

Example Applications for the IEF

Review some example applications from the 2022-2023 school year that received full funding including a [culinary & performing arts experience](#), [a guest speaker](#), and [a field trip](#).

Example #1: Culinary & Performing Arts Experience

Instructor Information

Name:

Sample Applicant

Net ID:

sa123

Email:

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Course Number & Title:

RUSS 026: Culture and Everyday Life in Central Asia

Semester of Requested Funding:

Fall

Proposed Project

We invite you to share a few sentences in response to each of the following four prompts:

1) Describe the proposed learning activity and how it will engage all of your students in active, reflective learning.

Students will be reading about Central Asian food and musical culture and their significance in previous class sessions. This activity is an opportunity to get hands-on experience of Central Asian food culture, as well as to hear from two multi-talented Uyghur cultural activists, musical performers, and professional chefs. Both are local to the New Haven area (they own a restaurant in Orange), having moved here from Washington, DC with the goal of connecting to the Yale community. Before our event, students will read about participant observation and prepare questions to ask the owners about the significance of their food culture and musical performance practice, especially in the context of the ongoing repression of Uyghur Muslim culture in East Turkestan/ Xinjiang, China. Afterward, students will write a short (2-page) reflection paper about the event, drawing on their reading on participant observation.

2) Describe how the proposed project will help students achieve one or more course learning goals or objectives.

The proposed project will contribute to the following learning goals:

- Critically analyze scholarly, journalistic, and other popular approaches to Central Asian history and culture. This event will provide students an opportunity to consider why and how the two restaurant owners present themselves in the way they do, given their histories in the Uyghur community in China and the Uyghur diaspora abroad. It will raise key questions about diaspora self-representation in the context of the Orientalization and geopoliticization that dominate the discussions of Uyghur culture in Western journalism and scholarship.
- Appreciate Central Asian cultures, their connection to the rest of the world, and major challenges facing Central Asian cultures today. This event will help build appreciation for Central Asian cultures by giving them hands-on, personal experience with cultural practices that may be unfamiliar to a large part of the student body.

3) Describe how you will determine whether the proposed project has had the intended impact on student learning, including what evidence you will observe or collect.

Before the activity, students will be asked to prepare questions to ask the two café owners and performance artists. They will then incorporate the answers to these questions from the conversation they have with the café owners and their student observations during the musical performance and noodle-making exercise into a short response paper. All students will be invited (among other options) to turn this response paper into a final paper project.

In response papers, I will be looking for evidence that students have understood the geopolitical context of these two people’s performance and food culture; that they have negotiated the common pitfalls of Orientalization/exoticization, which we discuss earlier in the term; and that they have practiced observant participation as described in our earlier reading.

4) Describe how the proposed project will be equitable and accessible for all students in your course.

The event will be held in the Humanities Quadrangle, which is fully ADA accessible. If there are any students with visual impairment, I am prepared to provide narration for the visual components of the event. For the food portion of the event, I will survey students about dietary restrictions and make sure all restrictions are fully accommodated.

Funding Request

5) What is the requested funding amount? (Up to \$500)

\$500

6) Please provide an itemized budget that justifies the requested funding amount. Note: \$250 is the recommended honorarium for each guest speaker, but if you are asking for more, please provide a rationale.

The funding will be offered as a lump sum to the owners of the cafe and grill. The amount will cover their time, as well as their musical and culinary expertise. It will also cover the food itself, which will be offered as small tasting samples to the students in the class.

7) Will this project be supported by other funding sources? If so, please name the additional funding sources.

No.

Additional Information

8) Is there anything else you would like to share with us?

I look forward to hearing from you!

Example #2: Guest Speaker Honorarium

Instructor Information

Name:

Sample Applicant

Net ID:

sa456

Email:

sample.applicant2@yale.edu

Course Number & Title:

ENGL 120: Reading and Writing the Modern Essay

Semester of Requested Funding:

Fall

Proposed Project

We invite you to share a few sentences in response to each of the following four prompts:

1) Describe the proposed learning activity and how it will engage all of your students in active, reflective learning.

For the final unit of the semester—writing satire—I would like to bring to class a professional satirist and working comedian, C Doyle. Doyle visited my English 120 class last year during our satire unit, and the students absolutely loved her presentation; moreover, their essays were much funnier, sharper, and more incisive because of her expertise. (Nearly every one of them included Doyle on their list of cited influences at the end of the essay.) As in last year's presentation, Doyle will explain her own writing process in a conversational, often humorous manner and lead students in several imaginative exercises taken from improvisational comedy workshops. Students will then use these improv techniques as fodder for the writing of their own essays. Doyle will then take individual questions, which students will have prepared in advance.

2) Describe how the proposed project will help students achieve one or more course learning goals or objectives.

Doyle's expertise will enrich students' understanding of what constitutes contemporary satire and what makes a joke "land" for a general audience. Though I am a working writer, editor, and pedagogue, I don't personally have a wealth of experience writing and publishing satire. Hosting a guest speaker with expertise not only on writing satire but also on the intersection of comedy and publishing will no doubt be tremendously edifying for students, particularly at the end of the semester.

3) Describe how you will determine whether the proposed project has had the intended impact on student learning, including what evidence you will observe or collect.

After Doyle's presentation, I will host a class discussion during which students will consider the following questions:

- 1) What did you learn from Doyle's presentation?
- 2) What was the funniest part of the presentation, and why?
- 3) Did the humorous nature of the presentation make it more memorable/poignant/accessible? Why might this be, and how might you apply this concept to your own essays?
- 4) Did your impression of contemporary satire change during the guest lecture, and how?
- 5) Do you have any qualms or misgivings about the value of this guest lecture?

I'll also ask students to write down their answers to these questions before we discuss, and they can hand those answers in anonymously at the end of class as well. Students will have a further opportunity to reflect on the influence of Doyle's presentation at the end of their papers, where they cite and explain the formal and informal influences on their work. I will be looking for how Doyle's visit influenced their own final writing piece of a satiric nature.

4) Describe how the proposed project will be equitable and accessible for all students in your course.

Doyle will offer a spoken presentation with written handouts. The improv exercises in which she will lead the class are inclusive, collaborative, and fun (i.e., nonacademic, low-stakes activities that involve every student). All students will prepare their questions for Doyle in advance of our class.

Doyle's presentation will offer students an interactive and energizing chance to think about humor, to tell and deconstruct jokes, and to think about writing from a less academic angle than usual. Last year, Doyle led a truly edifying discussion about the ethics of satirization that called on students to consider their own cultural positions and those of others with deep sensitivity and thoughtfulness. As a comedian with extensive experience advocating for the LGBTQ+ community and working for and alongside BIPOC-led organizations, Doyle takes an inclusive, equitable, and inviting approach to student engagement.

Funding Request

5) What is the requested funding amount? (Up to \$500)

\$400

6) Please provide an itemized budget that justifies the requested funding amount. Note: \$250 is the recommended honorarium for each guest speaker, but if you are asking for more, please provide a rationale.

The entirety of the funding will be put toward Doyle's honorarium--a portion of which will cover her independent travel expenses.

7) Will this project be supported by other funding sources? If so, please name the additional funding sources.

No.

Additional Information

8) Is there anything else you would like to share with us?

Thanks very much for your time and consideration.

Example #3: Field Trip

Instructor Information

Name:

Sample Applicant

Net ID:

sa789

Email:

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Course Number & Title:

DRAM179B: Technical Design 1

Semester of Requested Funding:

Spring

Proposed Project

We invite you to share a few sentences in response to each of the following four prompts:

1) Describe the proposed learning activity and how it will engage all of your students in active, reflective learning.

There is a production of *Life of Pi* happening at the American Repertory Theater running for the month of January. It is my hope that we can offer students the opportunity to attend the show and then get a backstage tour of the different automated effects and how they were created to enhance their knowledge on these machines. Here is our proposed schedule:

- Backstage Tour with Skip Curtiss (Production Management) and Kevin Belcher (Associate ATD)
- A conversation and lunch with Kelvin Dinkins Jr (Executive Director and former DGSD Assistant Dean)
- Seeing the Show
- Tour of the Scene Shop with Ross Wick and Kevin Belcher (Associate ATDs)

2) Describe how the proposed project will help students achieve one or more course learning goals or objectives.

In Technical Design 1, goals include "learning the technical design process and fundamentals of scenery constructions." Being able to see a show on stage with these things in practice is another avenue of learning. Having the opportunity to go backstage after the show to learn the intricacies of technical design process will further the students' learning of this goal.

3) Describe how you will determine whether the proposed project has had the intended impact on student learning, including what evidence you will observe or collect.

In Tech Design 1, we will have a follow-up conversation about the different technical solutions they saw implemented and discuss the different ways technical solutions can be accomplished. The students will also complete a survey about what new technology or problem-solving method did they observe on the tour.

Note: At the end of this application is a summary of the survey results *after* the field trip (not included on original application).*

4) Describe how the proposed project will be equitable and accessible for all students in your course.

There is a chance that not all students will be able to attend, but the goal is as many as possible. For anyone unable to attend we will ask the theater if we may have a zoom component to meet some of the staff members. We would include closed captions on the zoom for accessibility. For students attending in person, we will ask if anyone needs accommodations such as CART services during the show (for hearing disability) and will also ensure that the theater has ADA accessibility (for any physical disability). Finally, we are requesting this funding and asking the department to support funding so that we can ensure equitable access for this opportunity for every student enrolled in the course. Cost will not be a barrier for participation.

Funding Request

5) What is the requested funding amount? (Up to \$500)

\$500

6) Please provide an itemized budget that justifies the requested funding amount. Note: \$250 is the recommended honorarium for each guest speaker, but if you are asking for more, please provide a rationale.

There are 11 students in the graduate class that this would be offered to +1 other professor and myself.

Travel (4 cars @ 255 miles x \$0.62 = \$158 reimbursement each)	\$632
Local Garage Parking	\$80
Tickets (\$25 per)	\$325
<i>Potentially 1 Meal</i>	\$325
TOTAL (for 13)	\$1362

7) Will this project be supported by other funding sources? If so, please name the additional funding sources.

The \$500 would not cover all expenses but some. The department is offering to help with the costs not covered by the IEF.

Additional Information

8) Is there anything else you would like to share with us?

Thanks very much for your time and consideration.

***Assessment Data Collected *after* the Field Trip**

- What was surprising to you to see during the performance VS how the show was discussed in class?
 - It's useful to talk about things like encoders spitting information onto a network for projection programming to use, or intelligent lights which use tracking technology for performers or scenery, but seeing it in action is a way of completing the puzzle
 - Leaping through the floor! I knew it was coming, I'd seen all the "magic" behind how it worked and it was still gasp-worthy.
 - People mentioned the projections, but there was no way to prepare you for the amazing visual experience. And the blind jump! Amazing.
 - So much more complicated under the stage than it looked from the audience! So cool
 - It was surprising how big of a challenge physical storage space was, it feels like "we'll just put it offstage" is often an answer but it's important to consider how much the logistics of that space matters.
- What is something (or a concept) that you came up during the tour(s) or discussion with Kelvin that you would consider bringing with you in a future job?
 - Emphasizing that we as future leaders get to decide how to lead by example especially when prioritizing rest.
 - The boundaries that Kelvin has enforced between work and personal life. He's creating psychological safety for his staff.
 - Kelvin's description of how he models when emails should be sent and times when it's appropriate to be working was amazing to me. I will absolutely be using this model going forward.
 - SO MANY THINGS! Supporting a local community organization through a donation campaign. Having the anti-racism/anti-oppression values printed on the window of the theatre. Not sending emails after 6pm during the week and on weekends so people feel like they need to respond. I don't know how I am going to pull this off but I love this idea. And I love that he is modeling this for ART.