in particular, are used by the Smithsonian Design Museum for its image descriptions. You may access the descriptive text in the online resources on the book's website at https://www.CenterForEngagedLearning.org/books/what-teaching-looks-like.

The reflective questions below may equally be applied to your engagement with descriptive text as to the images themselves.

We invite you to attend to the images in this book with a simple question, one that we asked many of the instructors you'll see in these photographs: What do you see? Other fruitful reflections can follow from that one simple inquiry:

- What stands out to you when you look closely at the photographs?
- Is there anything surprising in the images? If so, why and how do the images run counter to your expectations?
- What do you feel and think in response to your observations?
- How novel or familiar are these feelings and thoughts, and why do you think that might be the case?
- What is missing from the photographs and why might that be so?
- What do you think could be beyond the borders or frame of the photograph, and why might that be important to consider?
- What other questions about the classroom, setting, teacher, students, or other aspects of the scene come to mind?
- How do your observations affect your understanding of teaching, learning, and higher education?
- What do the images prompt you to want to recognize, investigate, celebrate, or change?

Each chapter will begin with an opening image, typically chosen for the particularly powerful visual statements it makes about the chapter's themes. You may wish to pause and make your own observations about that image, on its own or together with the chapter epigraphs, before going further. At times, the text will introduce specific questions about a photograph or a series of images; these prompts offer additional ways to deepen your visual reading and reflection. Each chapter will end with a series of additional questions for further reflection. Throughout the book, as you alternate between reading text and examining

photographs, allow your reflections on each to be informed by the other, and keep coming back to the fundamental question in your looking: What do you see? You can begin with the photographs in this chapter, which showcase a wide range of institutional settings, disciplines, and details worth seeing.

You may be surprised to find that for both image captions and quotes from instructors who participated in *The Teaching and Learning Project*, we do not identify the people or institutions by name. Instead, we refer to the categories of colleges or universities using the 2018 Carnegie basic classification categories for US institutions (Carnegie 2018): associate's institutions, which grant two-year undergraduate degrees; baccalaureate institutions, which grant four-year undergraduate, or bachelor's, degrees; master's institutions, which grant graduate-level master's degrees in addition to undergraduate degrees; and doctoral institutions, which grant doctoral degrees in addition to those mentioned above. We also mention the broad disciplinary field, such as science, technology, engineering, and mathematics (STEM), humanities, technical/professional, or social sciences, and for those with different roles or multi-department appointments, do not specify the field. The instructors who were photographed and interviewed included tenured, pre-tenure, and non-tenure track faculty; we also do not specify the nature of their instructional appointments in captions and quotation attributions.

This approach aligns with the research conditions under which data from participants' interviews were recorded; this research design encouraged candid sharing by assuring that participants' words would not be associated with specific photographs. However, our identification scheme also serves the following purposes. By removing cues about institutional status and reputation, as well as names and types of faculty appointments, we invite you to encounter each image and each instructor's perspective at face value, without as many expectations about the conditions, funding status, public or private context, or other assump-

tions as might be present with more specific identification. Indeed, each of the Carnegie classifications highlights consistency in the kinds of degrees offered, while also including diverse institutional characteristics in other dimensions, such as enrollment numbers, demographics, and specific academic disciplines and professional fields of emphasis. We have often found that the approach prompts readers to focus on deeper, more salient aspects of teaching and learning interactions, especially in the photographs, and to locate unexpected commonalities across contexts (e.g., the presence of lecture halls that appear quite traditional or flexible classrooms that facilitate extensive student engagement, across disciplines and institutional categories). As you look, you might also consider what information you have, and what information you wish you had, for each image and participant reflection, and what difference you find it makes in your interpretation and thought process.

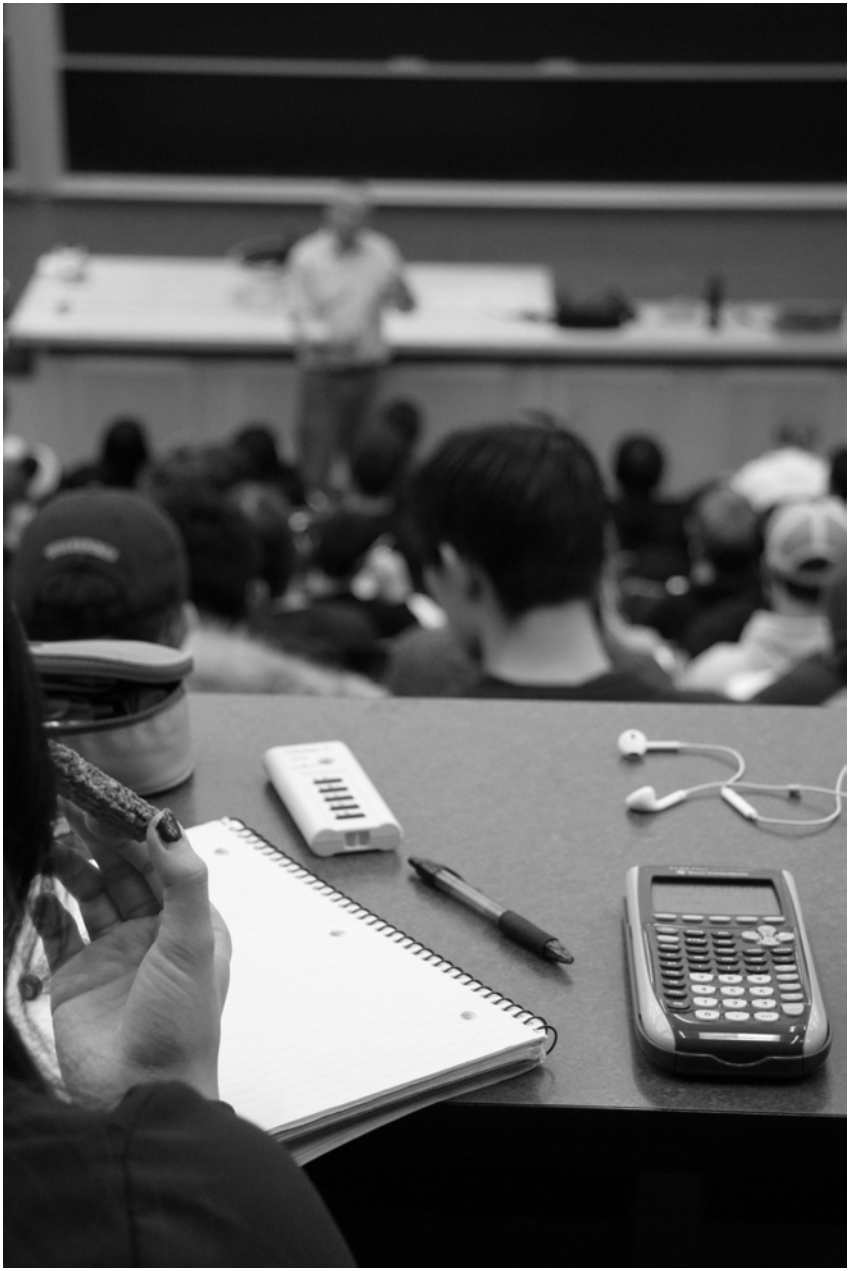
You may have already noticed that the photographs are all presented in black and white, rather than full color. When using these photographs in teaching consultations and showing them in broader college and university settings, we've found that the absence of color in the photographs helps viewers focus more clearly on the teaching and learning interactions. For example, one instructor, after seeing both color and black and white versions of the photographs from her class, noted that a brightly colored piece of clothing pulled her attention in the color photos, to the extent that she only noticed interactions that were more relevant and helpful for her reflections on teaching when looking at the black and white photographs. While color images have many good uses, we hope that the black and white format will support your reflections and insights in conjunction with the images presented here.

We will draw you into reflecting on the photographs through thematic chapters focusing on classroom interactions, student perspectives and the role of emotion, the productive chaos of teaching and learning, the physical and technolog-

ical environment, learning beyond campus borders, the hidden work underlying higher education, and the process of postsecondary educational change through photographs. Throughout the book, we will draw on the literature of both higher education and photography for context and frameworks to help us reflect through and with photographs. We will also point out relevant supplementary resources and guides, including expanded discussion questions, close reading examples of particular images and sets of images, guides for making photographs and hosting exhibits at your institution, and sample guides to consultations, conversations, and workshops based on photographs representing teaching in higher education, available at https://www.CenterForEngagedLearning.org/books/what-teaching-looks-like. As part of the Center for Engaged Learning Open Access Book Series, the book itself is published under a Creative Commons license that allows you to share unmodified material with attribution and for non-commercial purposes; more information about this Creative Commons license is available at https://CreativeCommons.org/licenses/by-nc-nd/4.0. Whether you teach at a postsecondary institution, work in a center for teaching and learning, serve as an academic staff member or administrator, or enroll as a student, your reflections are important. We hope that you find many opportunities for discussion and change.

0.19
Students work from a live model during a drawing course at an associate's institution.

0.20
Students practice during a tuba and euphonium class at a doctoral institution.



0.21
A student grabs a snack between taking notes during a large mathematics class at a doctoral institution.

0.22
A faculty member in operations and information technology management at a doctoral institution asks questions during an otherwise student-led class session.