## CONTENTS

### FOREWORD

_Lester P. Monti_

### INTRODUCTION

**CRLT and Its Role at the University of Michigan**

_Constance E. Cook_

### PART ONE: LEADERSHIP AND CORE FUNCTIONS

1. **LEADING A TEACHING CENTER**
   _Constance E. Cook_  

2. **MEASURING A TEACHING CENTER'S EFFECTIVENESS**
   _Mary C. Wright_  

3. **FORGING RELATIONSHIPS WITH FACULTY AND ACADEMIC ADMINISTRATORS**
   _Constance E. Cook and Deborah S. Meizlish_  

4. **CONSULTATIONS ON TEACHING**
   **Using Student Feedback for Instructional Improvement**
   _Cynthia J. Finelli, Tershia Pinder-Grover, and Mary C. Wright_  

5. **GRADUATE PEER TEACHING CONSULTANTS**
   **Expanding the Center's Reach**
   _Tershia Pinder-Grover, Mary C. Wright, and Deborah S. Meizlish_  

6. **APPROACHES TO PREPARING FUTURE FACULTY FOR TEACHING**
   _Chad Hershock, Christopher R. Groscurth, and Stiliana Milkova_
FOREWORD

Lester P. Monts

I am pleased that members of the Center for Research on Learning and Teaching (CRLT) staff have written this book describing their work and their strategies for doing it effectively. It will be a valuable contribution to the literature on institutional change. CRLT is the premier teaching center in the country, and it has a significant impact on improvements in teaching and learning on the University of Michigan campus. Through my previous role as chair of the College Board's board of trustees and current member of the Board of the Association of American Colleges and Universities, and through my many consultancies around the United States and abroad, I have often heard firsthand from colleagues about the extent to which CRLT serves as an exemplar for other teaching centers and for academic administrators who want to create a culture of teaching excellence on their campuses.

Until recently, college teaching shared the distinction with only a handful of professions for which directed training as a part of graduate education was not systematically provided. I began my career in higher education in the early 1970s as a studio music professor, providing trumpet lessons to undergraduate and graduate students. I had acquired from my former teachers a mixed set of teaching strategies and pedagogies I imparted to my students that resulted in their mastery of the solo, chamber, and orchestral literature for trumpet. I proceeded to teach my students as I had been taught. So much of studio teaching during that era was part of a vast oral tradition that stretched from the conservatories of Europe to the United States and beyond.

Let me advance ten years to the early 1980s when my teaching responsibilities changed dramatically. After completing a doctoral degree in musicology, acquiring a new teaching position at a Research 1 university, and preparing to lecture to general education students in a high-enrollment world music course, I faced a new teaching dilemma. Although not completely overwhelmed by these new challenges, I sought consultation from instructional development professionals to help me improve my effectiveness in the classroom.