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A Non-major's View of Art Classes

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Non-art majors often feel excluded from art programs. The jargon, technical skills, and specialized materials and equipment can feel like barriers for entry. Consider my personal experience for example. As an undergraduate, I loved art but felt intimidated by majoring in it. Instead, I pursued education and took non-major art classes. Eventually, I earned a master's in art and became an art education professor. My experience as an outsider taking non-major classes shapes how I teach students today.

For over ten years, I've taught foundation courses like "Art for Elementary Teachers" and "Issues in Contemporary Art" to non-art majors. These classes are often students' first and only exposure to university-level art. My goal is to help students see themselves as artistic explorers, capable of creating meaningful art.

In this paper, I share insights from my journey as a non-art major turned educator. Key ideas that will be explored are: welcome, community, supported skill building, diversity, student choice and mentorship, and opportunities and invitations. Through these ideas and examples, we cultivate classrooms where we embrace the various possibilities of art.

Welcome

During the summer of my sophomore year, I wanted to take an art class but there weren't any non-major offerings at my small college. I bucked up the courage and set appointments with a couple of professors who had open seats in their classes to see if I could get an add code. The painting teacher that I visited first was dismissive. If I wasn't an art major, I had no business taking his painting class. The ceramics teacher I met next said he'd be happy to have me. Those two small interactions changed my whole career and life trajectory. I ended up later getting an MFA in ceramics. I also avoided painting for several years. I might be rare as a student who didn't major in art but ended up with an MFA, but because of my experience, I understand the importance of welcoming everyone.

The way we, as professors, interact with non-majors can change the way they see themselves and their possibilities for belonging in the arts. I make it clear from the start that everyone is welcome and supported in my classes, no matter their background.

Community

Welcoming students into the classroom is just the beginning. Once they are in class, it is important to help them feel like they belong and are part of a community of learners. To achieve this, I cultivate a communal atmosphere through collaboration, shared goals, games,

and friendly competition, teaching young people, and celebrating accomplishments. I will outline examples of these areas in the subsections that follow.

Collaboration

Projects where individual contributions form a larger group artwork can support community building. For example, in printmaking, students can work together to spell out a collaboratively chosen phrase, like "Always Choose Kindness" by each making a print of a letter.

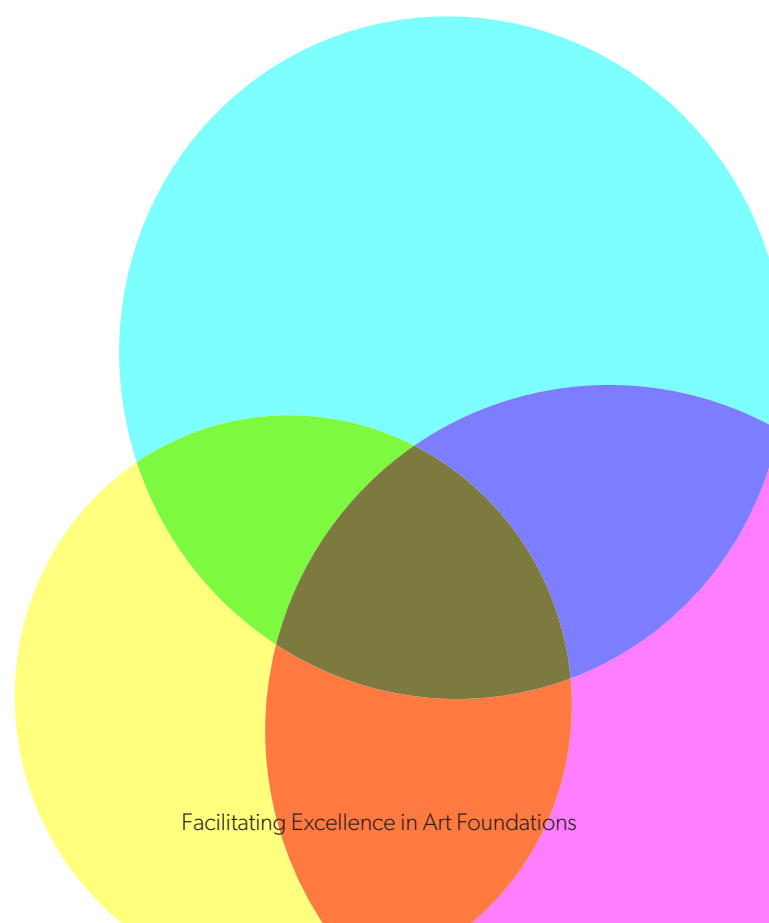
Certain projects, like creating face molds with plaster bandages, require collaboration. One student lies on the table while another places plaster strips on their face (As a note, students uncomfortable with face casting can opt for alternative methods). Because we often work together, over time we learn to rely on one another.

Shared Goals

Students develop shared goals for our class and how we will interact with one another. For example, I have students collaboratively write a mission statement for critiques. We begin with open discussions about expectations and concerns, then co-author a 1-2 sentence statement. This process not only promotes a shared understanding of critique but also encourages inclusivity and idea sharing. For example, my fall 2023 "Issues in Contemporary Art" class created the statement: "In our class, critiques will be constructive and encouraging conversations focused on the meaning of the piece rather than its shortcomings." This statement was posted throughout the semester and revisited before each critique, reinforcing our shared goals.

Games and Friendly Competition

Games and friendly competition further enhance community building. For example, back-to-back drawing is a fun starter activity. Students turn back to back and then try to draw the same exact image in their sketchbooks. They do this by deciding together on a subject, and then talking together about how and what they are drawing throughout the process. The team that gets their images the closest to each other "wins" and is celebrated by the class. As a bonus, students learn to communicate better about their drawing process.



“Art can be intimidating for beginners, so I provide low-pressure, accessible entry points and strong support throughout the process.”

—Tara Carpenter Estrada

Teaching Young People

Teaching children from the broader community is a valuable learning strategy. As part of an undergraduate class, I volunteered at a local elementary school, helping kindergarteners design and create a set for their class play. This experience taught me to appreciate children’s artistic spontaneity and find ways to preserve it, even in projects that require structure.

Working with children boosts my students’ confidence, as the children see them as both artists and teachers. Teaching also enhances students’ own learning, reinforcing the reciprocal relationship between instructing and gaining knowledge.

Celebrating Accomplishments

Throughout the semester, my class celebrates small successes. In-class gallery walks allow students to view each other’s work and offer praise. Sticky note parties, where students leave specific compliments for peers, help highlight the strengths in their work. Kilm loadings are moments of celebration, and end-of-semester events like art shows and final presentations provide opportunities for communal recognition.

Supported Skill Building

Art can be intimidating for beginners, so I provide low-pressure, accessible entry points and strong support throughout the process. For example, students might begin by scribbling with oil and chalk pastels, then smudging with fingers and paper towels, layering colors, and discussing the tactile and visual differences. After this initial play, they create small studies for guided practice before moving to larger projects. This progression from simple to complex builds technical skills and familiarity.

Projects in different media also follow a progression that allows skills to accumulate and interconnect. For example, a sequence might involve drawing animals during a visit to the local life sciences museum. These drawings become the imagery used for printmaking. The prints, in turn, serve as building blocks for a bookbinding project, as students bind them together in a book. This layered approach not only enhances technical skills but also reinforces the notion that each project contributes to a cumulative and interconnected skill-building journey.

Peer teaching is another strategy I use to build confidence and deepen understanding. Students teach each other new skills, reinforcing their own learning through articulation and support from classmates. Peer teaching demystifies artistic processes and nurtures confidence in handling materials.

Diversity in Artists and Artwork

Students often think being an artist means drawing realistically. To challenge this, I expose them to diverse art forms like fiber art, book art, collage, assemblage, sculpture, video art, installation, as well as traditional painting and drawing. While not all mediums can be explored in a single semester, I strive to introduce variety by incorporating new or unconventional materials and processes whenever feasible.

Lectures feature a diverse array of artists, emphasizing the works of women and people of color. In my ongoing search for inspiring artists, I leverage resources such as the Anti-Racist Art Teachers art database¹, the Art Genome Project on Artsy.net², the website This is Colossal³, and the expansive artistic landscape on Instagram⁴. This curated exposure aims to dismantle stereotypes, highlight the multifaceted nature of artistic expression, and helps students see that art is a broad, inclusive field.

Student Choice and Mentorship

Giving students choice is crucial for fostering their ownership of learning. I offer choice-based assignments that allow them to pursue their personal interests. For example, In a 25-day project, students select a process to practice on a daily basis, documenting their progress over time. In a 10-hour project, students focus on developing and creating a finished work of art for at least 10 hours. Complementing these initiatives are Dive Deep Artmaking assignments, where I invite students to dive more deeply into a concept for a sustained period of time (usually 1-3 weeks). Each of these self-selected projects cultivates a sense of ownership over their personal development as an artist.

As a mentor, I guide students in exploring their interests, providing insights and constructive feedback to enhance technical skills and instill confidence. In regular talks, we discuss what is working and where they might want or need to make changes. I encourage them to view art as a journey that can be navigated more successfully with the support of peers and mentors.

Opportunities and Invitations

I encourage students to see themselves as artists through opportunities like gallery shows, workshops, and field trips. These experiences help students envision a creative future, whether through majoring in art or simply continuing to create.

For instance, I co-hosted an inclusive exhibition where students, regardless of major, created art using prefabricated plexiglass boxes as their starting point. We called it the “Box Show” and it was exhibited

at a local public library. My colleagues and I also organize trips and workshops, both local and international, to help students connect with art on a deeper level.

While working with students, I seek opportunities to genuinely compliment and encourage them to consider their future in the art world. Conversations about potential paths—whether majoring, minoring, or taking future art classes—allow students to envision themselves as artists. These discussions provide opportunities for guidance, mentorship, and resource sharing.

Conclusion

My experiences as a non-major art student turned educator have shaped my approach to teaching. As a student, I benefited from professors who saw more than a non-art major—who encouraged my development as an artist, even though that wasn’t what I planned to be. By fostering a sense of community, providing accessible techniques, embracing diversity, supporting student choice, and creating opportunities, we can inspire and guide non-major students on their artistic journey. Art education is not just about creating artists; it’s about empowering individuals to see the world through a creative lens—to see themselves as creative people—regardless of their background or major.

A Non-major's View of Art Classes

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Empowering Students: Peer Critique Strategies

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Introduction

According to **Tate and Smith**, criticism of the arts is “an informed opinion ... an attempt to judge the results of an activity, to evaluate the whole within a context. [It] should seek to inform the creator and others”¹ Criticism, then, serves to educate within a context. It delineates, defines, and evaluates, further refining the viewer’s perceptions. Criticism within the art and design studio seeks to achieve these same goals, albeit on a less ambitious scale. Through studio critique, specifically peer critique, it is hoped that the student will acquire new insights that will guide the project in the student’s chosen direction.

Peers can be thoughtful and insightful critics in a studio setting. They are familiar with the intricacies of the project (having tried to work out their own solutions) and can comment on many areas of their peers’ designs. For criticism to be used in the studio as a valuable tool, critique methods must be structured and employed to support understanding and bridge the gap from theory to practice.

The advantages of providing a structured approach to peer critique are three-fold. First, the critiques would foster art and design vocabulary. By describing, comparing, and using appropriate language, structured criticism would narrow the possibility for ambiguous interpretations. This would help to build student confidence. Second, structured and innovative approaches to criticism allow students to develop their critical thinking skills, which leads to ways of thinking, evaluating, and motivating change. Finally, a well-structured critique would lead to increased discussion about project goals and allow students to learn from each other.





The following discussion outlines three strategies for studio critique that utilize a structured format. While the primary goal of each strategy is to improve the quality of the critique by requiring students to use specific guidelines, the intended outcome is knowledge acquisition that occurs during the process.

Student-Friendly Critique Ideas

Playing Cards Critique Strategy:

This critique method is based on **Robert Sternberg’s** Triarchic Theory of Successful Intelligence. Sternberg proposes that successful intelligence is attained through a balance of practical, analytical, and creative abilities.² Practical intelligence is concerned with how successfully something interacts with the everyday world and its environment. This type of intelligence deals with applying, utilizing, and implementing ideas, resources, and behaviors. Analytical intelligence is the ability to evaluate information and solve problems. This type of intelligence is used to analyze, critique, and evaluate.

Table 1. Descriptions of playing card suits and corresponding critique considerations

Piece	Type of Intelligence	Key Descriptors	Example Considerations
Clubs 	Practical	Apply Utilize Implement	What works well in the design? Is the design successful in its intended context? Consider how specific elements and principles of design are successfully used in this design.
Diamonds 	Analytical	Analyze Critique Evaluate	What could be improved in the design? Consider how specific elements and principles of design could be strengthened in this design.
Hearts 	Creative	Discover Invent Create	In what ways has the designer provided a creative solution to the assignment? What aspects of the design are unique and effective? Are there other solutions, combinations, or possibilities that the designer should consider?
Spades 	N/A	The spades group considers the assignment objectives.	Consider the specific objectives for this assignment. Which objectives have been met and which need additional work?
Joker	N/A	The joker is a wild card and joins whichever group needs an additional person.	

Possible Adaptation: While using actual playing cards provides a nice tactile object and visual indicator (suits are visually depicted and color-coded), adaption could be made for instructors who do not have access to playing cards. Other objects or printed slips of paper could be used instead.

Creative intelligence is the ability to come up with new ideas. This type of intelligence focuses on discovery, invention, and creation. Sternberg advocates that effectively using these three processing skills in tandem allows one to succeed within one's sociocultural context.

Conducting critique through a lens of these three abilities – practical, analytical, and creative – provides a framework for students to think critically about their designs and the designs of others. Combining Sternberg's three types of processing abilities with tactile playing cards provides students with a visual, metaphoric representation of each ability. This, in turn, allows students to understand and apply each skill to critique more effectively.

The following steps should be used in preparing for the Playing Cards Critique:

1. The critique will make use of four large tables. Each table should be labeled with a sign for each of the four playing card suits: clubs, diamonds, hearts, and spades. While just the group name will suffice, students and instructors may find it beneficial to include the description of each group on the sign (descriptions of groups contained in *Table 1*). The signs should be mobile as they move from table to table throughout the critique.

2. For this critique strategy, a deck of playing cards will be needed, one for each participant. The four main suits (clubs, diamonds, hearts, and spades) should be kept as even as possible. Add in the joker cards as needed to compensate for any differences in group sizes. Keep the remainder of the playing cards separated; they will not be used.

The following steps should be used in conducting the Playing Cards Critique:

1. To begin this critique strategy, the instructor should have students sit around the four tables in equal-numbered groups. While sitting at this initial table, each student will receive a piece of paper (8 ½" x 11"). The student is then to divide the paper into four sections, one for each playing card suit: clubs, diamonds, hearts, and spades. This piece of paper will remain on their table alongside their design/project.

2. Each student will take a turn drawing a playing card. Based on the card suit drawn, students will relocate to the table labeled with the corresponding card suit. If groups are uneven, joker cards should be added to the deck from which the students draw.

3. Once situated at their new tables, students should spend 10-15 minutes applying their specified critique criteria (*Table 1*) to the pieces at the table. This should include a short discussion amongst group members and then writing down feedback for each piece on the provided paper. Students cannot write comments on their work.

Students in the "Clubs" group will focus on aspects of practical intelligence and consider how the designer has successfully applied, utilized, and implemented the elements and principles of design. The "Diamonds" group will focus on aspects of analytical intelligence and analyze, critique, and evaluate how the designer could improve the design. The "Hearts" group will focus on creative intelligence and consider how the design is unique and innovative. The "Spades" group does not focus on an aspect of intelligence but instead reviews the assignment objectives for each piece.

4. After 10-15 minutes, recollect the playing cards from the students. Move the table labels clockwise to the following table (i.e., if Table 1 was "Clubs" in Round 1, then Table 2 will be "Clubs" in Round 2, and so on). Student work will remain in place throughout the critique, but the labels will rotate to each table to evaluate each design in each area. Students will redraw new playing cards and move to their new tables. Repeat this process until all four rounds have been completed and each piece of work has written feedback for each section.

Outcomes/Value: Sternberg notes that successful intelligence requires "not only to analyze one's ideas as well as the ideas of others but also to generate ideas and to persuade other people of their value"². All four of these areas – analyzing one's ideas, exploring the ideas of others, generating ideas, and persuading people – are relevant to the successful critique of design artifacts. Using the Triarchic Theory of Successful Intelligence for critique equips students to evaluate their and other students' designs more effectively by providing a framework to critically consider work through various thought processes.

Each playing card suit is used as a metaphor for a type of thinking ability, as detailed by Robert Sternberg: practical, analytical, and creative. Using a visual representation for each thinking ability provides students with a technique for understanding the three types of thinking abilities and their application to critique. The keywords and suggested considerations for each group guide students in their discussion by giving them specific areas to consider and review.

Students encode, process, and represent information using multiple sensory representations, including visual, auditory, tactile, smell, taste, and kinesthetic³. This critique method successfully integrates four multimodalities and thus allows students to process the critique and information in multiple ways, resulting in deeper learning of content:

- **Visual:** Students view the printed designs, provide visual and written feedback, and the playing cards provide a visual metaphor for each thinking ability.
- **Auditory:** Students discuss feedback and designated questions in their small groups before writing feedback.
- **Tactile:** Students can touch the printed designs, examine them closely, move them around the table to form groupings, etc. Students are also organized into groups through the use of tactile playing cards.
- **Kinesthetic:** Throughout the critique, students are sorted into four groups, and movement is allowed every 10-15 minutes.

Forming four new groups throughout the critique additionally allows students to consider a variety of designs and discuss the work with a variety of peers, thus introducing them to a broader array of perspectives than working with one group for the entire critique.

4C Critique Strategy

Guided critiques are valuable tools for making students aware of their learning processes. This critique method, adapted from **Kaufman and Beghetto's** Four C Model of Creativity, prompts students to consider their thought processes while designing. Students reflect on how they creatively engage with a project and contemplate how their project fits into the larger scope of their work and the professional design community.

This critique strategy is based on Kaufman and Beghetto's Four C Model of Creativity⁴. This model proposes four distinct levels of creativity:

- **Mini-C:** Mini-C creativity is inherent in the learning process. This type of creativity is new and meaningful personally but may not be meaningful outside of that context. Example: A first-year design student learns various methods for utilizing color theory and creatively uses the techniques in an assignment. The project uses techniques that are new to the student but are already well-known to the design community.
- **Little-C:** Little-C creativity is found in creative activities in which the average person can participate. Foundational skills have already been grasped, and the creator begins to improve or adapt these skills. Innovative designs in the Little-C category may start to be of value to others. Example: A third-year design student develops

Table 2. Prompts for 4C Self-Critique Strategy

Mini-c
<ul style="list-style-type: none"> • Describe your process for this project. What worked well for you? What will you change moving forward? • What new skills, tools, or techniques have you learned while creating this design? • How/why is this design meaningful to you? • What are you proud of with this design?
Little-c
<ul style="list-style-type: none"> • While creating this design, how did you build upon foundational or pre-existing skills? • In connection to this project, what additional skills do you need to improve upon? • How is this design of value to others? What could be improved to make this design more meaningful to others?
Pro-C
<p>Questions in the Pro-C category can remain broad or can be adjusted to reflect specific designers, trends, etc. that are relevant to the assignment.</p> <ul style="list-style-type: none"> • How does your design fit into professional design in your field? • Which professional designers or pieces did you consider when planning your design? Are there additional factors, information, or influences that should be considered? • Describe how your design compares to professional pieces in this area of design. Discuss commonalities of style or content. Compare and contrast what is similar and different between current professional pieces in this area and your design.
Big-C
<p>In the Big-C category, you may choose to ask questions about a specific historical period of design that is being studied and is relevant to the assignment.</p> <ul style="list-style-type: none"> • How does this design fit into your current body of work? • Select a designer who you admire. What are the defining characteristics of their work? If you were to apply one or more of these characteristics to your current project, how would that change your design? Describe the possible changes and explain whether you think these changes would be an appropriate fit or not.
Assignment Objectives
<p>Questions about assignment objectives specific to each project should be included here. Potential questions could include:</p> <ul style="list-style-type: none"> • How did you incorporate relevant design principles? • How well does your design meet the client's needs? • What practical considerations influenced your design process?

“Reflection has been shown to increase students’ critical thought, making them more aware of their learning processes, potential strategies for improving them, and the need to develop strategies to address difficulties.”

—Flournoy and Bauman

a unique and creative illustration style. His/her work is displayed on the walls of the student’s college.

- **Pro-C:** Pro-C creativity develops after years of deliberate practice and training. This type of creativity can be demonstrated through a professional career and/or presentations. Example: A professional designer has been designing for many years and is well-known for his/her designs and style. The designs are regularly included in design publications and featured in gallery exhibits across the county.
- **Big-C:** Big-C creativity is considered to be the creativity of creative geniuses. It is the evaluation of one’s entire career and work. Both the passage of time and comparison to other prominent leaders in one’s field determine which creative people/works are established as Big-C creativity. Example: After a long and productive career, a designer is critically acclaimed in his/her field. The designs are commonly discussed by experts, studied by a broad audience, and used as exemplars in teaching the fundamentals of the design field. The designer’s legacy will continue for many years beyond his/her retirement from the profession.

These four levels of creativity can be used to guide students in conducting self-critique and reflection. Prompts correlated with each of the four levels increase students’ abilities to understand their learning deeper and how their work fits within the larger scope of their field and profession. Students consider the four levels of creativity in the following general ways:

- **Mini-C:** Students consider their learning process for the project.
- **Little-C:** Students consider how the project builds upon pre-existing skills and how it is valuable to others.
- **Pro-C:** Students consider how their project fits into the scope of professional design in a specified field.
- **Big-C:** Students consider how their work compares to work by prominent designers in a specified field or within the historical scope of design in a specified field.

Before beginning the critique, the instructor should divide students into small groups of four to five students. At least one student should have a laptop or device that all group members can view.

Decide how long each student will have for critique based on the length of the class period and the number of students in each group. At least 10-12 minutes per student is recommended.

Have students set up two spinner wheels on a site like spinnerwheel.com. One spinner wheel should have the names of all the students in the group, while the second spinner wheel should have the following five categories: Mini-C, Little-C, Pro-C, Big-C, and assignment objectives.

This strategy will work best if all students can view the spinners.

Additionally, printing a list of suggested questions for each student may be helpful. These questions can guide the in-class critique and benefit the individual student, who may self-examine the work following the critique (see *Table 2*).

After a student has presented the work for critique, “spin” the wheels. One wheel will land on a random student, while the other will land on a critique category. The student who has been chosen should ask a question from the corresponding category. Students may choose a suggested question or develop one related to the chosen category. The group then proceeds to discuss the question and the design that is being critiqued. If the presenting student’s name is selected, they can choose a prompt from the designated category to receive feedback.

Within each student’s allotted time, the group can continue to discuss the initial question or spin the spinners again to choose a new student and question category. At the end of the allotted time per student, the instructor should indicate to the class that it is time for the next student to present work for critique. The cycle of spinning the wheel restarts as the group moves on to consider the next student’s work.

Outcomes/Value: Assessment is a valuable tool for helping students reflect on their work and develop a deeper understanding of what they have learned and how they have learned it. **Flournoy and Bauman** note that “reflection has been shown to increase students’ critical thought, making them more aware of their learning processes, potential strategies for improving them, and the need to develop strategies to address difficulties”⁵.

Using Kaufman and Beghetto’s 4C Model of Creativity to develop a guided critique allows for the general benefits of assessments to be further refined and enhanced. Kaufman and Beghetto’s model considers creativity across a broad spectrum – finding personal meaning in a creative project to considering the project in relationship to artworks featured in a museum setting. Considering one’s work along this continuum prompts students to understand what they have learned and what they have yet to learn. They consider both the personal learning and meaning gained from the project and how the project fits into the larger scope of their specific professional field.

Word Cloud Critique Strategy

Word clouds visually summarize information by depicting the most frequently occurring words within a document or group of survey responses in larger fonts to emphasize their prominence. **Ramsden and Bate**⁶ found that word clouds can be effective in classroom environments because they increase student interaction and work well for any learning style. The Word Cloud critique strategy takes advantage of the online word cloud generators to offer quick, straightforward feedback to students. This strategy visually emphasizes the positive elements of the project while still offering constructive feedback for improvement. It also encourages full-class participation and can be used as a learning tool for providing constructive feedback.

The flexibility of the Word Cloud strategy allows for different learning goals to be accomplished as desired by the instructor. First, the presenting student receives concrete feedback from their peers and can use this to improve their project. Second, this strategy works best with a large group, encouraging the entire class to participate by viewing and commenting on each other’s designs. Finally, the instructor can use this strategy to coach students on giving effective feedback by using the assignment rubric to guide word cloud entries described below.

Before the critique day, the instructor should select one of the many free online word cloud generators, such as Mentimeter⁷ or Poll Everywhere⁸, and let students know they should be sure to bring their smartphones or laptops to class on the critique day. The instructor should also decide whether they wish to use the word cloud as a quick feedback tool for the students or to promote discussion, as this will determine how much extra time each student should have. The word cloud alone will only take a moment or two, while dialog will add five to ten minutes per student.

At the beginning of class on the critique day, all students and the instructor should log in to the word cloud generator. For each presenting student, the instructor should create two response categories, one for strengths and one for areas of improvement. As each student presents their project, the other students should enter comments about the strengths and areas for improvement into the appropriate category in the word cloud generator. Following the presentation, the instructor should allow students to finish entering their comments and then have the website create the word clouds.

Beginning with strengths, the instructor shares the word cloud on the monitor or screen at the front of the class (or shares their screen in an online course). The words the students used most often in their comments will be depicted in the largest font in the word cloud, with other common words in smaller fonts according to their frequency.

The presenting student thus receives an immediate visualization of the strengths of their project. If desired, the instructor can save the word cloud and send it to the presenting student. To encourage discussion, the instructor can ask the class to elaborate on the words that appear largest in the word cloud.

The instructor should then share the word cloud with areas for improvement. The presenting student, other class members, and the instructor can then discuss ways to improve the elements that appear in the cloud. Alternatively, the instructor may send the word cloud to the students with questions or suggestions about improving the other aspects of their project.

Variation for newer students. As a variation for newer students who may need more experience in giving feedback, the instructor can create a key with suggestions based on the assignment rubric, listing several essential design elements appropriate for the field and the assignment. For example, in an apparel design class, the suggestions might include color, pattern, texture, silhouette, fabric choice, fit, function, and wearability. As each student presents their project to the class, the other students should note up to three strong elements in the word cloud generator. Again, the instructor should allow a moment following the presentation for the class to finish entering their feedback, generate the word cloud, and share it with the class. In this case, a more balanced project will have several words of the same size, while a less balanced project may have only one or two large words. To help students learn about giving feedback, the instructor can then ask the class to provide specific details about the project’s strengths.

Low-tech variation. As a low-tech variation for more advanced students, the class can be split into small groups of four to six students. Give each group a blank sheet of paper for each student’s project. Ask the students to write one positive comment for each project in large print and one area for improvement in smaller print, about half the size of the positive comment. This method visually emphasizes the project’s strengths and more specific feedback. For a less experienced group of students with limited internet access, the instructor may also choose to supply a list of project elements described above and ask the students to write the strong elements in large print and areas for improvement in smaller print.

Outcomes/Value: The Word Cloud critique strategy provides several valuable outcomes for students. It allows instantaneous feedback that is visualized to emphasize the project’s strengths. Positive feedback has long been known to increase student motivation⁹. Ramsden and Bate⁶ found that the combination of written and visual feedback provided by word clouds is suitable for various learning styles, as identified by **Kolb and Kolb**¹⁰. The Word Cloud method allows an entire class to

give feedback quickly but meaningfully. It encourages the whole class to participate and offers a way for students who may be shy about speaking up to contribute to the feedback. When used partway through a project, it provides a quick snapshot for students of what they have done well and what might be missing. It serves as a tool to promote discussion about different aspects of a project. Finally, it can help an instructor coach students on how to provide constructive feedback.

Summary

In summary, the critique method used depends on the educational goals the instructor seeks to achieve. Will the critique focus on formal ideas, subject matter, or conceptual issues? Will media and or technique be the focus? Are the students beginners in a skill set or more advanced? The answers to these questions help determine the method. The authors believe that the attributes of a successful critique include knowing one’s role and goal, establishing a positive and consistent structure, and showing appropriate interest and concern for all students. **Critiques are not just negative remarks about a person’s design or ability but can be positive validation of the student’s work occurring at any stage in the design development.**

Studio critique is a vital component in the student’s education, and teaching students how to critique and utilize the critique session to benefit their specific projects are essential educational goals. The suggested strategies proposed in this manuscript offer ways to approach a much-used vehicle in the studio classroom. Particularly useful to the beginning student, these strategies provide the advantage of focusing on specific categories and building student knowledge. Students can become bored with the same type of critique, and varying the approach to critique can engage students and enliven the class. The most important thing is to seek effective ways to engage students. Not all strategies work with any given group. Instructors also need to reflect on the effectiveness and value of each critique method. Instructors and students must continually strive to develop effective modes of critique and to meaningfully and actively participate in this dynamic and valuable pedagogical tool.

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GEN Z: Data Implication in the Classroom

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It will come as no surprise to anyone who has stepped onto a college campus in the past few years that much has changed over the past decade, including the students. For many in education, the pandemic marked a hyper-awareness of this seismic shift. The move to online classes during lockdowns allowed educators to literally see into their students' homes and to witness their anxieties and struggles face-to-face, albeit mediated by a screen. Faculty observed emerging student needs, including the demand for supporting neurodiverse learners, accommodating mental health issues, and a noticeable change in the way today's students learn and communicate.

Most of today's college students have come into adulthood during a once-in-a-lifetime pandemic and an ever-shifting economic/political/social climate that feels heightened and frightening. These changes have caused a transformation in classrooms and the learning process. Today's "average" college student is 26.4 years old¹ (far from the assumed 18-22 "traditional" college age, but still within the Gen Z threshold). Sometimes called the iGeneration, Generation Y, or Post-Millennial, Generation Z is described as those born between 1997 and 2012², and these students make up most students enrolled in college in the United States.

When discussing generations, things often get murky. Where do these generational cohorts break down? When were they born? What generation am I? There are even "micro generations": so-called "geriatric Millennials" (those who overlap with GenX) and Zillennials (those who straddle between Millennials and Generation Z). It is generally accepted amongst researchers the generational breakdown is as follows^{3,4}

The Silent Generation:	born 1928-45
Baby Boomers:	born 1946-64
Generation X:	born 1965-80
Millennials:	born 1981-96
Generation Z:	born 1997-2012
Generation Alpha:	born 2013-2025

There are substantial differences between generations, and not just in birth date. Generational Studies is a sprawling and non-centralized field of study comprised of social scientists, health professionals, and corporate interests. It aims to define the distinctions between the cohorts and provide practical and policy recommendations to address the ever-changing demographics of a society focused on age-based groups. However, in mainstream society, these differences are too often framed as a battle between the ages. "Ok, Boomer" jokes⁵ abound and Millennials' inability to achieve economic security has been blamed on their avocado toast habits⁶. While amusing, these dismissive attitudes are not helpful in building community or enacting meaningful

change in any area of civic life, and particularly not in academia. How can educators, mired in all of this information and disinformation, understand that the change in students and learning need not be frightening, dismissed, or ignored?

Many educators, regardless of field or discipline, feel like they are treading water keeping up with the needs of today's students. Those at chronically underfunded public colleges and universities without much pedagogical support might feel this acutely; they may observe vague changes, but not have many concrete ideas of how to adapt their teaching to address these shifts in learning. However, there are ways to enact changes based on the hard data that has been studied, rather than reacting to anecdotal observations or making guesses.

There already exists a wealth of research completed and data gathered on Gen Z regarding their traits, unique characteristics, and learning methods. There have been many articles written on the strengths (or unfortunately more often, perceived weaknesses) of the largest generation on earth.⁷ Many of these studies have been conducted and funded by big tech and big business. The Pew Research Center³, McKinsey⁸, Deloitte⁹, Ernst & Young¹⁰, and Snap Inc.⁷ have all conducted large and in-depth Gen Z studies in recent years.

The questions still remain: how do college educators work with these unique generational qualities, especially within a Foundations studio art course? How do they utilize the information from these studies to best connect with students and provide them with the type of education they deserve? How does academia adapt to the new landscape and student body, often which might be a mix of generations? While much needs to happen on a systemic level and administrators should advocate for more support, what can faculty do within the classroom, immediately? How can faculty take the information from "big data" that has already been compiled and turn it into meaningful action in the classroom?

TRANSPARENCY:

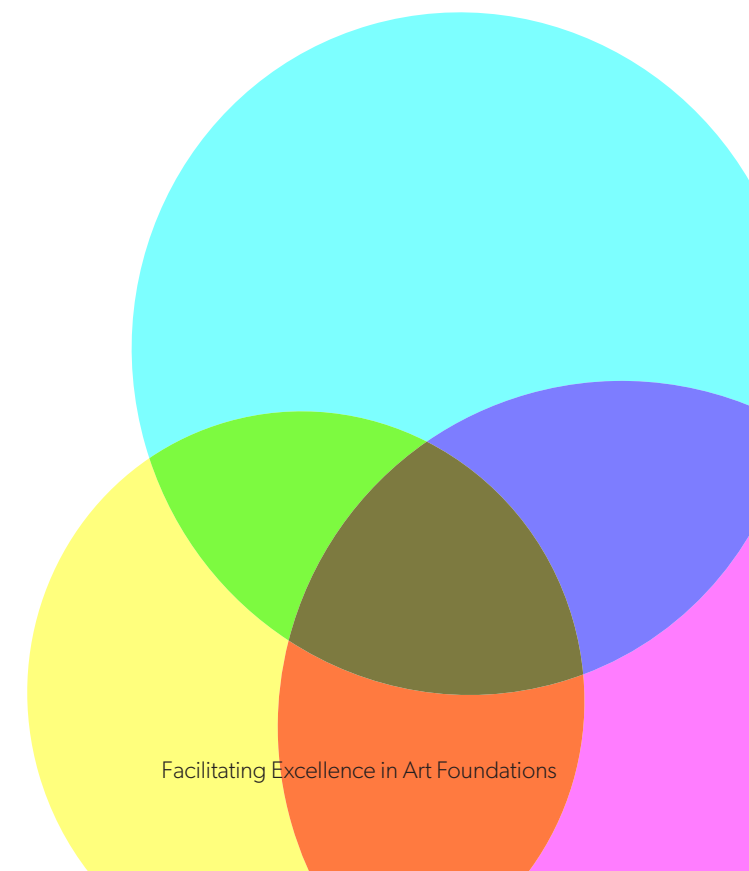
In a 2017 Forbes article, **Deep Patel** makes the case that while previous generations were more comfortable uncritically trusting an authority figure to give them the information they need, Gen Z is different. Patel writes, "Unlike baby boomers or GenXers, Gen Zers are not satisfied with blindly following orders and tackling projects."¹¹ They prefer brands that are "transparent and authentic"¹², value authenticity in their friends and social media interactions¹³, and are looking for transparent communication from employers.¹⁴

With rising tuition costs, increasing student debt, and opaque relationships with administrations, Gen Z understandably has more

distrust of higher education.¹⁵ Within a college-level studio classroom, Gen Z might not intuit why they are learning something and its significance to their development as an artist or designer. For example, a student majoring in painting might not understand why they are taking a required class dealing with time-based media. Design students who will likely spend most of their career working on their computers might grumble at the idea of mixing paint by hand. In an effort to cultivate transparency, it can be helpful for faculty to tell them what we're teaching them. More than previous generations, Gen Z students may appreciate being told why they are doing an assignment, what they will gain from doing it, and how they will learn, instead of just "trusting the process" of a project. Previous generations were told to be obedient, and they followed. Generation Z says, "Not so much."

This may be particularly true when it comes to Foundations art courses, which some students might see as a year of distraction or a hurdle to jump before entering their "real" coursework. It is incumbent on faculty to move beyond simply listing learning objectives within the syllabus (where they can easily be buried) or assuming they will intuit it, and work to directly and repeatedly communicate the purpose of each project, lecture, demonstration, etc. throughout the semester. If classroom experiences that connect to the learning objectives are well designed from the beginning, faculty can, as a matter of course, verbalize the goals within the classroom space and create student buy-in by being honest and transparent with their goals. It can also be helpful to more directly discuss and connect the skills and concepts within the classroom to real-world applications that students may employ in their future careers. McKinsey & Company describes Gen Z as "communaholic"⁸; faculty should feel free to communicate course and project goals more than they previously thought.

Many students also desire transparency when it comes to their grades, which may stem from K-12 education, where students (but also parents and caretakers) can instantly track each grade they receive on a learning management system that the teachers must keep updated. Entering the college system, where faculty are not always quick to grade or give hard or written feedback is a big change. And strictly grading by numbers or letter grades for every small thing can be counterproductive to the need for growth and fluidity in an art studio and art practice. Yet there is a spectrum of grading options that faculty may employ that can provide clarity for students and ease their confusion. Rubrics that lay out a project's expectations and criteria for grading can give students a strong sense of what they should work on. Most colleges have grading features in an LMS, but other approaches like one-on-one midterm meetings, emailed or written feedback, or having students take notes (for themselves or for others) during critiques can also provide students a clearer sense of where they stand in a class.



“You cannot be what you cannot see”

—Dr. Meredith Clark

CONTROL:

While people of all ages have been impacted by the pandemic, today’s college students are becoming young adults during a moment of extreme uncertainty. Gen Z is facing extreme levels of anxiety and our society has never seen such alarming rates of visible mental health decline. Many of them feel like they have lost control over their futures and they lack a sense of stability with their potential job prospects, student debt, families’ well-being, and more.¹⁶ In short, Gen Z feels like they have no control, and it should come as no surprise that learners who feel like they have no choice might become disengaged.

By giving students more control over the choices within a classroom environment, they may feel safer and as if they have more agency over their education and artistic development. It can be very simple: allow students to make small decisions such as whether to start class with critiques or a demonstration, to play music while working or not, or to do something in class as a group or individually. Allow students to wait and decide on small decisions regarding the class schedule or format; in allowing them to give their input on the smallest decisions, students feel a bit more control in a time where they often have little power.

Going a step further, **Sarah Lasley**, an Assistant Professor of Film at Cal Poly Humboldt who has previously taught at UT San Antonio, Indiana University, and Yale University, devised a “menu style” syllabus. On the first day of the semester students individually choose from a list of options (art projects, presentations, field trips, demonstrations) that they each tally up to create 100 points. Certain items are required (attending others’ critiques, certain important lectures, etc.), but much of the “work” in the class is chosen by each specific student and is therefore individualized. This menu-style syllabus allows for a flexible semester for each student and permits students to, in her words, “feel a small sense of control in an increasingly out of control world.”¹⁷

This level of flexibility may not work if each student needs to learn every single thing covered in the class. In that case, it may mean faculty personally revisiting one’s own relationship to control things like class structure, assignments, timelines, due dates, and more. All educators have certain non-negotiables (generally speaking, students need to come to most classes and complete the work), but faculty can often decide where they can loosen their own criteria so that students can have a bit more agency without compromising the integrity of the class.

In order to allow students more agency, **Dr. Andre Isaacs**, an Associate Professor of Chemistry at the College of the Holy Cross, has altered his relationship to test-taking: “They still have to take the test, but it doesn’t matter to me when they take it”. Dr. Isaacs has leaned more on the testing center and proctors at Holy Cross, allowing students to take

the test at the time of day that best suits them, when they’ll feel most confident, and most likely to succeed.¹⁸

ANXIETY

A 2018 American Psychological Association report outlining its 12th annual “Stress in America” survey points out that Gen Z is significantly more likely to report their mental health as fair or poor than other generations.¹⁹ They pointed to major stresses including work, money, health-related concerns, and gun violence. This study was conducted before the pandemic, and political and social dysfunction has only increased in the last few years. In 2021, the American Academy of Pediatrics, the American Academy of Child & Adolescent Psychiatry, and the Children’s Hospital Association issued a joint Declaration of a National Emergency in Child and Adolescent Mental Health, citing a “worsening crisis” that is “inextricably tied to the stress brought on by COVID-19 and the ongoing struggle for racial justice.”²¹ According to the Centers for Disease Control, by 2021, suicide and homicide were the second and third leading causes of death for those ages 10-24 years old, topped only by accidents (unintentional injuries).²² There are very real traumas that today’s students are coping with, and educators are mindful of this when communicating with students.

The reporting on this mental health crisis likely is not surprising to anyone working on a college campus, but the numbers are still harrowing. A national systemic change regarding safety and support is needed and colleges need more mental health counselors and other resources to assist with students’ overall wellbeing. Very few faculty members are trained as mental health experts, yet they often find themselves tasked with dealing with severe issues within and outside the classroom. How can faculty maintain the appropriate boundaries between educator/therapist, yet foster classrooms that facilitate learning while so many of the students are anxious and depressed?

Many faculty have been part of a movement to structure courses with more frequent and lower stakes assignments in a semester, compared to the model many faculty themselves endured, where one’s entire grade might be entirely composed of a midterm and final test or project. Professor Isaacs’ chemistry courses are still “55-60% exams, but now there are many more low-stakes assignments that can take the form of tutorials, presentations, videos, etc.”

Faculty in art classes can also allow and encourage the reworking of assignments, so that one bad grade does not have to “stick” with a student. Art students, in particular, face the dreaded and daunting critique, performed in front of their professor(s) and peers, which can be the most nerve-wracking of all art school traditions. How many faculty cried at their own graduate school critiques? For students, the

word critique itself often is associated with negative feedback, rather than helpful suggestions. In addition, many students of color point to the deeply traumatizing experience of the critique in predominantly white institutions, as described in “The Room of Silence” video created by the Rhode Island School of Design Black Artists and Designers (BAAD) and Eloise Sherrid.²³ Trauma-informed pedagogy training has provided many educators with approaches that honor students’ experiences and backgrounds while creating safe classrooms where students thrive. Educators often share and employ alternative and creative critique strategies that can enhance the relationship between faculty and students.

Class participation is often at the top of a studio course’s grading rubric. In order to build community and foster individual growth, faculty clearly want students to play an active part in class. However, traditional modes of participation (speaking at length in a thoughtful and intelligent way in front of a large group) can induce panic in the most confident of people, let alone those dealing with anxiety or esteem issues. In addition to active speaking, it can be helpful to define more than one way to participate in a critique and throughout a class, so that faculty can prevent grading based on students’ level of extroversion. A student can be in charge of turning on and off the lights during lectures or taking notes for others during a critique. Small-group feedback work can supplement larger-scale critiques and students can be encouraged to communicate with faculty and classmates via email, message boards, and other alternative methods.

POWER RELATIONSHIPS

Generation Z feels strongly that they are not adequately heard or represented in our country. According to a 2022 Data for Progress poll, 70% of Americans aged 18-29 “feel their generation is underrepresented in Congress.” **Grace Adcox** is a polling analyst for Data for Progress, a think tank and polling firm “led by a team of policy and data experts”. Adcox says, “Youth don’t feel like they have the opportunity to be engaged.”²⁴ Furthermore, what power looks like is changing. A film and study by Viacom summarize Generation Z’s relationship to power: “While Millennials want a seat at the table, Generation Z wants to flip the table”.

Within the Viacom film, **Dr. Meredith Clark**, an Associate Professor in the School of Journalism & the Department of Communication Studies at Northeastern University says, “You cannot be what you cannot see” when describing the lack of inclusion and leadership opportunities for young people. Clark points to the “leaderful” (compared to the oft-ascribed “leaderless”) movements like Black Lives Matter; she sees the decentralized and more inclusive nature as steps in the right direction. Gen Z’s definition of leadership is different. It is more about the inclusion of everyone, rather than the exclusion for

the benefit of those at the top of a power pyramid. They are contributors to the economy and the generation of internet influencers, yet they crave more influence over broader political and social issues. They have strong ideas coupled with the megaphone of social media, but aren't always welcome where big decisions are being made.

Traditional and problematic structures of hierarchy are present at every level of academia. This power system causes extreme stress for faculty and staff alike, with the various ranks and statuses of employees, the exploitative overuse and low pay of adjunct and junior faculty, organizational charts unique to each college or university, and the stress and anxiety of the tenure process. And it all begins (or ends) with the student/professor model. Much work has been made to be inclusive in what faculty are teaching students (the artists they show, the readings they include, etc.), but how they are teaching should also be considered. Decolonizing a classroom also means rethinking the power dynamics that were inherited through the colonial and master/apprentice models and rethinking who are the traditional holders of knowledge.

Dr. Isaacs says that his students are “craving mentorship” and don't like the “walls” put up by previous generations. You can see it in his videos online; he is a TikTok star (@drdre4000) with over 500,000 followers and several videos garnering 1 million plus “likes” each. These videos often feature the students who work in his lab engaging in their scientific research while having a truly good time. Isaacs' students are the ones who initially asked him to make videos with them. The students are teaching him at the same time he's teaching them and he “sees them as collaborators”.

Seeking midterm feedback from students can be a way to allow students a chance to change the trajectory of a course/semester halfway through a term. Providing and supporting student leadership opportunities, whether they are through clubs and organizations, formalized peer mentorship programs, student councils, and community service can aid in giving them agency on campus. Within her classroom, Professor Lasley says that her menu-style syllabus has aided greatly with the power imbalance. By allowing students to choose which projects they do, she says, “I'm showing them that I trust them to set their own goals. This shifts the accountability to them. Instead of them rebelling against the institution or resenting hierarchy, they are holding themselves accountable.” Reimagining power within the classroom, Lasley says, “We built a flawed system, and we're trying to make up for it through enforcing what we have. Instead, we need to rethink things to empower them.”

SOCIALLY ENGAGED INDIVIDUALS

Gen Z is the most diverse generation our nation has ever seen.³ They tend to be more politically progressive than older generations and more akin to Millennials in their views.³ Interestingly, regardless of party affiliation, Gen Z supports the use of protests to advance causes they care about (83% of Democrats, 59% of non-partisans, and 59% of Republicans), indicating the desire for ideas to turn into action.²⁶ Over half of young Republicans say government should do more³, a surprising reversal in opinion for the party of limited government. Generation Z wants change. Spending so much time on social media has allowed them to see varied ideas and opinions and the myriad of lived experiences throughout the globe. Grace Adcox from Data for Progress points out that things like going to school online during the pandemic and TikTok “made everyone hyper aware of the visible inequality, and that something is very wrong about that imbalance.”

What better place is there than an art class to tackle important social issues: a place where they are learning, through well-structured critiques that demonstrate how to give and receive feedback in a respectful and thoughtful way? Through a strong and progressive critique model and classroom experience, art and design students receive excellent training in diplomacy, conflict resolution, and creative solution building. Art school offers a structure to explore sticky social issues through discussions, projects, and critiques. And they are poised to hear from one another, even when they do not agree. According to a McKinsey report, “This generation feels comfortable not having only one way to be itself. Its search for authenticity generates greater freedom of expression and greater openness to understanding different kinds of people.”⁸

There are also opportunities for moments of inter-generational cultural sharing that come with social engagement, whether that be between faculty and students or students of different generations within a classroom. Harnessing their interests can be a gateway to engagement with deep cultural studies. It's no secret that Gen Z is fascinated with the aesthetics and media of the 1990s and early aughts.²⁷ The students fascinated by TV shows like *Friends*, mixed tapes, and scrunchies simultaneously value learning about artistic movements and artists from the same era, including the later work of **Felix Gonzalez-Torres**, the sculptures of **Robert Gober**, and the images of **Carrie Mae Weems** and **Catherine Opie**. They also are eager to learn the history of the AIDS crisis, so much of which is intertwined with the art made during the 1990s as empowering examples of social awareness and justice, and often engage in conversations about the dangers of unbridled nostalgia in relation to progress, and how aesthetics can be deceiving.

Designing projects that allow students to explore what they value allows students to maintain their individualized identity while navigating the culture at large. It can help to start by asking them questions. What media are they consuming? What is impacting their daily lives? What are they upset about? What are they excited about? What is right and what is wrong with the world today?

PHONES, NOT COMPUTERS:

Much has been said (and bemoaned) about Millennials and Gen Z and their phone consumption. In 2018, Gen Z was spending an average of 4.25 hours per day on their mobile devices.⁷ In 2022, they were watching an average of 7.2 hours of video a day, nearly half of their waking hours, much of it on user-generated content (think TikTok and YouTube).²⁸ Like all generations (yes, even the Boomers), they are highly online.

However, device preferences differ among the generations. For example, 57% of Boomers use tablets compared to 35% of Millennials. 7% of boomers, 17% of GenXers, and 25% of Millennials use a smartphone as their primary source of content.²⁹ 52% of Gen Zers count their smartphone as their most important internet device.⁷ They spend significantly less time on laptops or desktop computers. They tend to use their phones for chatting, searching, shopping, social media, connecting with one another, and watching videos far more than they reach for a larger screen.

Therefore, digital literacy with a laptop or desktop computer cannot be assumed when encountering these students in college classrooms. As many of us are introducing fairly complicated software, including the Adobe Creative Cloud, AutoCAD, Maya, and code editors that require an actual computer, faculty may need to slow down and spend a bit more time on previously overlooked lessons like basic file hygiene and organization, downloading and opening programs/apps, quitting (and not just closing) applications, and connecting to emails. Innovative projects that allow and encourage students to use their smartphones, whether via the camera or other free or affordable apps also allow students to be engaged with the art-making and educational worlds where they are already living: on their phones.

EDUCATED, BUT EMPLOYABLE?

According to a 2020 Pew Research study, a “look at older members of Generation Z suggests they are on a somewhat different educational trajectory than the generations that came before them. They are less likely to drop out of high school and more likely to be enrolled in college.”³ Gen Z is more likely to get an advanced degree, but the economy remains shaky and unknown.

“This generation feels comfortable not having only one way to be itself. Its search for authenticity generates greater freedom of expression and greater openness to understanding different kinds of people.”

—McKinsey

A strong curriculum accounts for the unknown and creative era we are living in, and has a balance of “hard” and “soft” skills, combined with professional practice courses so that students can be adaptable. Twenty years ago, no one had heard of podcasters, social media managers, VR programmers, or app, green, or AR designers, yet these jobs are all great opportunities for today's students. In addition to teaching them art or design skills, students also crave practical and applicable knowledge such as how to apply for grants, complete taxes as a freelancer, and to set up a portfolio website.

One flipside of Gen Z's impressive education is that because they've been in school more, it also means they may have less work experience. According to Pew, “Only 18% of Gen Z teens (ages 15 to 17) were employed in 2018, compared with 27% of Millennial teens in 2002 and 41% of Gen Xers in 1986.”³ This may mean students need more work experience, whether that be on or off-campus jobs, internships, or mentee positions. The World Economic Forum summarized an Ernst & Young and JA Worldwide survey of a group of 6000 Gen Z youth about their relationship to work and education: “When asked to rank how the education system could be improved, the majority of Gen Z respondents stated a preference for greater exposure to real-life work (59%) and professional mentorship (57%).”³⁰ They also valued projects (52%), research (51%) and community service (50%), compared to more traditional models like lectures (20%).¹⁰

SUMMARY

Despite their reservations about the future of the nation, Gen Z is overall positive and optimistic: they believe their education has prepared them for success, their ability to use new technology, and the new work norms they will face.¹⁰ They have shown up for protests and turned up at the polls.³¹ They are clearly eager for change. Although faculty are often poorly supported, as lifelong learners themselves, they are exemplary at creatively redesigning the systems they inherited. Faculty may have previously heard or believed in the idea of “I went through it, and so should they”. But today's faculty want better for their students. It makes for a more productive (and engaging) experience when faculty and students can work together to tweak, redesign, or even overhaul the status quo. Additionally, Generation Alpha (those born 2013-2025), along with their own set of unique strengths and differences, will be arriving on college campuses sooner than we realize, so we should be ready to adapt once again.

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用嘴巴想
소리내어 생각하기

藝術與設計專業學生在美國如何參與課程討論：一個對談計畫
미국에서 미대생이 말하는 방법: 대화 프로젝트

Thinking Aloud: How Art & Design Students talk in the United States

A Conversation Project

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新任教師須知 신임 교수를 위한 안내 A Note for First-Year Faculty

主修藝術與設計的學生在大學第一年時需要的是什麼?問題的答案通常包含藝術與設計領域的關鍵技能:能操作技藝與使用工具、可以進行研究與說明、能夠創造意義和給予詮釋。答案還有可能指向更全面的大學生體驗,比方說,他們要學會時間管理、自我照顧、以及善用學校資源。儘管上述都很重要,但它們還不夠完整。主修藝術與設計的學生們還會受益於第三種答案:他們需要知道該如何成為藝術與設計領域的大學生。成為藝術與設計專業的學生不僅僅是學習如何創作作品。藝術與設計與其他實作領域一樣,有自成一格的約定俗成。不成文的習慣、行事方法和態度、術語與表達方式,^[1] 很少被明確地教給學生,但學生卻被要求要依循它們,甚至被期待能複製其中創作、觀看、互動的方方面面。

接下來的對話聚焦於其中一種約定俗成:我們在互動時對於語言使用的期待。我和兩個與談夥伴探討對於課堂發言的想法如何影響藝術與設計的課堂本身與批評練習。我們談及他們作為國際學生、多語使用者在研究所階段的藝術與設計教育中經歷的溝通預設。這些預設在大學學程跟研究所學程中一樣活躍。根據我的經驗,在第一年的課程中與所有學生——包括那些從小以英語為母語的學生,指出這些溝通預設很重要。明確地說明語言互動的預設,將提供學生能动性,使他們可以主動地應對,比方說,他們可以使用對自己有利的慣例,並調整——甚至挑戰——那些不適合自己的慣例。通過這種方式,學生可以在第一年及未來的學習中為自己的成功奠定基礎。

예술 및 디자인 전공 학생들이 1학년 때 필요한 것은 무엇일까? 이 질문에 대한 답으로 흔히 언급되는 것은 예술과 디자인의 핵심 기술 습득이다. 공예와 도구 사용, 연구와 반복, 의미 형성과 해석 등등. 또한 시간 관리, 자기 관리, 그리고 학교의 다양한 자원을 활용하는 법 등, 대학 생활의 전반적인 측면을 다루기도 한다. 이 모든 것들이 전부 중요하지만, 여전히 이것만으로는 완전하다고 할 수는 없다. 예술과 디자인 전공 학생들은 세 번째 범주의 교육이 필요하다. 대학에서 예술이나 디자인을 전공한다는 것은 무엇인가에 대한 교육이다. 예술과 디자인을 전공하는 것은 단순히 작품을 만드는 법을 배우는 것 이상의 의미가 있다. 다른 학문 및 연구 분야와 마찬가지로, 예술과 디자인 분야에도 특정한 관습이 존재하며, 여기에는 습관, 태도, 언어가 포함된다.¹ 이러한 관습이 투명하게 교육되는 경우는 극히 드물지만, 학생들은 이러한 관습에 따라 창작하고, 관람하며, 상호작용하는 방법을 익히고 재현할 것을 요구받고 있다.

다음 대화는 이러한 관습 중 하나인, 의사소통시 언어를 구사하는 방법에 초점을 맞춘다. 이 대화에서 본인과 두 명의 참여자는 예술 및 디자인 수업과 비평에서 구술 언어에 대한 관습이 어떻게 작용하는지를 탐구하고, 대개국어 사용하는 유학생으로서 경험한, 예술 및 디자인 대학원 과정에서 의사소통시 암묵적인 관습들을 다룬다. 이러한 관습은 학부 과정에서도 동일하게 작용한다. 본인의 경험에 따르면, 이러한 관습들을 1학년 프로그램의 모든 학생과 함께 다루는 것이 중요하다. 여기에는 영어를 모국어로 사용하는 학생들도 포함한다. 언어를 통한 상호작용에 대해 명시적으로 교육하는 것은 학생들이 의사소통의 관습을 능동적으로 대할 수 있는 토대를 마련해 준다. 이를 통해 학생들은 자신에게 유용한 관습은 받아들이고, 그렇지 않은 것들은 필요에 따라 조정하거나 문제를 제기할 수 있다. 이러한 방식을 통해 학생들은 첫 해뿐만 아니라 그 이후 과정을 성공적으로 준비할 수 있을 것이다.

What do art and design students need in their first year? Answers to this question often include instruction in key skillsets of art and design: craft and tools, research and iteration, and meaning-making and interpretation. They may also address more holistic approaches to the college experience: time management, self-care, and making use of institutional resources. While all are important, these lists are incomplete. Art and design students also benefit from a third category of instruction: how to be college students in art and design. Being art and design students is about more than learning how to make work. The fields of art and design, like all fields of practice and study, have particular conventions which include habits, dispositions, and languages.¹ While these conventions are rarely taught explicitly, students are held accountable to them and expected to reproduce these ways of making, viewing, and interacting.

The following conversation focuses on one such convention: expectations of language use in interaction. My two conversation partners and I explore how ideas about spoken language come into play in art and design classes and critiques. We address the communicative assumptions of art and design education that they experienced as international, multilingual students in graduate programs, and assumptions that are active in undergraduate programs as they are in graduate studies. In my experience, it is important to address these communicative assumptions with all students in first-year programs, including students who grew up speaking English. Explicit instruction about language interaction lays the groundwork for students to meet these communicative assumptions from a place of agency: to adopt the conventions that serve them and adapt—or challenge—those that do not. In this way, students set themselves up for success within the first year and beyond.

我的工作座落在藝術與語言的接壤處。我的學生們大多不以英文為母語。他們當中很多人都是國際學生，也有一些人或許擁有美國國籍或居留權，但他們曾長期地居住在其他國家，使用著非英文的語言。美國的藝術與設計課程長久以來都是用單一語言——也就是英語——授課與討論。在全英語的環境中，美國籍學生與教師面對英文不是母語的學生，常常不知所措，充滿了疑問甚至焦慮。你也許就在類似的處境。如果是這樣，這個對談計畫是為你設計的，它紀錄了三個人的討論：許芃，崔震碩，和安川莉森，也就是我本人。對話的後邊附上了兩組問題：一組給學生，另一組給教師。它們邀請你思考對話中的想法，以及這些想法可以如何發揮功用。

許芃在台灣長大，說中文。她於台灣完成了大學以及研究所碩士學位。來美國讀劇場導演碩士之前，她在台灣學習英文，有進階的英文能力。在美國碩士課程的第一學期，許芃選修了安川莉森的「藝術與設計學生英文課」。對談計畫發生在她碩一的第二學期剛結束時

崔震碩在韓國長大，說韓文。他於韓國完成了大學和研究所碩士學位。崔震碩在韓國學習英文，也來過美國公立大學當交換學生以增進英文。來到美國攻讀美術碩士學位時，他已經擁有進階的英文能力。他在第一學期選修了安川莉森的「藝術與設計學生英文課」。我們開始對談計畫時，他剛剛從碩士班畢業。

필자는 예술과 언어가 만나는 지점을 연구한다. 필자의 학생 대부분이 영어가 모국어가 아닌 국제 학생들이다. 그 외에는 미국 시민권자이거나 거주권이 있지만 대부분의 시간을 다른 나라에서 다른 언어(들)를 사용하여 보냈다. 미국의 미술대학은 지금까지, 그리고 앞으로도 영어만을 사용하는 공간이므로, 국제 학생들과 그들을 가르치는 교수들은 종종 무엇을 어떻게 해야 하는지 질문을 가지거나 고민을 해왔다. 만약 당신 역시 그들 중 한 명이라면, 이 담화가 당신에게 도움이 될 수 있을 것이다. 이 담화에는 팡(Peng), 진석 그리고 필자인 앨리슨(Allison)이 참여했다. 그리고 담화 뒤에는 두 종류의 질문들을 첨부했다. 학생들을 향한 질문들과 교수들을 향한 질문들이 그것이다. 이 질문들이 담화에서 제기된 개념들을 당신이 어떻게 실생활에서 적용할 수 있을지 생각해볼 기회를 제공하기를 기대한다.

팡은 대만 출신으로 모국어가 중국어다. 팡은 학사와 석사를 대만에서 취득했다. 대만에서 수업을 통해 영어를 배웠고 미국에서 연극 연출 석사과정을 시작하기 전에 숙련된 영어 실력을 갖추었다. 석사과정 첫 학기에 필자의 수업인 ‘미술대학 과정을 위한 영어’를 수강했다. 담화에 참여할 당시 팡은 두 번째 학기를 마칠 때 즈음이었다.

진석은 한국어가 모국어인 한국인이다. 진석은 학사와 석사를 한국에서 취득했다. 한국에서 수업을 통해 영어를 배웠고 미국에서 교환학생을 했던 경험이 있으며 미국에서 순수 미술 석사과정을 시작하기 전에 숙련된 영어 실력을 갖추었다. 첫 학기에 필자의 수업인 ‘미술대학 과정을 위한 영어’를 수강했고 이 담화에 참여할 당시에는 졸업한 직후였다.

I work at the intersection of art and language. Most of my students come from linguistic backgrounds in which English is not their mother tongue. Many are international students. Others may have US citizenship or resident status but have spent significant time living in another country and/or speaking another language or other languages. Because art and design programs in the US have been, and continue to be, predominantly monolingual English spaces, this student population and the faculty who work with them often have questions, even anxieties, about how to be and what to do. You may be one of them. If so, this conversation project was designed with you in mind. The conversation itself is an exchange between three speakers: **Peng, Jinseok**, and me, **Allison**. It is followed by two sections of questions—one for students and one for faculty—that invite you to consider how you might apply the ideas from the conversation to your own experiences.

Peng grew up in Taiwan speaking Mandarin. She completed an undergraduate degree and a previous MA degree in Taiwan. Peng learned English in a classroom setting in Taiwan and had advanced proficiency in English before beginning her US MFA in Theater Directing. During the first semester of her MFA program, Peng elected to take an English for Art and Design class with me. At the time of the conversation, she was finishing the second semester of her first year.

Jinseok grew up in Korea speaking Korean. He completed an undergraduate degree and previous MFA in Korea. Jinseok learned English in a classroom setting in Korea and in the US as an exchange student at a public university. He had advanced proficiency in English before beginning his US MFA in Studio Art. During the first semester of his US MFA Program, Jinseok elected to take an English for Art and Design class with me. At the time of the conversation, he was a recent graduate.

我在美國長大，說英文。我的大學和其中一個碩士學位都是學習美術專業。另一個碩士學位，我修習應用語言學，或說TESOL，即Teaching English to Speakers of Other Languages的縮寫，意為教導非英文母語人士英文（我就是在這裡學會如何教英語的）——這三個學位都在美國完成。我為大學生和研究生開設創作期間需要的、或較為學術型的「藝術與設計學生英文課」。對談計畫發生的此時，我是一所藝術學院「藝術與設計學生英文課程」的負責人

我們的對談以英文進行，我錄音並且將內容打成逐字稿，之後，許芃和震碩都看過這份稿子。我寫了對談計畫的介紹，Jin和我也一同撰寫了結尾處附上的問題。中文的翻譯由許芃完成，韓文則由震碩負責。對話中的想法雖然都是個人經驗，但它們極有可能與任何在美國的藝術與設計課程中——不論是大學或研究所階——求學的國際學生與多語人士有所共鳴。

필자는 미국에서 영어를 모국어로 사용하며 자랐다. 미국에서 순수미술 학사학위를 취득한 뒤에 TESOL(teaching English to speakers of other languages)/Applied Linguistics (영어 외의 모국어 사용자들을 위한 영어 교육/응용 언어학) 석사학위를 취득했다. (이때 수업에서 영어를 가르치는 방법을 배웠다) 필자는 순수미술 학과내 수업뿐만 아니라 교양과목으로도 대학생 및 대학원생을 상대로 ‘미술대학 과정을 위한 영어’ 수업을 가르쳤다. 이 담화에 참여했을 당시에 필자는 한 미술 대학의 ‘미술대학 과정을 위한 영어’ 프로그램 디렉터 및 강사의 자리를 맡고 있었다.

이 대화는 영어로 진행했다. 필자가 녹취한 뒤에 영어로 기록했고, 팡과 진석이 검수 및 승인했다. 필자가 이 도입 글을 작성했고, 필자와 진석이 마지막에 질문을 첨부했다. 이 기록문을 팡이 중국어로, 진석이 한국어로 번역했다. 이 담화에서 언급된 경험 및 관점은 이 세 명의 것이나 그것들은 미국에서 미술 석/박사 과정에 있는, 여러 언어를 사용하는 국제 학생들의 경험 및 관점과 그 궤를 같이할 것으로 생각한다.

I grew up in the United States speaking English. I completed an undergraduate degree, an MFA in Studio Art, and an MA in TESOL/Applied Linguistics (where I learned how to teach English in a classroom setting)—all in the US. I have taught BFA and MFA English for Art and Design classes the US in both studio and academic programs. At the time of the conversation, I was faculty and the director of an English for Art and Design program at an art school.

Our conversation took place in English. I recorded and transcribed it, then Peng and Jinseok reviewed and approved the transcription. I wrote this introduction, and Jinseok and I wrote the questions at the end. The text was translated into Mandarin by Peng and Korean by Jinseok. The perspectives we present in the conversation are our own, but they are likely to have resonance with other multilingual, international student experiences in US art and design programs at both the BFA and MFA level.

“Art and Design programs in the US have been, and continue to be, predominantly monolingual English spaces”

對談開始
대화
Conversation

安川: 很高興你們在這。我非常期待我們的對談計畫。我想先問,在你們來到這裡之前,你們想過什麼事情——我不是說來參加討論之前——我是說來到美國之前。你們想過美國的藝術學校長什麼樣子嗎?

야스카와: 둘 다 대화에 참여해서 고맙고, 기대된다. 우선 여러분들이 미국에 오기 전에 어떤 생각을 하고 있었는지 부터 묻고 싶다. 이곳에 도착하기 전에 미국의 예술 학교에 대해서 어떤 특정한 기대를 하고 있었나?

ALLISON_ It's great to have you both here. I'm really looking forward to our talk. I'd like to start by asking about what you were thinking about before you got here—not here—here, like for our conversation today, but here in the US. Did either of you have particular expectations about what art school in the US would be like before you arrived?

許: 我來美國之前,我問了所有我認識的、出過國唸書的人。他們全部都跟我講: 出去之後,就是能講話就講話。

추: 나는 미국에 오기 전에, 유학 경험이 있는 최대한 많은 사람과 이야기를 해봤다. 그중에 나왔던 것 중 하나가 수업에서 최대한 이야기를 많이 하려고 노력하라는 조언이었다.

PENG_ So before coming here, I talked to as many students as I could who'd gone abroad for school. One of the things they said was to try to talk as much as you can in class.

安川: 為什麼?

야스카와: 그 이유가 무엇인가?

ALLISON_ Why?

許: 因為如果你不講話,你就會消失在茫茫美國學生之中。他們告訴我美國學生非常主動,而且高度參與課堂討論。他們說,雖然你用中文的時候很愛講話,但你愛講話的程度一定不及美國學生。美國學生可以很快的建立一個論述。這件事情我用英文真的做不到。

추: 왜냐하면, 만약 수업 시간에 대화에 적극적으로 참여하지 않으면 본인의 존재가 잊힐 것이기 때문이다. 또한, 미국 학생들은 토론에 매우 적극적으로 참여하도록 교육받았기 때문이기도 하다. 많은 유학생이 비록 내가 중국어로는 말을 많이 하는 편이라고 해도 미국 학생들에게 비교하면 그 정도가 전혀 다르다고 조언했었다. 미국 학생들은 자신의 논점을 매우 빠르게 만들어낼 수 있는 것에 반해, 나는 영어로 그렇게 하는 것이 매우 어렵다.

PENG_ Because then if you don't, you will disappear in the space and because American students are trained to be very active and participate in discussions. So, they said that although you're talkative in Mandarin, you have to know that it's a totally different case compared to American students. They can build their own discourses very fast. And that's something that I can't do in English.

安川: 這很有趣。因為在我開的研究所課程裡頭，新來的學生花了非常多時間討論課堂中的討論、發言情況。但，不只有一種模式對吧?往往也取決於課堂氣氛——比方說，誰在教室裡頭?老師怎麼組織討論——有太多變項了，但你能不能舉一個例子來說明人們在課堂裡頭怎麼交流的?你們自己的經驗是什麼?

崔: 每堂課都很不一樣，甚至，每一堂講評課的情況都很不同，就看老師是誰。但我真的很喜歡的是，美國學生很愛講話。他們說很多，但不是每個想法都好。可是愛講滿重要的，因為假設一個人看過你的作品之後，他說了一些東西——假設你可以吸收百分之十——那如果這個人說很多，百分之十就代表你可以得到很多有幫助的回饋。我在韓國上課的時候，其實我已經是很能講的學生了。可是，我覺得差別是，我都會先想過，想好我要講什麼，然後再真的說出來。然後我很會自我審查，我會一直問自己:「這樣有道理嗎?這有相關嗎?這對藝術家有幫助嗎?」我覺得這滿好的，因為很體貼，你會先想好。這樣你會比較小心，也會比較能展現尊重。

야스카와: 매우 흥미로운 점인 것 같다. 왜냐하면 내가 이번에 가르치는 학생들 사이에서도 많이 언급되는 것이기도 하고, 대학원생들과 하는 수업에서도 많은 시간을 할애하는 주제가 바로 사람들이 수업 시간에 어떻게 발언하느냐이다. 물론 그 방법이 한 가지만 있는 것은 아니고 많은 변수가 있다. 수업을 듣는 학생들이 누군지, 수업을 가르치는 교수가 누군지 등등. 그중에 지금 특별히 생각나거나 크게 본인에게 다가왔던 점이 있다면 말해달라. 직접 수업에서 겪은 경험도 좋다.

최: 모든 수업이 매우 다르다. 예를 들면, 크리티크 수업들도 교수가 누구냐에 따라 각기 다르다. 하지만 내게 매우 유익했던 것은 미국 학생들이 비교적 말을 많이 한다는 점이다. 물론 그들이 한 모든 말이 의미 있고 도움이 되는 것은 아니다. 하지만 그래도 여전히 의견을 많이 내는 것은 중요하다고 생각한다. 예를 들어, 누군가가 내 작업에 대해서 많은 것들을 지적하고 이야기했을 때, 오직 10% 만이 의미 있고 도움이 된다고 해도, 그 사람이 수업에 낸 절대적인 의견의 양이 매우 많다면, 그 의미 있는 10% 역시 꽤 많은 양이 될 것이다. 이것은 내가 한국의 예술 학교에서 들었던 수업들, 그리고 그 학생들과는 큰 차이점이다. 물론 거기에도 말을 비교적 많이 하는 학생들이 있다. 하지만 그들은 말을 하기 전에 그들이 수업에서 할 말을 내뱉기 전에 미리 머릿속에서 생각하고 자기 검열을 하는 편이다. “이게 말이 되는가?”, “내가 하려는 말이 이 대화와 큰 관련이 있나?” “이게 작가에게 도움이 될까?” 등등. 나는 이렇게 말을 하기 전에 생각하는 것이 좋다고 생각했었다. 말을 실제로 내뱉기 전에 그렇게 사고하는 과정은 상대방을 배려하고 존중하는 것이라고 여겼다.

ALLISON_ That’s so interesting because one of the things that comes up a lot with new students and something that we devote a lot of time to in my graduate class is the way that people talk in class. It’s not like there’s just one way, right? It depends on things like the class dynamics—who’s in the class, how the professor runs it—there are a lot of variables, but are there specific things that you can think of or examples that stand out to you about how people communicate? Experiences that you had in your own classes?

JINSEOK_ All of the classes are very different, like, for example, even critique classes are different from each other depending on faculty. But what I really liked was that I think American students tend to talk a lot. It’s not that all of what they are saying is valuable, but it’s still important because if someone looking at your work says a lot of things—let’s say you only get ten percent out of it. But if this person talks *a lot*, ten percent can be really good, like good feedback that you were looking for. But I felt like when I was taking classes in Korea, I was a very, very talkative student but still the difference was I was thinking ahead, like thinking about what I was going to say before I actually say out loud, and I was kind of like self-censoring, like “Does it really make sense? Is it really relevant in this conversation? Is it really helpful for the artist?” Stuff like that. I thought it was good because it’s considerate, you know, like, you think ahead. You are very careful and respectful.

許: 我剛開始的時候也會要先想好再講。但我的狀況是我要先用中文在腦中想一遍、翻譯成英文、然後再說。但我一翻譯完，確認完用字，大家都已經在討論別的東西了。我就只好重新再來一次所有「講話前」的步驟，但總是趕不上。有時候我也會試試看寫下逐字稿，但一樣的，寫完之後，時機又過了。接下來我就試著只寫關鍵字。這真的很疲憊。我跟我的女朋友會互相鼓勵，我們後來決定把這些經驗當成「在上語言學校」。重點不是證明你自己——證明說我是一個多好的導演。所以這就轉移了焦點，我開始觀察課堂討論，把發言和論述的過程當成一種表演。這樣我就感覺好多了。

추: 내가 처음 지금의 MFA 프로그램을 시작했을 때는 나 역시 말을 하기 전에 먼저 머릿속에서 내 생각을 정리하곤 했다. 왜냐하면 일단 중국어로 생각을 정리하고 그다음에 그것을 영어로 번역해야 하기 때문이다. 내가 번역을 머릿속으로 하고 모든 단어가 올바른지 점검하고나면 이미 대화는 다른 주제로 넘어가 있었다. 그러면 나는 새로운 주제에 대해서 똑같은 과정을 머릿속으로 거쳐야 했고 결국 내게는 수업의 대화를 따라잡을 충분한 시간이 없었다. 이 과정을 글로 적어서도 해봤는데 결과는 마찬가지로 대화에 참여하기에는 시간이 부족했다. 그래서 다 적지 않고 중요한 몇몇 단어들만 적어서 시간을 단축하려 해봤는데 역시 충분하지 않았다. 또한, 몇몇 단어들만으로 영어로 풀어서 이야기하기가 쉽지 않다. 특히, 단어가 잘 생각이 나지 않아서 “어... 음...” 같은 소리를 내며 말을 멈추고 시간을 끌면 수업을 함께 듣는 다른 학생들이 쉽게 흥미를 잃고 내가 하는 말에 집중하지 않는 것이 그들의 표정으로 쉽게 드러난다. 그러면 나는 말을 멈추게 되었고 이런 과정에서 종종 좌절감을 느끼곤 했다. 그러다 이것에 대해서 여자친구와 이야기를 나누면서 우리는 수업 내 토론을 언어 수업처럼 여기기로 했다. 그러자 내가 얼마나 똑똑한지, 혹은 얼마나 좋은 디렉터인지 증명할 필요도 없어졌고, 부담도 줄었다. 이제 나는 크리티크에서 여러 다른 수업 내 토론을 관찰하고, 그것들을 퍼포먼스처럼 여기게 되었다. 그러자 기분이 한결 나아졌다.

PENG_ When I first began my program, I was also careful to think ahead, but the reason why is because I first think in Mandarin and then I translate. Once I finish my translation and check out all the words, the discussion has already moved on to a different topic. I have to redo everything, but I don’t have enough time to catch up. So sometimes I would write down what I have to say first, like writing out a script. But then after I finished my script, again, I lost the moment. Then I would try to write down key words. But using the keywords to make up a speech is also hard. And I realized especially those moments of “uh-uh-uh”—of trying to make up words and trying to keep everything together—those moments, I would see my classmates’ expressions. I would see that they were distracted, and I would stop talking. So that’s basically my case. It was very frustrating, but then I talked to my girlfriend and she encouraged me—both of us are encouraging each other. We decided we should treat it like language school. It’s not about proving yourself—proving how good of a director you are. So, it’s more about observing different kinds of class discussion and critique and seeing them as performances. Then I felt a lot better.

安川: 所以是把討論時候的互動看成角色扮演嗎?

許: 對。

安川: 那你們在講評課的時候怎麼呈現自己的作品?那是怎麼樣的情況?

崔: 我第一學期就有一堂講評課,我是那堂課第二個呈現的人。我怕死了。但大家竟然可以看著我的一件作品,就講上三個小時。我就想說:「哇,他們真的很投入。他們真的想方設法的思考作品。他們真的『在這』。」作為一個藝術家,我真的很喜歡這樣。

許: 我的經驗很類似。一開始的時候——學期一開始——我覺得很恐怖,因為我發現我的美國同學都很辯才無礙。他們知道怎麼使用不同的字,那種會出現在GRE考試中的單字。所以我會真的一個字一個字查。幾個月之後,我就把這種「演講」當成表演來看。之後我就慢慢發現,這些「演講」很多時候是用GRE單字「成形」一連串的想法,很像是大聲說出來我現在在想什麼的感覺。我很喜歡這樣,因為聽眾可以知道思緒是怎麼串連的,這樣我們就可以隨時補充或修正。我覺得這樣很好,而且跟我在台灣的訓練不同。台灣是你先知道你要講什麼再講。

야스카와: 일종의 역할 놀이로 간주한다는 것인가?

추: 그렇다.

야스카와: 수업에서 너의 작품을 크리틱 하는 경우는 어떤가?

최: 첫 학기 때 수강한 크리틱 수업에서 내가 두 번째로 작업을 발표하게 되었다. 엄청나게 긴장했었다. 그런데 그 수업에서 사람들이 내 작업 하나를 가지고 세 시간 동안 대화를 하더라. 그렇게 긴 시간을 투자하는 것이 굉장히 인상 깊었다. 모든 학생이 생각을 깊게 하려고 노력했고 크리틱에 상당히 집중하는 모습을 보면서 작가로서 매우 고마웠다.

추: 내 경험 역시 꽤 비슷하다. 학기 초반에 걱정을 아주 많이 했었다. 수업을 같이 들었던 미국 학생들이 대화에 굉장히 잘 참여하는 것을 봤기 때문이다. 그들은 다양하고 어려운 단어를 잘 사용하는 것처럼 보였다. 그래서 나는 종종 대화 도중 핸드폰으로 그 단어가 무슨 뜻인지 찾아보곤 했다. 몇 달이 지나서는, 그들의 잘 정돈된 대화들을 퍼포먼스처럼 여기게 되었고 그냥 지켜보았다. 그러자 대부분의 경우는 사실 학생들이 다양한 단어들을 사용해서 말을 내뱉으면서 자신들의 생각을 정리하고 있다는 것을 알게 되었고, 또한 그 생각들이 아직은 잘 정돈된 것이 아니라는 것을 알게 되었다. 그렇게 말을 하면서 생각을 정리하는 것을 이제는 매우 좋아하게 되었다. 왜냐하면 우리가 모두 대화에 참여함으로써 아직은 완벽하게 정돈되지 않은 생각들을 대화를 통해 발전시키고 여러 다른 생각을 함께 공유할 수 있기 때문이다. 이런 방식의 대화가 꽤 유용하다고 생각한다. 이젠 내가 대면에서 받은 교육과는 상당히 다르다. 거기서는 어떤 발언을 하기 이전에 이미 생각을 잘 정리해야만 했다.

ALLISON_ So almost like seeing these interactions as role plays?

PENG_ Yes.

ALLISON_ What about presenting your own work in critiques? What's that been like?

JINSEOK_ I had a critique class in my first semester, and I was the second person presenting. I was scared as hell. But people were able to talk about my one piece for three hours. I was like, "Wow, they really invest their time. They really think through it. They are really present in the critique." And I really appreciated that as an artist.

PENG_ My experience has been quite similar. At the beginning—the start of the new semester—I felt very scared because I observed that my American classmates are very eloquent. They know how to use different words, and those words appear in GRE tests. So I would actually stop to check on my phone to see what the word means. A few months later, I treated this eloquent speech as a performance and just watched it. And then I started to realize that most of the time it's kind of like thinking out loud using GRE words but the thought is not yet formed...I really appreciate thinking out loud because we can all participate in the thread of thoughts and we can all jump in and then we can build different thoughts together. So I think it is actually quite nice, and I think it's different from the training I received in Taiwan in which you have to know what you're saying and then you speak it.

安川: 你們倆個說的都很有趣。思考與說話之間的關係會因為脈絡而改變——這關乎其他人怎麼處理和分享資訊,你自己又是怎麼處理跟分享資訊的。

崔: 對。看起來美國學生不太重視他們的發言可能產生的效果。但我覺得滿重要的,因為課堂上大家就是一直針對你的作品發言。然後,作為一個藝術家,你就可以從中拿到有趣的東西。所以我很喜歡。他們真的不太在意別人怎麼想自己。他們就是講。這當然有時候滿煩的,你會覺得:「老天啊,根本不相關,你為什麼要講這些?」但有時候你也會想:「噢,我永遠不會想到這個。真是太有趣了。」我很喜歡這樣。

야스카와: 둘이 들려준 이야기 모두 매우 흥미롭다. 생각하는 것과 말하는 것 사이의 관계는 맥락에 따라서 매우 달라질 수 있다. 다른 사람들이 어떻게 수업 중 대화를 소화하고 정보를 공유하는지, 그리고 어떻게 너희 둘이 스스로 그 과정을 거치는지 등등.

최: 그렇다. 내가 보기에 미국 학생들은 자신들이 하는 말이 어떤 영향을 미칠지에 대해 크게 생각을 하지 않는 것 같다. 그럼에도 불구하고 나는 사람들이 수업에서 하나의 작업에 대해 나누는 이야기의 절대적인 양이 많은 것은 중요하다고 생각한다. 그러면 그 작업을 만든 작가는 그 대화에서 꽤 많은 것을 얻어 갈 수 있기 때문이다. 그래서 결과적으로 수업에 임하는 미국 학생들의 그런 태도가 수업에 긍정적인 영향을 준다고 생각한다. 그들은 다른 사람들한테 자신이 어떻게 보일지 크게 신경 쓰지 않고 그냥 바로바로 내뱉는 것 같다. 물론 어떤 코멘트들은 질이 떨어질 수도 있고, 시간만 잡아먹는 무의미한 발언일 수도 있다. 하지만 또 어떤 코멘트들은 작가가 한 번도 생각해보지 않은 관점에서 나온, 흥미로운 발언일 수도 있다. 개인적으로는 그런 태도가 매우 좋았다.

ALLISON_ What both of you are saying's really interesting. The relationship between thinking and talking could be different in different contexts—how other people are processing and sharing information, and how you're doing it yourselves.

JINSEOK_ Yeah, it seems like American students don't really think that much about how much effect what they're going to say has. But I think it's really important because people in class just say stuff about your work. But then you as the artist get really interesting stuff out of that. So I really liked it. They don't really think about how they look to other people. They just say things right away, which can be bad, which can be exhausting, which can be, like, "Ugh, OH MY GOD, it's not relevant. Why would you say that?" You know, stuff like that. But also it can be like, "Oh, I've never thought about it from that perspective. That's very interesting." I really liked it.

安川: 你們跟美國學生談過這個嗎?關於用嘴巴想事情、關於邊說邊想時怎麼處理資訊?

崔: 我在上一個講評課的時候,我和我朋友都在討論這堂課有多累人。然後我們都同意說,在那堂課上,學生多想讓老師驚豔。這種時候會讓人很無奈,因為大家並不是真的關注藝術家或著是作品。大家只是一直亂講,然後想讓自己看起來很聰明.....我們說什麼都取決於教授或課堂氣氛。但那種時候對話就會變得很空洞,即使感覺起來很充實,但方向根本就錯了。這很有可能發生.....我覺得因為大家會怕教授,覺得老師比較聰明。而且這也跟課程安排有關:因為太緊湊,所以學生一上課就很緊張。他們會覺得:「噢老天啊,我最好敢快加入討論,然後說些聰明話。」這時候,如果教授說:「這個想法很棒、這個觀察很好。」那他們就會想:「太好了,我有表現好。」就是這種時候,這種要「好好表現」的時候

安川: 這兩種發言:為了藝術家——即使思緒尚未成形,或,為了看起來很聰明——但其實很空洞,區分這兩種發言容易嗎?

야스카와: 미국 학생들에게 이런 얘기를 해본 적이 있나? 떠오르는 대로 말하면서 동시에 생각을 정리하는 방식의 말하기에 대해서 말이다..

최: 내가 어떤 교수의 크리틱 수업을 들었을 당시, 친구들과 나는 그 수업이 얼마나 피곤한지에 관해 이야기 했던 적이 있다. 그 이유는 많은 학생이 크리틱 수업 그 자체에 집중하기보다는 그 교수에게 똑똑하게 보이려고, 좋은 인상을 남기려고 노력했기 때문이다. 수업의 대화 내용은 교수가 누구인지에 따라, 그리고 수업에 참여하는 학생들이 어떤 사람들이냐에 따라 많은 영향을 받는다. 때로는 대화가 매우 심각하게 들리더라도 그 내용은 상당히 공허하게 느껴질 때가 있었다. 그것 역시 학생들이 그 교수의 명성에 짓눌려 많은 부담감을 느꼈기 때문이라고 생각한다. 그리고 수업의 형식도 꽤 타이트하게 짜여 있어서 학생들은 수업이 시작할 때쯤 되면 초조해하곤 했다. 항상 대화에 적극적으로 참여해야 한다는 압박감이 있었고, 어떤 코멘트들에 대해서 그 교수가 긍정적으로 반응하느냐 혹은 부정적으로 반응하느냐에 수업 전체의 대화가 휩쓸리곤 했다. 대화의 상당 부분에서 개인의 발언이 평가받는다고 학생들이 느꼈던 것 같다.

야스카와: 완벽하게 정돈되지 않은 생각을 떠오르는 대로 말로 내뱉으면서 발전시키고 정리하는 코멘트와 소위, ‘똑똑한 학생을 연기하는,’ 그래서 중요한 말인 것처럼 들리지만 사실은 공허한 코멘트 사이의 차이점을 발견하기가 쉬운가?

ALLISON_ Have either of you talked to American students about this—about thinking aloud and processing information while you’re talking?

JINSEOK_ When I took one professor’s critique class, my friends and I were talking about how exhausting the class is. And what we basically agreed on is that students were trying to impress the professor. Because sometimes it’s just draining because people are not really participating in the conversation for the artist or for the work. They’re just saying shit to look smart to the professor...what we were saying also depends on the faculty and depends on the dynamics of the people in the class. But sometimes the conversation can be empty even though it feels really intense; it’s intense in a very wrong way. That can happen...I think it was because students are scared of the professor because he’s a very smart person. And also the format of the class was very intensely organized, so they were kind of nervous when the class started. And they were like, “Oh my God, I gotta jump into the conversation and say something smart.” And then if the professor says, “That’s a good idea. That’s a good observation.” Then they think, “Oh okay. I did good.” You know, those intense show-and-prove-yourself kind of moments.

ALLISON_ Is it easy to see the difference between spoken aloud thoughts that aren’t fully formed but that are for the artist and the kind of comments that are primarily about performing the role of the smart art student where, like you said, it sounds like it’s important, but the comments are really just empty?

許: 嗯,有時候滿容易的。我記得我第三堂導演課,老師就說:「不要裝聰明。」我覺得就從那一刻開始,很多事情都改變了。他問的問題是:「你看到什麼?」然後他會一直要求我們說最明顯的事情。說最明顯的事情,所以你就不需要裝聰明了。因為一旦你裝聰明,你說的東西就不是顯而易見的。我覺得這是個很好的前提。他要你就講你看到的,然後盡量不要繞圈圈說話。我覺得這個就定下了一個氛圍:「如果你想要裝聰明,我會看出來,然後我不會想討論那個。」

安川: 看起來,你們都同意這種用「嘴巴大聲講出自己在想什麼」的發言模式有利有弊:有些東西你喜歡,有些東西就覺得滿困擾的。並且,會需要一些時間去適應這種說話方式,然後需要時間適應是完全沒有問題的。我覺得這很重要,因為我看過有些學生後來對自己的狀況很筋疲力竭——他們會覺得美國學生做得都是對的,他們應該也要做得一模一樣。如果沒有辦法,他們就失敗了——這根本不是真的。就像你們說的,有利有弊。所以,是美國人這件事情並不會讓你更會溝通,或更聰明。你們還有什麼想補充的嗎?

추: 그렇다. 어떤 경우에는 상당히 구분하기 쉽다. 내가 들었던 3번째 디렉팅 수업에서 교수가 한 말이 지금도 생각난다. 그는 “수업에서 똑똑하게 보이려고 하지 마라”라고 말했다. 나는 그의 그 말이 수업을 완전히 바꿔놨다고 생각한다. 그가 우리에게 질문한 것은 작업에서 무엇을 봤느냐이다. 그래서 언제나 가장 당연한 것을 말하기를 요구했다. 작업에서 눈앞에 보이는 당연한 것을 말해야 하면, 뭔가 중요하거나 똑똑한 코멘트를 할 필요가 없어진다. 이것이 크리틱 수업에서 적당한 전제조건이라고 생각했다. 눈앞에 보이는 것에 집중하고 관찰한 것을 설명할 때 가장 당연하고 명백한 것부터 이야기하는 것. 그것이 수업의 분위기를 잘 잡아주었다.

야스카와: 결국 너희 둘 다 ‘말하면서 동시에 생각하는’ 모델에 대해 장단점이 있다고 생각하는 것 같다. 어떤 경우는 그다지 도움이 되지 않지만, 또 어떤 경우에는 긍정적일 때가 있는 것 같다. 이런 방식의 말하기는 익숙해지는 데에 어느 정도 시간을 필요로 할 수도 있고, 그게 당연하다. 내 생각엔 이것을 당연하게 받아들이는 것이 매우 중요해 보이는데, 왜냐하면 이것 때문에 스트레스를 많이 받는 학생들이 올바른 방식으로 수업에 참여하고 있고, 자기 자신도 그렇게 해야 한다고 생각하는 것이다. 그리고 그렇게 하지 못할 때 자신이 실패하고 있다고 받아들인다. 물론 그건 사실이 아니다. 너희가 말한 것처럼, ‘말하면서 동시에 생각하는’ 모델에는 장단점이 있다. 그러므로 미국 학생들의 말하기 방식이 반드시 올바른 것은 아니며 그것이 반드시 똑똑한 코멘트인 것 또한 아니다. 여기에 대해서 마지막으로 덧붙이고 싶은 것이 있나?

PENG_ Yes, sometimes it’s very easy to tell. I remember in my third directing class, my teacher said, “Don’t try to be smart.” So I think this comment was the point when something changed. The question he asked was “What did you see?” And he always urged us to state the obvious thing. So, stating the obvious thing, you don’t need to play smart because if you want to play smart it’s not obvious. So I think that is a good premise. He wants to know what you saw and wants you to be as obvious as you can be in explaining these observations. So, I think that kind of set a basic tone for us that, “If you try and play smart, I will see and I don’t want to discuss that.”

ALLISON_ So it sounds like both of you are saying that there are advantages and disadvantages to this thinking aloud model—things that might not be so great but also things that you like. And that it might take some time to get used to this way of speaking, which is definitely okay. I think this is really important because I’ve seen students get really frustrated with themselves—like they think that American students are doing things the right way and that they should be able to be just like them and that, if they can’t, then they’re failing, which is ABSOLUTELY not true. Again, like you say, there are advantages and disadvantages. So just *being* American doesn’t inherently make the way they’re communicating a good way or what they’re saying a smart comment. Do either of you have any final thoughts about this?

崔: 對國際學生來講, 只要你沒有參與課堂討論, 你就輸了。那就好像是在說, 你的表現不好。我覺得, 最終, 重要的是你要專注於你在課堂上、在學校裡頭想要得到什麼。當然, 如果語言能力可以進步, 那是最好。但, 真的, 出了校園之後, 你可能同時有十個不同的事情要做, 它們當中有些你就是得花上好幾年, 比方說你的作品、你的英文、社交技巧等等。所以最終極的解決辦法——應該說是一種心態或態度——是你不要害怕在任何對話中讓自己出糗, 盡量把自己的想法表達出來。我完全了解在對話中表現不好, 會讓人非常挫折, 挫折又會毀了你的動力, 這對我來說常常發生。但你就是要繼續嘗試, 找出一個方法, 當你一有小進步的時候, 就獎勵自己, 而不是一有挫折就讓自己狠狠地修理自己。這些狗屁倒灶都需要時間, 而你就只是一個肉做的人而已。

최: 국제 학생들은 보통 어떤 이유가 됐건 수업에 적극적으로 참여하지 못할 때 자신이 실패하고 있다고 생각하는 경향이 있는 것 같다. 자신의 성과가 만족스럽지 않기 때문이다. 그러나 내 생각에 가장 중요한 것은, 학교에서 자신이 보낼 제한된 시간 안에서 본인이 가장 중요하다고 생각하는 것에 집중하는 것이다. 물론, 자신의 영어 실력을 완벽하게 발전시킬 수만 있다면 더할 나위 없을 것이다. 하지만 현실적으로는 학교 생활 중 여러 가지의 수많은 문제를 동시에 다루어만 할 것이고, 그 각각의 문제들, 예를 들어 자기 작업, 영어 실력, 사교 생활 등은 하나하나가 발전시키고 해결하는 데에 몇 해가 걸릴지 알 수 없는 것들이다. 따라서, 가장 중요한 해결책은 오히려 마음가짐이나 태도에 있다고 생각한다. 수업에 참여하면서 자기 생각을 최대한 잘 설명하려고 최선을 다하되, 그 과정에서 실수하거나 무의미한 발언을 하는 것을 창피해하거나 두려워하지 않는 것이다. 대화에 잘 참여하지 못하는 것이 얼마나 좌절감을 안겨주는지, 또, 포기하고 싶게 만드는지 잘 알고 있다. 나 역시 아직도 그런 순간을 때번 경험한다. 하지만 그래도 계속 시도해야 하고, 작은 발전과 성과가 자신을 칭찬해주고 보상을 해주어야 한다. 또한, 계속된 큰 노력에도 불구하고 성과가 만족스럽지 않을 때는 너무 좌절하지 않는 것이 중요하다. 우리는 기계가 아니라 인간이고, 모든 것은 시간이 걸리기 마련이다.

JINSEOK_ It is very easy for international students to think that if you don't participate in the conversation actively for whatever reason, you are failing. It's like, your performance is not satisfying. I think, at the end of the day, you should focus on what you want the most out of the school program and your time in the school. Of course, if you can improve your language skills perfectly, it would be ideal. But in the real world, you will be juggling with ten different things at the same time and each one of them might be a problem that takes you years and years, such as your artwork, your English, socializing skills, etc. So, the ultimate solution, which is actually more like the attitude or mentality, would be not being afraid of embarrassing yourself in any kind of conversation setting while doing your best to articulate your thoughts. I know that not being able to perform well in conversations can be very frustrating and that frustration often kills your motivation, which still happens to me all the time. But you have to keep trying, find your own way to reward yourself for a little improvement in that process and not beat yourself up even when you are not satisfied with the result of the hard work. *Shit take time and you are only a human being.*

許: 我想補充一個我暑假的經驗。我暑假在英國待了一個月, 我女朋友和我一起住在一對夫妻經營的airbnb。太太從波蘭移民到英國, 先生是從阿爾巴尼亞來的。當我們大家一起說話, 尤其是某些我們都很放鬆的時刻, 我覺得我們都在邊說邊想。他們會問我們台灣的事情、我們的旅行、我們喜不喜歡英國。我們也會問他們怎麼下定決心離開故鄉, 然後到一個截然不同的地方建立新的家庭。那位波蘭太太, Anna, 她會用很高的聲音說:「我十五年前來的時後一句英文都不會講。」

不管是我們的對話還是簡訊, 裡面的文法都不對, 所有的動詞時態都錯誤, 意思就是, 我們根本沒有好好管時態, 所有事情都發生在現在(我們都用原型動詞)。所以, 十五年前和一個月前, 都發生在現在, 都發生在這對夫妻的小客廳裡。但是, 知道他們不會評價我的英文能力, 因為我們都在用外語溝通, 這給了我很大的勇氣去說在我腦海裡頭的東西。很多時候, 我話說出來, 但念頭突然斷掉了, 我就這樣卡在那裡——但我一點都不會覺得尷尬。我突然就想, 或許在學校裡頭, 我就應該要這樣——犯錯根本就沒差。只要記住這些「英文都不好」的人一起說話和試圖了解對方的時刻。但我知道我一跟美國同學或老師講話就會忘記啦。

추: 내가 휴가 기간에 했던 경험을 이야기하고 싶다. 영국에서 한 달 동안 여자친구와 함께 어떤 커플이 운영하는 에어비앤비에서 묵었다. 여자는 폴란드 출신이고 남자는 알바니아 출신이다. 우리 모두 함께 여유롭게 대화하고 있을 때, 나는 우리가 모두 ‘말하면서 동시에 생각’ 하고 있다고 느꼈다. 그들은 우리에게 대만이나 우리의 여행, 그리고 영국에 대해서 어떻게 생각하는지를 물었고, 우리는 그들에게 어떻게 다른 나라로 와서 가정을 꾸릴 용감한 결정을 내리게 되었는지 물어봤다. Anna는 매우 높은 목소리로 이렇게 말했다. “15년 전에 여기 처음 왔을 때 난 영어를 한마디도 못 했어!”

우리의 대화는 별로 문법적으로 검수되지 않았고 모든 동사의 시제가 시간 프레임을 어지럽혔다. 무슨 말이나면, 우리는 전혀 동사 시제를 정확히 쓰지 않았다. 15년 전의 일이나 한 달 전의 일 모두 그 커플의 작은 거실에서 충돌했다. 우리 모두 제2외국어인 영어로 대화하고 있었고 그러므로 그들이 부정확한 문법을 사용한다고 나를 이상하게 생각하지 않을 거라는 걸 알았다. 그리고 그 사실이 나에게 아무거나 생각나는 대로 말할 수 있는 용기를 갖게 해주었다. 가끔은 생각이 바로 입으로 전달되어서 목소리로 공기 중으로 빠르게 사라진다고 느꼈고 말할 때 문법적 실수를 많이 해도 괜찮았다. 전혀 창피하다고 느끼지 않았다! 아마도 이런 마음가짐이 내가 방향이 끝나고 학교로 돌아갔을 때 가져야 할 태도라고 생각했다. “완벽하지 않은 영어”를 구사하는 사람들이 함께 서로를 이해하려는 그런 순간들을 기억하려고 해야 할 것 같다. 물론, 막상 학교에서 미국 학생들과 교수들을 만나면 이런 마음가짐을 기억하기가 힘들 테지만 말이다.

PENG_ I want to add an experience that happened to me while I was on vacation. During a one month stay in the UK, my girlfriend and I stayed in an Airbnb hosted by a couple. The mother came from Poland and the father from Albania. When we all talked together, at some especially relaxed moments, I think we are all "thinking out loud." They asked us about Taiwan, our trip, and how we like the UK, and we asked about their brave decisions to move their homes and build a life together in a different country. The mother, Anna, with such a high pitch, she said, "I speak no English at all 15 years ago when I first arrived here!"

Our conversation and texts to each other are not grammatically correct and all the verbs disrupted time frames, meaning we had no accurate usage in tenses, and everything happens now. Fifteen years ago or a month ago all collided in the couple's little living room. However, knowing that they would not judge me because we were all communicating using our second language gave me the courage to say whatever was on my mind. Sometimes, thoughts came to my tongue and then disappeared so fast that my voice hung in the air—and I didn't feel embarrassed at all! At that point, I thought maybe this is the mindset I should have when I go back to school—that it is seriously ok to make a bunch of mistakes when talking. Just try to remember these moments when people with "not perfect English" are together and are understanding each other. Though I know this will be hard to remember when I talk to my American classmates and professors.

從對話中延伸：給學生的問題
대화의 연장선: 학생들을 위한 질문

Extending the Conversation: Questions for Students

1. 你是一個會先想好再說的人,還是你喜歡用嘴巴想事情?如果你是看狀況決定發言方式,在什麼情況下,你覺得先想好再說比較好?又是在什麼情況下,你會邊想邊說?

1. 당신은 말을 하기 전에 먼저 생각을 정리하는 사람인가? 아니면 말을 하면서 동시에 생각을 정리하는 것을 선호하나? 만약 때에 따라서 두 가지 중 하나를 선택한다면, 어떤 때 말하기 전에 머릿속에서 할 말을 정리하는 편이고, 어떤 때 말을 하는 동시에 생각을 발전시키는 편인가?

2. 人們(包括老師們喔!)通常很難好好解釋自己對他人的期望,特別是解釋該如何與彼此溝通。觀察是一個很好的方式,我們可以透過觀察掌握這些期待究竟是什麼,尤其是很多場合中,根本沒有人說明這些期待。你會觀察別人是怎麼跟彼此說話的嗎?你有注意過,隨著脈絡的不同(可能是與不同的說話者、不同的語言、或是不同的情境),人們對於「該怎麼溝通」的期待會改變嗎?會怎麼改變呢?你可以如何透過觀察來指認出,在不同脈絡中出現的不同的溝通習慣與溝通模式?

2. 사람들은 (교수들도 포함해서) 자신이 다른 사람들에게서 무엇을 기대하는지에 대해서 항상 실명을 잘하는 것은 아니다. 특히 서로에게 기대하는 대화 방법에 있어서 잘 설명하지 못한다. 이렇듯, 의사소통할 때 다른 사람에게 갖는 기대를 잘 이해하기 위해서는 관찰이 중요하다. 그런 기대감이 명백하게 드러나지 않을 때는 더더욱 그렇다. 당신은 학생들이 서로에게 말하는 방식에 대해서 주의를 기울이는가? 상황에 따라 (참여자에 따라, 사용하는 언어에 따라, 수업의 환경에 따라) 달라지는 의사소통 방식과 서로에 대한 기대가 달라지는 것을 알아차리는가? 당신이 관찰한 것들을 상황에 따라 달라지는 의사소통의 습관이나 패턴을 발견하고 알아내기 위해 어떻게 사용하는가?

1. Are you someone who likes to think through what you're saying before you say it, or do you prefer thinking aloud? If you sometimes do one and sometimes do the other, in what situations do you feel more comfortable thinking through your ideas and in what situations do you feel more comfortable thinking aloud?

2. People (professors included!) don't always do a good job of explaining what they expect of other people, especially when it comes to expectations about how we should talk to one another. Observation can be a very powerful tool for understanding what these communicative expectations are, especially when they are not explicitly described. Are you used to paying attention to the way people talk to each other? Do you notice how communicative expectations change in different contexts (with different speakers, in different languages, in different settings)? How can you use these observations to identify habits or patterns of communication in these different contexts?

3. 許芃提到,把課堂中的討論跟講評看成是表演,這會讓他不再那麼緊張。你覺得這個想法對你有幫助嗎?如果沒有,有沒有其他方式可以讓課堂討論變得不那麼令人神經緊繃?

4. 震碩提到,並不是所有的講評都對你幫助、或著與作品相關。什麼時候我們可以忽略同學的評論?又,什麼時候我們可以忽略老師的評論?

3. 팡은 토론 수업에서 자신이 덜 불안해하기 위해서 토론을 역할 놀이로 받아들였고, 그것이 도움이 됐다고 언급했다. 당신은 이 방법이 당신에게도 도움이 되리라 생각하나? 만약 그렇지 않다면, 수업에서 힘들어하는 학생을 위해서 생각해본 다른 방법이 있나?

4. 진석은 학생들이 말하는 내용 중 모든 것이 도움이 되거나 수업 내용과 관련이 있는 것은 아니라고 말했다. 어떤 경우에 다른 학생이 당신에게 주는 피드백을 무시하거나 개의치 않아도 된다고 생각하나? 어떤 경우에 교수가 당신에게 주는 피드백을 무시하거나 개의치 않아도 된다고 생각하나?

3. Peng mentioned that one of the things that helped her feel less anxious was to think of class discussions and critiques as role plays. Do you think that thinking about class discussions and critiques as role plays would be helpful to you too? If not, is there another way that you could think about class discussions and critiques if they feel stressful?

4. Jinseok said that when students speak in critiques, not all of what they say is useful or relevant. When is it okay to dismiss or ignore feedback that another student gives you in a critique? When is it okay to dismiss or ignore feedback that your professor gives you in a critique?

從對話中延伸: 給老師的問題

대화의 연장선: 교수 혹은 강사를 위한 질문

Extending the Conversation: Questions for Faculty

1. 你是一個會先想好再說的人, 還是你喜歡用嘴巴想事情? 如果你是看狀況決定發言方式, 在什麼情況下, 你覺得先想好再說比較好? 又是在什麼情況下, 你會邊想邊說?

2. 不論我們是否注意到, 我們對於人們該如何溝通, 總是有一個既定的想像與期待。你對於課堂討論和講評的期待是什麼? 比方說, 「好的」課堂參與看起來長什麼樣子? 學生如何表現的時候, 你會覺得他是在「好好地」參與? 在你直接給學生的回應中, 你鼓勵了什麼、又否定了什麼? 當你鼓勵一個討論的模式、或允許一個討論的模式, 無意間你又鼓勵了什麼、否定了什麼? 你如何決定學生課堂參與的成績?

1. 당신은 말을 하기 전에 머릿속에서 생각을 먼저 정리하는 것을 선호하나 아니면 말을 하면서 동시에 생각을 정리하는 것을 선호하나? 만약 상황에 따라 다르게 행동한다면, 어떤 경우에 말하기에 앞서 생각을 먼저 정리하는 것을, 어떤 경우에 말을 하면서 동시에 생각하는 것을 더 편안하게 느끼는가?

2. 의식하고 있든 아니든, 우리는 모두 사람들이 의사소통할 때 어떤 방법으로 해야 하는지에 대한 자신만의 기대치가 있다. 당신의 수업에서 당신이 가지고 있는 의사소통 방법에 대한 기대는 무엇인가? 예를 들어, 당신에게 있어 ‘올바른 수업’ 참여란 어떤 것이며, 어떻게 그것이 학생들이 성공적으로 수업에 참여하고 있다는 것을 증명하나? 당신은 학생들에게 무엇을 적극적으로 권장하거나 혹은 지양하나? 당신이 어떤 의견을 내고, 학생들이 어떤 의견을 내도록 허락하고, 어떻게 학생들의 참여를 성적으로 매기는지 등을 통해, 당신은 무엇을 무의식적으로 권장하거나 혹은 지양하고 있다고 생각하나?

1. Are you someone who likes to think through what you're saying before you say it, or do you prefer thinking aloud? If you sometimes do one and sometimes do the other, in what situations do you feel more comfortable thinking through your ideas and in what situations do you feel more comfortable thinking aloud?

2. Whether we are aware of it or not, we all have expectations about how people should communicate. What are the expectations that you have for the way that people communicate in your classes and critiques? For example, what does “good” participation look like in your classes, and why does your definition of “good” participation demonstrate to you that a student is participating successfully? What do you actively encourage or discourage by what you tell your students directly? What do you unintentionally encourage or discourage by what you model, what you permit other students to model, how you determine students’ participation grades, etc.?

3. 如果學生沒有辦法達成你對於溝通、交流的期待, 你通常會怎麼理解他們的「無法做到」? 你又會怎麼反應與處理?

4. 許芃提到, 對於國際學生或多語學生來說, 課堂中的討論與講評時間往往不能夠讓他們完成他們的「理解、翻譯程序」。你可以怎麼做去爭取這樣的「轉譯」時間?

5. 當課堂中有沈默的時候, 你的感覺會是什麼? 有時候沈默可以讓人處理思緒、整理剛剛所討論的內容。但也有時候, 沈默反映著對於作品、課堂材料、討論题目的冷感。你會怎麼區分這兩種沈默? 你怎麼判斷何時該介入, 何時又該保留思考的空間?

3. 만약 학생들의 의사소통이 당신의 기대와 다르다면 그 이유는 뭐라고 생각하나? 그리고 그것에 대해서 어떤 조치를 취하나?

4. 핑이 설명한 것처럼, 다국어 사용하는 학생들이 느끼는 공통된 어려움 중 하나는 수업 내 토론의 속도가 다른 언어로 사고하는 학생들이 충분히 이해하고 소화할 만큼의 시간을 허락하지 않는다는 것이다. 당신은 수업에서 이 과정을 소화할 시간을 어떻게 만들 수 있다고 생각하나?

5. 수업에서 침묵이 생기면 어떻게 느끼나? 어떤 경우에는 침묵이 대화 참여자들에게 자기 생각을 발전시키거나 혹은 그동안의 대화 내용을 소화할 시간을 마련해주는 반면, 어떤 경우에는 그 침묵이 그저 작품, 재료, 혹은 대화 주제에 대한 무관심, 혹은 혼란의 결과인 때도 있다. 당신은 이 두 가지 종류의 침묵을 어떻게 구분할 수 있는가? 교수로서, 언제 침묵을 깨고 대화를 유도해야 하는지, 언제 사람들이 각자 사고할 수 있도록 내버려 두어야 하는지를 어떻게 알 수 있나?

3. If students do not comply with these expectations, what assumptions do you make about why they're not complying, and what, if anything, do you do as a result?

4. As Peng described, one of the common challenges for multilingual students is that pace of classroom discussion and critique does not allow for the necessary processing time that students need to think through their ideas in another language. How could you build processing time into your classroom discussions and critiques?

5. How do you feel when there is silence in your class? Sometimes silence allows participants the room to process their own thoughts or what's already been said whereas other times silence shows indifference to or confusion about the work, material, or discussion topic. How can you distinguish between these two types of silences? How do you know when to intervene and when to leave space?

Multiculturalism in Art Education: Investigating the 'Unity Diversity Project as a Model for Re-Visioning Visual Culture

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In today's diverse educational landscape, initiatives that promote cultural exchange and understanding are essential. This article examines the "Unity Integrity" project, a case study conducted at Seneca Polytechnic, School of Creative Art and Animation, which aimed to foster cultural exchange and unity among students from different backgrounds. In a foundational art and design program, this collaborative project seeks to create an emblem that combines distinct symbols representing cultural identity. The emblem is designed by three students from diverse cultures to address the need for a logo design tailored to small multicultural communities. Employing a "narrative inquiry" methodology, the study delves deep into the diverse texture of students' experiences, perceptions, and reflections on the project, analyzing its profound role in fostering cultural understanding and unity within the dynamic context of a multicultural art college setting and fostering increased interaction and empathy among students.

Unity Diversity:

Given Toronto's diverse multicultural landscape and Seneca Polytechnic's dynamic environment, which attracts students from diverse backgrounds, I am deeply committed to exploring strategies for fostering unity amidst this diversity through cultural re-visioning. That's why I named this project Unity Diversity. As an immigrant, upon arriving in Canada, I observed that communities within this multicultural city often remain segregated, Lacking substantial interaction with other communities. Consequently, community integration has been limited. This trend is also prevalent among college students, prompting me to capitalize on the Cultural Identity lecture within the Applied Art History program.

Recognizing the potential to nurture deeper connections among students and promote cultural familiarity with national symbols, I transformed an individual project into a collaborative endeavor. By facilitating group projects, students can engage with peers from different cultural backgrounds, fostering a sense of unity and empathy. Also, collaborative learning challenges the traditional, transmission-based approaches to post-secondary education, turning classrooms into dynamic spaces for interactive problem-solving, more engaging discussions, and the co-creation of knowledge¹.

Narrative Inquiry:

Narrative inquiry is deemed appropriate for this research due to its focus on understanding individuals' lived experiences and constructing meaning through storytelling². A key way of coming to understand the assumptions held by learners from other cultures is to become aware of the underlying assumptions that they embody. "Narrative inquiry is situated in relationships and in community,

and it attends to notions of expertise and knowing in relational and participatory ways."³ It also emphasizes the exploration of stories and lived experiences to understand complex phenomena⁴. It involves collecting and analyzing narratives from individuals to uncover underlying meanings and themes.

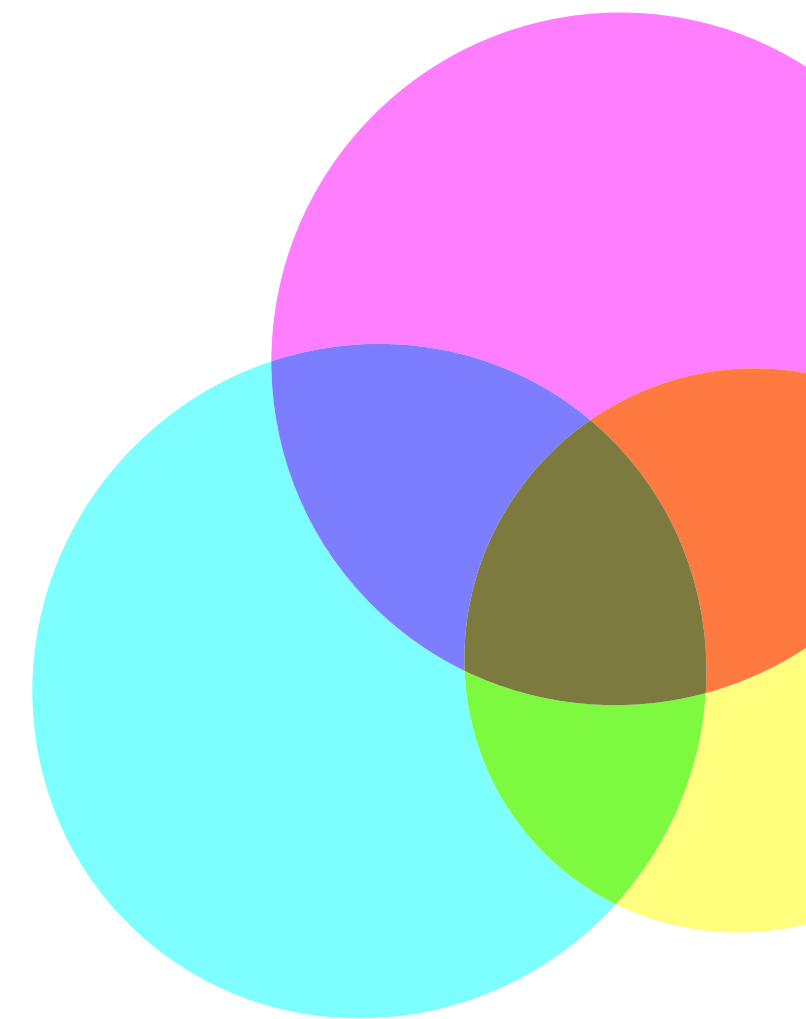
Data collection will involve semi-structured interviews with participants, allowing them to share their narratives and reflections on the group project. Document analysis will complement interview and observational data by examining project guidelines, student reflections, and final emblems.

Emblem Design as a Chosen Medium:

Emblem logo design serves as a vehicle for conveying narratives and symbolic representations. Just as narrative inquiry delves into the stories and meanings behind experiences, logo design encapsulates the essence of a brand or concept in a visual story through carefully crafted symbols, icons, and indexes⁵. Logos can express the history, values, and aspirations of whatever they are created for, much like how narratives reveal the complexities of human experience. Both narrative inquiry and logo design share the common goal of distilling complex ideas into easily digestible forms, inviting viewers to engage with the underlying narrative and extract meaning. According to Stamps (2013), logos are "visual stories that encapsulate the essence of a brand"⁶, serving as condensed forms of communication that convey a brand's identity, values, and aspirations in a single visual representation. In essence, just as narrative inquiry seeks to uncover the underlying stories and meanings within human experiences, logo design aims to distill complex ideas into easily understandable symbols and visuals.

Moreover, Logos often utilize cultural symbols and archetypes to evoke particular feelings and associations. However, the primary objective of this project is not to instruct in logo design techniques but rather to guide students in creating a balanced composition of symbols based on design principles. This parallels the way narrative inquiry examines the cultural and contextual influences on individuals' stories and experiences.

In essence, narrative inquiry and logo design involve exploring and communicating meaning through storytelling, whether through words or visuals. They invite viewers to engage with the underlying narrative and extract deeper understanding and insights.



How heritage symbols contribute to cultural identity:

Heritage symbols play a crucial role in shaping cultural identity, anchoring individuals and communities to their shared past, traditions, and values. These symbols encompass a wide range of tangible and intangible elements. The examples mentioned in the following chapter have been derived from students' heritages.

1. Historical Continuity: Heritage symbols serve as tangible reminders of a community's historical continuity, linking past generations to the present and providing a sense of belonging and connection. For instance, ancient landmarks like the Pyramids of Egypt or the Great Wall of China, the Taj Mahal in India, Persepolis in Iran, and Stonehenge in the UK exemplify the lasting heritage of civilizations and their cultural accomplishments.

2. Cultural Pride and Belonging: Heritage symbols evoke feelings of pride and belonging among cultural group members, fostering a sense of solidarity and unity. These symbols often represent shared experiences, values, and achievements that define a community's identity. For instance, national flags, emblems, and anthems are potent symbols of patriotism and national identity that unite citizens of a country. For example, the dragon is a legendary creature in Chinese mythology and folklore, symbolizing power, strength, and good luck. The maple leaf symbolizes Canada and is featured prominently on the country's flag. It represents unity, tolerance, and peace. The lotus flower is a sacred symbol in Indian culture, representing purity, enlightenment, and spiritual growth. The eagle represents freedom, strength, and independence. Furthermore, the images of gods and goddesses in different cultures.

3. Identity Expression and Representation: Heritage symbols serve as vehicles for expressing and representing cultural identity to both insiders and outsiders. Through symbols such as traditional attire, religious symbols, and indigenous art forms, individuals and communities communicate their unique cultural heritage, values, and worldviews. This expression of identity fosters cultural diversity and promotes cross-cultural understanding and appreciation. Some examples of this expression include traditional Attire such as kimono in Japan, saree in India, and hanbok in Korea, and religious symbols like the Christian cross, the Islamic crescent moon, and Hindu om.; other examples include Nón lá hat from Vietnam and indigenous artifacts like totem poles.

4. Cultural Memory and Heritage Preservation: Heritage symbols act as repositories of cultural memory, preserving and transmitting knowledge, traditions, and customs from one generation to the next. They serve as tangible manifestations of intangible cultural heritage, safeguarding traditions that might be lost or forgotten over time. Museums, historic sites, and cultural festivals play vital roles in preserving and promoting heritage symbols for future generations. For instance, traditional festivals like Diwali in India, Carnival in Brazil, and Oktoberfest in Germany showcase the vibrant cultural traditions celebrated worldwide.

5. Social Cohesion and Resilience: Heritage symbols contribute to social cohesion and resilience by fostering a sense of collective identity and solidarity within communities. During social or political revolutions, these symbols serve as rallying points for resistance, resilience, and cultural revival. For example, The #MeToo movement, originating in the United States, spread globally. Another example would be the Rainbow Nation in South Africa: After the end of apartheid, South Africa embraced the concept of the Rainbow Nation, promoting unity among its citizens.

A more recent example would be the Arab Spring. The Arab Spring was a series of pro-democracy uprisings across the Middle East and North Africa, challenging authoritarian regimes and advocating for political reform and human rights or #Woman-Life Freedom movement, challenging discriminatory laws and social norms to promote gender equality and life freedom for women in Iran.


Implementation Method:

Instructors can begin this project by following these steps:


1. In a group of three, students are asked to write their names, where they come from, and a short history of their maternal and paternal hometown on a piece of paper.
2. They pick three symbols that represent their country and explain them briefly. (Figure 1,2 and3)
3. In their group, students talk about their heritage symbols and what they mean.
4. They collaborate to decide which symbols could go well together to make a more vital message for their multicultural emblem. (Figure 4)
5. At the end, they write an Allegany sentence that embodies the essence of their heritage's symbols.

Artist 1: Siddhrupi Bakshi


I am Siddi. An Indian- Canadian art student from Punjab, India. I have been living in Canada since I was 6 years old.



The lotus holds deep significance in Indian culture, symbolizing purity, enlightenment, and resilience as it blooms beautifully from murky waters.



"Namaste," a respectful greeting, reflects the essence of acknowledging the divine within oneself and others, fostering a sense of unity and reverence.




The peacock, with its resplendent feathers and graceful demeanor, symbolizes beauty, grace, and protection in Indian culture. Its vibrant plumage is often associated with the divine and is a symbol of auspiciousness and prosperity.


Figure 1, Project by student Siddhrupi Bakshi, a student who applied three Indian symbols.

Artist2: Sara Azimi


I am Iranian international student. I was born and raised in Tehran, the capital city of Iran. I am Zoroastrian.



The Faravahar is a symbol of Zoroastrianism representing the eternal struggle between good and evil and the eternal journey of the soul.



In Zoroastrian culture, the sun symbolizes divine radiance, purity, and the eternal battle between light and darkness.




The lotus symbolizes purity, enlightenment, and the potential for spiritual growth amidst adversity.


Figure 2, Project by student Sara Azim, she used three symbols from Persian culture.

Artist3: Sophia Schneider


I am a German Canadian tattoo artist and illustrator who immigrated to Canada at the age of 22. With a German mother and a Dutch father, I draw inspiration from symbols of both cultures in my work.



In German culture, the eagle symbolizes strength, nobility, and national pride, often depicted as a heraldic emblem representing power and authority.




Hand-drawn Doodle outline Brezel with sesame seeds represents the German traditional Holiday, Oktoberfest



In Dutch culture, the windmill symbolizes innovation, sustainability, and the historical significance of land reclamation and agriculture.

Figure 3, Project by student Sophia Schneider, she chose the Eagle and Brezel symbols from German culture, and the Windmill from Dutch culture.

Combine a symbol from each culture and craft a poetic sentence that embodies them all.



Amidst windmill's whirl and lotus's bloom, the soul embarks on its timeless journey, navigating life's currents with resilience and grace.

Figure 4, Group Project by Sid, Sara, and Sophia. Combination of three Indian, Persian, and Dutch cultures.

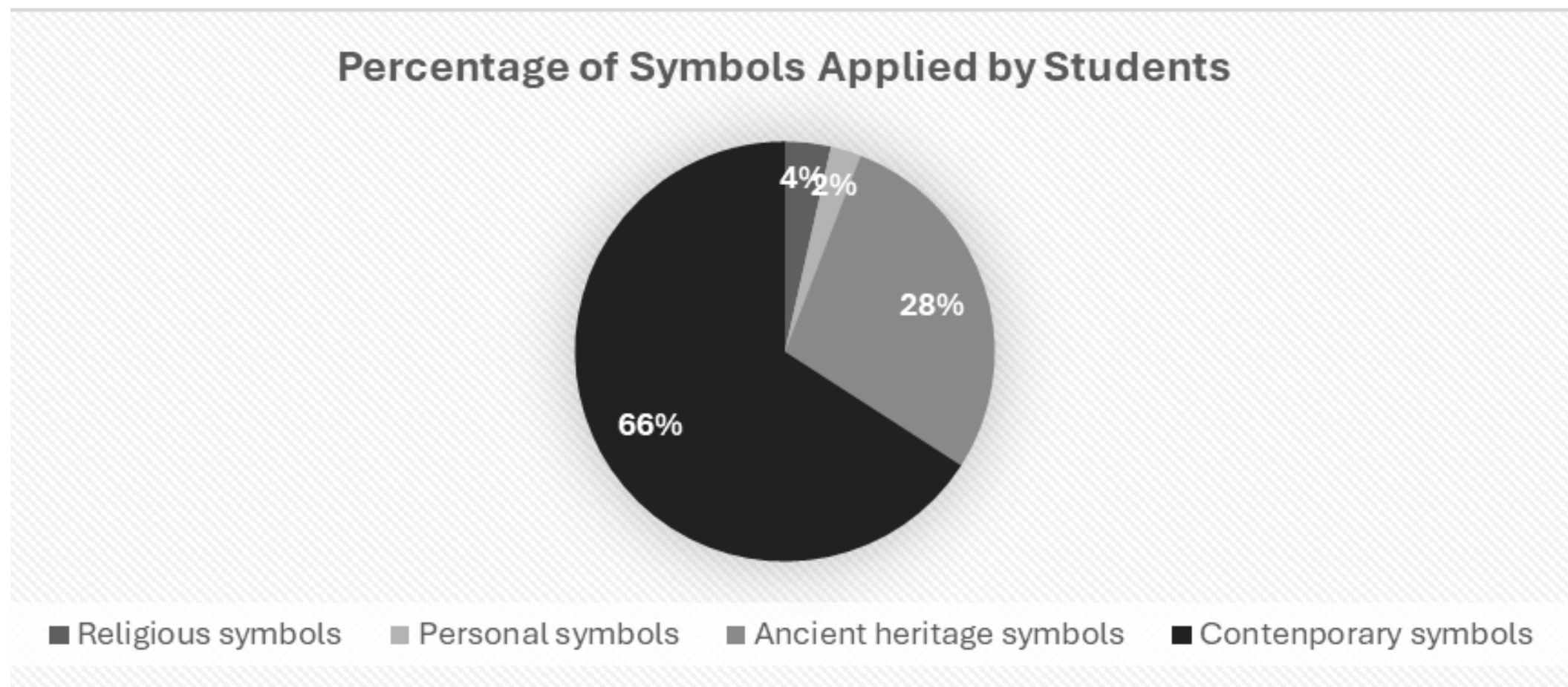


Figure 2: Comparison of Symbols Used in the Cultural Identity Assignment in the Applied Art History Class at Seneca Polytechnic, Toronto, 2024.

The statistical population under consideration for this research project comprised 80 students who created a total of 240 personal symbols and 26 emblems in the group. Through systematic observation and analysis of student behaviors before and after engaging in a group project, notable shifts in interpersonal relationships were identified. Initial apprehension and hesitancy towards the project transitioned into a sense of cohesion and camaraderie among participants upon project completion. This observed phenomenon aligns with existing literature highlighting the positive impact of collaborative learning experiences on fostering social connections, enhancing student well-being, and students' academic performance and social cognition improvement'. Additionally, the incorporation of national symbols and discussions about cultural heritage within a non-judgmental group setting awakened a sense of belonging and pride among students, contributing positively to their overall well-being. Furthermore, the perception of being valued within the group for their unique contributions and integration into the broader community added to their sense of self-worth and fulfillment.

Interviews and Observed Behavior Data:

My observations are based on behavioral studies of 80 Art Fundamental students organized in groups of three for this project. %100 of students participated, with 78 using national symbols and 2 creating personal symbols based on their life experiences.

Among the symbols used, 24 students opted for ancient national symbols, while 56 preferred contemporary symbols like animals, sports, and nature. Only one group, which consisted of Muslim, Christian, and Jewish students, used religious symbols. Also, only one group used protest symbols.

Overall, students approached the project with a sense of humor. Even when incorporating ancient symbols, they did so in a way that resulted in amusing emblems. Across all sections of the applied art history course, Generation Z students displayed varied perspectives on national, religious, and ancient symbols, crafting a dynamic visual language infused with humor and heritage. This blend and collaborative teamwork represent a positive shift in visual cultural re-visioning.

Addressing Design Critique and Grading:

During critique sessions, students presented their logos, explaining their symbolic choices and the cultural significance behind them. Feedback focused on how well they visually conveyed their heritage and the aesthetic balance between form and function. A rubric was used to evaluate design clarity, originality, and the effectiveness of collaboration within each group.

Conclusion:

The research conducted through a combination of interviews, participant observation, and document analysis provides valuable insights into the methodology, outcomes, and broader implications of the "Unity Diversity" project within the field of art education. This project holds significance within art education and demonstrates potential as a versatile model applicable across various academic programs. By embracing a multidisciplinary approach, students from different programs collaborate to express their cultural identities innovatively, fostering deeper connections and understanding among peers. Group projects, like Unity Diversity, serve as a dynamic platform for storytelling and cultural expression, enabling students to engage with themes of identity, belonging, and diversity in tangible ways. For international students, who often face identity crises as immigrants, these symbols can profoundly impact their sense of belonging and continuity in an unfamiliar environment. These findings underscore the multifaceted benefits of collaborative learning environments in nurturing social connectedness and individual identity development among students, who demonstrate a humorous approach and diverse perspectives on cultural symbols. Collaborative initiatives like the Unity Diversity project play a crucial role in re-envisioning visual culture and promoting inclusivity in educational contexts.

Multiculturalism in Art Education: Investigating the 'Unity Diversity Project as a Model for Re-Visioning Visual Culture

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- 2 Bell, Jill. Sinclair. (2002). Narrative Inquiry: More Than Just Telling Stories. *TESOL Quarterly*, 36(2), 207-213. <https://doi.org/10.2307/3588331>
- 3 Caddell, Constance. Marry. (2016). Connecting their stories: Black educators' experiences within cultural heritage institutions that document the long arc of the civil rights movement (Master's thesis, p.13). North Carolina Central University.
- 4 Clandinin, D. Jean., & Connelly, F. Michael. (2000). *Narrative inquiry: Experience and story in qualitative research*. Jossey Bass.(107)
- 5 This paper's case study is inspired by an assignment by JoAnn Purcell, ILS Program Coordinator at Seneca Polytechnic, which used symbols, icons, and indexes to design tattoos representing self-identity.
- 6 Stamps, Judy. (2013). *Identity by design: Tradition, change, and celebration in Native women's dresses*. University of Arizona Press.(p.25)
- 7 Ghavidel, Simin(2020), COLLABORATIVE LEARNING: A KEY TO ENHANCE STUDENTS' SOCIAL INTERACTION SKILLS, MALAYSIAN ONLINE JOURNAL OF EDUCATIONAL SCIENCES,(p.19).

Labor-Based Grading Contracts in Art Classrooms: Avoiding Objective Quality and Centering Student Agency and Labor

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The use of Labor-Based Grading Contracts in art classes forefront the labor that students do in learning how to visually communicate meaning using compositional skills, materials, and problem-solving heuristics. Under these contracts, evaluation is not based on punitive rules or the objective quality of deliverables but instead, grades are assessed through the work (labor) students do and through their acquisition of knowledge. Labor-Based Grading Contracts are structured by instructors and written by the classroom community to give students, teaching assistants, and instructors the collective agency in deciding how evaluation is done. The goal of a Labor-Based Grading Contract is to take the pressure off academic performance and to give students space to learn in transformative and liberatory ways.

Grading is a Biased Technology

Before discussing the theories, practices, outcomes, and critiques of Labor-Based Grading Contracts in art foundations classrooms, it is important to outline a history of higher education grading in the United States and to discuss research on motivation. Asao B. Inoue said, “Grading is a technology. Like all technologies, it has biases built into it.”¹ Mid-seventeenth century early ranking systems in U.S. universities ranked students by social class. In the late 1700s, rankings similar to the A-F Grading Scale emerged but still were predominantly used to note who was elite. Around 1900, grading practices began to align with eugenics, discriminatory laws (see the “Oregon School Law” and the Morrill Act of 1862), intelligence testing, and census work to keep power centered in white, male, England-English speaking, and Protestant hands. The purpose of these grades “were to rank people in ways that matched the elitist and racist biases of those doing the ranking and engineering of society, the ones who ended up [benefitting] most from the grading systems.”²

Do grades help students learn? Broadly, no. Inoue states that traditional grading results in risk aversion.³ This means that with the specter of grades looming over them, students might not experiment or take chances with new knowledge,⁴ and they may rely on hackneyed or the uncritical revisiting of old knowledge. The pressure of traditional grading can also lead students to a variety of negative approaches to learning. Students will search for short-cuts or ‘right’ answers that will get them a high grade,⁵ try to ‘game the system’ and figure out what the teacher wants, and see their peers as competitors.⁶ If high scores are the goal, these grades come “at the expense of innovation, creativity, passion for learning, and physical health.”⁷

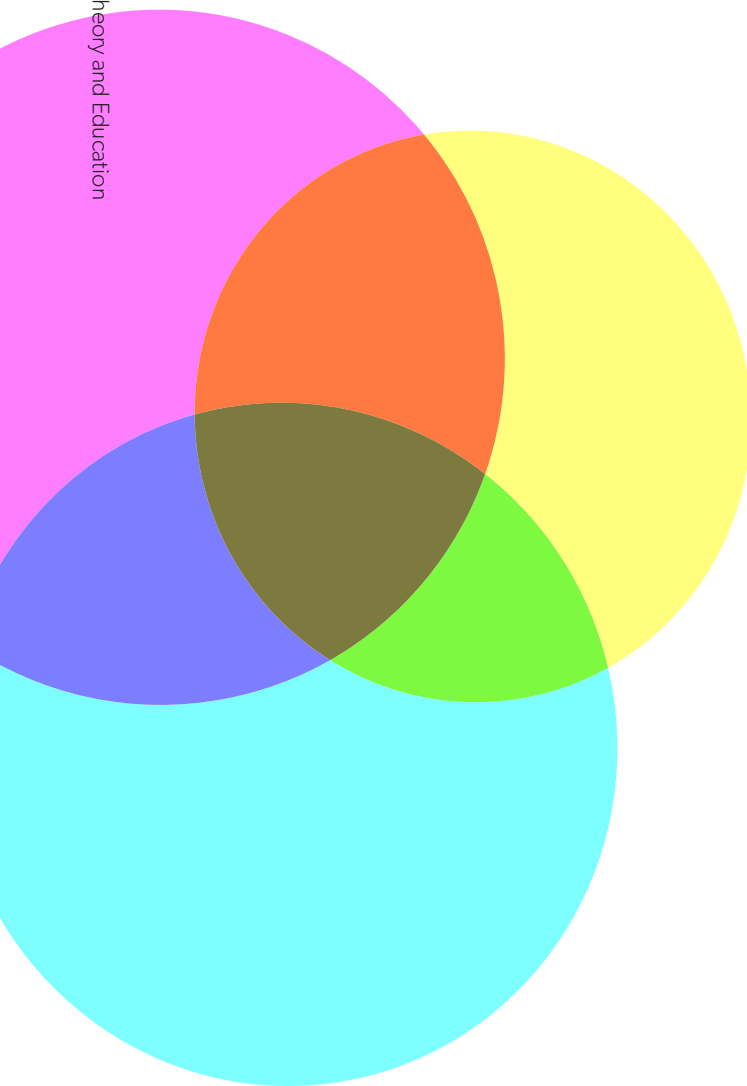
Furthermore, traditional grading is a kind of Extrinsic Motivation. Extrinsic Motivation happens when students are moved to do work or behave because of some force external to themselves, such as grades, peer pressure, negative and hurtful teacher feedback, or ulterior goals such as better salaries, job prospects, and pressures external to the classroom.⁸ Extrinsic Motivation results in a lack of student autonomy.⁹ On the other hand, Intrinsic Motivation, a self-initiated behavior driven by joy, curiosity, or a sense of importance,¹⁰ is more likely to lead to the acquisition and retention of knowledge.

The goals of using Labor-Based Grading are to negate these elitist and racist histories, foster student exploration, and instill Intrinsic Motivation.

Labor-Based Grading Contracts

In *Labor-Based grading contracts: building equity and inclusion in the compassionate writing classroom*, Inoue writes about how Labor-Based Grading Contracts are used in academic writing classes.¹¹ He defines labor as the work done by one’s body over time and Labor-Based Grading Contracts as a grading technology that evaluates students’ work based on the labor done in completing the course work.¹² While Inoue’s book is written for English and composition classes where students create deliverables such as academic papers, poems, and essays, the structure he created can be used in other deliverable-focused areas, such as art and design classes where the outcomes are drawings, sculptures, graphics, and videos – to name a few. This approach to deliverable-focused curricula assumes that an objective universal standard of skill acquisition is not a goal as it might be in some high-stakes medical fields. Instead, skill in a Labor-Based Grading Contract is understood as a tool used in multimodal language use (reading, writing, listening, and speaking).

Traditional grading in art classes usually focuses on the quality of the art created, it may not align with the amount of learning a student has done, and it rarely accounts for students’ labor in any way. With Labor-Based Grading, an art or design student’s acquisition and application of knowledge is evidence of their labor. Thereby, letter grades signify that students have labored,¹³ and judgments of student work are separated from the calculation of course grades. In art classes that use Labor-Based Grading Contracts, critique, feedback, evaluations, advice, references, and other kinds of judgments of student work happen during in-process critiques, final critiques, individual meetings with the instructor(s), structured peer interaction, spontaneous peer contact, and self-evaluations.



"The goal of a Labor-Based Grading Contract is to take the pressure off academic performance and to give students space to learn in transformative and liberatory ways."

Labor-Based Grading Contracts aim to not only resolve the issue of grading quality over acquired knowledge but also seek to create more just classrooms and curricula. Inoue and other educators who use Labor-Based Grading Contracts argue that this assessment system is anti-racist and more just than traditional grading.¹⁴ Stepping outside of the earlier outlined traditional grading structures and their hegemonic history helps to create curricula that are distanced from racist and elitist practices in education. This goal is best achieved through the combination of Labor-Based Grading Contracts with other anti-hegemonic pedagogical structures such as critical pedagogy (see Paulo Freire and bell hooks), decolonial theory (for art and design, see Al-An deSouza, Ariella Aisha Azoulay, Injeong Yoon-Ramirez, and Alejandra I. Ramirez), and other activist-educator theories.

There are two main critiques of Labor-Based Grading Contracts. In Inoue's writing classes, evaluation (feedback) of writing happens from a combination of peer feedback, instructor feedback, and feedback from two outside faculty. The class collaboratively writes a rubric that everyone uses for feedback. Peter Elbow levels one critique of this structure.¹⁵ He says that Inoue "insists on a single unified set of criteria for judging all writing in the course – a single picture of effective writing"¹⁶ and that this "corporate rubric" reproduces conventions of writing instead of creating space for valuable writing.¹⁷ Elbow's argument is that someone might produce a text that has value but doesn't fit the conventions of the rubric. He offers an amended Labor-Based Grading Contract structure where each individual student writes a rubric that best fits their writing and by which they are evaluated.¹⁸ Inoue responds to Elbow's critique by stating that having more than one rubric would mean that students and reviewers would be overburdened and would not be able to focus on preparing themselves to be writers.¹⁹ He also states that a classroom meta-discourse on values and conventions will strengthen feedback and help to build a kind of critical consciousness in the class.²⁰

It seems that the needs relating to conventions and values in a writing classroom are flipped in an art course. In writing, conventions are the norm – students readily focus on spelling, grammar, and the (dubious) rules of good writing – in lieu of subjective or context-specific assessment. While in art classes, the critiques that students most often have at hand are subjective, with comments that start with phrases like: "I think this work is about..." "This makes me think about..." and "This makes me feel..." Getting art and design students to talk about conventions, such as visual communication, semiotics, and formal properties, is a need – especially in foundations classes.

The second critique of Labor-Based Grading Contracts, brought by Ellen C. Carillo in her 2021 book, *The Hidden Inequities in Labor-Based Contract Grading*, is more of a proposal for how to add to Inoue's ideas rather than a full-throated critique.²¹ Carillo's primary point is that Labor-Based Grading Contracts can disadvantage students with disabilities and intersectional identities because these contracts expect a standard amount of labor per assignment.²² She argues that Inoue relies on a "normative, ableist, and neurotypical conception of labor."²³ Carillo continues by stating that accommodations can help with this issue but that students of color and first-generation students are less likely to disclose accommodation needs and seek accommodation letters, and that accommodation letters require a diagnosis and access to capital and adequate health care. She offers Universal Design, case

studies, and student feedback on the class as tactics that can aid in making all classes more accessible.²⁴ Carillo also proposes an alternative "Engagement-based grading contract" where students choose a form of feedback engagement – such as discussion boards, oral presentations, or note taking – and where the contract borrows from disability studies and "crip time" by recognizing "that people move, engage, and process information at different rates and speeds."²⁵

Examples of Labor-Based Grading Contracts in Foundations Art Classrooms

As an instructor, I have used Labor-Based Grading Contracts in 2D Design and Writing I classes in the past. Currently, I coordinate an interdisciplinary (2D, 3D, 4D, and art writing) foundations area where we frame our classrooms as communities and use Labor-Based Grading Contracts. On the first day of classes, we discuss and collectively write living documents on how we are going to interact with each other and how we will hold ourselves responsible for the work we will do during the semester. We study what Community Agreements are and write one for our class. When it comes to grading, we create a Labor-Based Grading Contract framed by Inoue's book,²⁶ with a summary of the main arguments for Labor-Based Grading Contracts, and a contract template that carries with it edits from past studio art classes. The students and I (or the instructor) in each class edit the contract to match our needs and as we collectively understand as fair. The default grade for my classes is a B and the grading matrix [plate 1] we start with shows how grades are adjusted up or down based on labor done for the class.

In this matrix, the five numbered columns starting from the left are averaged together and Community Labor is added on top of that averaged grade. The resulting grade is the student's overall grade. Portfolios are collected at the end of each of the four units and include the final project for each unit. Ignored Lessons and Ignored Final Projects are labor that is not done at all. Late Final Projects are defined as major deliverables that are turned in after the deadline. Often, the classroom community writes a policy that allows anyone to ask for an extension, for any reason, up to two class periods beyond the deadline. Incomplete Final Projects are works that do not meet the expectations of the assignment or unit portfolios that are missing elements.

Community Labor is labor that contributes to the classroom community and our art community more broadly. Students propose ideas for Community Labor and some of the examples I have seen include: leading a workshop on a skill for the class, organizing a discussion on a topic for the class, presenting research on a topic for the class, attending local art events, designing and implementing a lesson, and presenting a video that is on topic

	Non-Partic. Days	# of Ignored Lessons	# of Late Final Proj	# of Incom. Final Proj	# of Ignored Final Proj	Community Labor
A+	3	2	2	1	0	4/4
A	3	2	2	1	0	3/4
A-	3	2	2	1	0	2/4
B+	3	2	2	1	0	1/4
B	3	2	2	1	0	n/a
B-	4	3	3	2	0	↓
C+	4	3	3	2	0	
C	4	4	3	3	1	
C-	5	4	3	3	1	
D+	5	5	3	4	2	
D	5	5	4	4	3	
D-	6	6	4	4	4	
F	6	6	4	4	4	↓

Plate 1 Template grading matrix from Farcus' syllabus.

for our class. I also leave room in the curriculum for Community Labor and pitch ideas to students related to our assignments. For example, there are usually a few students who are excited to demonstrate a tarot card reading and explain how they do readings for the Your Card project, where students are tasked with designing new tarot or playing cards. Each student has one Community Labor activity built into the class in the form of a 10-minute presentation on a topic they are knowledgeable about and that others might not know. This presentation is borrowed from Andrew Thompson's classes and his 2023 FATE conference paper, *Wednesday Slides: Diversity, Equity, & Inclusion Happens When Students Lead The Class*.²⁷

Four kinds of evaluation are used in assessing the labor students do for each portfolio. The language in the syllabi reads:

Instructor Evaluation

1. Evaluation of the work turned in: Does the work represent the amount of labor that is needed for the work?
2. Formative assessment in the classroom: Did the student effectively use the time during class to work on the work for the unit? Do group discussions, critiques, and interactions with the instructor show evidence of the labor required for the unit? Is there anything in the Student Self-Evaluation that might shed light on hidden labor?

Student Self-Evaluation

3. A log or record (hours) of your labor for each unit on your Timesheet.
4. A written (typed) self-reflection on the labor done, labor missed, extra labor, failures, successes, revisions, etc. in the process of completing the unit.

From course evaluations, student comments, and faculty feedback I have found that Labor-Based Grading Contracts, as we are employing them in our foundations classes, make the classroom more accessible, create a strong community in the room, and foster student experimentation and intrinsic motivation. Anecdotally, I have observed that works created for projects after my switch to Labor-Based Grading Contracts are of the same or better quality in visual communication, craft, and effort. The main difference is that there seems to be a stronger community and more engagement with the course content because the students have more agency in the class.

A small number of negative student evaluations have been leveled against this system. Student evaluations are often vague, but the main ideas seem to be that students who have benefited in the past from a traditional grading system that values privilege, student competition, and/or mere skill find that they cannot rely on their past methods to achieve an A.

Further Research

Labor-Based Grading Contracts are a system like any other classroom technology that can be improved upon and must allow for evolution. As outlined and yet unapplied by Ellen C. Carillo, there is a need to revisit Labor-Based Grading Contracts through disability studies, Universal Design, and other accessibility-focused models to make sure that instructors are not creating hegemonic classrooms regarding ability, neurodiversity, and their intersections with race and class.²⁸

There is a lack of research on Labor-Based Grading Contracts in art classrooms. Beyond the expansion and adoption of Labor-Based Grading Contracts in art classrooms, a site of further research would be a mixed-methods classroom intervention to study student motivation and student outcomes in classes with Labor-Based Grading Contracts compared to traditional grading.

Conclusion

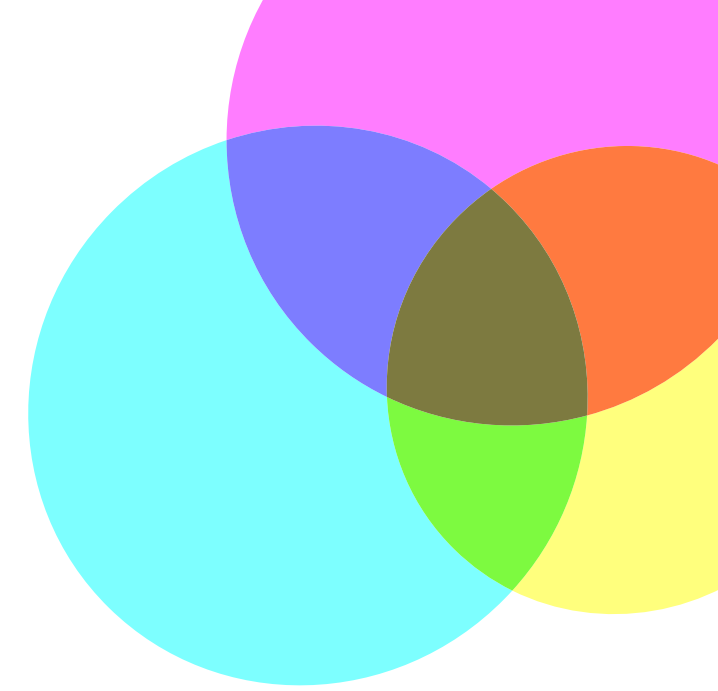
When used in art classrooms, Labor-Based Grading Contracts can create a community and sense of belonging in a class, foster student risk-taking and intrinsic motivation, and contribute to anti-hegemonic and DEIA-focused teaching. For these reasons, this assessment system supports the larger goal of creating classes and experiences that are fair, equitable, accessible, and inclusive.

"Getting art and design students to talk about conventions, such as visual communication, semiotics, and formal properties, is a need – especially in foundations classes."

—McKinsey

Labor-Based Grading Contracts in Art Classrooms: Avoiding Objective Quality and Centering Student Agency and Labor

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Letter from the Board: The State of Fate

Jaime Carrejo
Chair of Foundations + Fine Arts, Associate Professor
Rocky Mountain College of Art + Design

As FATE (Foundations in Art: Theory and Education) continues to evolve and grow, the past two years have marked a significant transformation in our mission to support and advance foundation education in art, design, and art history. Through strategic initiatives, technological advancement, and an unwavering commitment to inclusivity, we have strengthened our organization while expanding opportunities for our members. This report highlights our achievements across multiple areas—from conference planning and awards programs to digital infrastructure and financial stewardship—all aimed at building a more sustainable and responsive organization for our community.

Biannual Conference: NEXT/NOW

In 2025, FATE (Foundations in Art: Theory and Education) will celebrate its 20th Biennial Conference, "NEXT/NOW," hosted by George Mason University. This conference will challenge established structures and assumptions about foundational arts education. Artists and educators have made significant strides in developing innovative teaching methods, research strategies, and pedagogical approaches.

NEXT/NOW explores how we engage with contemporary art and design through making, doing, and thinking while reimagining educational structures for a more supportive, curious, and inclusive future. The conference will share strategies that help artists, researchers, and educators build sustainable practices in our rapidly evolving world.

FATE extends a big thank you to George Mason University for organizing the conference. Your support helps artists and educators gather and share success in research and pedagogy. The conference will be held at Hilton Tysons Corner in the metro Washington, D.C., area from April 10 to 12, 2025. We hope you can join us as we celebrate Art, Design, and Education.

FATE Awards:

FATE has undertaken significant initiatives to better serve our community. Collaborating with the DEIA committee, we have reimagined our awards program to provide more substantial support for FATE members. Our expanded awards now include:

- FATE Distinguished Educator Award: The FATE Distinguished Educator Award, formerly the Master Educator Award, celebrates educators who exemplify outstanding dedication, innovation, and leadership in Foundations. This prestigious award honors individuals who have demonstrated exceptional teaching and pedagogy with significant contributions to student success and learning.

- FATE Emerging Educator Award: This award celebrates promising educators within their first decade of teaching who have shown exceptional potential, dedication, and innovation through their teaching practice and pedagogy. It recognizes individuals making significant strides in teaching, demonstrating a commitment to student success, and embodying effective leadership qualities in education.
- FATE Belonging and Community Award: The FATE Belonging and Community Award acknowledges and celebrates individuals who exemplify dedication to fostering a profound sense of belonging, inclusivity, and community among students, educators, and staff. This award recognizes the efforts, leadership, and experiences that best exemplify the transformative power of inclusive excellence, cultivating an environment where each person feels valued, respected, and empowered to thrive.
- FATE Conference Travel Awards: The FATE Conference Travel Awards support emerging educators by providing financial assistance to attend and present at our biannual conference. These awards aim to facilitate professional development, foster pedagogical exchange, and encourage networking opportunities for early-career academics, contingent faculty, or graduate students.

We are excited to share this change and hope the new format will increase recognition of educators' hard work.

Affiliate Organizations + Programming

FATE continues to nurture its affiliations with SECAC and the College Art Association. These organizations enable us to share curricular innovations and research with broader academic audiences. In 2024, Neill Prewitt, FATE SECAC Representative, served on the steering committee for the SECAC conference in Atlanta, Georgia, organizing the panel "Post-Pandemic Placemaking in Foundations Programs." This session united Foundations Coordinators across the Southeast to share holistic approaches to student support.

FATE will present a panel discussion at the 2025 CAA conference led by Gigi Polo, FATE's CAA representative, and Meredith Starr, Vice President of Membership, related to the 2025 conference theme. The "Next Now: Studio Art Foundations" session explores how artists and educators leverage conventional and emerging technologies while reimagining institutional spaces to challenge traditional foundations thinking.

Millian Giang Pham, the vice president of regional programming, developed a pilot mentoring program for newcomers to the academic

job market and graduate students. FATE hosted a virtual workshop that guided participants through academic application processes and ways to expand their professional development.

Membership Structure Update

The FATE Board is also pleased to announce an update to our membership structure beginning January 2025. This revision streamlines membership enrollment to align with the calendar year. Under the new structure, memberships will operate annually from January 1 through December 31. This change supports our commitment to providing continuous support through year-round programming, professional development opportunities, and the development of member resources. For more information about membership benefits or to join FATE, please visit <https://www.foundationsart.org/>.

We look forward to continuing this journey with our valued community. I thank Meredith Starr, the Vice President of Membership, for helping us make this change possible. Meredith has also done a remarkable job revising our institutional membership program and ensuring accurate rosters.

FATE Finance and Development:

Under the leadership of Vice President of Finance **Shannon Lindsey**, FATE maintains strong fiscal health and responsible stewardship. Her development of a comprehensive budgeting model has strengthened our financial planning for the 2025 conference and enabled the expansion of our FATE Awards program.

Responding to ongoing pandemic-related challenges in conference sponsorship, **Binod Shrestha**, Vice President of Development, and Shannon Lindsey have redesigned our corporate sponsorship model to be more flexible and cost-effective for potential vendors. This adaptive approach, combined with our favorable financial position, has allowed us to implement more efficient processes and establish clear budget distinctions between conference and non-conference years.

FATE in Review + Communications

Under **Michael Kellner's** leadership as editor-in-chief, FATE in Review has flourished over the past four years. Michael and his team have devoted countless hours to developing our latest volume, demonstrating an unwavering commitment to scholarly excellence. As Michael concludes his tenure as editor-in-chief, we honor his contributions, particularly his kindness, dedication, and sharp editorial insight, which have shaped our publication.

This year marks an important transition as FATE in Review moves to a digital format, enabling broader distribution of foundational research and curricular innovations throughout our field. This strategic shift will help us reach a wider audience and increase the impact of our members' scholarship.

Under the leadership of Vice President of Communications **Adam Farcus**, FATE has implemented significant improvements to its digital infrastructure. They have streamlined website navigation to improve

accessibility and user experience while strengthening our backend systems. These improvements include more efficient membership and conference data organization, enhanced analytics capabilities, and integrated separate data processes.

Our social media presence has grown substantially under the guidance of Social Media Coordinator **Jessica Mongeon**. Through strategic content curation and increased platform engagement, we have built vibrant online communities that facilitate real-time sharing of member achievements, educational resources, and professional opportunities. Our Instagram following has become a dynamic space for visual dialogue about foundations education, while our Facebook group serves as an active forum for pedagogical discussions and resource sharing. This expanded digital presence has strengthened connections within our community and attracted new members interested in foundation education.

Diversity, Equity, Inclusion, and Accessibility

Over the past two years, the DEIA Committee, led by **Kevin Kao**, has strengthened its commitment to diversity, equity, inclusion, and accessibility. The committee has worked diligently to embed inclusive values throughout our organizational structure, leadership development, and conference programming, creating a welcoming community for historically underrepresented groups within academia.

Continuing FATE's commitment to opposing all forms of discrimination, the DEIA Committee is developing a comprehensive strategic plan encompassing several key initiatives. In collaboration with the Board, the committee has expanded conference accessibility through increased funding opportunities for contingent faculty and graduate students. They are also establishing new community-building opportunities, including Meetup Groups and Caucuses, which foster meaningful connections among members with shared experiences and interests. The first meetup group will be held during the 2025 biannual conference, NEXT/NOW.

The committee lays the groundwork for regular listening sessions to ensure continued growth and responsiveness. These gatherings provide vital dialogue and community-building spaces while informing future initiatives. Additionally, the committee works closely with our communications team to ensure diverse voices and perspectives are consistently represented across FATE's platforms and programming. These strategic efforts reflect our ongoing dedication to creating an inclusive, supportive environment where all members can thrive and contribute to advancing foundation education.

FATE's Future:

Over the last two years, FATE's leadership has focused intently on organizational sustainability and growth. As a volunteer-driven organization, we have streamlined internal operations to better support our members' scholarship and research while increasing conference accessibility. This commitment extends to our ongoing bylaw revisions, which will strengthen DEIA initiatives and simplify organizational processes to serve our community better.

The Board is considering several structural changes to improve our organizational capacity. These include creating a new board position

focused on graphic design and marketing, elevating the DEIA Representative position to a Vice President, and establishing a Vice President of Conference Planning to lead a member-based conference planning committee. If these changes are approved, this represents a significant shift from our traditional host institution model to an internal planning structure, beginning with our 2027 conference. This new approach will create additional leadership opportunities within FATE while enabling us to be more responsive to our members.

As we reflect on these two years of growth and innovation, we are inspired by the dedication of our volunteer leaders, committee members, FATE in Review team, and engaged community, who have helped shape FATE's evolution. Our upcoming conference, expanded awards program, strengthened digital presence, and organizational restructuring demonstrate our commitment to supporting foundation education in meaningful and sustainable ways.

Looking ahead, we are poised to implement changes to enhance our ability to serve our community. Whether through our new leadership structure, expanded DEIA initiatives, or reimagined conference model, these developments reflect our dedication to fostering an inclusive, dynamic, and supportive environment.

We invite all members to participate in this exciting period of growth. Your involvement—whether through conference participation, committee service, or sharing your expertise through FATE in Review—helps strengthen our community and advance foundations education. Together, we continue to build an association that serves as a vital resource for art and design educators while adapting to meet the evolving needs of our field.

With Gratitude,

Jaime Carrejo
FATE President

2022-24 Institutional Members:

Appalachian State University
 Bob Jones University
 Brazosport College
 Chemeketa Community College
 Clemson University
 Columbus State University
 Community College of Rhode Island
 Dallas College
 East Carolina University
 East Tennessee State University
 Eastern New Mexico University
 Flagler College
 Front Range Community College
 Garden City Community College
 George Mason University
 Herron School of Art + Design
 Hong Kong Design Institute
 Jacksonville State University Art and Design
 Kentucky College of Art and Design
 Maine College of Art & Design
 Metropolitan State University of Denver
 Mississippi State University
 Missouri State University
 Mount Mary University
 Penn State University
 Pittsburg State University
 Pratt College of Art and Design
 Purchase College, SUNY
 Salisbury University
 Savannah College of Art and Design
 Seneca Polytechnic
 South Carolina School of the Arts
 Southeast Missouri State University
 Suffolk University Temple College
 University of Akron University of Arizona
 University of Arkansas School of Art
 University of Arkansas, Fort Smith
 University of Central Florida
 University of Central Missouri
 University of Florida
 University of Louisville
 University of Kentucky
 University of Maine
 University of Mary Hardin-Baylor
 University of Missouri-Columbia
 University of North Texas
 University of Northern Colorado
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 University of Puget Sound
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 VP of Membership Meredith Starr, SUNY Suffolk County Community College
 VP of Regional Programming Millian Giang Pham
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 SECAC Representative Neill Prewitt, Georgia State University
 VP of Conference Dr. Daniel Barney, George Mason University
 FATE in Review Editor, Dr. Michael Kellner, Columbus College of Art & Design
 Social Media Coordinator Jessica Monegeon, Arkansas Tech University
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