

## **INFORMATION TO USERS**

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

Bell & Howell Information and Learning  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
800-521-0600

**UMI<sup>®</sup>**



R2D2 goes to work:  
The design and development of a first-year  
art foundations course

by

Kristen Mary Wright-Evans

A dissertation submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of  
DOCTOR OF PHILOSOPHY

Major: Education (Curriculum and Instructional Technology)

Major Professor: Dr. Jerry Willis

Iowa State University

Ames, Iowa

2001

Copyright © Kristen Mary Wright-Evans, 2001. All rights reserved.

UMI Number: 3003281



---

UMI Microform 3003281

Copyright 2001 by Bell & Howell Information and Learning Company.

All rights reserved. This microform edition is protected against  
unauthorized copying under Title 17, United States Code.

---

Bell & Howell Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

Graduate College  
Iowa State University

This is to certify that the Doctoral dissertation of

Kristen Mary Wright-Evans

has met the dissertation requirements of Iowa State University

Signature was redacted for privacy.

**Major Professor**

Signature was redacted for privacy.

**For the Major Program**

Signature was redacted for privacy.

**For the ~~Graduate~~ College**

**DEDICATION**

For Chuck and Olivia,

Whose support I value and whose love I treasure.

## TABLE OF CONTENTS

LIST OF FIGURES	v
LIST OF TABLES	vi
CHAPTER 1. INTRODUCTION	1
Art 108 and 109 at Iowa State University	1
CHAPTER 2. FRAMEWORK FOR THE STUDY	7
The Need	7
Previous Art 108 and 109 Assignments	7
Two Theories of Learning	10
Constructivist Teaching Strategies	17
Cognitive Apprenticeship	19
CHAPTER 3. METHODOLOGY	22
Designing Instruction	22
Constructivist-Interpretivist ID Models	25
Guiding Principles of the R2D2 Instructional Design Model	28
CHAPTER 4. RESULTS	36
Defining, Designing, Developing, and Disseminating	36
The “New” and “Improved” Art 108	38
Putting Things into Focus	41
Designing and Developing	42
Student Performance	52
Critiques and Assessment	60
Changes Made Across the Development Process	62
CHAPTER 5. DISCUSSION	65
Evaluation	65
How Well Did it Work?	67
Evaluating the R2D2 Model	73
What Happens Next?	75
APPENDIX A. PREVIOUS ART 108 ASSIGNMENTS, FALL 1998	77
APPENDIX B. SURVEY INSTRUMENT AND WRITTEN COMMENTS	89
APPENDIX C. INTERVIEW DATA AND RESEARCHER’S JOURNAL	110
APPENDIX D. ART 108 ASSIGNMENTS, FALL 2000	131
APPENDIX E. STUDENT WORK, FALL 2000	140
REFERENCES	146

## LIST OF FIGURES

Figure 2.1 Homepage for SecEd 302 website	18
Figure 3.1 Episteme vs. phronesis	25
Figure 3.2 Recursion	29
Figure 3.3 Reflection	30
Figure 3.4 Participation	31
Figure 3.5 R2D2 instructional design model	32
Figure 4.1 The “define” stage	37
Figure 4.2 Inverse relationship between restrictions and solutions	47
Figure 4.3 Homepage for Visual Foundations, Art 108	49
Figure 4.4 Student presentation: “Scale and Proportion”	50
Figure 4.5 Baskets demonstrating “literal scale”	51
Figure 4.6 Glossary	51
Figure 4.7 Exemplary student projects: “Mural Assignment”	52
Figure 4.8 Student project: “Map Assignment”	53
Figure 4.9 Student project: “Mural Assignment”	55
Figure 4.10 Student project: “Game Assignment”	57
Figure 4.11 Student project: “Quilt Assignment”	58
Figure 4.12 Student project: Collaboration with Roy Lichtenstein	59



**LIST OF TABLES**

Table 3.1 A summary of technical-rational ID model characteristics	23
Table 3.2 A summary of constructivist-interpretivist ID model characteristics	27
Table 4.1 Interview questions	42
Table 5.1 Focus group questions – November 15, 2000	66

## **CHAPTER 1. INTRODUCTION**

In the fall of 1993 I was an undergraduate in the Department of Art and Design at Iowa State University. I had returned to finish my degree after dropping out my freshman year and attending a community college while working full time. Among my courses that year were two which addressed basic two- and three-dimensional design—Art 108 and Art 109, respectively. At Iowa State these two courses, together with beginning drawing and art history survey, are considered the “foundation courses,” which are taken by all art and design students regardless of their individual majors.

I hated Art 108 and 109. I didn’t dislike the instructor. In fact she became a good friend. I didn’t battle with the level of difficulty. By that time I was an upperclassman, and these were freshman-level courses. The subject matter wasn’t distasteful. I was there to study art and design, after all. What I struggled with instead, was what felt like creative suffocation. I experienced two semester’s worth of confining design problems, which focused mainly on formal art and design principles and were devoid of any personal meaning. I complained loudly to anyone who would listen, and eventually it was over. However, I’ve never forgotten the dissonance produced by a situation, which required me to create and explore within the confines of a box whose restrictions included materials, size, and most importantly, cognitive process.

### **Art 108 and 109 at Iowa State University**

There are at least 24 sections each semester of Art 108 and 109. The official titles of the courses are Visual Foundations I and II. As the names imply, the courses are intended to be a sequence with students taking 108 in the fall and 109 in the

spring. Visual Foundations I (Art 108) addresses two-dimensional design and Visual Foundations II (Art 109) tackles three-dimensional design.

Until the 1999-2000 school year, both of these courses had been taught from a common syllabus and a common set of projects. Teams of faculty occasionally developed a new project, but most of the assignments had been taught for years. During an interview, one retired faculty member and former department chair, remarked that, "the projects when I was a student in foundations at Iowa State [in the late 1950s] were pretty much the same as those we give now" (interview, June 16, 2000).

This retired department chair had a wealth of historical information to share about our foundations program. She indicated that when the College of Design first came to fruition in 1978, the intent was to unite the departments of architecture, landscape architecture, and art and design under one roof so that they could more easily engage in interdisciplinary activities. There was difficulty, however, coming up with a common core of courses that students would take for each of the three disciplines. "The only thing they were able to come up with were the design history and the design and society courses. Eventually the chairs of the three areas dismantled the idea of having a common core across the three areas" (interview, June 16, 2000).

The Department of Art and Design currently has three majors: graphic design, interior design, and studio art. In 1990, it became necessary for the graphic design and interior design programs to control their increasing enrollment. Each program began to review students for admittance at the end of the freshman year. It was at that point the foundations courses began to focus on providing students with

similar experiences as a way to make the admissions review process easier for these two programs.

At that time there were 3 two-credit courses in the foundations program: a two-dimensional design course (Art 102), a three-dimensional design course (Art 104), and a color course (Art 103). In 1992 an internal ad hoc committee was appointed to study the effectiveness of the foundations program. One of the committee's decisions was to eliminate the color course (Art 103) from the requirements and to make it a 200-level elective. Additionally, the two- and three-dimensional design courses became three credit courses, in order to maintain a consistent number of credits necessary for graduation. At that point Art 102 and 104 became Art 108 and 109.

Adequate studio space within the College of Design has always been an issue, and scheduling the extra studio time and space required for these two three-credit courses was problematic. The choice to add out-of-class requirements to the existing four hours of studio each week solved this dilemma. A two-week evening computer component and required attendance at certain "art and culture" activities supplied the necessary contact hours to justify three credits.

The computer component in itself was difficult to schedule as the College of Design has only one Macintosh teaching lab, accommodating only 20 students. Each section of Art 108 and 109 met with a separate computer instructor on four evenings each semester for basic "how to" instruction with design software. That instructor designed and required a separate assignment from students, which was then graded and passed on to the regular 108 or 109 instructor.

The “art and culture” component required students to attend two art-related tours each semester that were offered by the University Museums. These tours took the form of on-campus art walks and Brunnier exhibition tours. In addition to the required tours, students also had to attend four additional art and culture activities each semester from a list of approved events. Each student received an “art and culture card” that was stamped at the end of these events to verify his or her attendance.

In many cases art and design foundations programs across the country have not enjoyed elevated status within their departments. Teaching foundations requires a unique breadth of knowledge and interest as well as patience and tact. Foundations teachers should be among the best. However, there is an unfortunate misconception that foundations can be taught by anyone. Senior faculty often view foundations courses as less creative or challenging (Chan, 1986). Currently, the foundations program in Art and Design has three tenured faculty teaching in the area. The other eight are either temporary instructors or graduate students. Additionally, foundations is not necessarily considered an area of expertise in itself, and is therefore viewed as subservient to other specialty areas. “The purpose of foundations is to prepare students for advanced studios. It is not an area in and of itself but rather a service bureau to the other departments” (faculty interview, June 21, 2000).

Recent developments, however, in the Department of Art and Design at Iowa State have begun to acknowledge the significance of these foundations courses and their contribution to the success of the department as a whole. In 1998, in response to the recommendations of an external review, the department was re-structured in an

effort to more accurately reflect its mission. The new structure is comprised of the three undergraduate degree programs—integrated studio arts, interior design, and graphic design. Each area builds on a series of central “core” courses, which include art and design foundations (Art 108/109), beginning drawing (Drawing 130), and two semesters of art history survey (Art 280/281). As with many other foundations programs in the United States, the roots of the introductory art courses at Iowa State can be traced to the Bauhaus preliminary course. “This curriculum was based on the idea that drawing, design-related organizational skills and a basic art history survey course, were adequate “foundations” for art and design study” (Catterall and Nugent, 1999, p. 5).

As a result of the restructuring, a new director for the foundations area was hired for the 1999-2000 school year. Previously, various faculty teaching in the foundations area had taken turns coordinating the activities and meetings of Art 108 and 109. This was also the first year I was assigned to teach Art 108 and 109.

The new director awakened a sleeping giant by announcing at the first foundations meeting of that year that each instructor was to come up with his or her own projects for the semester. We were given a list of the topics that we were to cover—namely, the elements and principles of design—but we were to do so in whatever manner we chose. In spite of the fact that I had never taught Art 108 and 109, I was thrilled with the chance to break out of the lockstep system so many others and I had experienced as students. At the same time it was unnerving to hear one week before the semester began that I would be responsible all of the projects, activities, and evaluation for my section of 16 students.

I designed and taught six projects each semester that year in Art 108 and 109, with more or less success. Each semester, two or three projects brought surprising results, while the rest produced work that lacked innovation, creativity, or resolution. However, I learned about myself as a teacher; about the work habits and capabilities of my students; and most importantly about the delicate balance between structure and freedom that they required to create successful work. They needed enough scaffolding to design and select materials for the projects, but they also required the freedom to negotiate the particulars to create meaning for themselves. This particular set of courses, designed for entry-level students who were unsure about their artistic direction, offered a wonderful opportunity to experiment with a combination of curriculum and teaching methods that I hoped would create a greater sense of autonomy and creativity than I had experienced as a student in foundations.

## **CHAPTER 2. FRAMEWORK FOR THE STUDY**

### **The Need**

Over the last few years there has been a general state of unrest within the Department of Art and Design about the adequacy of the foundations courses in preparing students for their advanced work. The exact nature of the problem has been unclear, and the resulting grumbling has remained unproductive. I started formulating the idea for this dissertation even before I began teaching Art 108 and 109 myself. During the Spring 1999 semester, I began sitting in on the Art 109 faculty meetings as an observer. I quickly discovered that the agendas for the meetings were primarily lined with housekeeping items. The meetings were easily spent discussing things like what to do with projects that former students had failed to pick up; the distribution of the uniform grading sheets for an upcoming assignment; the due dates and point values for said upcoming assignment; whether or not everyone had appropriate keys to storage cabinets; and the whereabouts of the drill or other tools (meeting notes, February 2, 1999). Only occasionally was there time for sharing student projects and discussing new potential assignments.

### **Previous Art 108 and 109 Assignments**

At that time projects and activities were common among all sections of Art 108 and 109, as were due dates and evaluation measures. All of the projects were structured in a similar manner (see examples in Appendix A). Each began with a list of objectives followed by a very specific list of required materials. The problem titled "Composition Derived from a Selected Form" lists the following:

hardbound classic sketchbook, #11 blades, x-acto knife, black Pilot razor pen, selected natural or man-made form, Liquitex acrylic paints water container,



Bristol board (either single or double ply), gray or black mat board, brush, ink, workable spray fix, rubber cement, pencils, cork-backed ruler, cutting board or an equally appropriate surface, tracing pad, artist or masking tape; optional: compass, universal compass adapter, black paper, gluestick, triangle, T-square. (Appendix A, p. 78)

The assignment description or methodology section didn't merely offer suggestions about how one might solve the problem but rather what appeared to be the only way to solve the problem. The assignment description from the same "composition" assignment is as follows:

You will create four designs, which effectively demonstrate four of the principles of design listed below. Each of the designs will concentrate on one specific principle. These designs will be based upon your selected form. (Appendix A, p. 78)

One of the requirements for Art 108 and 109 is the documentation of all projects and preliminary work in an 11" x 14", hardbound sketchbook. A sketchbook can become an important record-keeping tool for an artist. However, the sketches, design iterations, and sources of inspiration that appear therein are frequently personal, spontaneous, and less than presentation-quality. The sketchbooks/journals that I'm referring to here are heavily emphasized, not necessarily for their importance as a tool for the student, but because the graphic design and interior design programs rely on them during review. One graphic design faculty indicated,

the sketchbook work that the students do in foundations is just as important if not more so than the finished products. . . . it is important to have

developed the skills of sketching and idea development so that I can see that students have given the projects some thought. (interview, June 21, 2000)

Each of the projects in Art 108 and 109 has typically contained a list of items that should be included in a student's sketchbook. Some assignments like the "composition" assignment mentioned previously, required 10 thumbnail drawings for each of the four ideas for a total of 40. Eight of the 40 were eventually to be developed into a larger format and from those, four were selected for the final solution. These four final compositions had to demonstrate use of four or the following five materials categories:

1. Technical equipment: templates, T-square, rulers, pens
2. Brush, acrylic paints
3. Non-traditional tools
4. Found printed paper
5. Mixed media (use at least three of the above categories of materials)

Also included were very specific directives about the mounting and presentation of both the sketchbook work and the final solutions (see Appendix A, p. 79). Additional parts of assignments included a selection of required or suggested readings and a list of vocabulary terms over which students eventually were tested at the end of the semester.

Sitting in on the coordination meetings that semester allowed me a chance to view the prevailing mindset within which Art 108 and 109 courses were operating. The desire for a common experience for students among the 24 sections of these courses and the emphasis on formal elements and principles of design were obvious clues to the underlying theory that was operating, albeit tacitly, as these courses

were developed. Based on my experience and study of teaching/learning theory, I began to give words and explanation to what I hitherto could only sense was wrong.

### **Two Theories of Learning**

Behaviorism is a theory of learning that is based on the work of E. L. Thorndike and B. F. Skinner, among others, in the early part of the 20<sup>th</sup> century. Most often however, people associate behaviorism with the work of Pavlov with the salivating dogs (Burton, Moore, and Magliano, 1996). Within the theory of behaviorism, learning occurs only when the learner has a change in behavior due to an experience. "It is a function of building associations between the occasion on which the behavior occurs (stimulus events) and behavior itself (response events) (Burton, Moore, and Magliano, p. 49).

Behaviorism is based on a philosophy of science known as positivism or post-positivism. This particular view of the world espouses a "realist" ontology. When asked the questions, "what is the nature of the knowable" or "what is the nature of reality," the positivist and post-positivist answer "it's out there somewhere, beyond us, and it's governed by immutable laws and mechanisms." Positivism and post-positivism differ in whether we as humans can come to know that reality out there, but they both agree that it is indeed "out there" (Guba, 1990).

Another important characteristic of positivism/post-positivism is the belief that objectivity is necessary in order to come to know or understand that reality that is out there. This means that it is possible (or at least we should strive to) step outside of our subjective, human selves and come to know the "out there" reality through empirical methods such as observation and measurement. Empirical research strives to use methods that remove the human interference in the situation

as much as possible. Primacy of methods or properly applied methods, such as random samples, statistical data manipulation, and reliance on previously “proven” theories, establish the validity and generalizability of empirical research.

Behaviorist, or traditional instruction and learning environments, have some very specific characteristics. First, complex learning is broken down into requisite parts, which are mastered individually, within a specified sequence. Due to the belief in an external reality, behaviorism suggests that there is a natural order inherent in many content areas and that learning should be tackled in very small steps, from the simplest to the most complex (Burton, Moore, and Magliano, p. 49).

A second important characteristic of behaviorist instruction is the advance specification of behavioral objectives. Because learning in this system requires an observable change in behavior, objectives are necessary to provide the criteria for judging whether or not learning has occurred. Behavioral or performance objectives are a detailed description of what a student will be able to do when he or she has completed a unit of instruction. Creating objectives requires an instructor to (1) specify skills, knowledge, and attitudes they will teach; (2) determine the strategy for instruction; and (3) establish criteria for evaluating student performance when instruction ends (Dick and Carey, 1996). Other characteristics of behaviorist instruction include

- activities that rely heavily on textbooks and workbooks
- a view of students as “blank slates” onto which the teacher etches information
- a curriculum that is presented part to whole, with an emphasis on basic skills

- heavy emphasis on getting the “correct” answer
- a view of assessment as a separate activity from teaching, which occurs almost entirely through testing
- assessment in the form of testing
- students working alone (Brooks and Brooks, 1993, p. 17)

There are other learning theories that are based on positivism/post-positivism and they go by names like “information processing,” and “cognitive science.” However, constructivism is an alternative theory of learning that is not based on a positivist philosophy of science, but rather an interpretivist philosophy. Within the interpretivist paradigm, reality exists as a social and experiential construction of the mind that is highly contextual. Rather than existing “out there,” truth and knowledge are created within the individual and are dependent on the local and specific experiences of each person for form and content. Additionally, when striving to know reality, the subjectivity of humans is embraced rather than rejected as in positivism and postpositivism. “If realities exist only in respondent’s minds, subjective interaction seems to be the only way to access them” (Guba, 1990, p. 27). Consequently, constructivism produces learning environments, which have a radically different character. Constructivist learning environments:

- provide multiple representations of reality
- avoid oversimplification of instruction by representing the natural complexity of the real world
- focus on knowledge construction, not reproduction
- present authentic tasks (contextualizing rather than abstracting instruction)

- provide real-world, case-based learning environments, rather than pre-determined instructional sequences
- foster reflective practice
- enable context and content-dependent knowledge construction
- support collaborative construction of knowledge through social negotiation, not competition among learners for recognition. (Jonassen, 1994, p. 35)

The assignments and course structure of Art 108 and 109 were an obvious example of behaviorist or traditional instruction for several reasons. As previously mentioned, the presence of objectives at the beginning of each assignments is the first clue. It seems difficult to find fault with what appear to be no more than innocuous goals for instruction. However, they signify a mindset that assumes to know in advance what the learning experience is going to mean to each student. Pre-specifying the skills, knowledge, and attitudes that will be taught; the particular teaching strategy to be used; and the criteria for evaluation characterize a learning environment in which the teacher is responsible for any learning that takes place.

The presence of the prescriptive set of steps for completion within the “methodology” sections of the projects coupled with the expectation of creative inquiry causes a problematic discord. Students are simultaneously expected to become creative, problem-solving individuals but only within the arbitrary limits that have been specified. “When the instructor has too much control over the learning environment, students fail to develop cognitive management skills such as goal-setting, strategic planning, monitoring, evaluating, and revising. They also lack confidence in their own ability to learn or make sense of the world” (Berryman, on-

line). Following a prescribed set of steps, rather than generating one's own problem-solving procedures makes it difficult to transfer any learning strategy from one context to another. Students do not learn problem-solving, but continue in a find-out-what-the-teacher-wants mode, again affirming the notion of the teacher as the keeper of knowledge.

By contrast, in a constructivist learning environment, the responsibility for learning is placed squarely on the students' shoulders. Because knowledge and reality are constructed within each of us, no one can specify in advance what each of us will learn as a result of an experience. Does this mean that constructivist learning is a free-for-all or that there are no goals or measures of success within a constructivist learning environment? Certainly not. A constructivist teacher will always have a variety of broad goals—allow students to discover how colors interact within a pigment system, help students make meaningful decisions when choosing materials, or help students create a visual metaphor. But he or she will also “allow student response to drive lessons, shift instructional strategies, and alter content” (Brooks and Brooks, 1993, p. 105). There will also be criteria for assessing student outcomes, however they will more likely be structured in a manner that reflects an authentic context or “the real world.” Teacher and peer assessment as formative evaluation and the creation of authentic products or portfolios form the basis of constructivist assessment.

The heavy emphasis on the elements and principles as course content of Art 108 and 109 is also an indication of the presence of behaviorist underpinnings. Line, shape, space, texture, value, color, form, light and time are generally agreed upon as the elements of design, but depending on the book one is reading, there can be five,

(Lauer and Pentak, 2000) six, (Zelanski and Fisher, 1996) or as many as seven (Ocvirk et. al, 1998; Wallschlaeger and Busic-Snyder, 1992) design principles. Harmony, variety, balance, proportion, dominance, movement, and economy are the seven "Principles of Organization" mentioned in Art Fundamentals: Theory and Practice (Ocvirk et. al, 1998), the suggested textbook for Art 108 and 109 during the 1998-1999 school year. These elements and principles of design appeared in the formal training from the Bauhaus and have remained an active part of foundations curricula across the country (Chan, 1986).

Reducing design education to its elements and principles is an example of the behaviorist tendency to break down and simplify complex subject matter. "Inert" knowledge (Whitehead, 1929) is often produced when complex tasks and ideas are broken down and taught separately, often in absence of context. One faculty member indicated "if they [art and design students] are learning anything about design in the first place, they can't seem to apply it to their own work once they get into my class" (interview, July 8, 2000). Inert knowledge is difficult to transfer from one area to another because it becomes abstracted when it is removed from its relevant context. The knowledge becomes a series of facts and ideas that are often learned by memorization and then quickly forgotten. A better solution than teaching "part to whole" involves focusing on the wholes or "big idea" in the beginning so that students can make the connections between the interrelated parts themselves.

Students initiate the process to make sense of the information; they construct the process and the understanding rather than having it done for them. . . . structuring the curriculum around 'big ideas' and broad concepts allows



them multiple entry points for students: some become engaged through practical responses to problems, some analyze tasks based on models and principles, and others interpret ideas through metaphors and analogies from their unique perspectives. (Brooks and Brooks, p. 47).

Several foundations courses around the country have recognized problems with a reductionistic, elemental approach to teaching foundations and have shifted their course emphases toward a more accurate presentation of the complexities within the art field. These ideas suggest some ways in which a semester's curriculum might be focused on big ideas.

A program at University of Florida, Gainesville, the Workshop for Art Research and Practice (W.A.R.P.) provides an alternative focus for a design foundations course that stresses the need for students to tackle contemporary and theoretical issues in the early stages of their education (Catterall and Nugent, 1999). Issues of formal composition are addressed, but rather than focusing on elements and principles of design, the W.A.R.P. course content investigates broader concepts such as genius, originality, appropriation, narrative and metaphor.

Students at a foundation level can and will embrace the complex debates surrounding the practice of contemporary art and theory and apply them to their own work. It is imperative from the outset of the degree program to teach art in a way relevant to the contemporary context, while also establishing for students a thorough, self-motivated, self-critical working process. W.A.R.P. has also demonstrated that, when not restricted within discipline-specific courses, students will locate the appropriate technique to manifest a strong idea in which they have a personal investment. . . . Each

assigned project encourages students to make conceptual, formal, and material decisions; they redefine the project for themselves, determining their own perspective on the problem. (p. 9)

Another course with a holistic framework was developed at Penn State University. It was designed in response to the combined effects of technology, critical theory and globalized culture on art education (Jackson, 1999). "Introduction to New Media" is a first-year course that integrates critical thinking with a range of literacies: visual, media, computer and verbal. Initially it was developed in response to a need for a general education computer course for art students. The course is also taught in a studio format and is organized around a sequence of themes such as "What is America?" and the "What is the relationship between ecology and technology?" "A curriculum centered on ideas rather than technique is beginning to emerge, owing, in part, to the ideas and concerns that have grown out of critical theory" (p. 69).

Finally, at the School of Art Institute of Chicago, a course called "The Art of Crossing the Street" was built around the idea that students should understand the range of choices that artists make about working and measuring success. It also emphasizes the role of the artist as citizen and participant in society (Becker, 1999).

### **Constructivist Teaching Strategies**

Most often in a traditional classroom the teaching strategy will involve some form of direct instruction. Lectures, computer tutorials, textbooks, and objective tests are common instructional components, which allow the instructor to direct the instruction and testing in the most straightforward and efficient manner. Figure 2.1



**Figure 2.1 Homepage for SecEd 302 website**

shows an example of a course website that was used in a course I co-taught on educational computing. The website was dedicated to comparing and contrasting traditional and constructivist teaching strategies. It used a map metaphor for two neighboring communities, Behaviortown and Constructiville. The signs were clickable “landmarks” linked to descriptions and examples of teaching strategies that one would find in each kind of learning environment. Drill and practice, tutorials, and computer managed instruction were features of Behaviortown, while Constructiville’s landmarks included anchored instruction, microworlds, cognitive flexibility hypertext and cognitive apprenticeship.

Teachers who try to create constructivist learning environments frequently resist using the term “instructional strategy”, as constructivism is more about learning than about following a recipe of steps toward a particular end. Though they differ in specifics, the constructivist landmarks shown in Figure 2.1 each have the following in common: the learning occurs within an authentic context, there is opportunity for a variety of acceptable solutions, and the teacher’s role is that of a facilitator and guide. Based on the subject matter for Art 108 and 109, together with my own strengths, I decided to use cognitive apprenticeship as the model for my classroom environment.

### **Cognitive Apprenticeship**

Studio art has a rich teaching/learning history rooted in the tradition of apprenticeship. Throughout history, students have learned art and craft by working as apprentices under the guidance of a master. Students observed the master and in turn were given tasks of increasing difficulty as their own skills progressed.

Cognitive apprenticeship is based on traditional apprenticeship, but in addition to learning techniques, it involves making the thinking process visible as well. This includes

- identifying the processes of the task and making them visible to students;
- situating abstract tasks in authentic contexts, so that students understand the relevance of the work; and
- varying the diversity of situations and articulating the common aspects so that students can transfer what they learn. (Collins, et. al, on-line)

Schön, (1985) describes an example of cognitive apprenticeship within an architecture studio, describing it as a special form of education that draws on the

precedent in the craft system of the medieval guilds. In Schön's example the instructor, Quist, has given a group of beginning students an authentic assignment of designing an elementary school for a particular site. Petra has become stuck—her design is not working due to the "screwy" nature of the site. Quist experiments by drawing on tracing paper over the top of her work, to show her some options for improvement. At the same time he uses terms and phrases specific to the domain—"too small in scale to do much with", "look at it in section", "no city will plow a road that steep", and "5 feet is the maximum height for a kid"—to demonstrate how to think like an architect (p. 45). He selectively demonstrates aspects of the process that are aimed at her specific problems.

In the early stages of architectural design, the students grapple with the paradox of trying to do something on their own while being unclear about just what they are supposed to do. Quist recognizes "that the students do not initially understand the essential things and cannot be *told* those things at the outset, because the fundamental concepts of designing can be grasped only in the context of the doing" (Schön, p. 55). Each student in Quist's studio must construct what it meant to think like an architect, based on his or her experiences.

It is a very small leap from the context of a beginning architecture studio to that of a beginning design studio. Schön's example provided a compelling example of cognitive apprenticeship in action as well as a way to structure learning around a variety of important, yet somewhat elusive "big ideas."

In structuring my experimental foundations course I decided that one additional way for me to model and demonstrate "thinking like a designer" was to

work out my own solutions to the projects I gave the students, thereby making my own designing and working processes visible to them.

What follows is an explanation of the instructional design model that was used for this project, the course itself, the evaluation, and a description of the journey in between.

## CHAPTER 3. METHODOLOGY

### Designing Instruction

The term *instructional design* (ID) is used to describe the process of designing and producing instructional strategies, materials, and assessment measures for use in educational settings. Traditional ID focuses on designing instruction, which when properly implemented, satisfies a variety of predetermined outcomes. Instructional designers rely on instructional design models to help them create reliable, replicable results.

An instructional design model is a particular theory or set of guidelines that helps define the instructional design process. When we use a model, the intent is to represent reality but in a simplified form. For example, in a *scale* model the size of the model is reduced in proportion to the original object. When the size of the object is reduced, any design and structural problems can be resolved with reduced time, energy, and materials. Models can also be used to help visualize something that complex and perhaps unobservable. For example,

it may be difficult to actually observe all of the pertinent events and functions that lead to effective instruction. A model reduces the process down to its critical elements and allows us to study and discuss the phenomena in its simplified form. (Bagdonis and Salisbury, 1994, p. 26)

This simplification works very well in creating traditional models of instruction.

Traditional models for instructional design have roots in behaviorist, cognitive science, and information processing theories of learning. Each of these learning theories is based on a positivist or post-positivist philosophy of science. As a “family” of design models, these traditional approaches are sometimes called

behavioral, objectivist, rationalistic, or technical-rational (Willis, 1995). Although they vary in specifics, they are generally broken down into the following steps: analysis, design, production/development, implementation, and maintenance. These steps are tackled in order because the outcome of each step is needed before proceeding on to the next (Bagdonis and Salisbury, 1994, p. 27). There are a number of these technical-rational models, and Willis (1995, p. 11) outlines several important characteristics that these models share. I've briefly summarized these in Table 3.1.

**Table 3.1 A summary of technical-rational ID model characteristics**

---



---

**Both process and product are linear and sequential.**

The design process itself is viewed as a series of steps through which one proceeds in a systematic, planned manner. When the instructional materials are developed, complex tasks are broken down into subcomponents, which are taught in the proper sequence together with the necessary subskills.

**Behavioral objectives are essential.**

Heavy emphasis is placed on front-end analysis and the creation of behavioral objectives and assessment measures. If students can demonstrate that they've met the prescribed objectives, it can be assumed that the instruction was successful. The objectives and assessment measures guide the development of the instructional materials.

**Experts who have specialized knowledge are critical to the ID process.**

Those who know a great deal about general, universally applicable principles of ID are needed to produce good instruction.

**The goal of ID is effective delivery of preselected knowledge.**

The emphasis is on the delivery of facts and enhancement of skills selected by the subject matter "experts."

**Summative evaluation is critical.**

The greatest assessment effort should occur after the material is finished in order to "prove" whether or not the material was effective.

**Objective data are critical and desirable**

Whether identifying entry behaviors, analyzing tasks and concepts, or designing evaluation, these models emphasize the collection and analysis of objective data.

---



In a technical-rational design model the goal is to produce materials and strategies that can be used by anyone, regardless of the context. In this design environment, experts play key roles in instructional development. Subject-matter experts select the “knowledge” that is to be delivered. Evaluation experts analyze the learners, the environment, and the success of the instructional materials. And the ID experts have a general set of design capabilities that can be transferred from one context to the next. All of these experts are necessary in order to identify the selected knowledge to be conveyed and, further, to produce good instructional materials. *Epistemic* knowledge is the desirable outcome in a technical-rational ID model. Episteme—as attributed to Plato—is the kind of knowledge that is general, procedural, and applicable to many different situations (Willis and Jost, On-line). *Phronesis* is another ancient Greek concept of knowledge that is attributed to Aristotle. Phronesis is “practical wisdom.” It is knowledge that is situated in and dependant on a particular context. Knowledge that occurs from a phronetic frame of reference, “is about the idiosyncrasy and uniqueness, about particular clients or situations rather than about seeing particular students or clients merely as exemplars of a general category or ideal type” (Donmoyer, 1996, p. 4). Figure 3.1 is a visual example of the differences between episteme and phronesis. There are people in the backgrounds of both situations. In the image on the left, the people who are barely distinguishable are shown in a variety of contexts, whereas on the right only one context appears—two children reading. In an ID situation where epistemic knowledge is prevalent, the emphasis is on universally applicable theories and procedures. The boxes and arrows in the foreground portray a linear design model in which the output of one box becomes the input for the next. By contrast, the circles in the image on the right



**Figure 3.1 Episteme vs. phronesis**

symbolize an emphasis on the details and particulars of singular context that characterizes a phronetic design environment. The use and creation of epistemic knowledge is central to the goals of a technical-rational design model. In contrast, another “family” of ID models whose goals and characteristics are radically different from the technical-rational has recently emerged. Constructivist-interpretivist design models depend on and encourage the creation of phronetic knowledge within a specific context rather than the application of an epistemic set of procedures.

### **Constructivist/Interpretivist ID Models**

Constructivist ID models are based on a constructivist theory of learning and an interpretivist philosophy of science. The term “model” is not exactly accurate when it’s associated with constructivist instructional design. In Chapter 2, I mentioned the oxymoron that the words “constructivist teaching strategy” created due to the fact that the emphasis in a constructivist classroom is on the creation of an environment of learning rather than following a particular plan of action. This same reasoning applies to a constructivist ID “model.” Constructivist instructional design

does not seek the simplified reality that a traditional ID model creates. Nor does it attempt to produce a set of steps and activities to be precisely followed. Instead, constructivist ID uses some general principles that guide rather than dictate, the development of learning environments that reflect a constructivist philosophy of learning. I'll use the term "model" for consistency, with the understanding that it does not have the same meaning in the technical-rational and constructivist ID environments.

Several examples of constructivist ID models exist. In a rapid prototyping model (Tripp, 1990), which has been used successfully in software engineering, research and development are conducted simultaneously to produce prototypes. These prototypes are tested, which may or may not evolve into the final product (p. 35). Another model based on chaos theory (You, 1994), promotes nonlinear, unpredictable, open systems of ID where problems that result from negative feedback are reframed as opportunities. The "Layers of Negotiation" model (Cennamo, 1996) encourages process-based, question-driven design which repeatedly addresses similar development issues over the entire ID process. As you will soon see, this particular model has quite a bit in common with the design model I chose for the development of this project.

Each of these models has particular strengths and advantages, which lend themselves well to specific contexts. Like the technical-rational models described earlier, the constructivist "family" of models share some important underlying assumptions and traits. These family resemblances, as Willis (1995, p. 12) describes them, are summarized in Table 3.2.

**Table 3.2 A summary of constructivist-interpretivist ID model characteristics****The ID process is recursive, non-linear, and sometimes chaotic.**

Unlike the traditional, linear models, a recursive or iterative model will address the same or similar issues repeatedly over the design process.

**Planning is organic, developmental, reflective, and collaborative.**

The design process begins with a vague plan and the details begin to fill in as the project progresses.

**Objectives emerge from design and development work**

Rather than guiding development, objectives emerge throughout the development.

**General ID experts don't exist.**

General ID specialists, who can work with subject matter experts from any discipline, are a myth. One should understand the "game" being played before attempting to develop instruction.

**Instruction emphasizes learning in meaningful contexts.**

Constructivist learning environments represent the natural complexity of the real world; present authentic tasks in authentic contexts; enable context- and content-dependant knowledge; and support collaborative construction of knowledge (Jonassen, 1994). Any instructional materials that are generated promote learning that is meaningful and relevant to the local context.

**Formative evaluation is critical**

Invest the most effort in the formative evaluations. They provide in-process feedback to help improve the product.

**Subjective data may be the most valuable.**

Some things can be shown or observed but not quantified. Qualitative evaluation approaches that involve interviews, observations, focus groups, expert critiques and verbal student feedback can generate data that is more valuable than questionnaires.

---

The particular model I chose for the design and development of the experimental foundations course in this study is the R2D2 or Recursive, Reflective Design and Development model (Willis, 1995; Willis, 2000; Willis and Wright, 2000). The general guiding principles for this model are addressed in the remainder of this chapter.

### Guiding Principles for the R2D2 Instructional Design Model

I became familiar with the R2D2 instructional design model while participating in the design and teaching of a junior-level course in educational computing (Jost, 1999). This project was similar to the one I have undertaken insofar as they are both doctoral ID dissertation projects, and they were developed for a specific group of students, to address specific problems within a particular context.

The R2D2 model uses three general principles to guide rather than dictate the design process. The model is *recursive* or non-linear. It is *reflective* in that practitioners reflect and solve problems in context throughout the entire design process. And finally, it is *participatory*. Stakeholders from all areas, including end-users, are involved in the development itself, not just the evaluation.

#### Recursion

Constructivist ID is *recursive* or iterative, which means that the same issues are addressed repeatedly over the design process. Completion of one step is not required before moving on to the next. Products and ideas continually emerge, and evaluation continually occurs. In Figure 3.2 the image of a spiral suggests the progression through stages at a certain level and then a return to address the same or similar issues in greater detail. In the Layers of Negotiation model, Cennamo (1996) uses a spiral to describe an ID example where the authors “initially made decisions across stages based on the data that was relevant, then, as more information became apparent or relevant, we spiraled back and added more detail across stages” (p. 43).

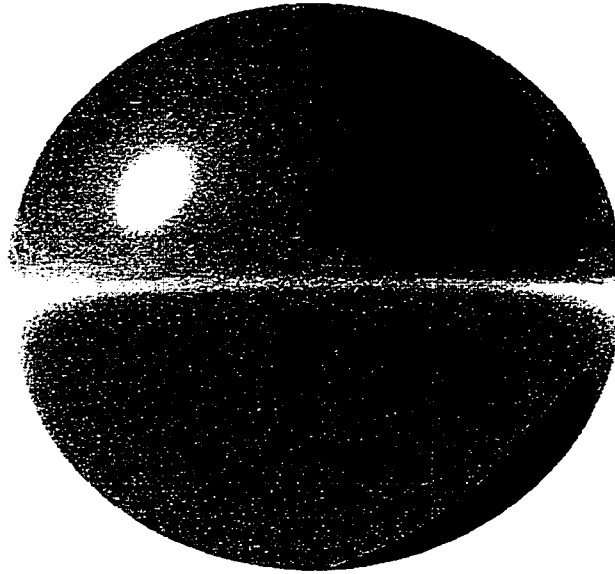


**Figure 3.2 Recursion**  
**The recursive nature of the R2D2 model requires looking at the same issues repeatedly over design process.**

With the R2D2 model, the “suggested procedures can be completed in any order that makes sense; there is no single starting or ending place” (Willis, 2000, p. 10). This non-linear, or iterative, process allows users to participate in the revision and reformulation of the project and not just in the evaluation. Most ID models allow for some form of user participation within the context of formative and summative evaluations, but few actually involve them in the design process itself.

### **Reflection**

The second guiding principle is *reflection*. Good instructional design practice from a technical-rational perspective involves precisely defining the problem and precisely applying a solution. A constructivist ID model, on the other hand, recognizes that many of the problems encountered in professional practice cannot be precisely defined. Consequently there is often not a clear, well-defined solution to the individual problem, let alone a universal solution, which can be applied in many



**Figure 3.3 Reflection**  
**The R2D2 model is reflective on its situations and surroundings.**

contexts. The process of dealing with the unexpected within a specific context requires thoughtful, on-the-spot problem solving called “reflection-in-action (Schön, 1987). Reflection-*in*-action occurs in the present, during a period of time when a change can be made to the situation (p. 26). Reflection-*on*-action occurs when one reflects back on a situation to discover what may have contributed to the unexpected outcome or problem. Both reflection-in-action and reflection-on-action are important in the R2D2 model. In Figure 3.3 shows a simple chrome sphere that reflects its contextual surroundings of sky and water.

### **Participation**

Finally, the R2D2 model is *participatory*. In a participatory design model, the “experts” are not a source of unchallenged authority, but rather members of a team that, collectively can accomplish much more when each person is a full participant instead of an object of study (Willis, 2000, p. 13). A participatory model involves a

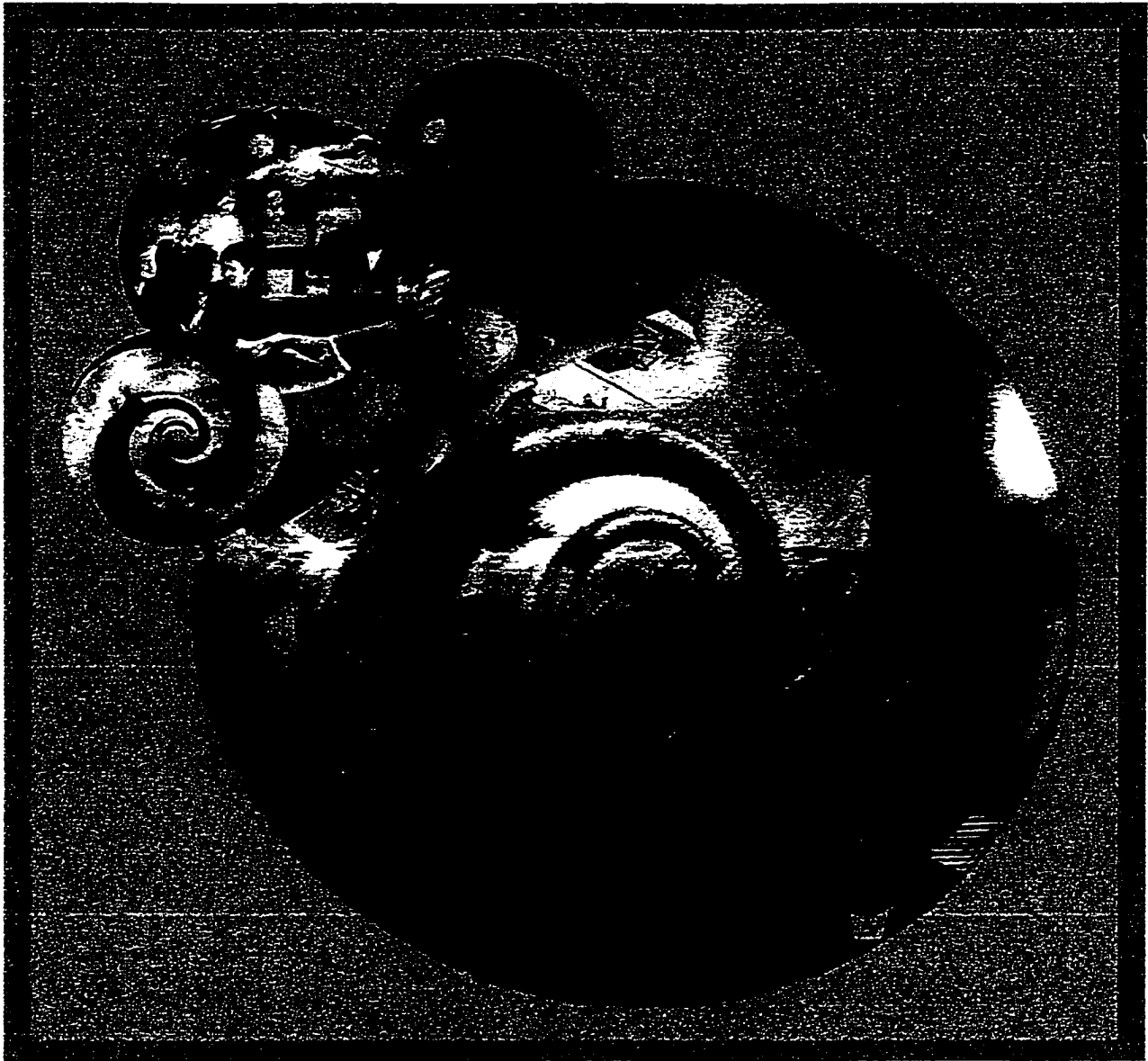


**Figure 3.4 Participation**  
**Stakeholders are involved throughout the design process.**

variety of “stakeholders” in the design process itself. Figure 3.4 represent a variety of potential stakeholders, including children, who would be a part of the team in a participatory ID model.

When joined together, the recursive, reflective, and participatory aspects of the R2D2 model form the image in Figure 3.5. This graphic represents the complex, multi-layered nature of an instructional design situation. The figures throughout Chapters 3 and 4, and this one in particular, are not intended to simplify reality. They are intended to be complex, somewhat obscure, and require an effort on the viewer’s part to create meaning.





**Figure 3.5 R2D2 Instructional Design Model**

### **Gathering and Analyzing Data**

Like the learning theories I described earlier, research paradigms are also based on particular philosophies of science. The differing philosophies of science provide different “world views,” which in turn influence the set of “givens” or assumptions about research. As I described in Chapter 2, the belief in the presence of

external reality and truth causes research undertaken from the positivist/post-positivist paradigm to use methods that remove the human interference in the situation as much as possible. Typically this involves gathering and analyzing statistical data, and therefore we describe it in general as “quantitative” research.

In contrast, research based on an interpretivist philosophy of science is generally labeled “qualitative.” Qualitative research seeks to study the complexities of situations by gaining an understanding each participant’s created reality. It assumes that reality is socially constructed, variables are complex and difficult (perhaps impossible) to measure, meaning is generated from an understanding of participant perspective (Glesne and Peshkin, 1992). Five features generally characterize qualitative research.

1. Naturalistic. Qualitative research has actual settings as the direct source of data and the researcher is the key instrument.
2. Descriptive Data. Qualitative data takes the form of words and pictures. Qualitative data can include interview transcripts, field notes, photographs, videotapes, personal documents, memos, and other official records.
3. Concerned with Process. Qualitative researchers are concerned with process rather than simply with outcomes or products.
4. Inductive. Qualitative researchers tend to analyze their data inductively which is to say that they construct the picture as the parts are collected and examined. Data are neither collected nor sought for the purpose of proving or disproving a hypothesis.

5. **Meaning.** Qualitative researchers derive meaning from the participant perspectives that people use to make sense of their lives. Additionally they are concerned with capturing these perspectives as accurately as possible. (Bogden and Biklen, 1998)

Because the R2D2 instructional design model is based on an interpretivist philosophy of science, qualitative methodology was a natural fit for the data gathering and analyzation that were necessary throughout the ID process. Like the R2D2 ID model, qualitative research methodology follows a similar use of general guiding principles, like the five listed above, rather than a set of procedures. Because of the set of assumptions established by interpretivism and the purposes of qualitative research itself, there are a number of data gathering methods that can be used depending on the particular context. For this project I used mostly interviews, both group and individual, and my own observations for my sources of data.

### **Interviews**

An interview is a guided conversation for the purpose of collecting information. Some interviews, such as job interviews, are conducted with a structured set of questions. With others, oral histories for example, the subject might just be encouraged to talk, while the researcher picks up on emerging topics and then probes more deeply. The conversation is usually recorded in some way, perhaps by audiotape or written notes, which are later transcribed for the researcher to analyze.

For this project I interviewed ten faculty members in the Department of Art and Design and one faculty in the design foundations area from the University of Nebraska at Lincoln. I also interviewed five students who had previously taken Art

108 and 109. On each occasion I took detailed notes throughout the interview, which I immediately transcribed before I forgot the details and nuances of the conversation. I read over the notes several times, making notations in the margins about emergent themes or surprising statements.

Toward the end of the semester I arranged to have focus groups, or group interviews, conducted with the students I was teaching in Art 108. I had a colleague conduct the sessions, hoping that the students would feel freer to speak. The focus groups themselves were audiotaped and transcribed, and interviewer took notes as well.

## **CHAPTER 4. RESULTS**

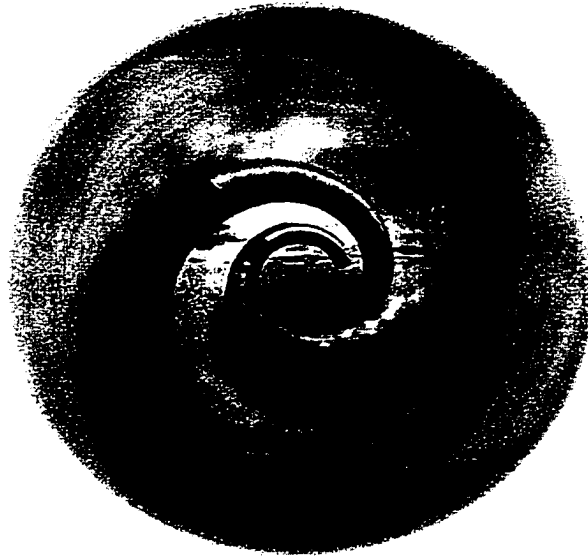
### **Defining, Designing, Developing, and Disseminating**

In Chapter 3, I described recursion, reflection, and participation as a set of guiding principles for a constructivist ID process rather than a set of particular steps that might be found in a traditional ID model. Willis and Wright (2000) do outline some more specific process activities within the R2D2 model. However, they also indicate that if someone allowed just the principles of recursion, reflection, and participation to guide the ID process rather than using these specific activities, it would be more in the spirit of a constructivist ID model than if someone just completed the activities and did not use the principles (p. 5).

The three types of activities that are associated with the R2D2 process describe the general type of work that is done by the group at certain points throughout the design process. These activities—Define, Design and Development, and Dissemination—are not tackled in any particular order as in a traditional linear model. Rather, “the model assumes that designers will work on all three aspects of the design process in an intermittent and recursive pattern that is neither predictable nor prescribable” (Willis and Wright, 2000, p. 5).

#### **Defining**

Figure 4.1 shows that the “define” stage of the R2D2 process begins with a blurry idea of the direction and goals of a project, that begins to emerge as the process spirals toward the center or “completion.” This differs from a traditional model in that it is neither about front-end analysis nor the formation of specific objectives. This stage begins a project-long process of progressive problem solving. Any objectives at this point will be fuzzy but still able to influence the design and



**Figure 4.1 The “define” stage**

development. As the work progresses, the design and development, in turn will help clarify the goals and objectives. At the beginning of a project there may be little agreement about what should be learned or produced, therefore it is probably the worst time to create specific, detailed objectives or conduct extensive learner, task, and concept analyses. “The understanding that will emerge throughout the design process will be of much higher quality than the information gained by studying people and ideas primarily at the very beginning” (Willis and Wright, 2000, p. 6).

### **Designing and Developing**

The R2D2 model considers the next set of activities—design and development—to be interrelated. During the design and development stage the “stuff” or the tangible items for the project begin to take shape. The development environment is created as the tools of design and the process of design are selected. The R2D2 model has been used to create a variety of “materials,” including videos, electronic books, and web sites (Willis and Wright, 2000, p. 14). In a constructivist

learning environment, it is important, not to restrict the term “materials” to a narrow set of deliverables—textbooks, standardized testing measures, computer tutorials and the like. As I will describe later in this chapter, the “materials” that were created for this project included scenarios for course assignments, a web site, and museum activities.

One component of design and development stage includes “cooperative inquiry,” which is roughly equal to formative evaluation. But unlike formative evaluation, cooperative inquiry is not limited to specific points in the development process. It occurs continually and is integrated so well that it can hardly be distinguished from other activities. One example of cooperative inquiry might be to have users “think out loud” as they test the materials. This enables the designers to discover what is or is not working and to make necessary changes based on the user feedback.

### **Disseminating**

The third set of activities in the R2D2 model focuses on different aspects of dissemination. Dissemination involves the use, testing, and evaluation of the product in a context. One important characteristic of constructivist diffusion and adoption is the absence of a directive describing the “correct” way the materials should be used. “Instead, the focus should be on helping teachers and learners adapt the material to the local context and to use it in ways that are appropriate to that context” (Willis and Wright, 2000, p. 15).

### **The “New” and “Improved” Art 108**

Before I go into the specifics of the design and development process for this project, I’ll describe briefly what was designed, developed, and disseminated during

the Fall 2000 semester. The R2D2 instructional design model was used to revise two sections of Art 108 into something that was intended to be more student-centered, less structured, and more closely related to the professional field.

Art 108 remained a studio course, as that was the most appropriate environment in which to address the subject matter at hand. In studio, the abstract is made visible as students and instructor interact and create “things” in a hands-on manner. A studio also provides a situation in which a sense of community is established as students work together, learn from each other, and critique their work. I became another member in the class, albeit with more experience, and was therefore able to develop one-on-one relationships with students as well. It is the classroom environment in which I am most comfortable, as both a student and an instructor. Palmer (1998) describes the importance of knowing one’s inner landscape as a teacher and consequently choosing teaching methods or environments that fit that teacher within. I know I will always be the most effective teacher I can be in a studio environment.

There were several characteristics, which I hoped would make these experimental sections more effective. First, all of the studio problems presented students with a scenario, so as to establish a context in which they could solve the design problem. These scenarios, which I will specifically describe later, were more structured in the beginning and became more open as the semester progressed. The scenarios ranged from designing a mural for a community center to engaging in a theoretical collaborative project with a professional artist.

During the semester students completed five studio assignments, each lasting two to three weeks in duration. Another characteristic of the experimental sections



was that I solved each of the problems myself along with the students. Drawing on the traditions of apprenticeship, I made my own artistic thinking process visible for students. I was also able to point out techniques and tips during the construction process. I wanted to present the students with a model for one person's way of solving the problem, while at the same time encouraging them to begin identifying the ways in which each of them worked best. I hoped this would provide the third characteristic of the experimental sections—a sense of ambiguity in the problem-solving process, which I hoped would replace the prescriptive set of steps that had existed in the previous 108 problems.

In addition to the studio assignments, students also had to complete a presentation to the class and a film analysis. Additionally, they were also asked to respond to discussion group questions that were posted on the website that was created for the course.

In previous semesters, obtaining a validating stamp on a student's "art and culture card" had fulfilled required attendance at out of class art-related activities. One of the studio arts faculty members I interviewed was particularly opposed to the art and culture card "stamping."

It's offensive to people who come here and lecture or give gallery talks to find out that 2/3 of the audience is only here to receive a stamp on their card at the end of the program. When I gave that gallery talk last year, I told them all to get their stamp at the beginning and just leave if they didn't want to be there. (interview, July 8, 2000)

In an effort to integrate these important outside events into the 108 classroom, museum visits and campus art tours were incorporated as part of our

class meetings in the experimental sections. These visits provided the basis for both online and in-class discussions.

### **Putting Things into Focus**

The initial spark for this dissertation was kindled by my own unsatisfactory experience in Art 108 and 109. As it got closer to the time to officially propose this project, the general, fuzzy focus began to take shape. I felt passionately about the need for a change, and I knew that even after the months I would spend planning, collecting data, and developing, I would still be enthusiastic about the possibilities at the end of the project, even if the results weren't what I hoped.

I also knew that the structure and teaching methods of Art 108 and 109 came from a particular philosophy of science and a particular family of learning theories. There were alternatives to those paradigms, and I wanted to create a situation, based on these alternatives, which I felt would be more encouraging of creativity and problem/solution-finding.

Another important reason for undertaking this project occurred while I was sitting in on the Art 109 coordination meetings as an observer. I got the impression that there had been a lapse in communication about what was needed from foundations among the three areas of study—graphic design, interior design, and studio art—and the foundations area itself. When the unproductive grumbling arose, I heard a number of contradictory reasons why the foundations program was inadequate. It seemed critical to identify more clearly some of the specific areas of dissatisfaction in the foundations program and to offer an opportunity for constructive input.

### Designing and Developing

I selected a number of faculty and students who were willing to be interviewed about their thoughts and experiences with Art 108 and 109. I interviewed ten faculty members in the Department of Art and Design and one faculty in the design foundations area from the University of Nebraska at Lincoln. I also interviewed five students who had previously taken Art 108 and 109. Table 4.1 shows my initial list of interview questions, although in most cases the conversation moved in various other directions. The feedback from these interviews had a direct impact on the design and development of the course.

**Table 4.1 Interview questions**

- 
- 
- What is the purpose of an art and design foundation program?
  - In what way has that purpose changed over the years?
  - What experiences should students have in foundations?
  - Describe your own design foundations experience.
  - What are some of your own exemplary learning experiences?
  - What are the current issues in your particular field?
  - Should there be separate foundations programs for studio art students and graphic or interior design students? Why or why not?
  - How should students be assessed?
  - What role should computers play in the foundations curriculum?
  - What role should the various areas (graphic design, interior design, studio art) play in shaping the foundations activities?
  - How do you handle critiques?
  - If you were to design a foundations project, how would it be structured?
-

According to those faculty who participated, the purpose of Art 108 is to allow students the chance to become familiar with the visual organization systems that help create effective two-dimensional design. They indicated that students should have experience with a variety of materials and techniques and that the elements and principles of design should maintain a solid presence in the foundations curriculum. Most mentioned the importance of problem-solving and learning to critique their own and other's work. There were mixed feelings about whether or not students should be required to do the same problems or instructors could create their own.

### **Apples and Oranges and Sketchbooks**

One graphic design faculty member said that it was important to give all students a common experience in foundations because it was difficult to compare apples and oranges when they reviewed students for admittance into the graphic design program. A uniform experience was also important to him because "our courses are sequential, and if one doesn't deliver what it's supposed to, then the next course in the sequence has to re-teach those concepts" (interview, June 21, 2000).

On the other hand one faculty member in interior design felt the variety of student work that resulted when the foundations instructors designed their own problems was more creative than what she had seen in the previous years when everyone completed the same projects. The interior design program did not have trouble comparing "apples" and "oranges" during the year-end program review. "We were looking for it to be a problem, but it wasn't." (interview, June 23, 2000).

The desire to give a uniform experience to all students and to maintain an emphasis on proper sequence reflects a behaviorist attitude toward teaching. The

graphic design instructor had reservations about comparing projects that weren't alike because it lessened the opportunity for objective assessment.

Another somewhat problematic area of assessment involved the required sketchbooks. Each 108 student is required to purchase an 11" x 14" hardbound sketchbook into which they put all of their process work and inspirational material. The journal is heavily emphasized because the graphic design and interior design programs consider it to be an important factor in selecting their students. The same graphic design instructor indicated, "the sketchbook work that the students do in foundations is just as important if not more so than the finished products. During review I want to see how students think" (interview, June 23, 2000).

This was one of the areas of greatest concern to me. The problem with the sketchbooks, as they have been used in conjunction with the assignments, is that you don't really get to see how a student thinks. With the structuring of the previous Art 108 assignments, students were told exactly how much of this or that belonged in their sketchbooks (see Appendix A). They were also given a set of specific steps toward the completion of a project. If the student completed the steps in the proper order and included the resulting visual material in correct quantity in his or her sketchbook, then you would not see how he or she solved the problem, but only that he or she is capable of following directions.

There were mixed responses from students about the sketchbooks. Some thought, "it was one of the best tools. I really appreciated being forced to keep the notebook and doing the development work" (interviews, June, 22, 2000). Others felt differently. "I had big problems with the journal. Our teacher placed 50% of the value of each assignment on the journal and 50% on the project. It should be

strongly suggested, but not something that matters 50% of the grade" (interview, June 29, 2000). This particular student was not planning to enter either graphic design or interior design, and he felt "penalized." He indicated that in most cases he did the projects first and the journal afterwards.

The apples and oranges debate raised issues regarding the purpose of Art 108 and 109 in the larger structure of the department. Two of the programs relied on the Art 108 and 109 work for program review. They also relied heavily on the sketchbooks into which students had previously been told exactly what to include. I was not going to dictate to students what should be in their sketchbooks, and neither was I going to just adapt my projects to create more apples. However, I also did not want to put my 30 students out of the 400+ enrolled in Art 108 and 109 at a disadvantage for entrance into the graphic design and interior design programs. All of this ended in my decision to keep sketchbooks as part of the requirement.

Before the semester started I searched for 11" x 14" sketchbooks which would allow for pages to be added or moved around as needed. I consulted the art supply managers at the local bookstore, and found that the only such option was too expensive for a student budget. The solution was to have them work in another sketchbook, and use their hardbound sketchbooks as a presentation tool. This would seem to allow students to work in whatever manner that was comfortable for them, while continuing to present the necessary illusion of their problem-solving process.

One professor whom I interviewed made a poignant comment about the level of influence the graphic design and interior design programs had in foundations.

The biggest problem with the foundations area is the fact that it is based structurally on the graphic design and interior design programs. Students

have to have decided already before they even enter whether they want to go into graphics, interiors, or the studio arts. They spend their first year preparing a portfolio if they're planning to enter graphics or interiors, and politically studio art takes a back seat to those programs.

(interview, June 4, 2000)

### **Personal Authenticity**

In addition to being introduced to the exalted elements and principles of design, a variety of media, and the language of critique, one of the art education faculty suggested that students should have

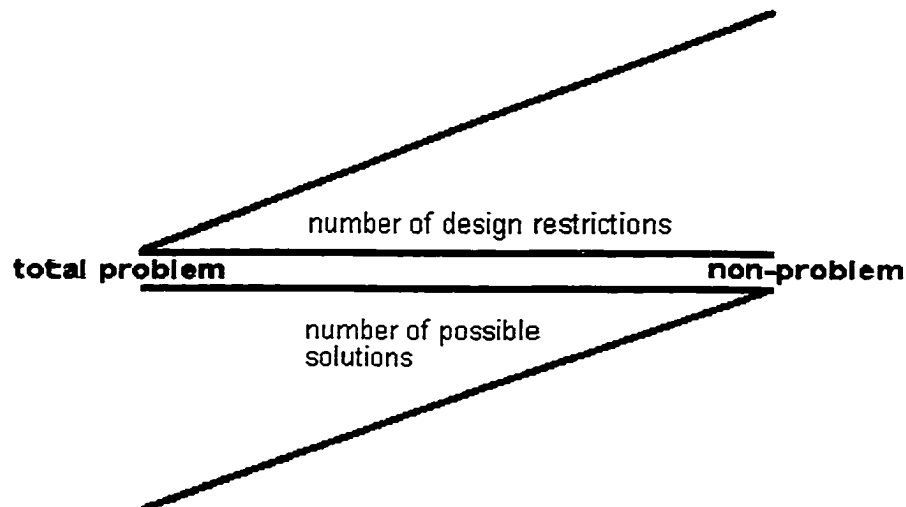
experiences that go well beyond formal concerns. . . .The language must be learned with continual reference to personal authenticity issues for each individual student and not as impersonal elements and principles. (interview, June 29, 2000)

Helping students create personal authenticity involves writing a problem in such a way so that students can negotiate the particulars to create meaning for themselves. The idea is to establish a sense of motivation beyond “do it because I said so and I’m the teacher.” Toward this end I took advantage of the possibilities that scenarios-based problems offered to provide a context in which to solve the design problem. The problems had a bit more structure in the beginning, but were still open enough to allow students to take them in a variety of directions. Toward the end of the semester students had considerable freedom over materials, media, subject, and content.

The level of structure and freedom that students needed to thrive became one of the recurring questions throughout the development and dissemination of the

course. Kimbell (1982) suggests that all design problems (and those in other disciplines as well) exist on a continuum between a “non-problem” and a “total” problem. A total problem is one in which almost anything can be an answer or solution. Kimbell gives the example of “design and make an egg holder” (p. 17). There are no restrictions or parameters to provide any guidance, direction, or measure of success. Any container, as well as a variety of other apparatuses, would be an answer to this problem. At the opposite extreme is the non-problem—a problem with so many restrictions that only one solution can provide the “right” answer. Figure 4.2 shows the inverse relationship between the number of restrictions in a design problem and the number and variety of potential solutions.

I presented this figure to the students and described that we would begin the semester with projects that were a little right of center, with enough restrictions to provide adequate structure. However, I also indicated that as the semester progressed, I hoped to see our projects moving in the direction of fewer restrictions and greater potential solutions.



**Figure 4.2 Inverse relationship between restrictions and solutions**



## **The Website**

As I mentioned in Chapter 2, a computer component had previously been part of the Art 108 and 109 curriculum in the form of a crash course on how to use Photoshop and Freehand. It was taught in the evening in a teaching lab, and was apparently in the curriculum to satisfy the requirement for extra contact hours. It was completely separate from the regular 108 and 109 classroom work insofar as another instructor taught it and developed and graded the assignments. Feelings were mixed about the usefulness of the computer component. Some students enjoyed it, others found it remedial, and some thought, “there was absolutely zero value in doing it. Each time the computer component came around in 108 and 109, I hired a tutor to help me. There could be better uses of those hours—like taking a field trip or something” (interview June 27, 2000).

The Department of Art and Design is committed to increasing the level of technology in studio curricula, so I wanted to try to incorporate the computer in some way without resorting to a tutorial. After speaking with the computer lab coordinator, I learned that the only Macintosh teaching lab in the building was entirely booked during the day. Only evening hours were available. My solution was to design and maintain a website that would allow students to participate in discussions and have 24-hour access to class resources and assignments. They could log onto the site from their dorm rooms or homes, so that access ceased to be an issue. I began investigating the feasibility of using WebCT for that purpose.

WebCT has a number of built-in features, which include a discussion board, a glossary, an image gallery and the ability to track student progress. The formats for these features have already been developed, and a designer needs only to upload

content and images. The WebCT environment is geared toward traditional, direct instruction. The default assignment structure simply becomes an electronic textbook/lecture when content and images are uploaded. Multiple-choice and true/false tests are also easily created, and can be set up to lock out students who fail to take them before a certain date or time. However, just because these features exist, doesn't mean that they have to be used. As I developed the site I chose only those tools and features that were appropriate for our purposes. Figure 4.3 shows the main page for Art 108.

The "Notes and Presentations" section was intended to provide a space to display the results from the first assignment (Appendix D, p. 132). In this assignment students worked in groups to research one of the elements or principles

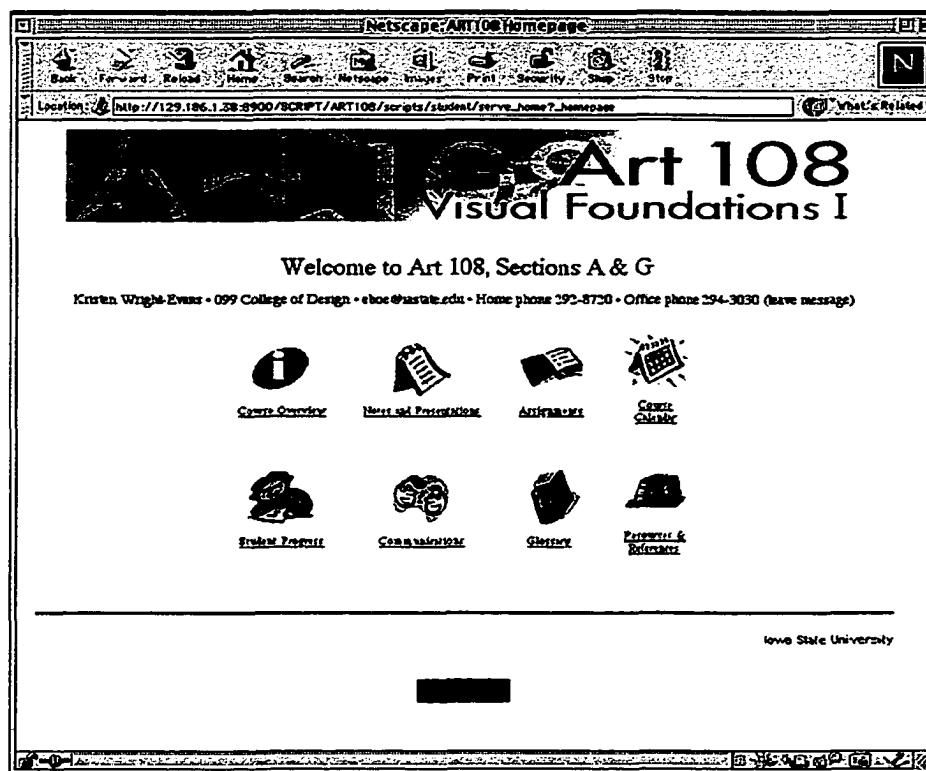


Figure 4.3 Homepage for Visual Foundations I, Art 108

of design. Each group was asked to summarize what they found in the literature and to provide examples of professional artwork in which the element or principle was specifically apparent. After presenting their findings, I put the summaries on the website, to create the notes for the class. Figure 4.4 shows an example of a presentation on “scale and proportion,” while Figure 4.5 is an example of a link within the text to a visual example of “literal scale.”

In addition to distributing printed copies of assignments, I put each one on the web. One advantage to housing assignments on the website was that links to notes, resources, and the online glossary (Figure 4.6), were provided within each assignment.

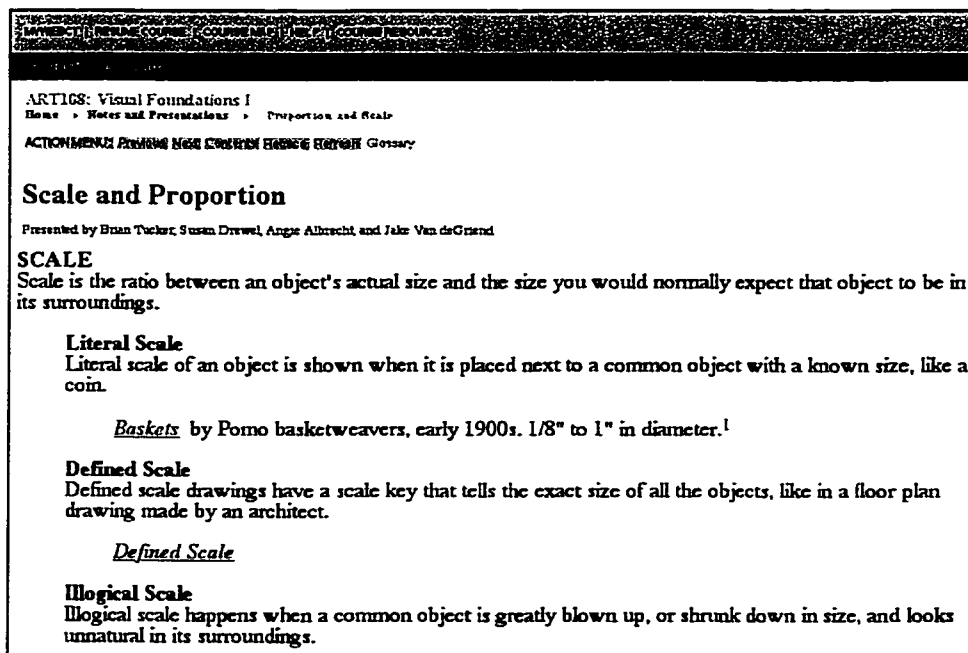


Figure 4.4 Student presentation: “Scale and Proportion”

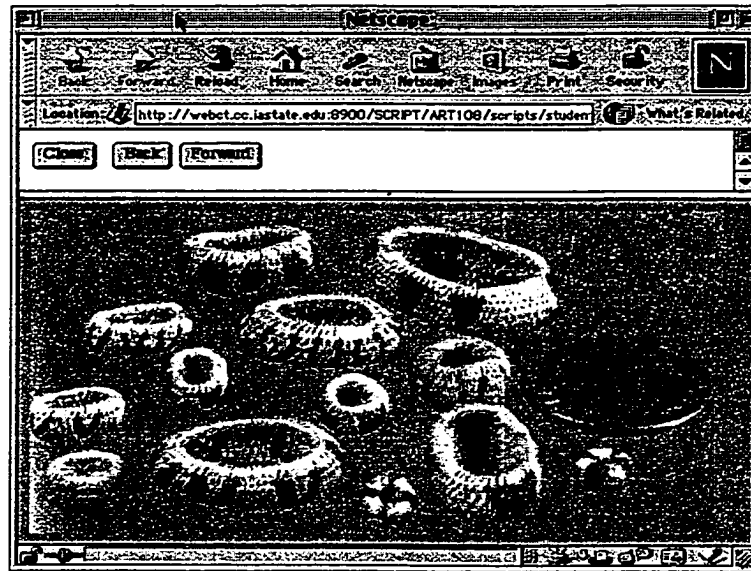
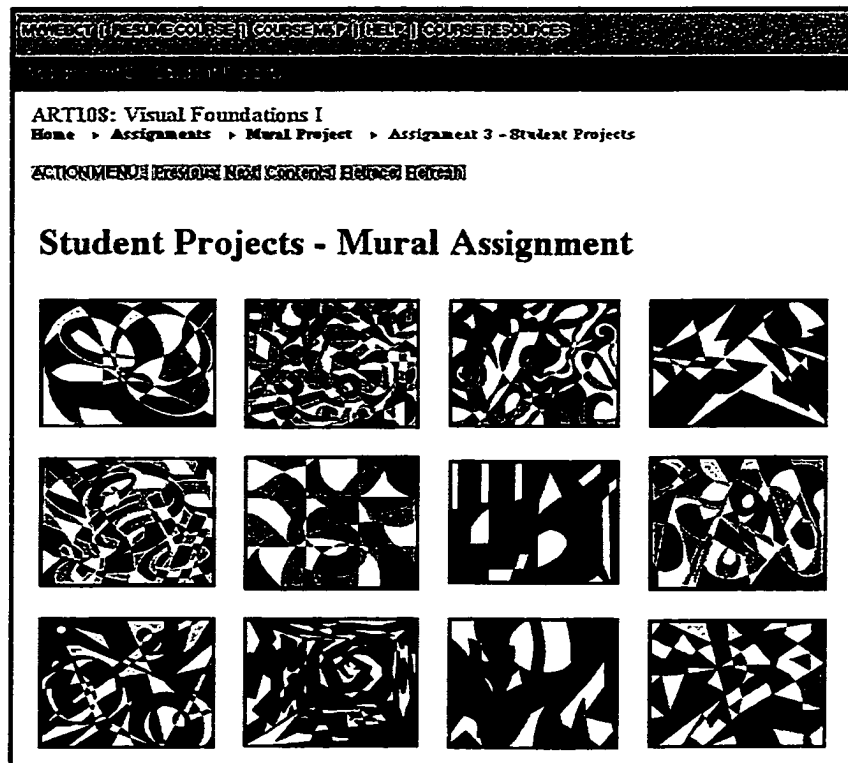


Figure 4.5 Baskets demonstrating "literal scale."

ART108: Visual Foundations I	
Home > Glossary	
Glossary	
View All   Search	
A - B - C - D - E - F - G - H - I - J - K - L - M	
N - O - P - Q - R - S - T - U - V - W - X - Y - Z	
Others	
R	
Radial Balance	A form of balance where identical compositional parts are distributed around a central point to create equilibrium.
Realism	Representation of objects using visual accuracy.
Rectilinear	Formed or bounded by straight lines at 90 degree angles.
Rectilinear Shape	A shape whose boundaries usually consist entirely of straight lines.
Reflected Light	The separation of white light into bands of color seen when white light is passed through a prism.
Relief Sculpture	An artwork, graphic in concept but sculptural in application, utilizing relatively shallow depth to establish images. The space development may range from very limited projection, known as "low relief," to more exaggerated space development known as "high relief." Relief sculpture is meant to be viewed frontally, not in the round.
Repetition	The use of the same visual effect a number of times in the same composition. Repetition may produce the dominance of one visual idea, a feeling of harmonious relationship, an obviously planned pattern, or a rhythmic movement.
Rhythm	A continuance, a flow, or a sense of movement achieved by the repetition of regulated visual units; the use of measured accents.

Figure 4.6 Glossary



**Figure 4.7 Exemplary student projects: “Mural Assignment”**

After the students completed each assignment, I either photographed their work myself or had professional slides taken. The best solutions for each assignment were posted on the website as part of the assignment content (Figure 4.7).

### **Student Performance**

Assignment 1 (Appendix D, p. 132) was the group research assignment on a design element or principle, which I described briefly earlier in this chapter. I gave the first presentation to the class on the topic of “line” to show the students the minimum level of information I thought they should include. After discussing and showing examples of various kinds of lines to students, I gave them Assignment 2 or the “Map Assignment” (Appendix D, p. 133). It presented a local community center as a client for which the students had been hired to design the background image for

a poster that would advertise a fund-raising event. The committee members who were responsible for the fund-raiser wanted the design to be based loosely on a map of the city to indicate the extensive impact of their programs. Due to the low budget for the projects, the student designers were limited to the use of black, white, and gray. Figure 4.8 shows an example of a student solution to this problem, and others appear in Appendix E, on page 141.

I decided to use a map to provide students with interesting configuration of lines from which to react and locate compositions. I struggled somewhat with how to put a scenario together that incorporated a map. Looking back, I feel that the first problem seems somewhat contrived. Of course they will all be contrived, but this one seemed to be a real stretch.

As with all of the problems I had intended for the map to be a point of departure, something from which students could deviate.

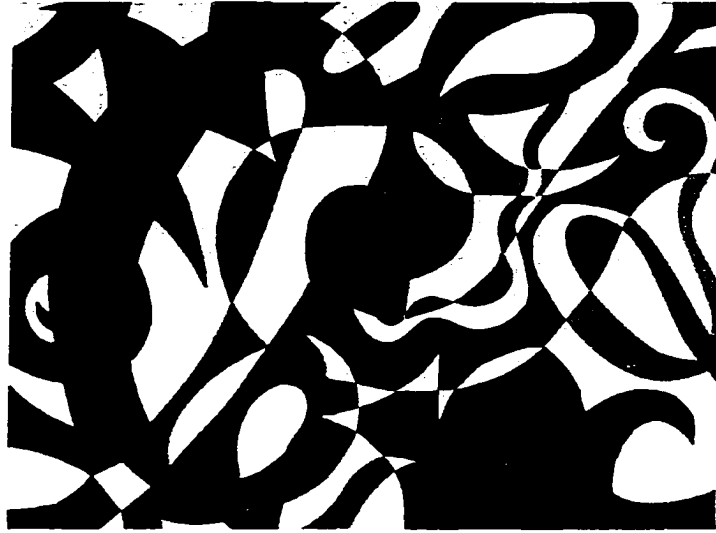


**Figure 4.8 Student project: "Map Assignment"**

Between the two classes, six or seven students created very successful projects. The rest either looked more or less like maps or focused on the shapes the lines created rather than the lines themselves. I tried to point out in our critique that a number of the projects simply looked as though the shapes had been colored in. I apparently failed to get across the point that any “value” that appeared within the pieces should be created with lines, as with hatching or cross-hatching.

In Assignment 3, titled the “Mural Assignment” (Appendix D, p. 134) we kept the community center as our client. The center had decided to hire the students to design a mural for a 10' x 8' wall in their common room. They wanted the mural composition to be based on letters from a single word that described their mission, but they were not able to agree on just one word. Therefore the center offered a list from which the students could select: service, children, families, wellness, community, education, caring, or recreation. It was estimated that three quarts of paint would be adequate to complete the final mural. The center had on hand one quart of white paint and one quart of black paint, and they could only afford to buy one other color. Since the mural was to be part of a room that would be used for a variety of purposes, the director of the center indicated that the third color should not be too bright or distracting.

This project was intended to give students experience using interlocking and overlapping shapes to produce a composition. Color was again limited by the fact that the community center could only afford to purchase one color in addition to the black and white they already had. Students were required to use scale to determine the size of their presentation pieces in relation to the wall itself. Figure 4.9 shows one student solution for this project; others can be found in Appendix E, on page 142.



**Figure 4.9 Student project: "Mural Assignment"**

The mural project had more interesting parameters than the first problem. Students were told that they had 3 qt. of paint to complete the mural. I had intended this to be a figure-ground problem that would encourage equal distribution of the different of black, white and the third color throughout the piece. In some cases it worked, but in others it didn't.

What I tried to do in both the first and second projects was to give the students something to start with—the map or a group of letters—to help them "find" a composition. Although the design results in the mural problem were more successful than in the map problem, the craft was poor in a lot of cases. I was very frustrated with this because in presenting the solution that I had made for the problem, I clearly told students that it took me 12 hours to complete. Unfortunately, many of them had not even begun cutting their pieces on the Wednesday before the problem was due. Consequently many of the final projects looked sloppily cut with pieces that didn't fit together well. When I returned the projects I made a point of talking about the importance of good craftsmanship.

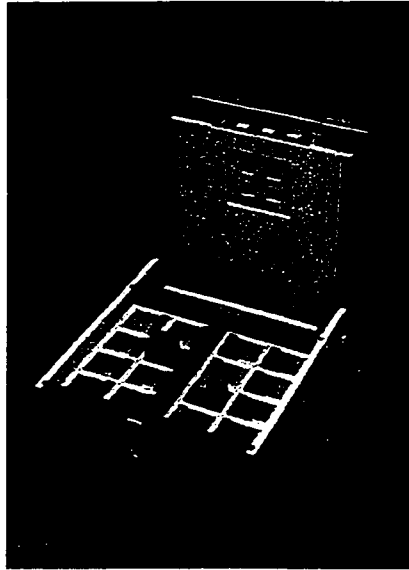


Assignment 4, the “Game Assignment” (Appendix, D, p. 135) addressed our tendency to privilege our sense of sight over the others. Students were challenged to create a game that could be played using only the sense of touch. The students were again working for the community center, whose activity director had asked them to design some games that could be played by people with limited vision. For this problem they had complete choice over their materials. Free choice over materials can sometimes end in disaster.

The students and I discussed the importance of the integrity of materials. I explained that certain materials and images although appropriately tactile, lend themselves to be used in a way that is trite or cliché. Sometimes I simply have to say, NO cotton balls, Q-tips, carpet, styrofoam, fake flowers, duct tape, glitter, plastic jewels, pipe cleaners, fuzzy fur, yarn—oh how I could go on.

I was very impressed with the results this project generated. When we had our in-progress critique with this assignment, almost everyone had a good start, unlike the previous assignments. Many students adapted an existing game like checkers, or dominos, however a couple of students invented their own (Figure 4.10 and Appendix E, p. 143). As part of our final critique, we played the games.

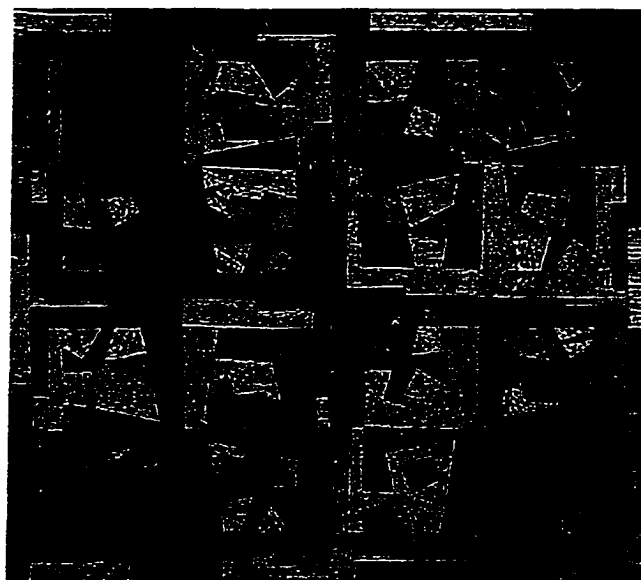
Before Assignment 5 (Appendix D, p. 136) I gave my only lecture of the entire semester. The subject was color, and I felt it was necessary for me to present the information because there is a good deal of basic terminology that they needed to be familiar with.



**Figure 4.10 Student project: “Game Assignment”**

It’s standard practice to have students paint swatches to create a color wheel; examples of tints, tones, and shades; and examples of various color harmonies. I had the students complete these, but I also tried to challenge them a bit more by asking them to reproduce the colors found in several swatches that I painted and distributed. First-year students tend to paint using the colors as they come out of the tube. They are comfortable adding white to create tints, but they don’t experiment much with adding compliments or black to create tones and shades. The swatches I gave them were fairly complex tones, which forced them to experiment with mixing several hues in a more intuitive, rather than formulaic manner.

After completing the color exercises, the fifth assignment itself was to design a contemporary quilt (Appendix D, p. 136). This assignment—which was my favorite—was an adaptation of a project that I had done in a color course about 15 years ago.



**Figure 4.11 Student project: “Quilt Assignment”**

The students were asked to design and paint two separate examples of a contemporary quilt using two different color harmonies. The point was to make the same composition appear very different through the placement of color. Figure 4.11 is an example of one of the quilt compositions. Several examples of this project appear in color in Appendix E on page 144.

Assignment 6 (Appendix D. p. 138) was our final studio assignment of the semester. Each student had to research an artist, and create a theoretical collaborative project with that artist. This project was adapted from the University of Florida’s WARP program (Catterall and Nugent, 1999). I was generally not as pleased with the results of this project as I had been with some of the others. Students had a difficult time understanding that they were supposed to be “collaborating” and not just borrowing a style. Many of the students did not quite “get” this project, despite the fact that I heard myself explaining it over and over again. I told them they needed to find out about the life of the artist, about the



**Figure 4.12 Student Project: Collaboration with Roy Lichtenstein**

context in which he or she was working, and about what he or she was trying to say. They were then to ask some of those same questions of themselves.

What are you trying to say? What is the context in which you are working?

Find out where your commonalities and differences lie and pretend you're actually having conversations about the piece you're going to make. (personal journal, December 8, 2000)

Despite this most students turned in work that made a very thin connection to their artist. Once again a few were great, as in Figure 4.12 in which the student collaborated with Roy Lichtenstein. This student did appropriate research, thoughtful introspection, and actually created the dialog in her sketchbook for the theoretical conversations she had with Roy.

The last assignment happened at the spur of the moment. I was searching for a smaller, writing-oriented assignment for the last week of classes when I caught the instructor who taught the section between my two classes as she was wheeling a VCR out of the room. She said they were doing an analysis of a black and white film.

I got a copy of the problem and adapted it for our discussion group (Appendix D, p. 139). As we watched a film titled, "Sorry Wrong Number," I asked students to pay attention to the value and framing that were used to enhance the mood of a character or a scene. Following the film, they responded to a series of questions. I was pleased with the level of analysis in most of the responses. One student said

this black and white film has many characteristics that enhance a viewer's perception of a character. One of the common ways this is done is by using value to define a character. Waldo Evans was a very mysterious man and he was unknown to many of the other characters. When he was shown in the movie, he was always black and always in shadows to create the mysterious air about him. This shows that the producer does not want us to know much about him and keep his identity a secret. Henry's wife was always lit up in a very bright way and it shows her spastic attitude. She is always thinking and worrying about her husband and by her being lit up it shows that the director wants us to know all about her. (discussion group assignment, December 1, 2000)

### **Critiques and Assessment**

After talking about the studio assignments that comprised most of the students' grades, I should mention a bit about the assessment measures I used in the course. It's standard practice for a critique to be held when projects are completed. In fact, I've never been in an art class where that wasn't the case. Generally, students present their own work by describing their intentions, process, materials, and form. The instructor, the class, and the student then discuss what works well about the piece and what doesn't. In the beginning students don't feel comfortable

contributing much to the discussion and this can be frustrating. Previously I had fallen into the trap of threatening students' grades if they didn't participate, which of course still didn't produce more than a few words from any of them. Then I got the bright idea to ask them why they didn't speak. Several said they were afraid to "rip" on someone else because they would get it in return.

I began thinking of ways to make the critique process less intimidating. I began having more frequent, informal "show and tell" critiques. I had students discuss their work in pairs or small groups. And I told students that it was their duty to help their peers by pointing out unsuccessful aspects of their work.

In the past the grades for student projects have been awarded on a point system. Most of the instructors have a list of specific things they are looking for in the sketchbooks and projects, so grading involves checking things off a list, awarding a corresponding number of points, and converting that to a letter grade. It made more sense to grade the student projects, their sketchbooks, and their in-class work in a Gestalt or holistic manner for each assignment. In addition to my evaluating the students, each of them has to evaluate him or herself at the end of each assignment. They are given specifics within the assignments that they are to address in the evaluation and in our syllabus they have the following general criteria:

- An A-project is superior. It exhibits ingenuity and thoughtfulness. It comes from a wide range of potential solutions and is of excellent craft.
- A B-project is above average. It is thoughtfully conceived, comes from a number of potential solutions and is of good craft.

- A C-project is average. It lacks innovation or originality, comes from a minimal number of potential solutions, and has problems with craft.
- A D-project is below average. It lacks originality and is unimaginative or trite. There is little or no evidence of idea generation and is of poor craft.
- F-projects demonstrate inadequate effort in all aspects of the work. An F project may also occur when a C or D project is handed in late. (Art 108 course syllabus)

### **Changes Made Across the Development Process**

Throughout the design and development process I made a variety of changes in the content of the course, and the character of the assignments. At several points I was displeased with either the results I was getting from students, or the participation I wasn't getting from others.

As far as the collaborative part of this instructional design thing, I haven't had much luck. I've pretty much come up with the ideas and written the problems myself. I've managed to bounce the ideas off others, mainly "C" and "I" and their feedback was very positive. Everyone seems to think what I'm doing is "fine," but I also don't think they are looking very critically. I asked two instructors to look at the projects for our second assignment. One was able to very briefly look at the projects, but she had few comments at all, either good or bad. I guess I'll just continue collaborating with myself.

(personal journal, August 25, 2000)

Some of the changes occurred through reflection-on-action (Schön, 1987) as I looked at what worked and what didn't with one problem before designing another.

This letter to a colleague reflects some of the desperation I felt on more than one occasion during the semester.

M—

HELP! I'm not sure where to begin, but I've finally come to the conclusion today that I don't have a clue about what I'm doing. And I must say it's not a good feeling.

Hello, by the way, and how are you and Mark and the kids? Now back to me...I don't fit into the current art foundations program here. Everyone here is satisfied to give students problems that are spelled out step by step, with objectives, vocabulary to memorize and point break down for grading. They are also threatening "standardization." Eeeeeeeek!

However I don't know if my solution (the course I've been designing/teaching for my dissertation) is any better. Today they turned in their second project, and some were just awful, particularly in terms of craft. I was under the impression that if I did all of this hard work and went to the trouble of designing scenario-based problems, and doing cognitive apprenticeship modeling of how to work, they would present me with great things. Everyone succeeds in a constructivist classroom, right? No, they don't. What am I doing wrong? And please give me the answer quickly, so I don't have to muck around in the dark much longer. (letter, September 22, 2000)

Other changes resulted from reflection-in-action while we were in the midst of a problem.

One thing that did not occur to me while I was writing the problem surfaced later when I began to work out my solution. I discovered that because I was



cutting the pattern and both sheets of colored paper at the same time, I was going to end up with enough pieces to create the composition in reverse. I suggested that idea to students and allowed them to decide whether they wanted to proceed with making two pieces. I told them that I thought it made a richer problem if we had two compositions to compare. (personal journal, October 7, 2000)

Some changes focused on course content. As I mentioned earlier in this chapter as well as in Chapter 2, I initially wanted to de-emphasize the elements and principles of design. However, in faculty interviews it became obvious that these were viewed as a vital part of the foundations curriculum. I intended to work them into the problems tacitly, but I also decided to give the students the responsibility for researching the design elements and principles using a variety of resources, not just the selected textbook for the course. I hoped this would help them see the ambiguity that exists due to the fact that there is no one universal set of design principles.

One of the major struggles throughout the semester was with how to best challenge the students to do their best work. I found that I had to give them more scaffolding at the beginning by providing the map, restricting the use of color, and defining the size for instance. After they learned that they couldn't figure out what I was looking for, they began to enjoy the freedom. As the semester progressed they had more control over their assignments. My development mantra in both teaching and developing became "find the appropriate balance between structure and freedom." How well did all of this work? In the following, final chapter, I'll discuss student reactions, my reactions, and external evaluator reactions.

## **CHAPTER 5. DISCUSSION**

I felt the semester went very well, in spite of my periodic frustration. It's somewhat unfair to compare this semester to the previous year, in which I taught Art 108 for the first time. However, I can't help feeling satisfied that the students learned more during this experimental semester. The preliminary work that I undertook as part of the instructional design process helped create a better plan of action and greater sense of personal engagement than I had experienced in my previous semesters of teaching foundations. I had stronger opinions regarding the learning process and environment, I had a better idea of the students' capabilities, and I was better able to establish good working relationships with the students. I felt all of these helped contribute to a more "charged" learning environment.

### **Evaluation**

Throughout this chapter I will talk about the feedback I received from both students and outside expert evaluators. In the R2D2 instructional design model, the summative evaluation becomes the story of what happens when the materials are used in a particular context. Again the emphasis is placed on the phronetic knowledge that was gained rather than the epistemic. Instead of using traditional, objective evaluation methods, the data gathering measures are akin to those used in qualitative research. Journals, project portfolios, focus groups, and written critiques extend the cooperative inquiry and enable the researcher to paint a richer, more detailed portrait of the project situated in its surroundings.

### **Students**

For this project, I sought written feedback from students with each assignment evaluation. As they completed their evaluation at the end of each

project, I asked them to comment on the project itself. In addition, I asked a colleague to conduct focus groups with each of the two sections to get some more focused information. To guide the students into addressing some of the goals I had for the semester, I prepared a handout for them explaining instructional design, constructivism, and cognitive apprenticeship. The list of focus group questions appears in Table 5.1. I chose not to conduct the focus groups myself, as I thought the

**Table 5.1 Focus group questions – November 15, 2000**

- 
- 
1. Kristen is trying to teach this class using constructivist principles. You have a list of the basic goals for a constructivist classroom. How successful has this class been in meeting those goals?
  2. Can you think of more effective ways those goals could be met in this class?
  3. One particular teaching strategy that might be used in a constructivist classroom is called cognitive apprenticeship. Do you know what an apprentice is? In this class, Kristen has tried to provide a model like the master/apprentice model by doing the projects along with your class. Has that been helpful to you? If so, how? If not, why?
  4. You have been given two examples of problems from other sections of 108. These problems use another teaching model that more directly instructs students what to do, step-by-step. Kristen has tried to experiment with using scenario-based problems to teach these same principles (line, shape, color, and texture). The purpose of scenarios was to simulate potential real-world situations where you have needed to make a number of decisions. Has this been an effective alternative to a more direct manner of instruction? How so or why not?
  5. Discuss the usefulness of the website for the course.
  6. In what ways has this class challenged you this semester?
  7. In what ways has this class been rewarding?
  8. Please comment about the usefulness of in-progress and final project critiques.
  9. What else would you like to discuss?
-

students might feel more able to speak frankly if I wasn't present. They were also told that I would not have access to the audiotapes until after grades had been submitted.

### **Personal Journal**

Throughout the semester I kept a personal journal to which I specifically contributed at the end of each assignment. The journal appearing in Appendix C contains many of my "a-ha's" as well as my frustrations.

### **Outside Critiques**

At the beginning of the semester I asked for feedback from several of the art faculty members on the assignments I was writing and the student work that was produced. I was disappointed to receive only a few unspecific comments like, "they look great." Only one faculty member consistently offered comments and suggestions throughout the semester.

Toward the end of the semester I asked colleagues from three other universities to review the course goals, assignments, website, and student projects. Two of these assistant professors currently work in the foundations areas and the other in education. I had more success with these three "external" evaluators in gaining helpful feedback from different angles.

### **How Well Did it Work?**

As I read through the focus group transcripts, I underlined and made notes in the margins about recurring themes. After reviewing my journal entries and the comments from the students and evaluators, I found most of them focusing on four main topics—the scenarios and cognitive apprenticeship, the structure vs. freedom in the assignments, the website and discussion group, and in-class critiques.

## Scenarios and Cognitive Apprenticeship

Cognitive apprenticeship and problem-based learning were central to the studio problems I wrote and to the character of the classroom environment. I felt as though both strategies were a good combination for the students, the subject matter, and my teaching strengths. One of my evaluators agreed.

After a brief introduction to the content that you were trying to teach and the hurdles along the way, I couldn't help thinking that you picked the two best constructivist approaches for your work: cognitive apprenticeship and the problem-based and case-based approach. How unique to have your students use an algorithmic depiction of the local community (map) to paint an image through a heuristic approach! (evaluator email, February 19, 2001)

Students seemed to enjoy and appreciate working from the scenarios.

It was definitely more realistic. Often companies aren't going to say we want this, this and this. They are going to give you a general idea, but they aren't going to say specifics. (focus group, November 15, 2000)

The cognitive apprenticeship aspect of the class also seemed particularly helpful to them.

When she'd give us an assignment, she'd start the project ahead of us. Then she would show us how far she'd gotten and talk about the problems she'd run into. She'd also tell us how many hours she'd put into the project, so it was an incentive to get to work. (focus group, November 15, 2000)

Another student said,

she'll go through the first one and learn what to do and what not to do and share it with us. And we'll go through the same thing when we are working

on our own, so it gives us like a chance to do things differently and learn from it. So that aspect works well. (focus group, November 15, 2000)

I had a few problems coming up with good scenarios, particularly in the beginning. The “Map Assignment” seemed particularly contrived when I re-read it later. Thought the students didn’t mention any problems with the quality of the scenarios, one of my evaluators said,

I thought something wasn’t quite right with the first studio problem. You were having the students create compositions for something that was supposed to be a background. In most cases, the compositions were so strong, there’s no way you could think of adding text to them. Also, you used the community center for the first three problems. When I came to the fourth problem, and there was no community center, I was disappointed and thought, “where did it go”? (phone conversation, February 22, 2001)

This evaluator expressed concerns about my doing the problems along with the students. She said that whenever she had shown slides of previous student projects, the current students wound up more or less replicating what they’d seen. I told her that I let them have a couple of days to work on the problem before I began to show them what I was doing. I also was not showing them finished projects. I was making my thinking and working process visible, which included both success and failures. Replicating previously done projects was never an issue.

### **Structure and Freedom within Assignments**

Another of my goals for the semester was to let students negotiate the details of each assignment to make it the most meaningful to them. How did students react

to the freedom they were given? Most were leery at first, but eventually preferred working in this manner. One student said,

that's one thing that I really like about this class though. Like he pointed out is that everybody's work is so completely different. Then when you look like, at other classes, it's a lot of the same thing. And that's what I think is really, really needed. (focus group, November 15, 2000)

Another student commented,

I'd never had a class like this. At the beginning I was a little concerned about how I was going to do it with a lot of freedom when I wasn't really quite sure what they were doing anyway. But, the more we got into the class the more I enjoy it. Because it wasn't just step by step, like I want to see so many examples of this and so many examples of that. (focus group, November 15, 2000)

Another indicated,

at first we were all used to being told what to do, so we were all like, well what do you want us to do exactly? Like the first couple of projects I know, it was kind of like questioning a lot of things, and like I don't know what we should be doing right now. We got used to it we understood that she wanted us to be creative in our minds and think of what to do, it got easier as time went on. (focus group, November 15, 2000)

One of the outside evaluators thought it made sense to begin with more structure and then to take the fences down one by one. To a child who has been restrained by car seats and swing belts, and high chair safety devices, it is too scary and sometimes paralyzing to be abruptly "let out." After a moment's

hesitation, however, the innate curiosity of the child does take over and flight is no problem. You have certainly done that with your parameters for the earlier assignments. They provide more structure and more encouragement than the later ones, thus providing a safe and encouraging transition. I also think that it was a great idea for students to split, research, and teach the core content of the course itself, thus contributing to the knowledge creation process. (evaluator email, February 19, 2000)

### **The Website and Discussion Group**

Maintaining the website was probably the most work throughout the semester. Besides the discussion group, the website mostly handled “housekeeping” items, such as activities, due dates, resources, and display of student projects. I thought students had done a good job when they answered the questions that I posed on the discussion board, but I really had no sense if it was otherwise helpful to them. Based on their focus group responses, it seemed to feature they enjoyed about the class.

None of my other classes have a website with the syllabus and all the assignments. It's nice to get up in the morning to get on the computer and see what I need to get done because all the assignments are there. (focus group, November 15, 2000)

Another student said,

the message board is a cool thing, too, I think because then we got to see what other people thought of like, places and assignments. (focus group, November 15, 2000)



And finally,

the most useful thing, I found out, about the website was actually just the calendar. Being able to remind myself of when things were to do. Or if we were going on a field trip. She'd post that on there. (focus group, November 15, 2000)

In terms of the educational value of the website, I think one of my evaluators received the most benefit.

I have made numerous visits to your website to get a taste for the elements and principles of design myself. I chuckled as I read about your re-evaluation of the idea that design principles and elements should really not be taught overtly. For a novice like me, your website is a tremendous help – it provides definitions, explanations and examples that lend meaning to the unique language of design. That context, combined with the assignment descriptions and the actual work of your students provided me with a wonderful education of more than just the foundations of art. More importantly, it mapped out the very holes that I wasn't addressing in my preservice technology education. I am clearer in my mind now of the intersection of design fundamentals and visual literacy that is essential in teacher education, especially as we prepare them to integrate technology in their teaching, and to evaluate technology-rich portfolios. (evaluator email, February 19, 2000)

### **In-class Critiques**

I mentioned my frustration during classroom critiques when students wouldn't talk. I read this as disinterest, but I was wrong.

I like the in-class critiques because it really helps me a lot of good ideas. Where you can go with your project. Like on my last one I was just kinda stuck on it. And it helped the in-class critiques to get ideas. (focus group, November 15, 2000)

Another student also liked in-progress critiques.

I liked the in-progress ones. Like she would say, about half way through when we were done with the projects, she'd have us bring it in and we can all look it and see what other people do. And a lot of people gave me better ideas and stuff. That was pretty cool. It helped out a lot. (focus group, November 15, 2000)

And finally,

the class critique at the very end is really helpful I think. I mean they picked out what they thought didn't look right. But that wasn't the main focus of it. The main focus was to comment and explain how you used the resources that you are use and how you used the materials itself. And, how to learn from other students. How to duplicate that or build off of their ideas. So, they were very helpful and usually you left feeling good about your project. (focus group, November 15, 2000)

### **Evaluating The R2D2 Model**

Two of the three guiding principles of the R2D2 model worked well in this project. The recursive nature of the design model helped me to address and re-address a variety of topics in cycles of increasing detail. For example, one of the most prevalent recurring themes was how to create problems with enough structure for those who needed it without becoming too limiting in the variety of solutions. In

addition to the reflections in my journal after each assignment, the continual feedback from students and attention paid to their working processes helped me write each problem in response to their needs.

The reflective aspect of the model also worked well. Throughout most of the semester I found myself reflecting in and on my actions in the classroom and as a designer. It has helped establish a dialog within aimed at continual improvement of myself as a teacher. I tend to think of every pot or sculpture I create as one on the road to a better one. So too will be each semester on the road of improvement.

The participatory part of the process enjoyed mixed success. The students were enthusiastic participants. I was surprised how readily they agreed to sign the consent form that would allow them to participate in the activities of the semester. I truly expected that when I explained the “experimental” nature of my sections, I wouldn’t see half of them again. They were not only cooperative, but seemed eager to offer opinions, particularly in the focus group. I even found former 108 and 109 students asking to be interviewed. In all ways the students exceeded my expectations

The faculty in the art and design department were also willing to be interviewed, but were less available to comment on the assignments, activities, and student projects that were produced throughout the semester. I imagine this was due to busy schedules and numerous commitments. Perhaps the project wasn’t viewed as something of importance or potential impact. And possibly it was due to the fact that it was a dissertation project—something traditionally undertaken by one person. They were helpful, however, in creating a better sense of the history and role of foundations within the department, and perhaps that’s enough.

One of the outside evaluators was particularly helpful, offering articulate comments in a number of areas. It was clear that this evaluator had carefully read the assignments and goals, had gone through the website, and had looked at the student projects. I spoke with the second evaluator on the phone. She offered comments but mostly asked questions. She had also not viewed the website. The third evaluator simply emailed to say that she thought the student projects were good, but that the assignments were too product-oriented.

The R2D2 model worked well for this project largely because it was based on principles that are central to the way I naturally work and solve problems, for example writing this dissertation. Start with a vague idea and let the story emerge as you write. Start anywhere, not necessarily at the “beginning.” Work on several phases (chapters/appendices/graphics) at once. Involve a variety of other people (readers).

### **What Happens Next?**

Late in the Fall 2000 semester an ad hoc committee was appointed to study, identify and prioritize areas that need attention within the foundations program. We surveyed faculty and graduate students in the Department of Art and Design to get a sense of what is important and needed in foundations. Of the 82 that were sent out, only 27 were returned. The survey instrument and written comments appear in Appendix B. Although not directly related to this project, the comments and findings paint a similar picture to the one I’ve presented here.

I continue to build on what I learned last semester as I teach the three-dimensional foundations course—Art 109—this semester. And though I’m not collecting data from the students, I continue the cycle of creating, reflecting,

questioning others, and recreating. This ongoing dialog will probably continue as long as I am a teacher. It is not a technique that's forgotten and left behind once finished. It's a manner of behaving, in a continuous effort to improve my own teaching and the learning environment I create.

I plan to continue teaching, hopefully in design foundations among other things. Two-year college or four-year university, the location doesn't matter so long as it's a small environment. The value of alternative instructional design and the ways it fits into my inner landscape as a teacher was summed up quite nicely by one of the external evaluator who knows me particularly well.

The incredible value of your work comes as much from your self-knowledge as through your understanding of the teaching and design process, or through your study of your students and the worlds that they inhabit. It is obvious, through the work of your students, that you have planted some very creative seeds. Isn't that what makes traditional and alternative ID different? We are trying to teach through ideas and questioning, through an ever-evolving knowledge construction process, instead of through and with technique. The unsettling feeling comes from not knowing what "bodies" these idea seeds will take. But to look inside and to catch a glimpse of where such a seed has taken us and our teaching and learning, is enough to continue to believe in something so difficult, frustrating, and challenging as alternative instructional design! (evaluator email, February 19, 2001)

**APPENDIX A.**  
**PREVIOUS ART 108 ASSIGNMENTS, FALL 1998**

**Assignment 1****Compositions Derived from a Selected Form****Objectives:**

•Learn to recognize, understand and visually express basic design principles.

•To develop a verbal vocabulary of terms which are universally common in describing the tools, techniques and concepts in visual processes and creations.

•To acquire visual acuity through the working process in two-dimensional design and to develop dexterity with the tools and materials needed to make visual statements.

•To become aware of creative strategies which combine critical thinking and creative thinking. ~~To apply these strategies in the development process of the assigned work.~~

•To use the formal principles of design, including balance, dominance, economy, movement, proportion, space, harmony and variety.

**Required Equipment:**

Hardbound classic notebook, sketchbook (journal), #11 blades, x-acto knife, black Pilot razor pen, selected natural or man made form, Liquitex acrylic paints, water container, Bristol board (either single or double ply) gray or black mat board, brush, ink, workable spray fix, rubber cement, pencils, cork backed ruler, cutting board or an equally appropriate surface, tracing pad, artist or masking tape; optional: compass, universal compass adapter, black paper, gluestick, triangle, T-square.

**Assignment:**

You will create four designs which effectively demonstrate four of the principles of design listed below. Each of the designs will concentrate on one specific principle. These designs will be based upon your selected form.

**Balance** (Select either asymmetrical or symmetrical balance)

**Dominance**

**Economy**

**Movement**

**Proportion**

**Space** (Select either negative or positive space)

**Harmony/Unity**

**Variety**

Definitions of these terms are included in the first Two-Dimensional terminology list on pages 18, 19 and 20 of this syllabus.

**Design Development:**

Use your journal to document the design process and concept development. Do at least 10 thumbnail sketches of your ideas for illustrating each of your four selected terms. These sketches should be uniquely different from one another. Thumbnails are generally sketches which do not exceed 2" in any direction. Select your strongest two solutions to each term and refine each separately in a larger format.

Your final solutions will be four individual 6" square designs mounted on matboard. Your designs will be made up of achromatic values: black, white and grays. The designs must demonstrate the use of 4 of the following 5 equipment/materials categories:

- 1) Technical equipment: templates, T-square, rulers, pens
- 2) Brush, acrylic paints.
- 3) Non-traditional tool(s).
- 4) Found printed paper
- 5) Mixed Media (Use at least three of the above categories of materials).

**Presentation:**

Your work should be presented in a clear progression in your journal. The final four designs will be done on double ply bristol board and may be mounted on a single mat board.

Use rubber cement, if you choose to mount your four finished 6" x 6" solutions on to mat board. Leave two inches between each solution and a two inch border all the way around. (If you mount your 4 finished solutions on a single mat board the total piece will measure 18" x 18" with two designs across the top and two designs across the bottom.) Cover with tracing paper, trimmed flush on all sides, except the top. Leave 2" on top to fold over and tape on the back with tape.

**Readings:** Composition: pp. 28-63, Line: 66-80, Shape: 86-105, Value: 108-121, Texture: 125-135.



## **Assignment 2 (2 parts - A and B)**

### **Composing with Value and Color**

#### **Objectives :**

- \* To expand ability to organize two dimensional space
- \* To develop an understanding of vocabulary terms which apply to color properties, principles, characteristics and applications
- \* To increase understanding of the relationship between hue, value, and chroma / intensity
- \* To develop an awareness of color harmonies

#### **Required Equipment:**

Set of acrylic paints (Basic 8), brushes, 10-well palette with cover or equivalent, 8" X 8" plate glass or equivalent, water container, 2 ply Bristol board, rubber cement, x-acto knife and blades, ruler, pencil, eraser, tracing paper; (optional: palette knife, found papers)

#### **Assignment A: Color Exercises**

- Exercise 1:** Twelve part color wheel. Using your acrylic paints, create a color wheel which depicts the primary, secondary, and intermediate (tertiary) hues.
- Exercise 2:** Nine-step gray scale. Use your black and white acrylic paints to create a white to black nine-step value scale. Make sure the degree of light to dark transition from step to step is the same.
- Exercise 3:** Nine-step monochromatic scale. Use black and white and one hue to create a monochromatic scale. Make sure that the increments from hue to white (tints) are even and similarly for hue to black (shades).
- Exercise 4:** Seven-step complementary colors progression. Using your acrylic paints, create a color progression from two pure hues to a neutral. Be sure the four steps (tones) from full hues to neutral are equal.

#### **Presentation:**

Do all exercises on 2 ply Bristol board. Mount them in your journal and label appropriately.

**Assignment B: Color Compositions**

You will create three finished color harmony solutions based on one common composition. The original composition will be created according to guidance provided by your instructor. Use your journal to document the design process and concept development.

**Adhere to the following criteria for each of the three color harmony solutions:**

1. Complementary harmony with tones mixed from the two complements
2. Monochromatic scheme with triadic accents
3. Analogous harmony utilizing a full range of values made up of tints, tones, and shades (no full intense hues)

**Presentation:**

Choose a standard size for your three finished compositions, possibly 5" X 7" or 6" X 6".

These three compositions will be done on 2 ply Bristol board. Mat or mount as instructed. Label appropriately with the color harmony used for each.

**Readings:** Color: pg. 138 - 167

Value: pg. 108 - 121

**Assignment 2 (2 parts - A and B)  
Composing with Value and Color**

**For Instructors Only**

**Assignments A: Optional Color Exercise:**

1. Create a twelve part color wheel using found papers.

**Assignment B: Color compositions**

**There are several different sources and methodologies which may be utilized in developing the composition. Suggestions include:**

1. **Geometric Shapes** - Select one, two or three geometric shapes and use size variation, placement, repetition, proportion, overlap, transparency, cropping, etc. to create a composition. Once a strong composition is achieved, photocopy it 3 times and create 3 different successful achromatic value studies. Use these studies to guide completion of the 3 final color harmony solutions.
2. **Nature** - Use nature as a source for ideas, using its great variety and subtle variations in forms, to develop groups of lines and / or shapes which convey a sense of rhythm. Combine groupings into rectangular or square formats, adjusting areas as needed to create a strong composition. Experiment with achromatic value placement on several variations of the composition. Use 3 strong studies to guide completion of the 3 color harmony solutions.
3. **Architecture / Human-built Environment** - Make good quality black and white photocopy images of architectural images (a variety of styles, details, etc. may result in a more interesting composition). Alternately, make photocopies of images of our built environment, such as fences, power lines, railways, automobiles, etc. Cut apart and reassemble parts of these photocopies to create a collage composition. Using tracing paper, trace the linear divisions of the composition. Create 3 different successful achromatic value studies. Use these 3 studies to guide completion of the 3 color harmony solutions.

### **Assignment 3**

#### **Multicultural/Cross-Cultural Design Report: Written and Oral**

##### **Objectives:**

- \*To develop an appreciation for the design contributions and/or traditions of diverse cultures.
- \*To assimilate pertinent information from a combination of sources: written, interview and oral report.
- \*To gain inspiration for a studio problem based on extensive research.

##### **Assignment:**

You are asked to research a design object that is related to a significant aspect of life from particular countries, geographic areas and regions or from specific time periods. Your research should focus on a design object from one of the following categories: *Fashion; Food/Food Related Utensils; Transportation; Folklore/Traditions; Architecture/Landscape Architecture.*

Your research will be presented in two forms: a written paper and an oral report - each with visual examples. Review the Statement on Plagiarism of Written and Visual Material on page 12 before beginning the assignment.

##### **Terminology**

multicultural	motif	bibliography
cross-cultural	pattern	footnotes
transculturation	detail	
multiethnic	hand-crafted	
folklore	production pieces	
tradition	industrial design	
traditional	structural design	
universal	decorative design	
unique		

##### **Preparatory Considerations/Research:**

\*Would it be interesting or beneficial to investigate a topic related to the country of your own ancestors? You might research a design object passed from generation to generation within your own family.

\*Have you met a student from a country about which you know very little? He/she might suggest a design object from this country to be researched.

\*Due to personal interests or your academic major do you wish to learn more about an object's history and speculate on its future?

##### **Research:**

Begin by brainstorming within the category of choice making a list of 20 design objects which can be considered within this category. Consider the full range and potential of each of the 20 design objects in regard to use and history. Think about the diversity of the object in relation to more than one country or geographic region. Record all design object analysis and decision making in your journal. When making a final decision on your object to be researched make sure it is not too limited an object or theme for success. The goal is to gain a lot of information to insure variety and breadth for the report. The greater the diversity of information and visuals secured in the research process, the more you will have to work with in the design assignment to follow.

Once you have made the decision on your design object begin to research sources for historical background and for visual examples. Make photocopies as appropriate for the written and oral reports and for use in the upcoming design problem. If you have access to actual objects for the oral report you are encouraged to bring these for your presentation.

*Proceed to answer questions such as these:*

**\*Who invented/originally developed this design object or tradition which makes use of the object? Which culture? Is this a cross-cultural or multicultural tradition or design object? Study the historical development of the design object. Who, what and where are a part of these questions.**

**\*If this is a design object specific to a number of peoples/countries, are there differences in the object and its use? Make comparisons/contrasts.**

**\*What are differences between past designs/uses of this object and the designs/uses of today? How has the object or the tradition associated with this design object evolved over time? Have structural design changes occurred as a result of technology or transculturation? Can you project how this design object might change in 20 or 50 years due to technology or cultural influences?**

**\*Are there motifs, patterns or details associated with this design object? Are they symbolic or related to culture, religion or ethnicity? Are there reasons particular colors, forms, textures, etc. are associated with this design object? Have the decorative design aspects of the design object changed from past to present; if so, how and why? Do you anticipate future changes in the decorative aspects of the design object being studied?**

#### **Requirements for Written Paper:**

1. A minimum of 3 separate sources. This will become your bibliography (book, journal, interview - include detail information when documenting).
2. Three pages, typed and double spaced plus a title page and bibliography sheet.
3. Footnotes as appropriate
  - a) to show source or individual from whom you quoted.
  - b) to credit an idea which is not entirely your own.
4. Correct English grammar and sentence structure.
5. Photocopied examples of design objects/patterns/motifs/details/traditions studied.
6. Two copies: one to be returned to you; one to be retained by your instructor. Submit copies, stapled; do not place in a folder or acetate binder.

#### **Requirements for Oral Report**

You are asked to acquaint fellow students with your topic presenting examples/ideas which illustrate your research. If possible present aspects which they may never have seen or known of before. Find a way to give classmates the opportunity to develop an appreciation for the design object you have researched.

**Readings:** Varied, as related to research topic.

### **Assignment 4**

#### **Research Based Progression/Sequential Design**

##### **Objectives:**

- \*To develop contemporary designs appropriate for use in a progression or sequence.
- \*To utilize discoveries from personal multicultural and/or cross-cultural research in developing a unique composition.
- \*To use multiple sources as a basis for synthesizing and creating.
- \*To expand and apply color harmony theory.

##### **Required Equipment:**

Journal; drawing and drafting tools as needed; rubber cement; masking or drafting tape; acrylic paint and painting tools; found materials such as papers and photocopies; Bristol board and cover sheet; illustration/mat board.

##### **Assignment**

Using the research gathered for Assignment #3, plus information and ideas you accumulated while listening to other students' reports, develop a composition which relies on progression or sequence.

Your efforts should focus on:

- 1) designing a progression/sequential composition which makes use of the object of your research and
- 2) creating a unique color relationship within the compositional space.

The progression sequence is to be created and applied to a format determined by your instructor. Templates for the finished application will be provided by your instructor.

##### **Progression/Sequence and Use of Color:**

A definite visual transition must be established in your composition. This will be illustrated in both the design you develop and in the use of hue, value and intensity.

Your instructor will relate the guidelines for the progression/sequence component of this problem.

Requirements for the color sequence of the problem will be made known by your instructor. A minimum of 4 hues must be used in the design solution. Black, and white are not "hues".

Refrain from using color harmonies based on the primary hues. Limit the use of full intensity hues. Acrylic paints must be used for a dominant part of your solution but other media and techniques may be included. When mixing media, visual compatibility will be a necessary consideration.

**Research/Design Considerations:**

- \*How can my researched object be translated into motifs which are appropriate for a progression/sequence?
- \*How does the progression or sequence being developed relate to the format of your final application?
- \*How can the research I did influence and strengthen my design progression?
- \*Does my design include sufficient visual complexity to allow for the required 4 hue harmony?
- \*How has my final solution expanded upon my research efforts?
- \*Has my design solution been developed to become visually engaging rather than 'trite'?

**Requirements:**

Journal entries should include:

- 1) all preliminary design work
- 2) any sketches, or photocopies of objects researched which influenced the design (credit the sources)
- 3) series of developmental drawings with comments to show how and why you altered or refined the progression/sequential composition.
- 4) color studies created to resolve sequential color harmony requirements.

**Presentation:**

The final design solution should be appropriately centered on bristol board. Use masking tape and tracing paper to cover the white (background) space while executing the final solution on the board.

**Objectives:**

- To experience the organization of three-dimensional space.
- To explore texture and value in relation to 3-D design.
- To learn to appreciate the qualities inherent to the materials in form making.
- To become familiar with new tools and technical processes necessary for the creation of three dimensional objects.
- To assimilate the vocabulary used in form making and its developmental processes.

**Required Equipment and Supplies:**

Klean Klay or non toxic plastilina clay (creamy color), illustration board or form core, \*corrugated cardboard, 1/2 gallon plastic or paper milk carton, masking tape, mat knife and blades, carving tools, \*wood glue, found objects and \*plaster, \*respirator, \*face mask, \*latex gloves.

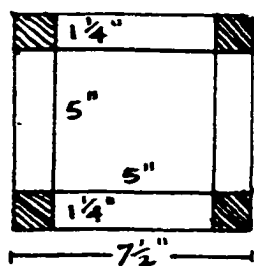
**Assignment:**

This exploratory problem uses both modeling and substitution techniques to develop a small relief that explores texture, form and the effect of light. Mixed media will be used to create a border which is also a relief form.

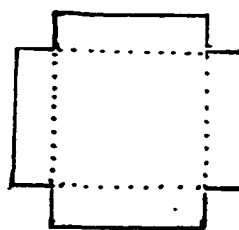
**Reading:** Texture p. 130-143

**Methodology: Modeling and cast/substitution processes.**

1. Construct a 5"x5" x 1 1/4" box of illustration board that will become the frame for a plastilina clay mold. Use the diagram below to make the frame.



CUT-OUT  
THE CORNERS



SCORE AND FOLD  
ALONG THE DOTTED  
LINES.

Tape up the sides of the box and wrap masking tape around sides to strengthen box.

2. Cut 1/2" thick slices of Klean Klay or non toxic plastilina clay from your clay slab and fit and mold the clay into the bottom of the illustration board box to make a 5"x5"x1/2" clay slab that is your negative mold.
3. Collect some basic tools such as a table knife and clay tools which, along with your fingers will be used to form the surface of the clay. Also collect a variety of found objects that can be used to build textual effects into the clay surface.

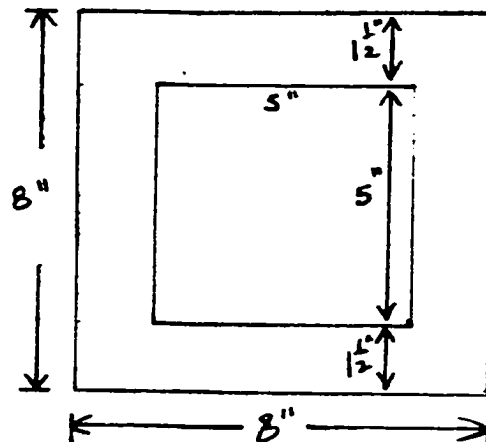


4. **Design development.** Your final design will be a plaster cast of your plastilina mold. Forms pushed into the clay surface will be higher in the plaster cast and forms built up will be lower. Do not build clay up any closer than  $\frac{3}{8}$ " from the top of the sides of your mold frame.

Start by giving more visual variety to the clay by raising or lowering areas of the clay surface. Use organic/geometric forms to break up the format surface. After giving some form variety to the clay surface build textural field into the clay that provide a variety of textures and levels in the design. This process is intended to create a rich textural and value field as form variations break up the light falling on the relief.

5. You will work in teams of two to mix the plaster. Plaster will be mixed with water (1  $\frac{2}{3}$  cups of water and 1 full to the brim 2 cup container of plaster). Pour cold water into a  $\frac{1}{2}$  gallon milk container that has been cut down to a 5" height. The plaster is gradually added to the water and mixed evenly, then poured into the mold frame. The plastilina mold will be removed from the plaster during the following class period. After plastilina is removed, the plaster surface can be further refined by using a paring knife.
6. **Relief Frame:** The relief frame is composed of 3 8"x8" individual sheets of corrugated cardboard. The cardboard frame provides a surface on which to build a relief which complements and sets off the plaster relief.

A value contrast between the white plaster relief and frame surface will help to set off the relief. The frame should establish textural/surface variations based on some of the same objects used to develop the plaster relief surface. Use media that both complements and contrasts with the relief surface. When the frame surface is completed, the plaster relief form should be glued into the recess frame. The edges of your plaster relief will need to be sanded in order to fit into 5"x5" recess.



**APPENDIX B.**  
**SURVEY INSTRUMENT AND WRITTEN COMMENTS**

To the Art and Design faculty and staff,

This semester an Ad Hoc committee has been formed to study the current Art and Design Visual Foundations program (Art 108/109) for the purpose of proposing changes for the 2001-2002 academic year. We are eager to have input from the faculty members in each area of the department. The purpose of this survey is to allow you to indicate the areas of the current foundations program which you feel need attention. Your participation is entirely voluntary, and your responses will remain anonymous unless you chose to provide information so that we may contact you for an interview.

Your responses will be used to guide the decisions and recommendations of the Ad Hoc committee. In addition, Kristen Wright-Evans may use some of the data in her Ph.D. dissertation research in the foundations area. All faculty will be provided with a written summary of the research findings. We anticipate concluding the research by the end of the spring 2001 semester.

Please complete the survey, and return it to the Art and Design office before December 15, 2000. If you have any comments or questions, please contact Cindy Gould or Kristen Wright-Evans. Thank you for your assistance.

Sincerely,

Cindy Gould, Assistant Professor and Ad Hoc Committee Chair  
(515) 294-6297                      cgould@iastate.edu

Kristen Wright-Evans, Research Assistant and Ad Hoc Committee Member  
(515) 292-8720 (h)                      eboe@iastate.edu

Ad Hoc Committee Members  
Lisa Fontaine, Kathy Gibbs, April Katz, Fred Malven, and Teresa Paschke

# Visual Foundations Survey

1. Please indicate your faculty status.    ☐ Tenured faculty    ☐ Tenure-track faculty    ☐ Temporary/Adjunct    ☐ Graduate assistant
2. How familiar are you with the current Visual Foundations Program (Art 108/109)?    ☐ Very familiar    ☐ Somewhat familiar    ☐ Not familiar
3. Have you taught art and design foundations courses either here or somewhere else?    ☐ Yes    ☐ No

Please comment \_\_\_\_\_

\_\_\_\_\_

4. What is the purpose of an art and design foundations program?

\_\_\_\_\_

\_\_\_\_\_

5. What experiences should students have in foundations?

\_\_\_\_\_

\_\_\_\_\_

6. What would you consider to be the most positive aspect of the current Visual Foundations program?

\_\_\_\_\_

\_\_\_\_\_

7. What suggestions do you have for improvement?

\_\_\_\_\_

\_\_\_\_\_

8. Should the teaching of Visual Foundations courses be shared by faculty from all areas? If so, how might that occur?

\_\_\_\_\_

\_\_\_\_\_

Please indicate the level of importance you feel these items should have in foundations

1 = extremely  
unimportant

5 = extremely  
important

9. Consistent course content among sections	1	2	3	4	5
10. Consistent assignments among sections	1	2	3	4	5
11. Consistent grading and assessment criteria among sections	1	2	3	4	5
12. Consistent design vocabulary between foundations and other departmental courses	1	2	3	4	5
13. Cross-disciplinary faculty involvement in teaching, curriculum design, or critiques	1	2	3	4	5
14. Student ability to demonstrate understanding of design elements and principles	1	2	3	4	5
15. Documentation of design processes and methodologies (sketchbook/journal)	1	2	3	4	5
16. Problem solving and critical thinking skills	1	2	3	4	5
17. Student ability to analyze own and other's work in verbal and written formats	1	2	3	4	5
18. Completed portfolio-quality pieces	1	2	3	4	5
19. Student-initiated projects	1	2	3	4	5
20. Introductory computer skills	1	2	3	4	5
21. Increased emphasis on color	1	2	3	4	5
22. Attend/participate in art-related events within the university and community	1	2	3	4	5
23. Experience with a variety of media	1	2	3	4	5
24. Student choice of media	1	2	3	4	5
25. The addition of a large group lecture component to the program	1	2	3	4	5
26. Please list any additional course content or competencies that should be included					

27. Please give your contact information ONLY if you would be interested in participating in an interview

---

---

---

28. Please make any additional comments you feel would be useful.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## WRITTEN RESPONSES TO OPEN-ENDED QUESTIONS (responses not edited)

### Question 4. What is the purpose of an art and design foundations program?

- To introduce students to principles, concepts, materials, vocabulary and precedents in the visual realm – 2D, 3-D and color
- To give students who come from high school programs with a wide range of quality an intensive introduction to the art and design disciplines as visual language and communication
- To teach the basic design principles and elements of two-dimensional and three-dimensional design, including color and creative problem solving.
- I see it as the basis of information that students build on in the other areas of their artistic journey.
- To build a strong foundation of design to build a degree on. Degree is only as strong as foundation. Foundations is essential cornerstone
- I believe it is to provide the student with a basic understanding of both the elements and principles of design and how to apply them to their work. Also exposure to museums and a wide variety of visual art exhibits.
- Introduce basic design elements: line, shape, color, texture, value... and principles of composition: rhythm, harmony, repetition...and to apply them to specific design projects which stimulate the student to interact w/problems
- To teach the fundamentals of organizing form, developing perceptual skills, to learn design terminology, develop manual skills as well as creative problem solving skills.
- Provide fundamentals for all areas
- Give every student a diversity of problems that touch on every area of the arts and design so that he/she can decide in which areas to specialize.
- To best prepare the student with a strong and sound understanding of the creative process in a variety of approaches 2-D, 3-D, B&W&C.
- To give students the best possible base from which to pursue their career goals
- To introduce students (preferable in their 1<sup>st</sup> year in A&D) to elements/principles of visual perception, vocabulary & media
- Foundations need to provide a student with compositional skills, art/design vocabulary, preparation for their respective studies in I.D., G.D., I.S.A.

- To sensitize students to visual issues – particularly the art elements and principles and to understand their relationship to conceptual expressive concerns
- Teach design principles such as pt, line, space, color and value as they apply to 2D and 3D art and design. Teach the relationship of form and content.
- To introduce students to the elements and principles of beginning design. 2-D and 3-D.
- To provide skill, vocabulary, a common set (unified) of tools for all students to have acquired to provide a base of knowledge for any other upper level course.
- I believe it is important that students exit the foundations program w/an ability to both articulate and demonstrate an understanding of the design elements and principles.
- To establish a firm underpinning in the creation of form based on analytical thinking; introduce methodologies for research and development of form
- To not only understand, but have the ability to apply the elements and principles of design
- To provide an introduction to the principles and theories shared by all art and design disciplines; establish expectations for critical objective assessment so that students learn the value of constructive criticism
- To make students familiar w/basic design elements; drawing, light and shadow, shape, line, color theory, get them to think 2 & 3 dimensionally, etc.
- To teach what the faculty decides are the basics in the various areas of the dept. FOUNDATIONS to all our disciplines.
- To provide problem solving experiences in design based projects that include vocabulary, principles, elements of design
- Top priority: build fluency vis-à-vis principles of visual org'n. 2ndary priority: expose students to diverse experiences relative to visual organization.



**Question 5. What experiences should students have in foundations?**

- Wide range of materials, some structure, some freedom (ie. choices and the opportunity to make decisions) use of tools, how to critique
- Experiences that go well beyond formal concerns. They should experience learning foundations as an introduction to art and design as a visual language system. The language must be learned with continual reference to personal authenticity issues for each individual student not as impersonal elements and principles
- Creatively experience materials, media, variety of lines, shapes, colors, textures and critiques on explorations of research.
- Exposure to 2D design, 3D design, color
- Line 2D/3D, texture 2D/3D, value 2D/3D, color theory, space 2D/3D, shape 2D/3D. With any media as long as these areas are covered – plus a good understanding of principles and elements (and be able to apply them to projects)
- Exposure to as much art as possible. Exploration of basic design along with color. Constructive input from peers and faculty.
- Should be exposed to different media, visually exciting projects, technical challenges, art history
- Color theory (additive and subtractive color mixing), emphasis on developing hand skills (more and more of our students come here already with only computer experience)
- Strong design, drawing, color, studio experiences
- Problem solving experiences emphasizing use and application of design principles
- Various
- Intro to design thinking/problem solving. Development of creativity
- They should be introduced to visual expression/communication through a variety of media & methods. Process – not product – should be stressed; they should become familiar with and comfortable verbalizing their ideas using relevant vocabulary.
- A common experience in basic art/design fundamentals

- Many problem-solving and decision-making activities. Media should be varied but remain fairly simple.
- Use of a variety of mediums to explore the use of formalist design principles. Learn to control craftsmanship and presentation of work. Use design to express meaning.
- 2-D and 3-D experiences with elements and principles of design.
- I am assuming you include Intro drawing in this. Experiences that explore formal aspects of composition, balance, scale, texture, etc. with different media (not too many different) that allow the student to produce several finished pieces
- Students should understand, appreciate and value the design process. Documenting their process through a sketchbook or journal can aid them in their decision-making.
- Introduction to elements and principles of design and related vocabulary of form and concept; intro to materials, media, techniques, technology; instill importance of process and documentation of that process as it leads to an end result; instill a respect for craftsmanship by setting a high standard for it
- Students should experience a variety of tools and techniques. They should also have the opportunity to explore the elements and principles of design in their own work and in others work
- Practice at identifying design principles and employing them effectively in their own work.
- A strong base of drawing, color, learn the ability to put ideas into understandable sketches. Build confidence in ideas, help them to decide on a preliminary basis whether they are 2D or 3D thinkers i.e. what direction are they going to go.
- Again this should be decided by the faculty. How the experiences are presented should be left to the faculty teaching 108 – 09. If the faculty can not agree as to what should be taught, then foundations should decide.
- Projects that cover elements and principles
- 1) variety of media 2) experience w/ abstract composition 3) experience w/ expressive composition 4) experience w/ purposeful composition (ie. design)

**Question 6. What would you consider to be the most positive aspect of the current Visual Foundations program?**

- I am not familiar enough with what was and what is to make a useful comment here. Some projects seem quite strong.
- The hard work, dedication and commitment of the teaching faculty in foundations, working without much feedback or coordination with curricular programs. The relationship with studio faculty in particular should be strengthened.
- Strength and variety of faculty and influence of the design center environment, Brunnier and other observational options
- A huge variety of approaches.
- Teachers
- The strengths of its faculty and the broad base of its curriculum
- The consistent basic curriculum (workbook) and journal
- A clear, well-defined idea of course objectives and content. Also seems to be agreement on standards between most sections.
- Provides a basic common knowledge for all the design and art areas
- The faculty and its diversity of interest.
- We still have one.
- For students: the freedom to pursue their own interests. For faculty: the freedom to pursue their own interests/strengths
- The process notebooks.
- That it is a required component and is required before most of the advanced courses are taken
- Good instructors and some affective teaching problems.
- Previous 2 or 3 years the coordination was the most positive aspect. Students from last two or three years have a good beginning background.
- The community and togetherness the students experience as they move through the classes together. I think the Drawing I lecture is great also.

- The curriculum in the past has covered the basics – consistently applied throughout all the sections will help strengthen the program. The students I teach in beg. G.D. courses come prepared w/an understanding of the design elements and principles.
- Its inclusive and generalist approach; teachers from different backgrounds and experiences who share a desire to prepare students for upcoming classes in art and design; teachers who share a desire to serve the different disciplines in the art and design department.
- Meeting on a regular basis and sharing projects
- I don't really know enough to comment.
- I think the dept. has begun to consider it an important and needed area.
- Some quality projects from quality instructors
- There are some strong instructors providing very strong course experiences.

**Question 7. What suggestions do you have for improvement?**

- Include major units on helping students become more familiar with contemporary art and design issues, practices and problems. Helping students learn skills of problem finding and problem solution.
- To have a team-taught lecture component to add continuity
- A more co-ordinated program could level out what experiences students get.
- Wish more mentoring of ideas/materials/techniques were shared
- I would like to see in-service workshops for faculty utilizing the strengths of our current faculty. ie, matting, joinery, etc.
- Constant re-evaluation of projects/assignments. Ask – are these students getting the basics of design so they can continue in the program?
- Work seems limited in scale, continued (and continual) development of new assignment ideas, more emphasis on ideation/conceptualization (to reinforce connections between form and idea)
- Stronger connection/collaboration without resorting to old “lockstep” system
- Keeping a journal of the process should be a must, since it allows the student to process and visualize information as well as it informs the instructors.
- Should be taught by ALL senior and tenure track faculty at some time.
- A “tightening” up of the curriculum so that students have a more common experience regarding concepts & vocabulary
- A faculty that can philosophically accept the need to give all students a basic/common experience in art/design foundations.
- I support each teacher’s right and need to present their own ideas and develop their own class. Perhaps a standardized minimum list of items to be covered and a suggested common vocabulary – to be shared with all faculty would help.
- Use problems that can adequately transfer knowledge to both fine art and graphic or interior design applications
- Might refer to some of Dennis Dake’s “visual literacy” information
- More common standards in regards to instructor qualifications, grading, expectations. Connections between faculty in drawing and design (know what each other is doing and correlate with each other more)

- #9 – 12 below [consistent course content, assignments, grading, and vocabulary among all sections] is crucial – particularly #10 so that students can have an assessment of their work that is consistent w/others
- Control the project assignments so they are more the same so students have more similar experiences, time commitments etc. This will make faculty feel like more of a team and students will also feel more united.
- The journal/sketchbook is overwork for the graphic design dept. and that is not what a sketchbook is about.
- Need for continuity of content delivery; need for uniformity of criteria so that all students are being equally challenged in all sections.
- Need to teach more color as part of foundations. These classes should be “weed out” classes like Arch 102, the students that don’t cut it should be redirected.
- This survey is a good start. This may begin pulling ideas from the faculty in general but perhaps another survey might be used to gather more specific input.
- Hire only experienced, proven instructors of design-mentor closely any new faculty or TAs.
- Synchronize sections so that all instructors are providing strong comparable course experiences

**Question 8. Should the teaching of Visual Foundations courses be shared by faculty from all areas? If so, how might that occur?**

- Possibly– problem in my area is who would teach for me? I’m a one-person area.
- I’m not sure if the teaching of foundations should be shared by faculty from all areas, but there should be a closer working relationship that feeds learning from foundations directly into advanced studio and art history classes and makes their work in there advanced classes seem a seamless educational experience to the student.
- Three quest panels explaining what their department looks for in their students and their journals, thus students would hear first hand of expectations and other areas would have a part in and thus not be so critical, because their interests would be addressed
- I think a rotation of faculty from all areas would add another level of involvement in foundations
- I would love to see it return as foundations for the college (all disciplines arch, larch, gr, int, fine, crp too) each area involved to strengthen overall experience (specialty skills happen later within each program) Have no idea how to get that kind of involvement – offer to serve the areas?
- I think that would only strengthen the program. Perhaps faculty could take turns teaching foundations on some sort of a rotation basis by area.
- I don’t have a strong opinion on this – but could be very positive especially if you could get Arch, ID, Graphics and others involved. Foundations should be important enough for tenured faculty to teach, not just left to grad. assists and temporaries.
- Ideally yes, but never by mandate. Only faculty who are interested and committed to teaching foundation courses should do so. Those who are could put their names forward in the “pool”.
- Yes! Why not rotate at least 1 fac per year (from each major) to foundations teaching? (in addition to current/new foundations apts)
- I’m not sure this could be accomplished by everyone without problems to existing programs. Example: would it be wise to have C. Evans teach one less metals class per semester to teach foundations? Especially – since there is great demand for metals!
- One section a year per tenure/untenured faculty – Oh that would be almost impossible to figure out = will be the cry.

- Yes! All faculty should teach at least one section per year! This would also eliminate some temp positions!? This is both good and bad.
- It's a nice thought, however, with the teaching load of faculty in their respective areas, temps or new positions would be needed to release faculty to teach foundations.
- Not necessarily – not all faculty are interested in or skilled in the area. Greater exposure to a variety of studio areas could be positive however, so faculty can be invited to present lectures, examples of student/professional work, give tours of studios, etc...
- yes – or by visual foundation faculty with some background or training in specific areas.
- Sharing would help everyone understand what foundation info is provided. In my area there aren't enough faculty bodies to take on that assignment.
- I think the concepts of visual foundations should be taught by all faculty in every class (drill into their heads!) Would have to identify important topics between faculty though.
- While this sounds like a good idea, the rotating faculty members may not develop a feeling of competency if a teacher is only teaching foundations for one semester every three or four years, (if each area releases a different teacher each year to fill as a visiting faculty in the foundation area). Each area may have to commit funds for the hire of a foundations faculty, but that may limit a faculty member's professional growth. It may lead to a separation of foundations rather than a continued unified foundations. Having visiting/teaching faculty members from the other disciplines would remind them of how challenging it is to teach 1<sup>st</sup> semester freshmen. Maybe it's a humbling experience they need to be reminded of! Another way of "sharing" the load is to have foundation sections separated into sections that prepare for graphic design, interior design, IVS etc. then a true monetary commitment would have to be made. Everyone from those areas would be expected to teach foundations, plus they would require their own temps and grad assistants and would have to write their own problem statements etc. I'm not sure how fast this could happen or it is financially feasible or philosophically desirable.
- You may want to consider a strong foundations dept with tenure-track positions. Having faculty dedicated to foundations only could produce a stronger foundations program.
- Yes. Rotation of faculty in one or more section, or contributions by other faculty to the assignments; participation in critiques; development of new exercises



- Sure in my case bring in a temp to teach my intro class in order to open me up to teach a foundations class. We need far fewer temps teaching foundations classes. Also it would give students and teachers a better chance to get to know each other.
- Maybe. I prefer having 3-D people teach 3-D and 2-D people teach 2-D.
- No – not all faculty are qualified to teach design.
- This should not occur. Foundations courses should not be cursed w/faculty who are not directed to their special needs, nor should faculty be cursed with courses outside their specialization to address some imagined sense of fairness, perspective, interdisciplinary flavor or what-have you. Broad exposure (interdisp) can be achieved w/o a full semester assignment.

**Question 26. Please list any additional course content or competencies that should be included**

- Familiarity with role models and issues in contemporary art and design practices (integration of this knowledge directly into studio practice that is transferable to advanced courses.) Problem finding and creative thinking skills. Thinking skills in visual metaphoric thinking.
- In lecture component include quest speakers, discussion design development, photofile, thumbnails, colaboration on projects, 20-30 minute panels on real life applications for journals
- Consistency of vocabulary is important – why else would you do the lecture? To explore career applications?
- Technical skill w/ tools: brush, pencil, x-acto knife. Presentation: neatness, visual interest, precision
- Cross-disciplinary faculty involvement in teaching, curriculum design, or critiques should interesting, but would like examples of how to integrate this on a large scale. We should have color theory required course. Students should attend/participate in art related events within the university and community not just for foundations – all four years. Balance of depth vs. depth of experience with a variety of media. We need to be realistic about what students can achieve in the first year. Fundamentals need to be reinforced throughout the entire undergraduate art and design curriculum. Asterisks indicate that while these components would be nice, I feel these are not priorities. [computer skills and art-related events and activities]
- Seek out high level programs and learn from them
- There can be permutations from section to section – but agreed upon goals and priorities throughout program
- Separate required class on color? This [consistent grading and assessment] are difficult if not impossible for other studio classes – very difficult to attain
- Presentation skills, craftsmanship skills w/hand materials such as pen and ink, paint or water media, cutting skills
- Color emphasis
- They already have this [introductory computer skills]. We may not. [The large group lecture] is beneficial in drawing from a teaching standpoint.
- I'd rather see students develop good craftsmanship skills in the foundations program [instead of computer skills]. They'll have 3 years to develop computer skills. I think it's valuable to have a little but of experience on the

computer – but the projects produced have not been visually compelling. [Student-initiated projects] tend to be limited in scope and lacking in conceptual thinking.

- A great idea [large group lecture]. If so, take it through the 1<sup>st</sup> 6 weeks (as drawing does) to lessen the excuse of “burnout.” This also needs lots of input from the other areas so there is an obvious relationship to what they are seeing in art history as well as what they will see in later classes (in addition to what is being intro in the 108 and 109 classes)!
- This [large group lecture] goes against the “learner-centered” environment the university is trying to implement. There is not enough time in the semester to teach more about color. A color theory course should be a requirement for all art students.
- Just the basics that were taught in a good high school program 10-15 years ago! I think you should continue the approach you are taking now. Find out more specifically what is needed in the various areas and try to fit those into the 108-09 courses.

**Question 28. Please make any additional comments you feel would be useful.**

- This is a long overdue process – my appreciation to you for taking it on.
- It is my impression that the current instruction in foundations focuses too heavily on depersonalization formal issues only. More emphasis on artistic thinking skills, connections to contemporary art history, individual integration skills, and the development of visual ideas for every student
- Consider a lecture/lab and 4 credits because several students filled journals turned in project and feel class was more work than drawing, ptg. etc. I am not sure if that is a valid observation having not been here long. Also students are very interested in upper level classes and jury. Having those faculty involved somewhere would give them an opportunity to plan what and when to combine course loads. This inclusion would also make ISU a smaller more intimate learning environment where faculty have more interaction with student and thus promote more learning. This course is very important because it affects most of the courses in the art and design college, thus more faculty need to be involved to maintain their interests.
- I think it would be beneficial to include drawing in foundations – not merely as a separate 130 course – but to have it be included in several aspects of Foundations – like journal work, 3-D project conceptualization, maybe some “rapid vis” stuff that ID, and designers, talk about
- I’m concerned that there doesn’t seem to be universal agreement as to what a foundation program should be among faculty who aren’t directly involved in foundation teaching. I don’t feel that a foundation experience should be oriented toward fine art or graphic design or interior design. Foundation experiences should be more broadly oriented to serve all areas within art and design. I also feel that this first year is the most important part of a 4-year curriculum and should not be compromised in the interest of fitting more course experience into an undergrad course of study than is feasible (new technologies and tools seem to be crowding out foundations). Integration of digital technologies into foundations is not a priority in my opinion (given all that we already must do in the first year). But if this is to happen, the approach should be broadly-based and must be supported by adequate facilities, access and staff. Finally, all faculty need to continually reinforce fundamentals introduced in the first year in their intermediate and advanced classes. This material is just as relevant to mature artists/designers as it is to freshmen.
- Exit polls show all A&D faculty believe foundations is important – in reality (and this is why you can’t trust polls) they do believe it is important, as long as somebody else does it, but exactly like they want them to do it. Old adage – everybody wants power but nobody wants responsibility

- I really don't feel that the Foundations program, as it is, is in such bad shape. Many positive things are happening in those classrooms. I do think the art and design program overall could benefit however, from a stronger Foundations program which, I think includes creating a "common" experience which would then be reinforced – through projects and vocabulary and evaluation – in the upper-level courses. Foundations courses are only meant to be a beginning to the (visual) dialogue. This dialogue must be continued, reviewed, repeated throughout the students' A & D experience! faculty who teach upper-level courses have an obligation/responsibility to see that this happens?
- It is my understanding that for whatever reason, foundations faculty have believed that they should have creative license to interpret the projects as they wish with some idea of fostering "creativity" in the students work. I totally disagree with this concept. Foundations, as the name implies, is a place where students learn the basic premise for their future studios. In my particular discipline, sophomore level is more remedial foundations work that it should be or has to be. I believe that there can be a common foundations experience for all students no matter if they pursue fine arts or design. And I know that the fine artist types would totally disagree with this statement, but maybe it is time to open all our minds to possibilities and solutions.
- All students taking foundations need a uniformly sound learning experience. Students should be given similar assignments and should be evaluated by similar criteria. The teachers should tightly coordinate their sections with others. Students should learn how to professionally present their work. This is not a venue for "making artwork or design work" this is teaching foundational principles that will allow students to become artists or designers according to their desire. The work at this level is a study or exercise based on learning concepts or principles. Expressions or creativity is present but not the main point at this level of study. If they miss this – we all have to re-teach foundations in every other course they take.
- Overall foundations does a good job with the time, space and personnel constraints.
- Thank you for this opportunity to express my opinion and for your time and effort in reviewing our foundations program.
- If the intent is to unify foundations with all other disciplines and to assure that it is truly providing the foundation required, the coordinators from each area need to meet with the coordinator of foundations and each coordinator should present a slide presentation of projects and even syllabus for each class to the coordinator of foundations. Then foundations coordinator could do a presentation of projects from 108 and 109 and solicit specific input and comment. This would start the dialogue. We in foundations (besides the coordinator) might be helped by seeing projects from soph, junior, senior

levels from all areas. Even though projects can change over time, the agreement that foundations provides a general intro may be just the thing it is being criticized for – being too general. Upper level faculty (beginning even soph year) must be reminded they must repeat the design elements/principles each semester. That repetition occurs even at the senior level and grad school. As faculty, whether from foundations or above, we need to work as team members. I feel that foundations faculty are considered to be “lesser” than other faculty and this attitude needs to be rectified. The upper level classwork is not critiqued by those outside each discipline. Every discipline needs to be sure each project from each upper level class receives the same scrutiny as the projects from 108 and 109 receive. I don’t think this occurs often enough. Somehow more indepth input about what specifically needs to be taught in foundations needs to happen. General lists are just that – lists are not enough because they lead to creation of “general” projects that don’t seem to be creating the results in learning/understanding that upper level faculty want from students they get at the soph level. I want to feel that I am providing a needed service for my upper level colleagues and want their respect by doing the right thing, by teaching the right things in foundation.

- I think many dept. faculty already have some great projects, exercises or assignments that they use with other, upper-level classes, which could be adapted without much effort to a freshman level project. If they contributed these for the good of the foundations program, then had some involvement in critiquing the resulting projects, there would be a greater sense of connection between faculty who teach foundations and those who don’t. (I don’t know how practical this is.)
- You know, I think this is a great starting point. I’d like to see an informal faculty meeting to discuss foundations issues to follow this up. I’m better @ verbally explaining my thought.
- Faculty that do not perform well should not be retained in foundations. All new faculty could follow assigned projects from a mentor. Quality is very inconsistent because of weak faculty. Expectations for this course need to be realistic. It can never be all things to all areas. Quality leadership is important too.
- I feel “foundations” is a legitimate specialization unto itself and should not be subordinated to using faculty members who are not specialists, any more than would be appropriate to other areas. This series of courses, the foundation for every program in the dept., is not an appropriate spot f/“come what may” instruction. Faculty qualifications in foundations should be not less rigorously established and maintained that in any other critical areas of instruction.

**APPENDIX C.**  
**INTERVIEW DATA AND RESEARCHER'S JOURNAL**

## SAMPLE FACULTY INTERVIEW NOTES

### Meeting with M. June 8, 2000

M. is the woods instructor at Iowa State University. He attended Iowa State as an undergraduate in the department of architecture. He spent a year and a half in this department before one professor C. suggested he change to art. During the time M. was an undergraduate there were three foundations courses, art 102, Art 103, and art 104. M. took the color course, art 103, however he tested out of the 2 D and 3 D foundations courses. When I asked how he tested out of these courses, he described that he had left them until the end of his program. This semester he was supposed to graduate one of the instructors allowed him to do a project from each of the courses as at test out. For the two dimensional project he had to photocopy a number of images and manipulate them into a collage. For this three-dimensional project he had to choose a famous person and construct a sculpture that represented that person.

M. went on to do an MFA degree at the Rhode Island School of Design (RISD ). When I asked M. about the foundation's program at RISD, he described that it was very much like Iowa State's program. I asked him if he remembered any of the specific projects from the foundation's program and he described one project in which the students made a life-size chess set. One difference between RISD the program and Iowa State is the fact that introductory students got their own studio spaces. Students at RISD took 2D and 3D foundations and then applied to their specific disciplines.

I asked M. what foundation's program should be. He said that it should allow students to be able to draw what's in their heads or to be able to make 3 D one models. He also indicated that color should be important too. Students should learn the color schemes and be able to develop a palette of colors that they can use. He described complementary colors such as purple and yellow been used to create a jarring affect . I told him that it sounded as though he fought foundation's should be skills oriented, and he agreed with me.

I asked him to describe an exemplary learning experience. He talked first about his first year of graduate school. He said " it sucked because I was being challenged. It was constantly why do you do what you do this? " but he felt it was good because it "helps refine inspirations. "

A second to exemplary a learning experience was a grad school psychology oriented class. There were people from all different departments, and they really learned from each other. They read, A Man and His Symbols, by Carl Jung. M. talked about informal learning. He said that he learned just as much from other students sort of out of the class from context as he did in the classroom. Frequently they would have open studio evenings where everyone was welcome to go around and look at others' work. He wishes we could do that here in Iowa State.



I asked him how he handles critiques. I asked him that because I struggle with that myself. I get the impression he does to. His advanced class is pretty good at critiquing one another, but the beginning class they do want to say anything negative, they do want criticize. We both agreed that students need to develop language or vocabulary to be able to talk about their work. They simply don't have it. One suggestion he had would be have weekly reviews of student work.

I asked M. about assessment. He said he focuses a lot on class attitude. 80 percent of the time students with a good attitude in class have good work. We struggled over what to do with those students who don't. We decided we should higher someone to be a heavy or bouncer to get rid of those who don't have any talent. However during a critique when he has a students who doesn't have much design ability he does focus on what they can do well, for example drawings, a detail, whatever small thing he can find.

When I asked him about the role of the computer he said he neither encourages nor discourages it as a design tool . He describes himself as more of a traditionalist and thanks in designing on the computer takes something personal away. He prefers that students sketch.

At this point C. arrived and we began discussing what were going to do for this course that starts next week. M. suggested we encourage students to use tools differently than they're intended to be used. We're going to try to focus on the differences in the materials that students will be working with. For example we what considerations will students have to deal with in ceramics? Forming, joinery, shrinkage, cracking, level of dryness . M. suggested having students develop something that is linear, something that is volumetric , and something that is planar. C. is going to have students take a small samples of metal and manipulate them in as many ways is possible. I don't know what I'm going to do yet one.

### **Interview with D. June 4, 2000**

D. was hired last year to be the Core director of the art and design department. she Has had a very difficult year with very little support from our department chair. The job has been tremendously overwhelming for her, and she has not found enough time for her own work. Therefore she has taken of foundation director's position in Florida and will be leaving in July. I met D. for dinner on a Saturday evening. D. is difficult to interview because she frequently goes off on many tangents. However she is very eager to talk.

In her opinion are the biggest problem with the foundation's area at Iowa State is the fact that it is based structurally on a graphic design and interior design programs. Still ends a half to have decided already before they even enter whether they want to go into graphics, interiors, or the studio arts. They spend their first year preparing a portfolio if they're planning to enter graphics or interiors. Politically studio art says takes a back seat to those programs.

At her previous job at East Carolina University students had one year of foundation's followed by one year of surveys studio courses. After these survey courses students chose their majors. D. is going to the University of Central Florida in Orlando. Here the studio arts are very strong. Disney hires a number of students in various capacities with studio art backgrounds. The students help build models, build sets, and various other activities. D. specifically told me that at her new school this studio arts are more important than graphic design.

We talked-about the possibility of set design as a way to integrate interdisciplinary activities into a curriculum. I thought that sounded like an interesting idea. However whether not I'm able to do that next year remains to be seen. Another area of possible collaboration the D. mentioned was in the area of dance. She called dance Dance " moving sculpture." This sounds like something she may have gotten from her assistant.

One other really good idea came from than our discussion about why we have to have 2 D design and 3 D design. Why can't we have Foundations 1 and Foundations 2, where students would have to dimensional and three-dimensional experiences in both courses? That's one way that I think I will plan to structure these to courses in the fall. I don't think I will separate them into 2 D and 3 D design, but they will be Foundations 1 and Foundations 2.

### **Interview with R. June 21, 2000**

R. is an associate dean in the College of Design. He is also the head of the graphic design area in the art and design department. He talked pretty much nonstop; I really didn't have to ask any questions. Here's what he said.

For graphic design the Foundation courses set the tone for the curriculum they set the tone specifically for the level of rigor and discipline and overall scholarship that is necessary for the program. The graphic design department is interested in preparing students for careers in graphic design.

R. is interested in having the foundation's courses give students an understanding of the principals and theories. He would like foundations to teach higher order thinking skills to students. The graphic design program operates on a Gestalt principles, the idea of modules and units to create a whole.

R. thinks that the architectural foundation's program would be an excellent model for art and design foundations. One thing he feels that would be immensely helpful is to have everybody on the same page. Everybody he feels should have a common experience in foundations. The courses and graphic design are sequential, and if one doesn't deliver what it's supposed to, then the next course in the sequence has to re-teach those concepts. One example that R. gave was in 1980 when he first came to Iowa State there was a College drawing course that everyone in the College took. Depending on the instructor, things like perspective were taught in very different ways. Some instructors were very rigid and would use vanishing points and rulers and so forth. Whereas other instructors emphasized free hand sketching with no formal emphasis on perspective. "What happened was that everybody had a different experience, and there was no common information on which to build."

R. coordinated the design foundation's program at Purdue University before coming to Iowa State. When he coordinated that program, he asked the stakeholders or those on whom the foundation's courses depended for their input. The group agreed upon the projects. It was a group a curriculum planning team. This is how he continues to coordinate curriculum planning at Iowa State. Each year the graphic design area has curriculum planning retreat. They discuss what the issues are for that year, what things are working, and what things are not working. They make the changes as a group of. He describes it as a very democratic process where sometimes they even have to vote on whether or not a specific change should be made. They come up with the specific problems as a group of. However one person generally writes the curriculum. Each of the other members has the right of course to make changes or edits.

When I asked R. to give me an example of a good foundation's problem, he didn't really describe anything specifically. He said things like " the problem of should challenge students to understand concepts and principles. " I asked him if he and a graphic design faculty had decided on a list of principals or concepts that they want students to be familiar with when they came out of foundations. The faculty has identified a list of these principles and concepts, and R. promised to give me a copy.

A couple of examples were the importance of figure/ground reversal, contrast, and metamorphosis. Indicated that color phenomena were very important.

What R. you would like to see from foundations is problems that teach thinking skills, research skills, and problem-solving. The curriculum and should be based on visual phenomenon and visual effects.

At Purdue University, there were two basic design courses and two drawing courses that comprised the foundation's program. The design courses were more design oriented and the drawing courses were more fine arts oriented. However for all students there was a weekly lecturer where speakers from the field either within the College or professional artists, would come and make presentations about to line, designed surface, such things that applied to what students were working on. He thought the course worked pretty well.

R. feels there is a level of learning between the hand, the eye, and a brain that occurs when we inform ourselves through drawing. Therefore he is very interested in promoting drawing in sketching and process work for students. The sketchbook work that the students do in foundations is just as important if not more so than the finished products. He is interested to see how students of think. In the upper level class's he indicated that there is a tendency for students to just jump on the computer and begin a project. He feels it is important to have developed the skills of sketching and idea development so that he can see that students have given the projects got some thought. In the upper level class's sometimes 50% of the grade is based on a process work. For this reason he feels that it is essential that students develop this habit early in foundations.

He feels direct manipulation of materials is important as well as the cognitive development. He gave a couple of examples of problems he thought were good ones. In the architecture foundation's course students have to study a historical building. They build a model of that building, and then they cut the building in half. This helps them understand the concept of sections. Another problem and that R. used to give at the sophomore level was to give each student one of those Japanese box puzzles and have them write the instructions for putting the thing back together. He mentioned a problem where students were given a 4 x 4 x 12 in. block of wood. They were told they could make 2 cuts into this block and that they had to reconstruct the pieces into a homogeneous for. He thought this problem was an example of teaching me understanding of unity and form. Finally he described a problem from the Basil school in Switzerland. Students would start with a composition of geometric shapes, sort of like a Bauhaus problem. Then they would build this composition into a relief.

In his opinion the purpose of foundations is to prepare students for advanced studios. It is not an area in and of itself but rather a service bureau to the other departments.

I mentioned looking at Carnegie-Mellon's design foundation's and art foundation's programs. R. indicated that he knew several faculty at Carnegie-Mellon. He

suggested I talked to K. M. or C. V., the assistant dean. He said I could mention his name in both of those cases. Other programs he suggested by look at included North Carolina State, Univ. of North Carolina at Chapel Hill, which has a fine arts department, and the University of Illinois. The University of Illinois School of Art is similar to Iowa State University's in scope and size. They have a school of arts, which includes departments of architecture, landscape architecture, planning, fine art, and art education.

One of the problems that R. feels exists at Iowa State in the Department of Art and design is simply that it is too big. Each area, graphic design, interior design, and studio arts, have its own a curriculum. He would be in favor of simply splitting the three into separate departments.

My interview with R. was very pleasant. He's very eager to talk about these issues. But I'm afraid we differed ideologically and how students ought to learn.

### Interview with S. June 23, 2000

I interviewed S. in her office in the College of Design. She had laryngitis and had to whisper throughout the entire interview. I asked S. to describe for me the most important thing is that she thought the foundation's program should be doing. She responded with the following:

1. Visual literacy - students need to be taught to take in visual information
2. They need to be able to use a visualization to solve problems
3. They need to be able to develop concepts and communicate those effectively

S. thinks that Iowa State graduates can develop concepts pretty well. However we do need to bring students along and getting them to set the goal to think visually. They don't understand visual thinking. And they don't see foundation's as important to the rest of their program. "When they get into the sophomore level studios they forget to the elements and principals of design. Those elements and principles have to be second nature." she also said that students don't understand the difference in the elements and principles of design as they relate to two dimensional and three-dimensional work.

S. also feels that the foundation's courses should set the tone for what's ahead. I had mentioned that Roger made that comment. She also feels that it is important for them to learn how to manipulate materials. And also to learn that drawing is a means of communication area. She feels that is extremely important. "Computers are not portable enough to replace and the napkin drawing,"

I asked S. to describe a foundation's level project that she thought would be exciting. She has an interest in foundations because her husband Claude taught in that area for several years. One example of a problem was sparked by an article in the New York Times about the excavation of a time capsule. The contents of the capsule had been ruined because water had leaked into it. She thought it would be exciting to have students design a time capsule. The students would design the items that went into the capsule. They would design the packaging of the capsule based on the environment into which the capsule would be placed. To me this sounded like a good example of an authentic design problem.

Interior design has the interesting task of combining the creative design aspect with a practical physical aspect of a project. "If an interior is beautiful to look at but isn't practical, then it ceases to be beautiful." S. gave an example of a student designer who was unable to find baseboard material in the color that she wanted. So she decided to take the baseboards to match the carpet. However the cleaning equipment consistently damaged and scratched the baseboards to where they needed to be repainted frequently.

I asked S. how she felt about the variety of projects in foundation's this year when it came time for the interior design review. "We were looking for it to be a problem, but it wasn't. "She felt that what came out of this year's Foundation courses was more creative than what she had seen in previous years. It seemed as though there

was more exploration. One problem with Iowa students is they are so literal and focused on grades. They're afraid to explore.

S. described an experience when she taught in Rome where the photography instructor rewarded the failures or the three worst projects during critique. The "failures " with those who are pushing the camera, the film, and the processing to the limits. She said the work that came out of that course was fabulous. In fact one of the students won Best of show at the Iowa College Salon. She thinks that perhaps we are rewarding the wrong things. We are rewarding the people with the beautiful and product, and not the person who took risks. She thinks we should have students set to their own goals and reward them on whether or not they met their own goals.

Each year about 60 students come into the intro interior design studio. Of those usually 40 to 45 apply to the program. Typically they accept 36, but they can take as many as 40. On average 28 to 30 graduate from the program.

S. feels we have more to cover then we have classed. I think she was talking about foundations as well as her own interior design curriculum. "It takes a minimum of 21 days to form a new habit." for example with the art and culture activities, just attending a couple of events, does not necessarily get the student to form a new habits of going and looking at art.

She discussed the Betty Edwards approach to drawing. She gives an assignment in one of her classes where students have to draw up a chair from a selection of several chairs in the middle of the room. Typically they choose the simplest chair to draw. Then she chooses a more difficult share and asks the students to draw it upside-down. In almost all cases the upside down drawing is better than the first drawing. Of having students drop something for the first 10 minutes of every class. The drawings would be quick and gestural and hopefully get students out of the mind set that everything has to be accurate. S. is frustrated with the idea that students won't draw unless they can do it accurately.

I told her I thought of the sketchbook that we currently used in foundations contributed to that problem. I told her that I would like to come up with some kind of new sketchbooks system in which pages could be added or changed around. She said that the bookstore had made just such arrangements for one of her courses.

We ended by S. showing me in accreditation standards that the interior design program must meet. She allow me to make copy of those standards, and I can see places where the foundation's program could be helpful in preparing students to demonstrate understanding of those standards.

## SAMPLE STUDENT INTERVIEW NOTES

### Meeting with L. May 30, 2000

L. is an international student from Malaysia. I think he has a bachelor's degree already as his "real" aspirations are to get into the MBA program here. He was taking Art 108 to "bring up his grade point." He failed because he didn't complete all six of the Art and Culture Activities. "I had a B- or C+ on all my projects, but I got an F. It said so in the syllabus, but I thought maybe I could just slide it by her." When I asked him how he felt about the Art and Culture activities, he said that he like them. One of the speakers was an alum who cam back to talk about her work. He said that was encouraging.

He mentioned that the classes could have been cut to an hour. The instructor took 1/2 hr to 45 minutes to tell us stuff and the rest was work time. There wasn't enough time to get stuff out and work on it before it was time to pack up and go home. He would have rather worked at home.

He liked the projects. Lots of students said Art 108 took too much time.

The instructor helped show different points of view that he wouldn't have thought of while he was working on his projects.

The computer part was fun, but he noted there was a huge gap between those who had a lot of experience and those who didn't.

L. was going to try to get into the graphic design program to pull up his GPA. But now that he failed, he's decided he's going home to Malaysia. "Go home and grow up!" he said. He also indicated that it's difficult to build a foundation here because he's not a resident. He has never had any plans to stay here permanently.

L.'s evaluation of the course was fairly shallow. He seems to sort of typify students. Don't really want to work too hard, would have been satisfied with a B- or a C+, which he thought he deserved despite the fact that he didn't complete the art and culture assignment. Noted assignments were "fun" or "interesting" but couldn't discuss them in further depth or describe what he learned. Didn't see the point of working in class with access to the instructor.



### Interview with F. June 22, 2000

F. is sort of an atypical student in the foundation's area. He is a physician and is pursuing this degree in art to as a way of learning more about the culture. I asked him to talk about what he felt was useful and what was not useful about art 108 and 109 . He began by saying something that I did not expect but it was about deadlines for the projects. He appreciated the fact that he had projects to work on it with the deadline which forced him to do fangs in a timely manner. Stephen feels that the foundation's courses should be " aimed at helping students learn the language of art. "He mentioned that phrase, " language of art " several times throughout the interview . He also feels the that it is important to for the foundation's courses to help students "see" differently. For example, he's taking the first drawing course this summer, and he's been amazed at how the teacher has helped him see the shapes while he is drawing, rather than to focus on the symbol that we have created within our minds for some things such as a nose the , an arm, and eye . This has to do with a whole Betty Edwards notion of drawing upside down from her book Drawing on the right side of the brain.

At any rate, F. tends to evaluate all of his courses on whether or not they contribute to and further his understanding of the language of art.

I asked F. if he had any particular assignments that he found inspiring, and he indicated that he liked the project where they had to create a portrait using written words. He also like to that color assignments because he's interested in color theory from a technical aspect. Knowing F. in ceramics, I know that he is very interested in the technical aspect of everything. I assume that is related to his background as a physician. He indicated that one of the problems with the foundation's course was that it was assumed" then the most of the other students, F. didn't have any problem completing the assignments with inappropriate level of craft. however He felt that a number of the students were floundering for example on the sculptural project because they had no idea how did join things together. He suggested more technical demonstrations would be helpful.

One of the problems with the younger students is that they have no idea of the big picture. There are whole gamut of reasons for why people are there. Some are interested in their boyfriends or girlfriends. Some are interested in sports. Few are interested in really learned and pushing themselves. "Students antenna are just not up for the learning situations that are around them." For example, there was a representative from the Liquitex company who came to campus to give it to our seminar and demonstration. He attended and thought it was fascinating. "you can learn a lot about painting and painting in two hours. "

he felt it would be interesting to have a sort of voluntary study group that could invite speakers and discuss what it means to be an artist. Sort of along the lines of this survey of craft seminar that T. taught last year, but one that students would take earlier in their career and which would show a bigger picture. Something that would help student see how art is relevant to a society. It would function as a sort of a preview of what is to come in their programs. For example they might be

taught that in their art history courses they can learn through the history of art what was relevant to a society at a particular point in time.

He also suggested perhaps a series of summer art projects there were grouped oriented. The building of a collaborative sculpture, painting of a mural. this way students could be part of a group with a bigger purpose. he indicated that he often saw students take a hit to their self-esteem during critiques. Perhaps in high-school they were the star the class, but after coming to Iowa State they were presented with a little more realistic picture of their ability. The evaluation in art is less cut and dried than it is for example math or science. He seemed to feel that fear of failure and perhaps low self-esteem and causes students not to take risks out of the fear of not doing it " right ". We discussed Julia Cameron's work with creative people who had to be intoxicated in order to write or produce. When they were sober, something in their psyche did not allow them to be creative because they were afraid it would fail. He thinks it would be a healthier attitude if we thought of ourselves as a conduit in the art process rather than the owner.

I asked F. if he had developed a process for working as an artist. He indicated that it is developing however he really appreciated in foundation's been forced to keep the notebook and doing development work. In that way I believe he's an atypical student. I really appreciated S's insights and told him that I had purposely selected older students to interview. When I had interviewed younger, more traditional foundation's students I found they did not have a lot to say. For example L. But F. turn that around and said they really are telling you something about their experiences when they don't have anything to say except " yes I like that project OK" or "it was fine."

## SELECTED ENTRIES FROM THE RESEARCHER'S JOURNAL

**June 11, 2000**

What is the purpose of an art and design foundation program?

I think it should discuss basic principles of design. But I don't think it should necessarily the focus on those things. Rather those things should be built into the projects, so the students learn them tacitly. Students should have the experience of working hands on. They should have the opportunity to work, on real problems, not exclusively design exercises. Problem should have content. And they should students to have to think and do research. What I want are students and can take the parameters of an assignment however broad or narrow they are, and set up a meaningful problem for themselves which they in turn solve.

Students should have the opportunity to do as many in context things as possible. they should be curious. They should want to look at art . They should be driven. I don't think there should be separate foundation's programs for studio art and design students. A foundation's program should be structured and to foster the thinking people which should be a Foundation for either discipline.

Students should not be assessed according to points. I don't to believe in breaking down assignments into points. And then giving one. point For this and one for that. I think it's demeaning. Some of my biases include the fact that I think students and lazy. they don't want to work . They are not curious. They want to be spoon fed. They want the magic formula. I don't know how to break that. I used to believe that everybody succeeded in a constructivist classroom. Now I'm not so sure.

Why am I doing this study?

To have the instructional design experience. To try to design a course that incorporates a number of different peoples view points. Because I needed something to do and it was a way to put together art and education. I think the other areas for example graphic design in interior design should be able to express what they want students to know after foundation's. But I don't think that the entire program should be structured according to their wants and needs.

So far the interviews are going pretty well. People have been quite friendly and they're willing to talk. But I need to talk to someone, hopefully R., in graphic design and also someone in interior design. I also need to start interviewing students. Which I plan to do this week. Or least ask for volunteers this week ,

**June 20, 2000**

And continuing to a clip along with faculty interviews . I'm pleased with the number of people I've been able to contact. Finally tomorrow I'll be interviewing R. R. He's the one I'm most nervous about , but also the one I think it will be the most interesting and insightful. I hope to be honest. I'm also interviewing S. this week. I've never met her, so I'm not sure what to expect.

I'm starting to think Why in the hell I'm doing this. For some reason it feels like it's getting to big. like all this stuff, and I don't know what to do with that. The best I can come up with so far, is to write all of the problems and at a scenario format. And least that way students have some simulation of purpose what they're doing. I also think I will ask both R. and S. if they were going to design a foundation's assignments, what would it look like? I think I'll asked that if C. as well.

The students in this workshop the we are co-teaching have been working very hard. C. and I have both been pleased with their performance. For some reason the workshop format produces a closer knit group of students. We also art emphasizing the fact that they have to come up with a series of finished a final pieces. The emphasis is on exploration. I think they like those relaxed expectations. I would rather teach that way, with relaxed expectations. But for some reason when the tide tried to take that approach with foundation's students, they simply flounder. I think I need to interview J. about how the gauge structure and freedom in teaching .

**August 25, 2000**

Been awhile since I've written, so it seems. well what have I been doing this since the last time a I wrote? When I returned from our honeymoon at the end of July, I had what I thought it was a brilliant idea. I decided to put part of the 108 course on Web C T. Part of the reason for this decision was the fact that I couldn't figure out how my course would really be different from the other 108 courses. If my course is supposed to be experimental, then I believe that my students should be having some unique and innovative experiences that the others will not have. I had hoped that initially the contents of my course would be different from that of the other 108 courses. Initially I wanted to deemphasize the "elements" and "principles" of design, but I've noticed especially in my interactions with R. and I. that these are desired part of the curriculum. However after interviewing folks, and receiving some directive from the 108 courses coordinator, I have chosen not to eliminate the "elements" and "principles" parts of the curriculum. Instead, I have decided that the students and I will build together a web resources of images and text that will serve as the course notes on the elements and principles. Their first assignments, which I handed out Wednesday the 23rd deals with this project.

So after deciding to put part of the course on the web, I spend the next three weeks remembering how to program in HTML and specifically the quirks and with using Web CT. In addition to collaboratively building the informational resources part of the Web site, we can use the site for housekeeping sorts of tasks, we can build an image database for students to reference as they work on their projects, and we can use the discussion group capabilities of the program.

When I introduced the project on Wednesday, I got almost no response from the students. I have no idea how they feel about this project. Maybe they don't have enough information yet to, or perhaps they don't understand how will work. On Wednesday, I used in the ICN room in the College of design to demonstrate the web site. This room is the only one in the building that has the capability of projecting onto a screen what one is doing on the computer. The room is rarely used, and I thought it might be a nice opportunity to take advantage of its capabilities. I'm not a big fan of distance education, but I don't mind the idea of using the Web to supplement our face-to-face activities. My sections of 108 will remain largely studio based, but what I'm hoping to do is generate some discussion on a discussion group about various topics in the world of art. Or perhaps I'd like to generate discussion about exhibits the we attend as a class. on Monday for example both classes will be the meeting over at the Brunnier Art Museum during class time. The Education coordinator of their is going to give a presentation about the sketch book and preliminary work of Christian Peterson. Currently there is a retrospective exhibit of Peterson is work at the Brunnier. Between now and Monday I need to come up with a couple of questions to have students bat around on the discussion group regarding that presentation. My hope is that they will feel more free to speak in the discussion group format, because it has been my experience that they don't say much during class.

I handed out the first studio project today which was intentionally vague enough to cause some confusion. I do that on purpose to see how they interpret the problem. I

have mostly freshmen and transfer students, and less suspect that they have not run across our problems presented in this scenario fashion. It will just take time for them to be used to me and how I teach and what I expect. Each class seems pretty eager so far. They were quietly and diligently, and they're pretty good about asking questions. I feel good about this week, certainly much less nervous that I was last week.

Almost all of them have turned in their consent forms. I am surprised to see that everyone has agreed to participate. I was afraid that the experimental nature of the course and the fact that they had to sign a permission form would cause some of the students to drop the course. I am pleased with their willingness to participate.

I have pretty much decided at that I'm only going to collect data on the fall semester class's. All use the information that I gain as well as the instructional design process to design the problems next semester in a similar fashion. However, I want to begin writing so that I can be ready for first deposit next summer. I would like to defend some time next summer.

As far as the collaborative part of this instructional design thing, I've pretty much or written the problems and come up with the ideas myself. I've bounce the ideas of others, mainly C. and I., to get feedback. Their feedback has been very positive.

**September 22, 2000**

LETTER TO M

Hi,

HELP! I'm not sure where to begin, but I've finally come to the conclusion today that I don't have a clue about what I'm doing. And I must say it's not a good feeling.

Hello, by the way, and how are you and Mark and the kids? Now back to me...I feel like I don't fit (this is nothing new, but it's worse because now not only don't I fit into C&IT but I don't fit into the current art foundations program here). Everyone here is satisfied to give students problems that are spelled out step by step, with objectives, vocabulary to memorize and point break down for grading. They also are heading toward "standardization" where everyone teaches the same thing (like the good old days). Eeeeeeeew! it makes me sick.

However I don't know if my solution (the course I've been designing/teaching for my diss is any better). And furthermore what am I doing for my dissertation. I'm designing and teaching a course, but I have no idea what I'm going to write about.

I'm upset because they turned in their second projects today, and some were just shit, particularly in terms of craft. I was under the impression that if I did all of this hard work and went to the trouble of designing scenario-based problems, and doing cognitive apprenticeship modeling of how to work, they would present me with great things. Everyone succeeds in a constructivist classroom, right? No, they don't. Therefore I conclude that there must be something wrong with me. What the fuck am I doing wrong? And please give me the answer quickly, so I don't have to muck around in the dark much longer.

Well there, that's the gist of what I'm feeling like today. How are you. I guess I've never even thanked you properly for coming to the wedding. It was so good to see you. Bad thing was that I didn't get time to really talk to anyone, which was the whole purpose for inviting folks I thought. Things since have been great, except of course for school (see above). And another thing, Jerry is never fucking here...he's continually taking two and three week trips to the Ukraine. So that makes you my unofficial major professor for the moment.

Olivia likes first grade and is learning to read pretty well. Are your poor children still spending their days without recess? That's pretty amazing. Do they like school there? How do you feel about their school? How about Mark, is he liking his job? And you, is your job going well? I must say at least my students don't do their fingernails in class. But they can't get through a critique without saying "cool", "neat", or "awesome."

Oh I miss you. I tried to call, hoping perhaps that you didn't teach on Fridays, but I'll be sure to call back if not tonight, then sometime this weekend.

**October 7th, 2000**

Things are much better than the last time I wrote. That previous letter to M. was written in desperation. Soon after writing that letter, I remembered about a reflection in the action by Donald Schon. Specifically a book titled "The Design Studio". I decided to look into framing my research as "action research ". so I got on the Web, went Amazon.com and ordered Educating the Reflective Practitioner. I then recalled to other Schon books from the library. Of course part of this reflection in action requires me to reflect. Therefore, I need it to be more diligent about contributing to this journal. I have yet to write anything substantive about the workings of our classroom this semester. So why will began by reflecting on the first project

The projects but were turned the end for the first assignment were far better than the projects I received from last year's line assignment. Several were excellent. Half or so where average, and if you were awful. I have included in the exemplary projects on our web site under the assignments titled "The commission project." I began this semester hell bent on doing two things. First, I wanted to write to all of the problems in a scenario format. Second I wanted to do the problems along with the students. Riding the problems as scenarios was important to me because I wanted to try to give students some sort of context, albeit contrived, that established reasons and parameters for their projects. The second idea of doing the problems along with the students is embodied in the notion of cognitive apprenticeship. By doing the problems along with the students I am able to provide a model for problem-solving. It also allows me a chance to see if the problems hold interest.

Aside from those to ideas, and the conviction to doing things differently, I didn't have much more a plan for this semester. It was decided by our coordinator that our first project should be a line project. I decided that I might want to use it project that was based on a map. I fought and then a map would provide students with an interesting configuration of lines from which to react and locate compositions. So I struggled somewhat with how to put a scenario together that incorporated the use of a map. Looking back, I feel that the first problem seems somewhat contrived. Of course they will all be contrived, but this one seems to be a stretch. However in asking for feedback on the discussion group, no one commented about the quality of the scenario.

Some of the students really flew with this first problem. As with all of the problems I had intended for the map to be a point of departure, something from which students could deviate. Between the two class's, six or seven students really took the project someplace. The rest looked more less like maps or they chose to focus on the shapes that the lines created rather than the lines themselves. I tried to point that out to and critique, that a number of the projects simply looked as though the shapes had been colored in. I thought I emphasized that value should be created with line, as with hatching or cross hatching. I continue to struggle with the fact that students simply don't listen sometimes. They also don't seem to consult the assignment sheet after we go through it the first time together.



I will say, however that the sketchbooks were far better this time than last year. I think it has been a good choice to emphasize to students not to work directly in their books but rather to keep all of their pieces together and assemble them into a presentation when they are ready to turn in the assignment. My hope is that this will allow students to work in a manner that is comfortable for them. One of the things that was so frustrating for me when I took this course was the fact that there seemed to be only one way to work. That way was a linear way that included specific steps to be tackled at certain times in much the same way as the Dick and Carey model for instructional design. In this sort of linear models, the output of one step is necessary before one can go on to the next step. I find this model to be highly post positivist in nature. It suggests that there is one way of working (or want the best path to Truth) that can be defined for everyone. The sketchbook reinforces this linear model of thinking. A book is meant to be linear and sequentially read. To suggest that students work directly in their sketchbooks is to suggest that they think and worked in a linear fashion. At any rate I think that the sketchbook work the students are doing is far stronger than the work that students did in my class last year. Part of that I'm sure is the fact that it's much easier to do this the second time around.

For some reason I thought it was important for us to stay with the same clients (the community center) for the second problem. Although perhaps it just worked out that the community center would be a good climate for the second project as well. My analysis of the second problem is that the parameters that the problem presents are more interesting in this problem than in the last. The students were told that they had 3 qt. of paint to complete the mural. What I had hoped that this would encourage was equal distribution of the different colors throughout the piece. In some cases it worked, but in others it did not. One thing that did not occur to me when I was writing the problem surfaced later when I began to work on my solution. I discovered that because I was cutting the pattern and both sheets of colored paper at the same time, I was going to end up with enough pieces to create the composition in reverse. I suggested that idea to students and allowed them to decide whether they wanted to proceed with making to pieces. I told them that I thought it made a richer problem if we had two compositions to compare. And we could have a discussion about how changing the value changes the meaning of the piece. I gave them the option of working smaller so that they had the choice of doing the piece either 12 by 15 or 16 by 20.

Although there were more results in this problem that were successful than in the first problem, the craft was poor in a lot of cases. I was very frustrated with this because in presenting my solution to the problem I very clearly told students that it took me 12 hours to complete the two pieces. Again they didn't seem to hear that part. Many of them had not begun cutting their pieces on the Wednesday before the problem was due. Consequently many of the final projects looked sloppily cut with pieces that didn't fit together well. When I began looking closely at the projects I became worried because I had signed up to display a selection of these projects in the cases outside of the art and design offices. Because I knew that the pieces would be scrutinized closely as well as read from a distance, I tried to come up with enough projects between the two class's about which I wouldn't be embarrassed. I

managed to put together 13 out of about 30 there were decent. I have received no feedback about how the project's looked, except from C. As I'm looking at the projects that are coming about from the third studio assignments, I'm wishing I would have waited to display projects. I think with the second problem, which was an adaptation of a problem I did last year, this year's students spend far more time with their initial designs. They seemed very interested in combining the letters in small thumbnails and coloring in the spaces. However as I said, not to experimenting with the cutting before they began their final solutions meant that many of them were of poor quality.

When I returned the projects I made a point of talking about the importance of good craftsmanship. I feel that is one of the things I can teach in this course, whereas most everything else about learning to design is much more elusive. Not only did I talk about the importance of good craft, but I also tried to take the opportunity to discuss with students the purpose of this course. I asked them what they fought the purpose of this course was, and several said it was to learn basic design. I told them that was the stated curriculum but anytime there is an intentional curriculum, there is also the tacit curriculum. So I asked, "what else do you think this course is supposed to do?" Some said weed out, others said to see if this is really what we want to do. And I said that one of the most important to tacit purposes of the course was to set the tone for what is to come. I got that directly from my interview with R. That is the one useful thing that has stuck in my mind from him. I also talked about other tacit purposes that I had for the course. In addition to emphasizing the importance of good craft, and of molding good studio habits, I also intended for them to learn about setting problems up for themselves. I describe the difference between the nine problems and a total problem as I had read it in "Design Education." "At one end of the continuum on you have a problem that is so unstructured the almost anything can be a solution. At the other end you have a problem that is so tightly structured that only one answer can be the solution. As the number of restrictions goes down, the number of possible solutions goes up. Consequently as the number of restrictions goes up, the number of possible solutions becomes less. I showed them on the chalkboard approximately where I fought are first to problems lay. I described the restrictions I had given them or they had been set by the scenarios and I explained that as the semester went on I was interested in moving in the direction of fewer restrictions and more potential solutions.

After this little song and dance I introduced the third studio problem or assignment four, which requires them to creating game for the visually impaired such fact texture and tactile differentiation among the game pieces replaces visual differentiation. In this problem they're able to choose their own materials. We had to have a discussion about integrity of materials. I explained that certain materials and images although appropriately tactile, lend themselves to be used in a way that is trite or cliché. So I did have to mention, no cotton balls, Q-tips, carpet, styrofoam, fake flowers, etc. Despite this there are still people who insist on using felt. I also had to quash the use of pipe cleaners and fuzzy dice. All in all I have really been impressed with what they have done with this assignment. Yesterday, we had an in progress critique of these projects. Unlike last time, most people had a very good

start on their projects, if there weren't almost finished. It makes it all worth it when you see what some students can do when they're given a chance to fly.

I'm starting to form some new ideas about the direction of this investigation. At the outset it seemed really important to me to focus on alternative content. Alternatives to the elements and principals of design that is. Now I'm not so sure that's the case. I'm starting to think that the most important thing is for me to try to get across some big ideas, as Brooks and Brooks mention in "The Constructivist Classroom." Also as I read "The Design Studio" and "Educating the Reflective Practitioner," and I'm becoming more interested in a design studio model itself. I've abandoned coming up with a radically different and better way of teaching foundation's, in lieu of a more reflective investigation of myself as a teacher and the environment that I can create. I think this is really important, not to mention more manageable. I want to introduce color. I think our next project is going to be an adaptation of the color harmony quilt project that I did last year. So I have the quilt books, and I have the color theory book, I just need to write the problems and come up with some preliminary exercises.

**APPENDIX D.**  
**ART 108 ASSIGNMENTS, FALL 2000**

## **Art 108 – Visual Foundations I, Fall 2000      Sections A & G**

---

### **Assignment 1**

One portion of our course website will serve as a resource that illustrates some of the basic elements and principles of design. These include:

#### **Elements of Design**

- Line (I'll do this one)
- Shape – due September 25
- Value – due September 18
- Space – due September 18
- Texture – due October 2
- Color (I'll do this one, also)

#### **Principles of Design/Organization**

- Balance (I'll do this one, too)
- Scale/Proportion – due September 1
- Variety – due September 11
- Repetition/Rhythm – due September 11
- Dominance/Emphasis – due September 25
- Contrast – due September 25
- Economy – due October 2

You will be working in teams of four or five to put together a summary of what you found in the literature and several examples of professional artwork that pertain to one of these topics. As you can see, these will be due at various times throughout the semester. You will have several books available for use during class, and you are welcome to incorporate any other sources you feel are relevant. On your particular due date, please turn in a one page written summary of your particular topic and several examples of images from books or magazines that illustrate the ideas you discuss. I will scan the images you've chosen and put them together with your summary up on our site so that we can all access it. If you quote something directly from a publication, please list the page number and source information in a footnote.

## **Art 108 – Visual Foundations I, Fall 2000      Sections A & G**

---

### **Assignment 2 – Due Wednesday, September 6**

Your local community center is hosting an upcoming fund-raising event to pay for the necessary improvements to their existing facility. You have been hired to design the background image for a poster that will advertise the event. This same image will also be used on a banner that will be placed near the entrance of the facility on the evening of the event, as well as for the covers for the event program.

The committee members who are responsible for these items agree that they want the design to be based on a map of the city. They would like to see two different ideas illustrated. One of the committee members thinks that the design should use hard-edged lines. Another member would prefer to see lines that are more irregular. The third committee member says she will reserve judgement until after your presentation.

The finished size of the poster when the committee sends it to be printed will be 18" x 24". However the committee would like to see your designs rendered at half scale. This means that the two final pieces you present to the committee will be \_\_\_\_\_ inches X \_\_\_\_\_ inches. Each of the two designs should be based on the same initial section of the map. Using your tracing paper, explore a number of potential compositions on your map/atlas. Develop several more in detail before choosing one as the basis for your two final solutions. You need only use the map as a starting point. You are free to add, change, vary the width, or delete lines. Experiment with the various characteristics and uses of lines that we discussed in the line overview. Because the budget for this project is low, you can use ONLY black, white and shades of gray.

Each of your final solutions should be mounted on an 11 x 14" piece of black mat board. This will allow you a 1" border on each side. Remember you are making a presentation to a committee, so make sure your work is of superior quality.

Pay special attention to the following (hint: grading criteria)...

- Number of potential ideas (as evidenced in your sketchbook)
- Experimentation with various types/uses of lines
- Success of final composition
- Overall craft of final solutions

**Art 108 – Visual Foundations I, Fall 2000****Sections A & G****Assignment 3 – Due Friday, September 22**

The committee with whom you have been working on the poster has decided to take a couple of weeks to discuss the ideas you have presented. They like your work and in the meantime have decided to ask you to design a mural for one wall in their common room. The wall is 10 feet wide and 8 feet tall.

They would like the composition to be based on letters from a single word. They can't seem to agree on one word that best describes their mission so they've given you the following list from which to select one:

Service	Children
Families	Wellness
Community	Education
Caring	Recreation

Three quarts of paint should be adequate to complete the final mural. The center has on hand one quart of white paint and one quart of black paint. They can only afford to buy only one other color. The director of the center has indicated to the committee that the third color should not be too bright or distracting.

After you've chosen a word, start combining the letters in the word in various ways to create a number of initial thumbnail compositions. Try to explore different ways of combining the letters to create invented, overlapping, interlocking, abutting, or implied shapes. Before you begin working on the final composition that you'll present to the committee, experiment with several color/value studies. You can use Canson/Crescent paper and illustration board for this project, since you are limited to three colors.

If the final mural will be 10 ft. x 8 ft. and the scale of the piece that you present will be 1 in. = 6 in., what are the dimensions of your presentation piece? \_\_\_\_\_ in. x \_\_\_\_\_ in.

**Additional materials**

20 x 30 sheet of white illustration board (smooth)

1 sheet of black Canson paper

1 sheet of colored Canson paper (a light to medium tone that is not too bright)

Pay special attention to the following (hint again: grading criteria)...

- Number of potential ideas (as evidenced in your sketchbook)
- Experimentation with various types/uses of shape
- Success of final composition
- Overall craft of final solutions

## **Art 108 – Visual Foundations I, Fall 2000      Sections A & G**

---

### **Assignment 4 – Due Monday, October 9**

The activity director of the community center has discovered there is a shortage of games available for the sight-impaired clients who come to the center. She has asked if you would be willing to design and build a simple game that would be appropriate for those with limited or no vision. The clients have requested either a checker game or dominos, but the director is open to other ideas.

You will also have to include a container to hold the game items. The container is an equally important component of this project, and should also be given careful consideration. It should relate to the game pieces that it contains so that everything appears as a unified “set.”

The purpose of this assignment is to create game components that can be identified by touch. Actual texture (as opposed to implied or simulated texture) will play an important part in your final solution.

This project will require careful consideration of materials. Certain materials may be appropriately tactile, but they also carry with them characteristics that make them difficult to be used in a manner that is not trite or cliché. For example do NOT use: yarn, cotton balls, Q-tips, pasta, carpet, plastic beads, or artificial flowers. This is not an exhaustive list, but I hope it gives you an idea of what is inappropriate for this (and almost any other) assignment.

ALWAYS consider the integrity and appropriateness of the materials you use. In this case, ask yourself if the materials will withstand consistent use, be comfortable and pleasant to handle, and be able to be manipulated effectively so that the game pieces can be differentiated by touch alone. Appropriate materials might include but are not limited to: wood, paper/mat board, cork, rubber, plastic, ceramic, and possibly metal.

You will also have to consider joinery (possibly beyond glue) for this project. The College of Design has a model (wood) shop available for student use for \$20/year. If you need access to power tools, we can arrange for you to have the required model shop orientation. This might be a useful resource for you next semester, depending on the 3-D projects your Art109 instructor assigns. Once you have completed the orientation, you are free to use the shop anytime during open hours. There is always some on staff there to help you if you have questions or don't feel comfortable operating a piece of machinery. Spray rooms for spray paint use are available in rooms 205 and 396.

If color is to be used in this project, it must have a functional purpose and enhance the usability of the game. Color should NOT be used simply for decorative purposes. If you have any questions about this please ask.

During critique, we will “test” the games, using blindfolds, to see if they are successful solutions. Pay special attention to the following (hint again: grading criteria)...

- Number of potential ideas (as evidenced in your sketchbook)
- Unity of the game set
- Utility of the design. Can it be successfully used? Are the pieces pleasant to handle?
- Quality of construction



## **Art 108 – Visual Foundations I, Fall 2000      Sections A & G**

---

### **Assignment 5 – Due Friday, November 3**

For this assignment you will need to imagine that you are a textile designer. You have been given the charge of designing two contemporary quilts that are based on the same initial design. You will be creating a mockup of these quilts using painted paper. This assignment is designed to investigate the use of color to change the mood or the idea expressed within a piece. You will start with one basic composition and create two variations, each using a different color harmony. You should have a specific plan for what you want to portray before you begin painting. Each piece should use a different color harmony from the following list.

1. Analogous
2. Complimentary
3. Split Complimentary
4. Triad

One IMPORTANT CRITERIA of this assignment is that each piece should use only 2–3 hues, but must also include a BROAD RANGE of values and intensities of those hues. Use the full hues (as they come out of the tube) SPARINGLY. For more information concerning color and color harmonies, consult the Color overview in the Lectures/Notes portion of our website.

There are no particular size requirements for this project, however each piece should have a 2" border that is part of the "quilt" itself. Watercolor, acrylic paint, Color-Aid papers or found color from magazines will probably be your best choices for this assignment. If you plan to combine these together, be VERY THOUGHTFUL of the visual texture that will be created.

When assembling this project, you can either...

- Draw the entire composition on drawing paper, cut out the pieces, paint them individually, and reassemble them on mat board
- OR
- Paint a number of large swatches, cut or tear the pieces, and assemble them like a collage

Evaluation as always will cover...

- Variety of initial compositions
- Experimentation with potential harmonies
- Success of final pieces
- Inclusion of color exercises (5A)
- Craft

## **Art 108 – Visual Foundations I, Fall 2000, Sections A & G**

---

### **Assignment 5a – Due Monday, October 16**

These problems will serve as part of your preliminary work for the 5<sup>th</sup> assignment. This work should be displayed in your sketchbook. You will probably want to paint swatches that you can cut out and assemble later. For more information concerning color and color harmonies, consult the Lectures/Notes portion of our website.

Using either your acrylics or watercolors, paint and assemble the following:

5. A twelve-step color wheel. Try to represent full hues as accurately as possible.
6. A nine step value scale from white to black
7. A nine-step value scale that includes one hue, four of it's tints, and four of it's shades
8. A nine-step value scale from one complimentary hue to another (eg. blue-violet to yellow-orange) with a neutral brownish-gray as the middle value
9. An example of an analogous color harmony using three hues and several tints, tones and shades
10. An example of a triadic color harmony using three hues and several tints, tones and shades
11. Five colors you like (give them names that reflect your sentiments)
12. Five colors you dislike (likewise name them accordingly)

Some hints

- When mixing colors, you will need more of the lighter hue than the darker hue. You are trying to create a visual balance rather than mixing a volumetric balance. For example, you will need more yellow than red to create an accurate orange.
- Use black sparingly. You only need a tiny bit to create shades.
- When creating tints, add the hue to white in small amounts.
- Make sure your paints are thinned to the correct consistency. For acrylics you should not be able to see streaks of the paper underneath the color.

## **Art 108 – Visual Foundations I, Fall 2000 Sections A & G**

---

### **Assignment 6 – Due Friday, December 1**

This project involves the collaboration of two creative minds, yours and another contemporary artist's. Identify one artist with whom you will be collaborating, and research his or her work. Consider the political, social, and historical context in which the artist has lived and the circumstances of his or her life. What are/were the artist's working habits, philosophical perspectives, and movements with which he or she is associated? At the same time, make note of similar information about yourself. This research will help to establish a conceptual direction for your work.

In your sketchbook, discuss where your minds met conceptually. Sketch several potential ideas and document hypothetical conversations or arguments. Remember that the final piece should reflect not only the aesthetics or concepts of your partner's work, but yours as well. The materials for this piece are of your choice.

This project also requires that you prepare a short paper of no more than two pages, double-spaced that will accompany this piece. In this paper be sure to discuss terms that we have dealt with this semester as they relate to your final piece. For example:

- Aspects of line, shape, space, texture, and color (elements of design)
- Use of repetition, scale, dominance, variety, unity, balance, etc. (principles of design)

Consulting the glossary and lectures/presentations sections on our website will be helpful here. This paper will also discuss your collaboration process with your fellow artist. Feel free to use any books, magazines or internet resources for your research, but make sure you document your references. If you're unclear about how to cite your sources, ask me.<sup>1</sup>

This is your FINAL project, therefore, it must demonstrate a level of skill or conceptual sophistication that surpasses the previous projects. This must be evident in your sketchbook and the final piece.

Pay special attention to the following (hint again: grading criteria)...

- Quality of research conducted on your collaborator
- Success of final piece in portraying main themes of the collaboration
- Quality of ideas presented in accompanying paper
- Overall craft of final project!!!!

Please select ONE particular artist, rather than the art of a certain a movement or culture. A few possible suggestions are below. You are NOT limited to these.

Francis Bacon  
Jean Dubuffet  
Barbara Kruger  
Faith Ringgold

Jean-Michel Basquiat  
Frieda Kahlo  
Roy Lichtenstein  
Cindy Sherman

Georges Braque  
Paul Klee  
Alphonse Mucha

<sup>1</sup> Adapted from Catterall, K. and Nugent, H., (1999). W.A.R.P.: A Radical Solution to Teaching Foundations, *Artjournal*, 58 (1) 4-9.

**Art 108 – Visual Foundations I, Fall 2000****Sections A & G**

---

**Assignment 7 – In class**

For this project we will watch a black and white film in class to observe the ways in which information is conveyed visually rather than verbally.

You may work individually, in pairs, or in groups for this assignment. If you are not working alone, choose someone from the group to be the recorder. At the close of the class period, you will turn in to me a short paper (1-2 pages) that focuses on the ways in which the visual elements help to develop the characters and the plot of the movie.

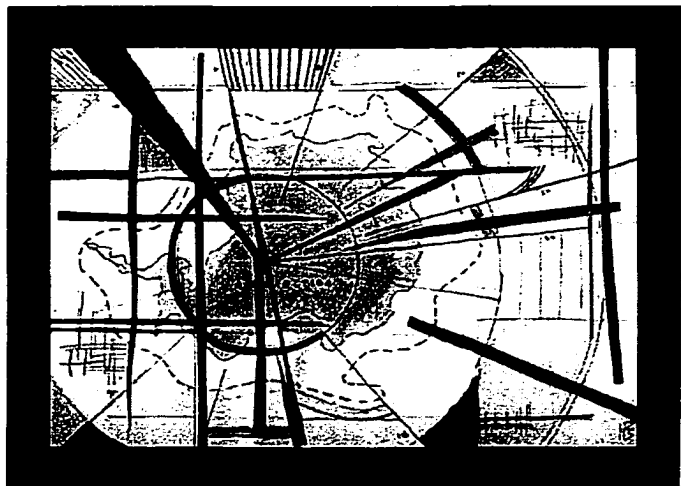
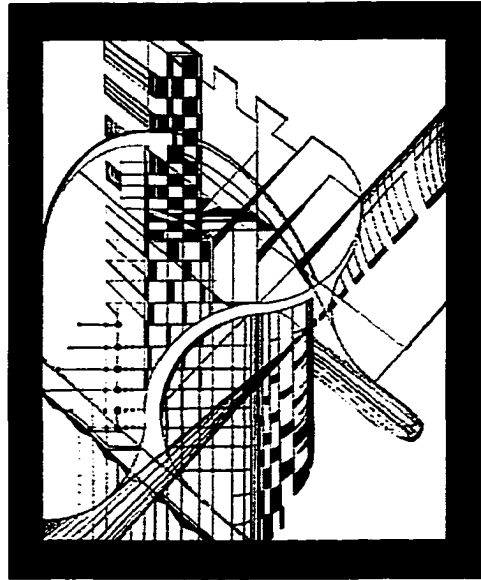
You probably won't have any trouble describing the characters in the film (who was good, or bad, or the victim, or the hero, etc.) because the director wants you to understand the nature of the characters' personalities so that you can understand the plot. Much of the information about the characters comes from the dialogue, but it also comes from the lighting and compositional elements which you may perceive in a more subliminal way.

The following are some questions for you to think about as you watch the film:

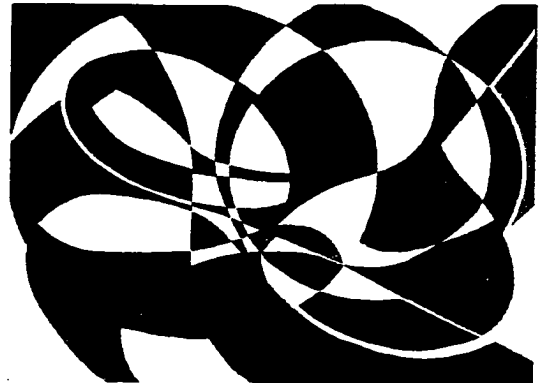
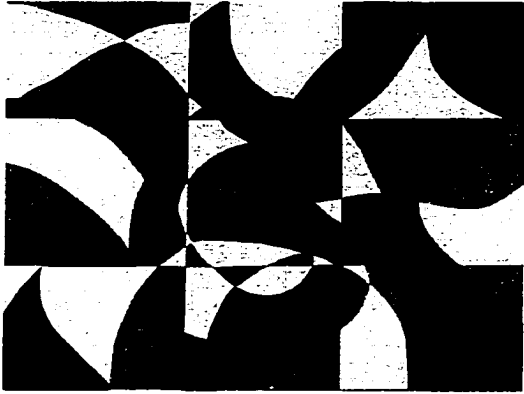
1. How was **value** (lightness/darkness or highlight/shadow) used to enhance the viewer's perception of the characters? List one or two characters and describe how lighting was used to define them. What clues does the viewer get about the character by how he or she is lit?
2. How was **value** (lightness/darkness or highlight/shadow) used to create a certain mood or atmosphere within different scenes? Is there an overall mood to the film? Does it change? What happens to the lighting as the "plot thickens"?
3. How were **framing** and **camera angle** used to enhance the viewer's perceptions of a certain character? How is the camera angle used to portray strength or weakness, social status, or winning/losing? Who appeared to be dominant? Who was submissive?
4. How were **framing** and **camera angle** used to enhance the viewer's perceptions of a particular mood? Frontal, symmetrical compositions are often used to present a secure, dependable, stable or harmonious situation. Angular, off-balanced compositions present situations as fluid, threatening, or unstable.
5. How was the **positioning** of characters used to enhance the viewers' perception of their relationship to one another? Positioning works with composition to give the viewer a clearer understanding of the characters and plot.

**APPENDIX E.**  
**STUDENT WORK, FALL 2000**

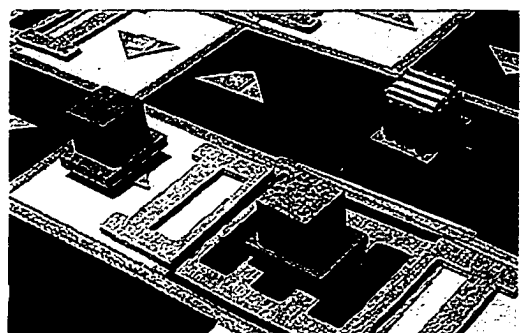
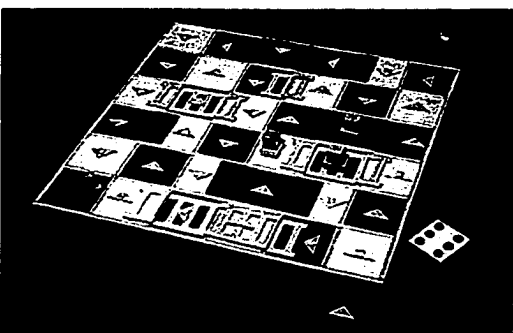
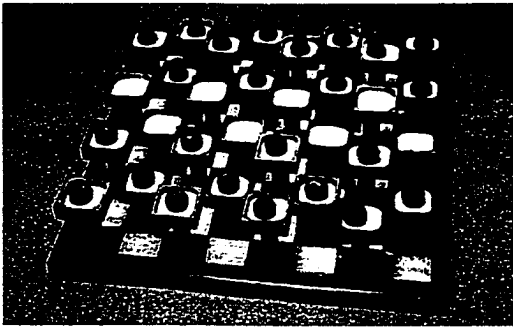
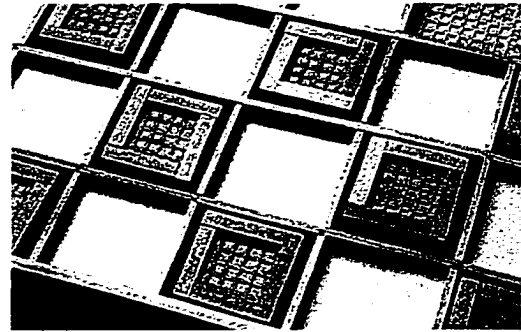
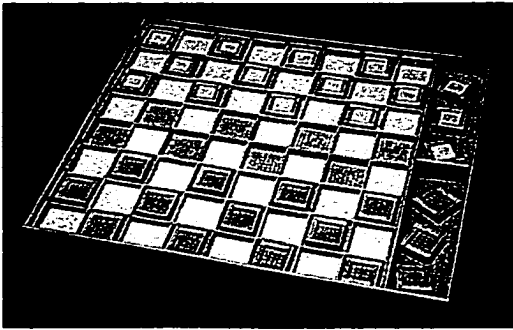
**Student work from Assignment 2 – “The Map Assignment”**



Student Work from Assignment 3 – “The Mural Assignment”

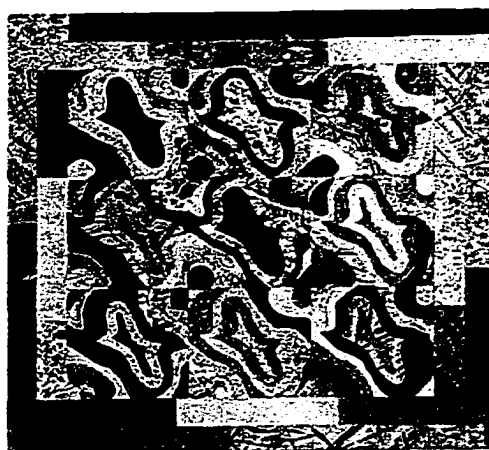
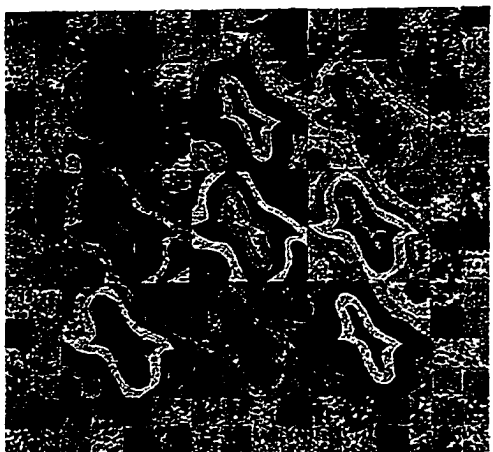
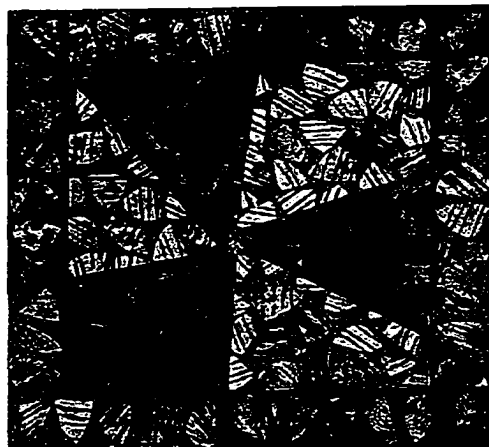


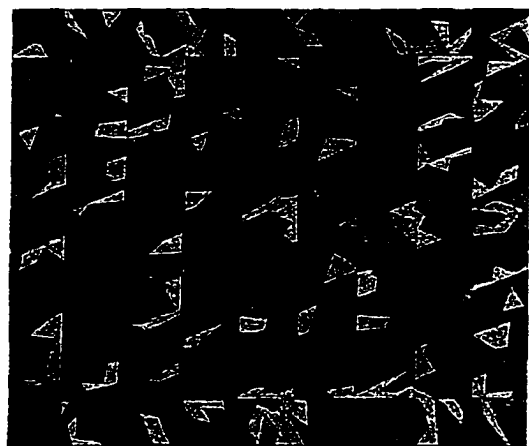
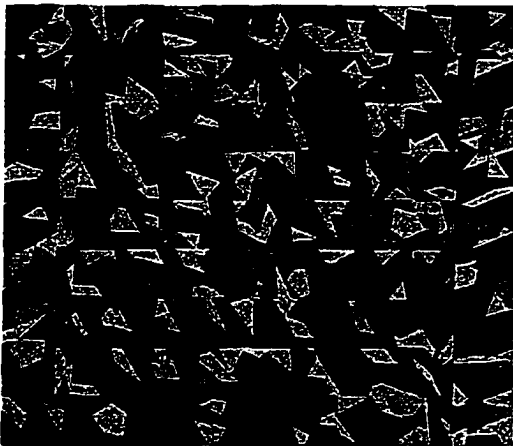
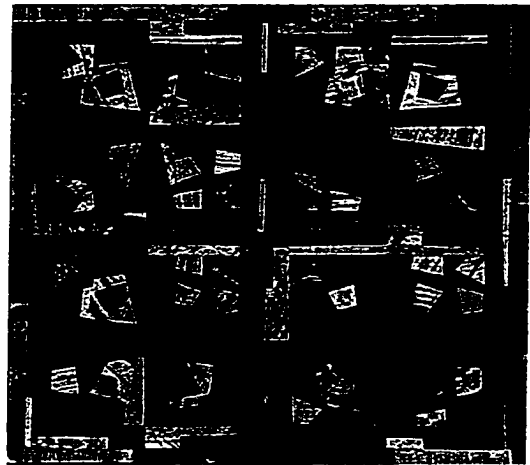
**Student Work from Assignment 4 – “The Game Assignment”**





**Student Work from Assignment 5 – “The Quilt Assignment”**



**Student Work from Assignment 5 – “The Quilt Assignment” (cont.)**

## REFERENCES

Bagdonis, A., & Salisbury, D. (1994). Development and validation of models in instructional design. Educational Technology, 34(4), 26-32.

Becker, C. (1999). The art of crossing the street. Art Journal, 58(1), 10-15.

Berryman, S. Designing effective learning environments: Cognitive apprenticeship models. [On-line]

<http://www.ilt.columbia.edu/k12/livetext/docs/berry1.html>

Bogden, R., & Biklen, S. (1998). Qualitative research in education: An introduction to theory and methods. Needham Heights, MA: Allyn and Bacon.

Brooks, J. & Brooks, M. (1993). In search of understanding: The case for constructivist classrooms. Alexandria, VA: Association for Supervision and Curriculum Development.

Burton, J., Moore, D., & Magliano, S. (1996). Behaviorism and instructional technology. In D. H. Jonassen (Ed.), Handbook of research for educational communications and technology (pp. 46-73). New York: Simon & Schuster Macmillan.

Catterall, K. & Nugent, H. (1999). W.A.R.P.: A radical solution to teaching foundations. Art Journal, 58(1), 4-9.

Cennamo, K., Abell, S., & Chung, M. (1996). A "layers of negotiation" model for designing constructivist learning materials. Educational Technology, 36(4), 39-47.

Chan, Y. (1986). A report of the observation of foundations art programs in the region. Foundation in Art: Theory and Education (F.A.T.E.) in Review, 9(2), 1.

Collins, A., Brown, J., & Holum, A. Cognitive apprenticeship: Making thinking visible. [On-line] <http://www.21learn.org/cats/CS/cogapptxt.html>

Dick, W., & Carey, L. (1996). The systematic design of instruction (4<sup>th</sup> ed.). New York: HarperCollins Publishers Inc.

Glesne, C., & Peshkin, A. (1992). Becoming qualitative researchers: An Introduction. White Plains, NY: Longman.

Guba, E. (1990). The alternative paradigm dialog. In E. C. Guba (Ed.), The paradigm dialog (pp. 17-27). Newbury Park, CA: Sage Publications, Inc.

Jackson, T. (1999). Ontological shifts in studio art education: Emergent pedagogical models. Art Journal, 58(1), 68-71.

Jost, M. (1999). Theory into practice : Social constructivism and technology in instructional technology and teacher education. Unpublished doctoral dissertation, Iowa State University, Ames, IA.

Jonassen, D. (1994). Toward a constructivist design model. Educational Technology, 34(4), 34-37.

Kimbell, R. (1982). Design education: The foundation years. London: Routledge and Keegan Paul.

Lauer, D., & Pentak, S. (2000). Design basics, (5<sup>th</sup> ed.). Forth Worth, TX: Harcourt College Publishers.

Ocvirk, O., Stinson, R., Wigg, P., Bone, O., & Cayton, D. (1998). Art fundamentals: Theory and practice (8<sup>th</sup> ed.). Boston: McGraw-Hill.

Palmer, P. (1998). The courage to teach: Exploring the inner landscape of a teacher's life. San Francisco: Jossey-Bass Inc.

Schön, D. (1985). The design studio: An exploration of its traditions and potential. London: RIBA Publications Ltd.

Schön, D. (1987). Educating the reflective practitioner. San Francisco: Jossey-Bass.

Tripp, S. & Bichelmeyer, B. (1990). Rapid prototyping: An alternative instructional design strategy. Educational Technology Research and Development, 38(1), 31-44.

Wallschlaeger, C., & Busic-Snyder, C. (1992). Basic visual concepts for artists, architects, and designers. Boston: McGraw-Hill.

Whitehead, A. (1929). The aims of education and other essays. New York: The Macmillan Company.

Willis, J. (2000). The maturing of constructivist instructional design: Some basic principles that can guide practice. Educational Technology, 40(1), 5-16.

Willis, J. (1995). A recursive, reflective instructional design model based on constructivist-interpretivist theory. Educational Technology, 35(6), 5-23.

Willis, J., & Jost, M. Introduction to qualitative research. [On-line]  
<http://www.tebra.net/~jwillis/580Qual/580asn.htm>

Willis, J., & Wright, K. (2000). A general set of procedures for constructivist instructional design: The new R2D2 model. Educational Technology, 40(2), 5-20.

You, Y. (1994). What can we learn from chaos theory? An alternative approach to instructional design. Educational Technology Research and Development, 41(3), 17-32.

Zelanski, P., & Fisher, M. (1996). Design principles and problems (2<sup>nd</sup> ed). Fort Worth, TX: Harcourt Brace College Publishers.