

IHEAA

Illinois Higher Education Art Association

IHEAA Fall Meeting
Southern Illinois University - Carbondale
Friday, October 13, 2006

Treasurer's Report

Balance for last statement -	\$3,569.63
Deposits -	\$315.00
Expenses -	\$650.00
Balance this statement -	\$3,334.63

Minutes of spring meeting at -

College of DuPage
Friday April 7, 2006

A warm welcome was extended to the twenty-six participants by Alan Henshell, Associate Dean of Fine Arts. The minutes and treasurer's report of the fall meeting were distributed. Joe Rejholec moved to accept, motion was seconded. Passed.

Following introductions of the members present, there was discussion of matters centering on critiquing of visual art. The first point was why do we critique? The ideas forwarded included: as a teaching tool; students want feedback, for a basis of comparison (students want to compare themselves with others); to use vocabulary to discuss their work; student interaction resulting in students "sharing" ideas gives an opportunity to discuss the "why" of art - the philosophical nature - the greater whole of art being essential to all of life - not just the individual's piece. Do we need to critique? - Yes, formally it is assessment and we all know about assessment and justification to the gods of educational babble.

The topic of what are effective critique formats was discussed. Several things were discussed, including: breaking students into small groups (2-3), the students critique within the group and then bring their observations to the total group; students might pick a single piece to critique; another format has the student who produced the work not talking for 5 minutes while the other students discuss the work, after that the "creator" can relate what they intended to communicate with their work; it was advanced that there are three types of critiques - private, group and individual; critiquing using shows from the gallery; visiting artists critiquing; a suggestion for written critiques was the use of 2 goods, 1 bad and 1 good; portfolio reviews offer a venue for critique; critiques should be

professional in approach, there should be respect; students should make written critiques. There was the question of how do we establish criteria for critiques? It was suggested that there be a set of questions to base the critique on, these criteria should foster communication, a sense for the aesthetic and other points. Critiques might be better with a degree of structure, rather than a completely "open" approach. We then digressed on the topic of cultural/ethnic aesthetics. The conclusion was that we all need to understand the need to be global in our judgments. Someone tossed in the idea that students today are now consumers – not producers- they use things and discard them – they seek the lines of least resistance.

Do we critique too often? There didn't seem to be a guideline established to answer this question.

How important is "Historical Context"? It was felt that establishing a relationship between the student work and the art of history was beneficial. Understanding the historical context of art, such as what has been considered "good" art might provide the student with a point of measurement. At this point we took a break.

Returning, the question was asked about how do we work with a sensitive student. The following suggestions were offered. Instructor needs to set the tone. Establish critique structure: be constructive/positive in your remarks; students are not allowed to cut down other students; the value of the critique is to foster discussion and many viewpoints; be ethical and practice civility; the student is not hanging on the wall – their work is; and in some cases we might need to toughen them up a little (its not like the "outside world" would cuddle them).

How do you deal with the argumentative student? It helps to understand the source of the argument. Beyond that the conversation digressed into a therapy session and I'm not a big believer in that sort of stuff so my notes on this topic are sparse. Students should be allowed to state their point, but in a civil manner and if they go beyond that – then they have to be told their actions are unacceptable and they get a timeout.

Another form of critique would be the self critique process. The students need to discuss good and weak points concerning their work. They also need to discuss the "why" and the "why not".

The problem of students who will not participate verbally. First of all they have to have the opportunity, then they have to be included, by design. Ask the student to respond with something you think they will be successful with, acknowledge their response, make them feel like they are a part of the process (sounds like Administration 101). The course syllabus should include a statement of how participation in class critiques, etc. will be a percentage of their grade. Someone suggested an "introduction session" where students say one thing about themselves beyond who they are.

There was discussion of a word map. When a piece is displayed, students write the first word that comes to mind on the board. The student who made the work then picks the best word describing their work from the list (it might be their own). The students then write a paragraph using all the words that critiques the work. The student making the work then reads them.

Students set 5 criteria that they think will get them an A. The students then compare their work to the established criteria and the work and the criteria are then

evaluated. Someone asked how we critique students with disabilities, it was pretty unanimous that they were treated no differently.

We took a break for lunch. And the business meeting.

A suggested book dealing with critiques was: "The Critique Handbook – A Sourcebook and Survival Guide" by K. Buster and P. Crawford.

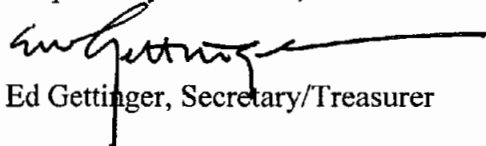
OLD BUSINESS – A discussion of 200 level courses at the 2 year institutions. It was mentioned that they may be dropped because of what is being offered at the 4 year programs. This item was tabled until the fall meeting.

Jane Halsey presented a proposal for an Illinois Junior College Art Exhibition. This exhibit would replace what is currently in place. The proposal would open the exhibit to 4 year schools as well. The exhibit would be for foundation students. The proposal was asking for IHEAA sponsorship. Handouts were distributed. Several things were discussed: a venue for the exhibit; a possible north/south division; volunteers; judge selection; funding; and pre-judging. Joe Milosevich spoke to the value of the exhibit from his experience. He felt there needed to be support from each school, an individual to act as the lead for the students and their submissions. There were several concerns and suggestions brought forth. Chuck Boone suggested a small committee draw up some guidelines. The committee is comprised of Tom Beggs, John Denhouter, Jane Haley and Joe Milosevich.

There was some discussion about the future direction/role of IHEAA. Joe Rejholec talked about the "sharing" nature of the organization. The benefit of the various schools being able to get together and discuss common and diverse issues possibly lets us all know that we are all part of a bigger picture.

Tom Beggs moved to adjourn, it was seconded. Meeting adjourned.

Respectfully submitted,



Ed Gettinger, Secretary/Treasurer