Teaching portfolio

1. Teaching CV: A list of teaching and supervision tasks, including specification of academic fields, scope, level (bachelor, master, continuing education, PhD). Please state the teaching method used (e.g. lecture, class teaching, exercises, supervision, examination, coexamination, distance teaching, internet-based teaching and evaluation of teaching). Please also indicate the language of instruction.

Aalborg University Art and Technology (Undergraduate; English) Artistic and Academic Methodologies I: Creative Methods – Lecture and Workshop Artistic and Academic Methodologies V: Participatory Methods - Lecture Artistic and Academic Methodologies VI: Lecture Module 7: Art in Context I – Art Theory: Lecture and Workshop Module 13: Art in Context II – Media Art Theory: Lecture and Workshop Module 14: International Collaboration: Lecture, Workshop, Study Tour (London) Module 15: Narratives, Dramaturgy, Media and Interaction Manuscript: Lecture and Workshop Module 18: Multimedia Programming (co-taught with Media Technology): Lecture and Workshop Module 19: Theory and Philosophy as Experience: Lecture and Workshop Module 1: Problem Based Learning: Lecture and Workshop Module 4: History of Art and Technology: Lecture and Workshop Performance Technology II: Lecture and Workshop Studie Praktik: Lecture and Workshop Kommunikation og Digital Media (Undergraduate; English) Mundtlig Kommunikation: Retorik i Praksis: Lecture and Workshop, team-teaching Æsteik og Effekt: Lecture and Workshop, team-teaching Humans in the Loop: AI, Robots, Automation and Humanities Research ERASMUS Media Arts Cultures (Graduate; English) Methods of Evaluating Design Processes: Lecture and Workshop, Curriculum Development Supervision on 8th Semester Projects Masters Thesis Supervision: PhD Courses Robots and Sustainability (Course Coordinator) Music Therapy (Lecturer) Experience Design (Graduate; English) Supervision of Masters Thesis (10th semester) PhD Supervision: RODECA Robot Design Canvas IT University of Copenhagen Digital Media and Design (Undergraduate; English) Expressive Media: Lecture and Workshop DIS Institute for Study Abroad Department of Humanities (Undergraduate; English) Visual Storytelling: Documenting the Intercultural Experience Curriculum development; Lecture and Workshop Prostitution and the Sex Trade (Guest Lectures) University of Colorado Department of Theatre and Dance (Undergraduate; English) Development of American Musical Theatre: Lecture Introduction to Acting for Majors: Workshop Introduction to Acting for Non-Majors: Workshop Introduction to Theatre History: Lecture Italian Theatre in Performance (Italian) French Theatre in Performance (English, French)

2. Study/programme administration and management: Experience in programme management and coordination. A list of study administration tasks, e.g. study board membership, chair of study board, semester or course coordinator, accreditation tasks, etc. Experience in planning teaching activities. Experience in programme development. Participating in committees and commissions etc. on education issues.

Head of Research Laboratory for Art and Technology (RELATE) since 2020. I have been an active member of the Art and Technology Study Board from Spring 2014-Spring 2015, and again from Fall 2016 to the present. During this time, I have participated in curriculum development, task force meetings to make recommendations for potential changes to the ArT regulations and study plans, teacher's meetings, external advisory board meetings, and supported with general administrative support to the study as needed. In Fall 2014, I co-coordinated Art and Technology Fifth Semester: Narratives and Interaction, where we partnered with Aalborg Historical Archives. I was responsible for developing the Semester Study Guide, coming up with the project descriptions, and coordinating the administrative aspects of the curriculum (See Appendix). In 2015 and 2016, I acted as Fifth Semester Coordinator, developing the Semester Study Guide and semester projects themes with industry partners. In 2015, we collaborated with Dansefytårn Nord and Teater Nordkraft to produce an original intermedia dance performance titled Birds Interaction, and in 2016 we partnered with Aalborg Theatre to produce an original intermedia performance titled Invisible Cities. In 2017, we again are collaborating with Aalborg Theater to devise an original multimedia performance based on William Shakespeare's The Tempest. I coordinate and oversee all of the administrative and programmatic aspects of the curriculum and the professional collaboration.

3. Formal pedagogical training: A list of completed courses in university pedagogy, PBL courses, workshops, academic development projects, collegial guidance and supervision, etc. Written assessment from the course in university pedagogy for assistant professors. Participation in conferences on pedagogy and didactics. Please enclose any documentation of the above, such as course certificates, references, etc

Adjunkt Pedagogikum at AAU Courses completed November 2016. Courses on November 6, 2014, and January 14, 2015, and November 2016. Enrollment and participation in workshops, lectures, and teaching portfolio development. Topics include diversity and intercultural education, communication skills, ICT-teaching and learning in the online environment, PBL principles and approaches, and research-based teaching. Problem Based Learning Workshop at AAU (with Dorina Gnaur and Annie Aarup Jensen). Course completed on September 17, 2014. Reading and discussion topics include PBL and theories of learning, designing Problems and Triggers in Different Media. The course focused on the major tenets of

PBL, including problem formulation, project work organization, the group work form, facilitator/supervisor responsibilities, PBL model in course development, and project assessment. Successful Integration of ICT into PBL Learning (AAU) Workshop on Enhancing feedback and facilitating student reflections in groups (AAU) Supervisory meetings with Soren Frimann and Falk Heinrich. Co-teaching with Falk Heinrich (Aestetik og Effekt) Teaching and supervision observation carried out by Falk Heinrich. Graduate Teacher Training Program, University of Colorado Boulder. (Selected courses). During graduate studies, I participated in several workshops and conferences aimed at developing a confident teaching style, good interaction skills, and a solid foundation in university teaching. While I did not complete the GTP certificate program, the workshops were valuable to my experience and teacher training at the university level.

4. Other qualifications: Conference contributions and attendance, contributions to debates, scientific articles on pedagogical issues etc. Peer supervision, editorials, mentoring experience or other types of competence development activities.

Type your answer here...

5. Pedagogical development and research: Development of new courses, teaching materials, teaching methods, examination types or other types of pedagogical development. Didactic and pedagogical research. Cooperation with external collaboration partners.

I developed a new course for Multimedia Programming with a faculty member from Media Technology, and have since run the course with other faculty members form that department. We presented, and later published, the results of our efforts at the 3rd Annual AAU Workshop on Robotics, in coordination with Aalborg U Robotics. "Robots and Art: Interactive Art and Robotics Education Program in the Humanities" with Lance Putnam. Paper presented at 3rd Annual AAU Workshop on Robotics, Aalborg, Denmark. 2014. Research based teaching: Conference and Publication. In collaboration with Palle Dahlstedt, I co-authored a conference paper for the Arts in Context (Kunst i Kontekst) conference at the university of Adger, Norway. 2016. "The Space Between: Merging Theory and Practice through Intermedia Performance" The paper describes an interdisciplinary collaboration with a contemporary dance company called BirdsINTERaction. The Art and Technology (ArT) bachelor program at Aalborg University provides a unique pedagogical model for combining artistic practice with academic methodologies through research, theory and development. ArT students participated in the creative and practical development of a live, intermedia performance together with professional theatre artists and choreographers. Through this collaboration, both students and artists experienced first-hand the affordances and challenges of combining artistic practice with academic methodologies. Here we present our approach, implementation and research outcomes. For BirdsINTERaction, students were tasked with designing interactive performance spaces and narrative frames, working with live performers in ways that might restructure traditional dance performance and create an interactive experience for the audience. The project lies at the intersection of digital media, dramaturgy, dance, performance and film. ArT students collaborated with Dansefytårn Nord (DK) and Theatre Nordkraft (DK), and followed courses in narratives, dramaturgy and media, manuscript, filmmaking and mixed-reality technologies. In these courses, students considered theories of performance (Fischer-Lichte's Transformative Power of Performance; Benford and Giannachi's Performing Mixed Reality, and Bay-Cheng, Kattenbelt, and Lavender's Mapping Intermediality in Performance) as well as software tools such as PureData, Resolume, and Avid Media Composer. Students participated in improvisation and choreography workshops that provided them with embodied experiences that influenced their design practice. In addition to their creative contributions, students were tasked with coordinating a production team to manage production details and technical rehearsals leading up to the performance. The comprehensive approach to combining academic methodology with artistic practice enabled the students to apply aesthetic theories and methodologies in relation to dance and live performance, and to analyze the artistic outcomes from a rigorous theoretical perspective. The collaborations also challenged dance choreographers to work with new approaches and technologies. Evaluation of the pedagogic and artistic outcomes of the project trigger a number of important questions, such as how do we balance pedagogical goals with artistic quality of the presented result? What are the best practices for combining hands-on learning with theoretical and analytical approaches? And how can we meaningfully evaluate such a project with respect to both short- and long-term learning outcomes? We intend to develop this work further, possible in the publication of a journal article

6. References on your teaching skills from superiors or colleagues. Teaching evaluations and any teaching awards received.

Selected Student Evaluations from AAU Teaching "Elizabeth has a rare ability to make everyone interested in what she is talking about. Even if the topic is not of people's immediate interests, Elizabeth is really good at making it compelling for them. In many other courses I have seen people on Facebook and other internet sites, just to make time pass, but never in Elizabeth's classes. She is engaging and engages people into her enthusiasm for whatever class she's teaching. She is good at coming with examples and has a really broad spectrum of knowledge and theories, she can draw on. I found that the best quality she has is her desire and ability to inspire. She is not only a messenger of knowledge but also motivates the students (or at least me) to keep seeking knowledge." "Elizabeth Jochum was a professional and passionate teacher during our courses on my 6th semester of Art & Technology. The enthusiasm she expressed through her presentations and her setup of class discussions and presentations was inspiring and infectious. She had a sense of authority that demanded both attention and work ethic on our (the students) part." Supervision "Elizabeth has for our group been very good at seeing/discovering the good aspects of our concept, but also pushing us to do more and better. One quote I

remember vividly is "generality is the enemy of all art," which was very important to have in mind under the process of developing our rather extensive installation. Furthermore, Elizabeth helped by referring to theorists both to narrow down our overall idea and to read for the final report." "I also had the pleasure of having [Elizabeth] as my supervisor for my bachelor project. Here she used her position to inspire and inform us by using her personal and professional knowledge and experiences to our advantage. She mentored my group and I through the challenges of the project in a professional and supportive manner to an exceptional extent." Studiepraktik "Elizabeth was an important part of the teaching team for Studiepraktik 2014. Elizabeth showed great commitment and professional attitude towards planning the content for the Studiepraktik ad assisting the study counselors. Furthermore, Elizabeth showed great passion in her teaching and supervision and successfully conveyed the academic material to non-university students. Elizabeth is an asset to the Art and Technology study program as well as to the Studiepraktik and we hope she will be able to participate in the Studiepraktik 2015."

7. Personal reflections and initiatives: Here you may state any personal deliberations as regards teaching and supervision, any wishes and plans for further pedagogical development, plans for following up on student feedback/evaluations, etc. Personal reflections on your own pedagogical practice, including objectives, methods and implementation. This should include an analysis and a reasoned description of your pedagogical activities in relation to your pedagogical understanding and student learning. Thoughts on the teaching method at Aalborg University (which is largely based on group-organised project work and problem-based learning)

As I enter my ninth year of teaching, I reflect on my experiences as a lecturer in the United States and Denmark across a variety of programs at the bachelor and graduate levels. I am still developing my teaching philosophy, as I challenge myself to improve my pedagogical approach in light of research and new technological tools. In the past three years, I've seen the tremendous value of integrating my artistic research with teaching, and of the value of collaborating with external partners and industry. This integration creates a dynamic learning environment for both teacher and student, and models relevant research practices, interdisciplinary thinking, creative problem solving, and collaboration. In particular, I have come to embrace the concept of co-teaching and as a necessary and relevant aspect for my own development as a scholar and teacher. Co-teaching is an opportunity for the students to learn about working collaboratively and outside of their comfort zones. With the PBL model, AAU is the ideal environment to develop this approach: the strong profiles of the research faculty combined with the interdisciplinary nature of programs like ArT, Medialogy, Experience Design, and ERASMUS Media Arts Cultures afford opportunities to work collaboratively, fostering new thinking and approaches to teaching, supervision, and research. I am fortunate to have had the opportunity to teach at two different research universities in a variety of formats and courses. My courses at the University of Colorado were either large (100+ enrollment) lecture courses or small, practice-based courses in performance and production. These two models require different approaches to curriculum development, teaching methodology, and structure while affording me opportunities to develop my skills as a teacher. In my large lecture classes, I varied the activities from the lecture format by incorporating student presentations, mini-assignments, and seminar-style discussions. Despite the large enrollments, I learned the names of my students each semester: this may seem like a small gesture, but in my experience as a teacher it makes a great difference to the students who begin to feel recognized for their individual contributions and participation in the course. Many students commented that being called on by name raised their feeling of involvement and connection to the course and influenced their overall interest in the material. For practice-based courses, I encourage students to work on group projects and designed new curriculum content that allowed them to work collectively. For example, in my Acting for Non-Majors course, rather than merely following the basic course requirements for a scene study and monologue, I supervised the students in a fully produced, one-act play that was advertised and performed for the general public. I made an effort to understand the experiences, prior knowledge, and specific interests of the students and directed them to apply these skills in a group project. For example, a Film Studies student was responsible for the production lighting design, a College of Music student was assigned the task of production sound design, while students from Journalism and Media Studies were asked to promote and advertise the event. I believe that innovative approaches to assignments and group projects gives students the opportunity to apply their skills and generate new knowledge. While they may not choose a professional career in production or performance, they learn valuable lessons about how to apply their skills and work in service to a larger project. Students also learn important skills regarding collaboration and accountability. I have continued this approach in my courses in Art and Technology. For both my lecture and practice-based courses, I frequently organize field trips, guest lectures, and other extracurricular events that expose students to the wider cultural offerings in their community. Frequently, I organize special visits and interviews with industry professionals, giving the students an idea of the types of careers and professional orientations that they might continue with after their studies. These types of experiences have been invaluable to the students, particularly in Aalborg when we collaborate with external partners such as Teater Nordkraft, Aalborg Teater, Dansefytårn Nord, and the Aalborg Historical Archives. Since coming to AAU, I have become well versed in the Problem-Based Learning Model and sought to integrate my unique style and approach to teaching within this model. The results have been highly complementary. These findings are reflected in the ArT 6th (SP14) and ArT 5th (FA14) Semester Evaluations: "Elizabeth is bringing something new and interesting–different approach. The students feel more engaged. Class discussions work really well."[1] "Everybody found that it was nice with the active discussions in the lectures (NDMI). And that the teaching method of asking questions and picking out a student to answer works well because it forces people to participate."[2] Now familiar with the AAU PBL model, the Art and Technology and Media AC curriculums, and the revised Communication and Digital Media Study Regulations, I have a

strong understanding of the spirit and objectives of these programs. I am working to develop more interdisciplinary courses that meet the needs of students. To that end, I have continued to developed the robotic art elective I began with Lance Putnam on Multimedia Programming. Now co-taught with Markus Löchtefeld, we have developed the course to reflect our interests and abilities, and the ever-evolving field of robotic art to include contemporary methods and examples. We introduce students to the theoretical and practical aspects of robotic art, placing equal emphasis on both aesthetic and technical concerns so students may develop competencies in the creation of an aesthetically engaging autonomous art work. Students learn how to design, build, program, and execute a computer-controlled work of art using models such as random walks, flocking, and Markov chains. Students also confront issues in planning, coordination, and control that arise when transitioning from computer simulation to the physical world. This is one of the most satisfying and ambitious courses I have taught, and it continues to be a favorite for students in the department. In spring 2015, I worked together with Media Technology faculty to combine Performance Technology II with Programming IV, so they were offered as companion courses. We drafted the curriculum and assignments together with a close integration of the topics, content, and tools. This approach is in direct response to the students' request for more cross-disciplinary courses and the successful feedback we received for MultiMedia Programming with regards to co-teaching. The courses enable students to gain a critical understanding of the history, aesthetics, and techniques of performance technology with a focus on computer vision. Through workshops, projects, and presentations, they learned to develop approaches to interface and system design for real-time and recorded video and performance, and to develop creative approaches to expression in performance using video and computer vision tools. I look forward to more collaborative teaching in the future, and to opportunities to incorporate innovative methods for workshops, lecture formats, and collaborations with other faculty and departments. 1 ArT 6th Semester Evaluations (9 February 14) Available on Moodle. 2 ArT 5th Semester Evaluations (Fall 2014) Available on Moodle.

8. Any other information or comments.

Student Letter of Support ArT 5 Semester Guide 2014 ArT 5 Semester Guide 2015 ArT 5 Semester Guide 2016 ArT 5 Semester Guide 2017 DIS: Visual Storytelling Course Description