

LEARNING IN THE FIRST YEAR

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Ann Schoenfeld

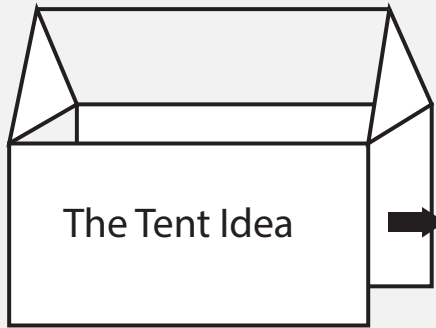
Art History

Kim Sloane

Foundation

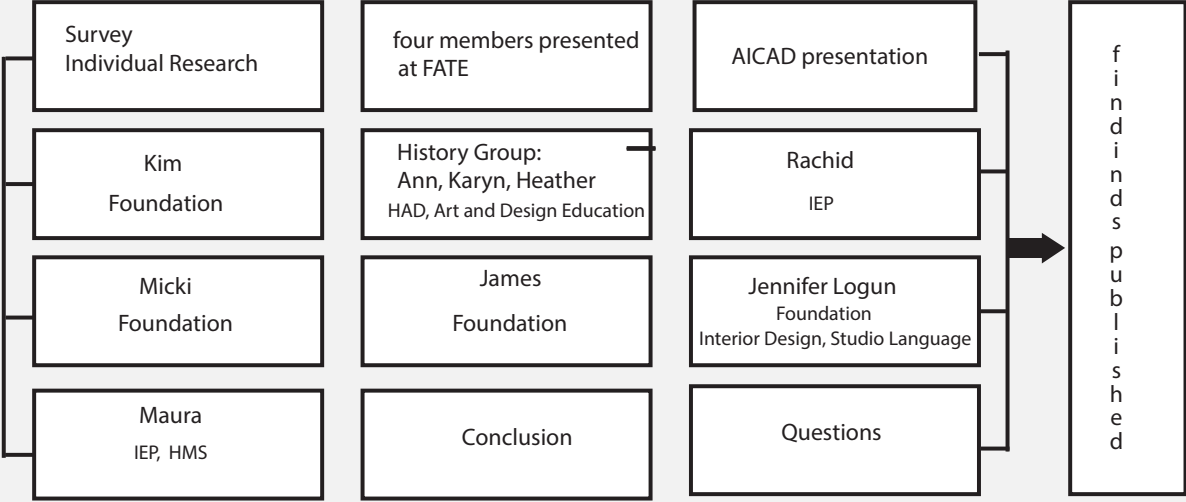
Micki Spiller

Foundation



- Create a Mission Statement for the First Year
- Create Outcome(s) to be placed in every first year course
- Find and make explicit Horizontal Intergration, both conceptual and pedagogical

Two promising points of intersection and alignment:
 Seeing the world - objects, artifacts, and ideas, from multiple points of view
 Learning to learn in higher education- process



HORIZONTAL ANALYSIS

- Analyzed course learning outcomes across first-year requirements in Foundation, English, art and design history.
- Conducted a student survey about student perceptions of their learning in the first year.

RELATED COURSE OUTCOMES IN THE FIRST YEAR

HAD 111/112 Survey of Art I

Develop effective communication and analytical skills in order to discuss, compare, and contrast (verbally and in writing) works of art.

Support the application of critical thinking skills.

Foundation 180 New Forms/Time and Movement

Develop the ability to present and critique their work and the work of others using the vocabulary of art & design in speech and writing.

Foundation 160 Light, Color, Design Lab

Demonstrate ability to ideate, analyze visual structures, and develop work through iterative processes.

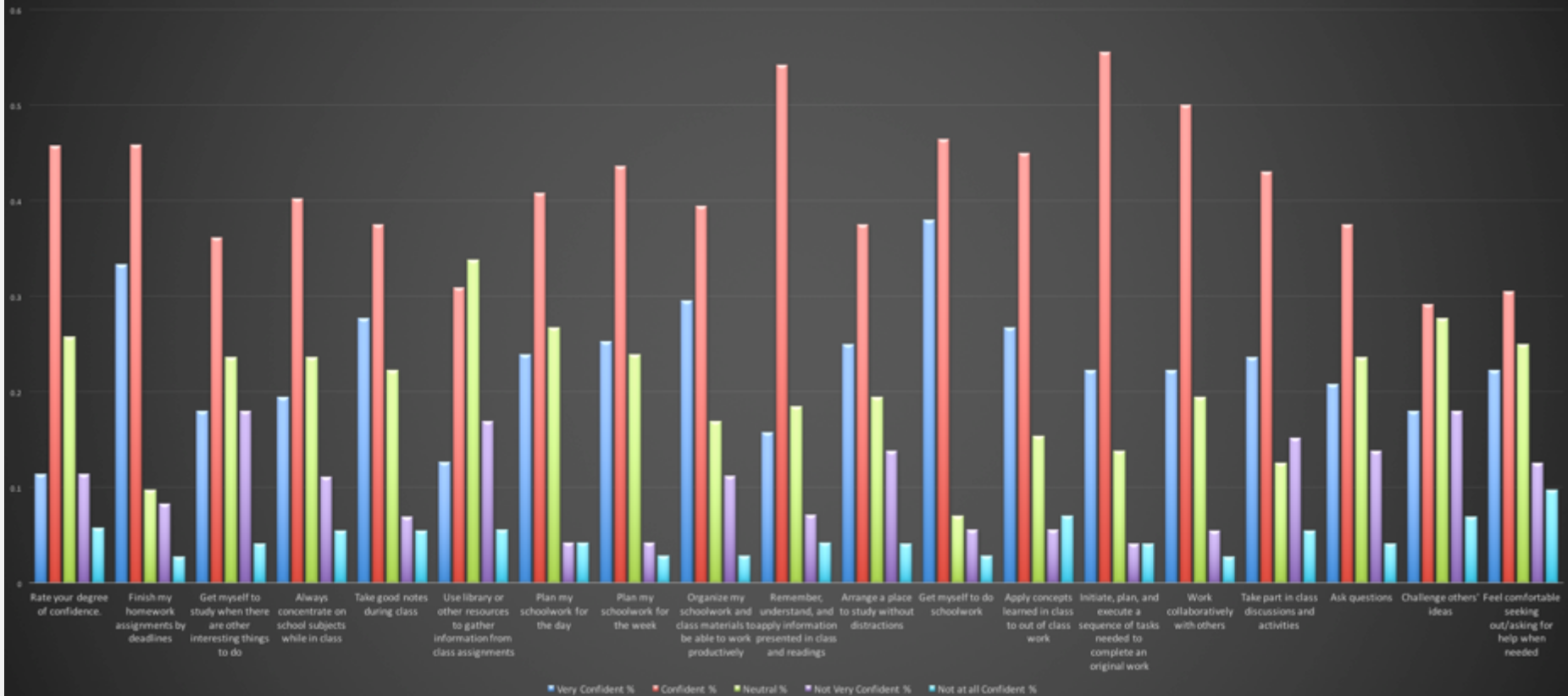
Demonstrate knowledge of a common vocabulary of color and design and use the vocabulary to analyze, evaluate, and present their work in discussion and writing.

English 100

Develop and improve your reading and analysis of various genres of text (primarily written but also visual).

Develop and improve your relationship with yourself as a writer.

MY CONFIDENCE IN SELF-REGULATING MY LEARNING



Incoming freshman students are extremely confident about their abilities to manage in the first year.

HORIZONTAL INTEGRATION

- Explored assignments and ways of thinking that support learning environment (in the program, studio, classroom) where students understand and appreciate that learning is a process.

ANN SCHOENFELD

“Incrementally structured sequences of assignments, skill-building assignments in lower level courses that teach targeted...thinking skills”.

John Bean, *Engaging Ideas* (2011) xiii.

- A goal for students includes developing the habit of **thinking**. Robert Leamnsnson, *Thinking About Teaching & Learning: Developing Habits of Learning with First Year College and University Students* (1999) p. 29.
- A goal for students includes becoming aware of the process of successful learning; metacognition.
- A goal for instructors includes teaching how the subject is learned. (Leamnsnson, p. 92)

1.

Low stakes, non-graded exercises can start on the first day of class. Not dealing directly with the content of the class, but rather “instilling the habit of thinking.” (Robert Leamson, *Thinking About Teaching & Learning*, 29)

Example: 2-minutes describe the face of the person next to you in as much detail as possible, with a list of words

Allow time for discussing results. Point out examples of menu-item, formal elements (line, color, shape). The instructor creates lists of adjectives (flat nose, narrow distance between eyes) within each menu

Allow time for peer review, reflecting on the exercise, a metacognitive experience

2.
Low stakes, non-graded exercises start of class, day 3 of semester

Example: Students are asked to write a 3-minute description of a selected art work.

Allow time for discussing results. Point out student examples of formal elements within the instructor-created menus

Allow time for peer review.

Allow time for discussion of function: how the function of the object benefits from the overall formal composition



Fall semester

Spring semester



3.

Low stakes, non-graded exercise visual conversation an object has with its immediate environment

Example: Students are asked to write a 3-minute description of a selected art work as it relates to artworks in its proximity.

Allow time for peer review

Allow time for discussion of relationships:
object object, object to space, object to curatorial context



Fall semester

Spring semester

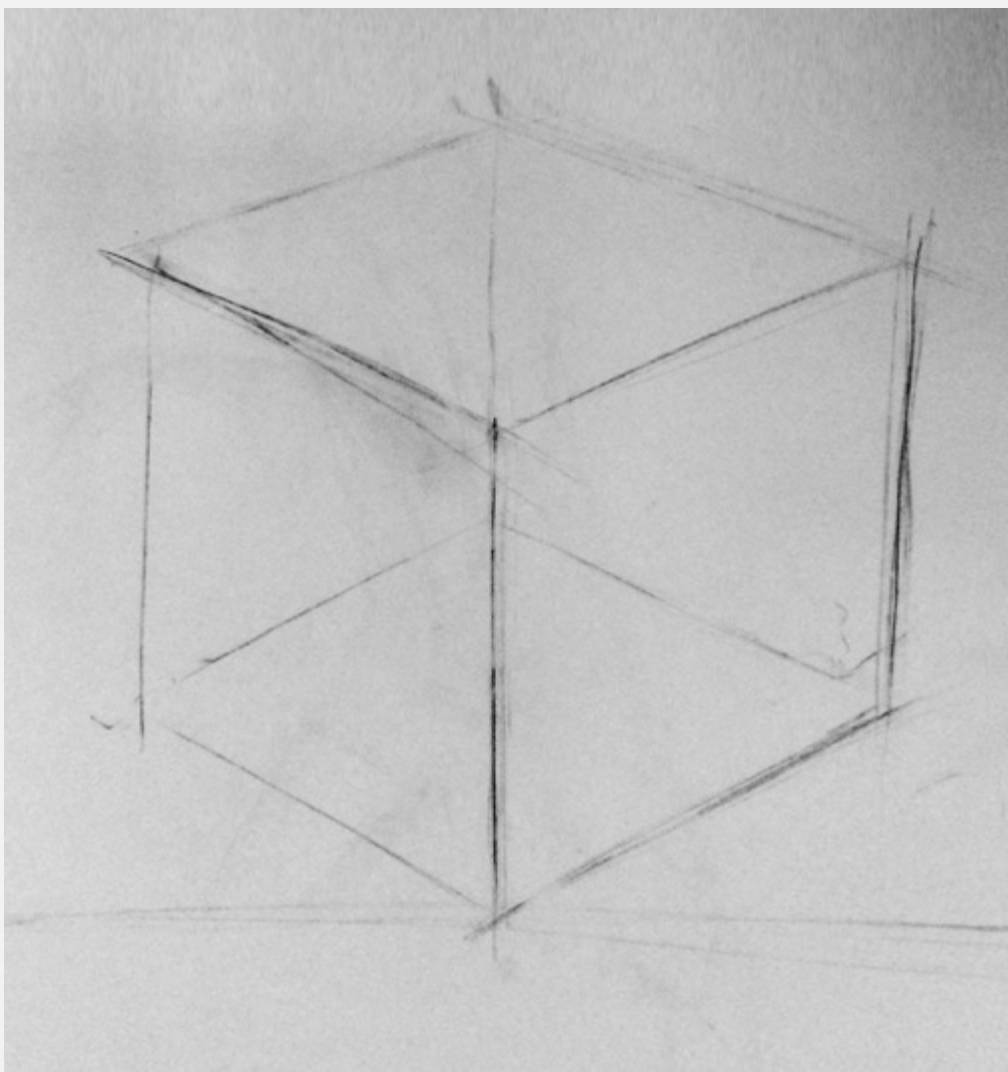




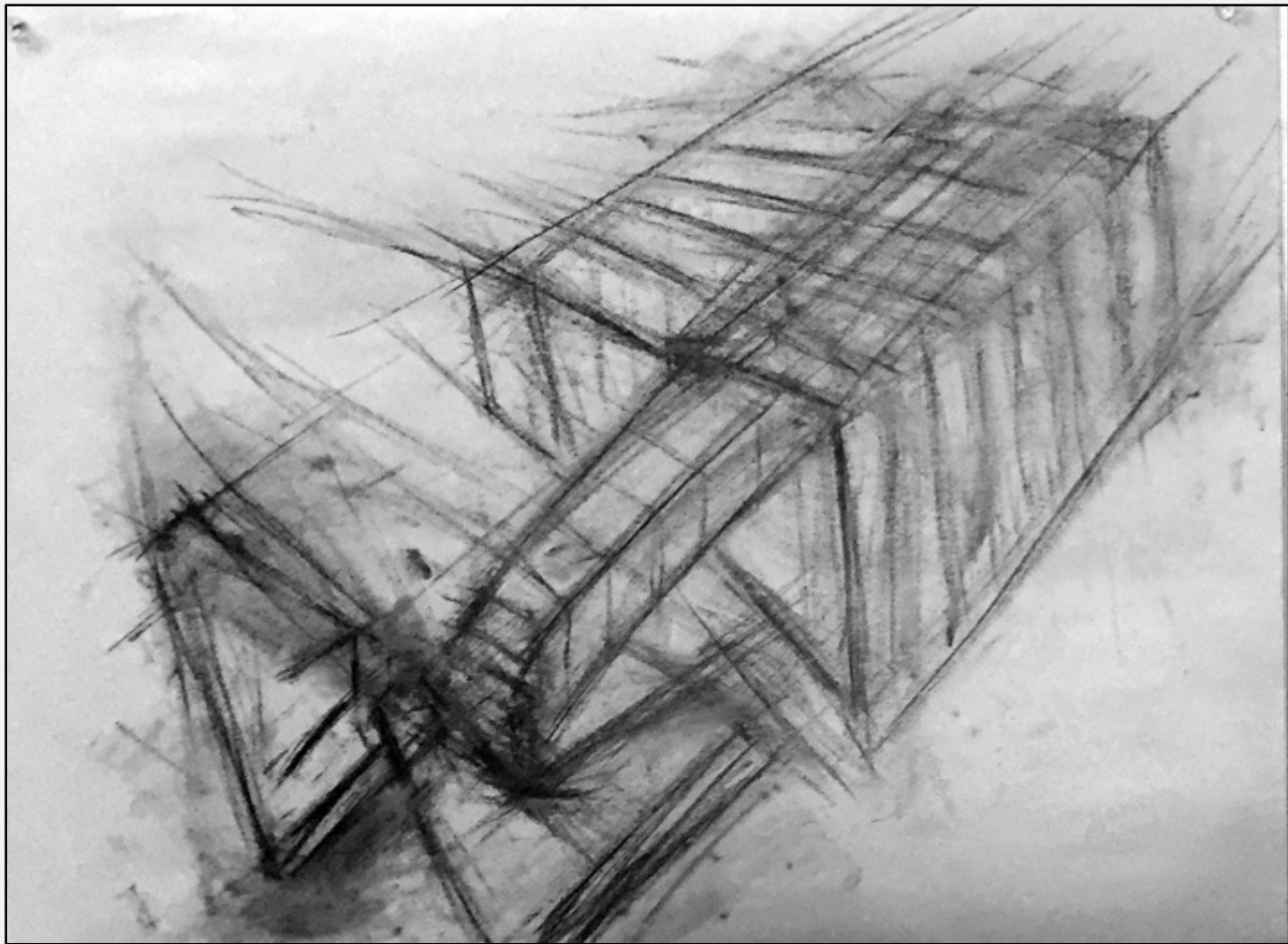
LEARNING from DRAWING-

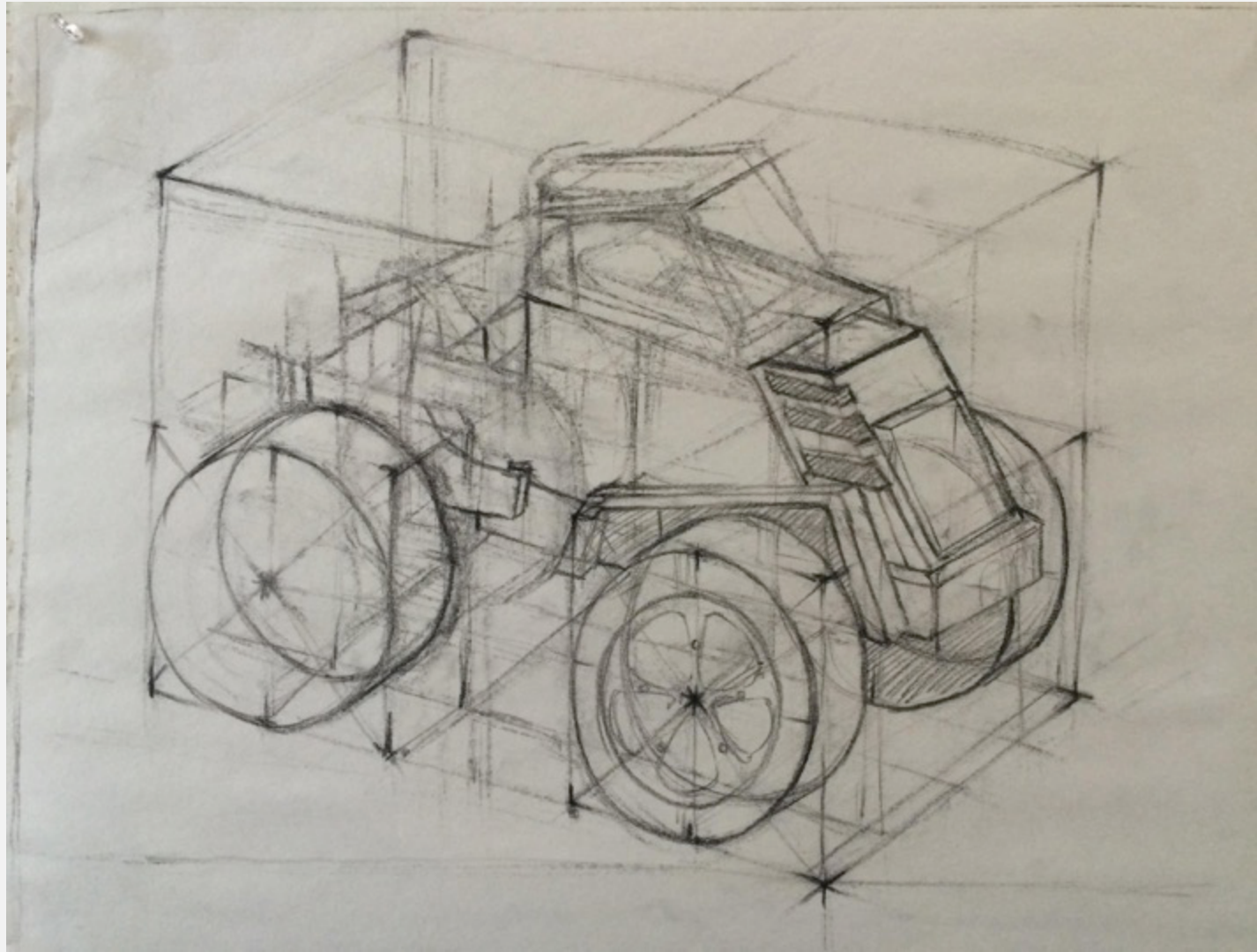
Understanding space and form
through the study of the XYZ axis

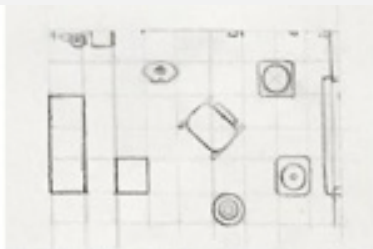
James Lipovac



From Simple
Complex









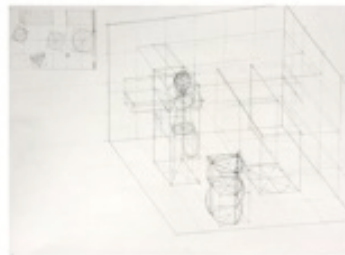
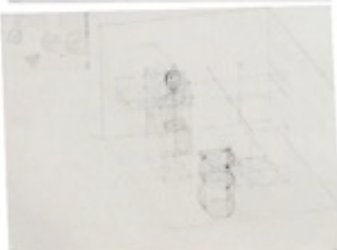
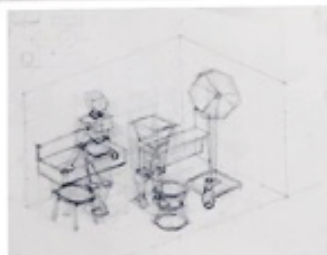
THERE IS A RIGHT ANSWER!

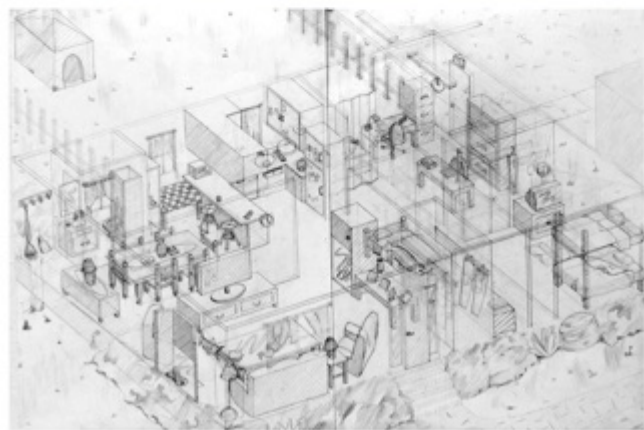
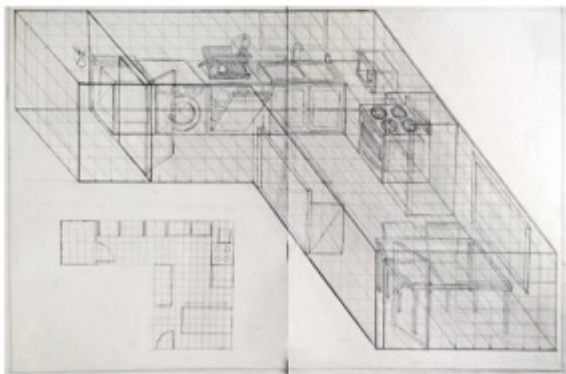
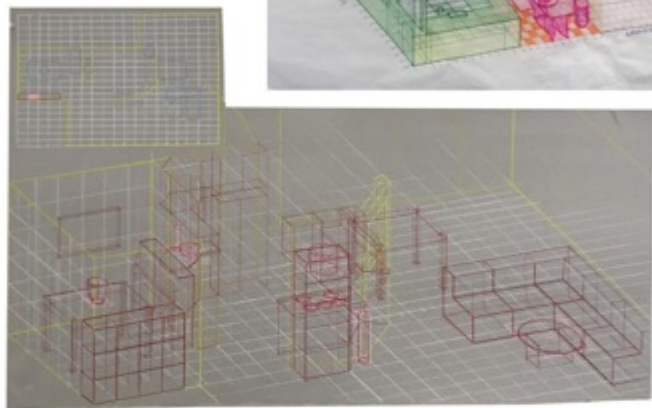
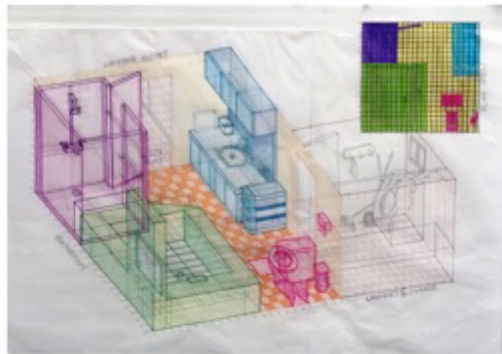
Drawing can be an exacting activity.

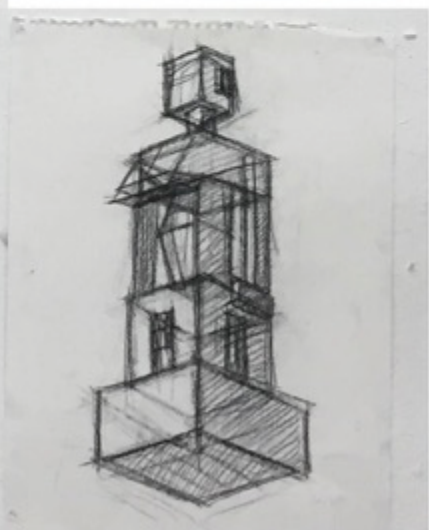
SAME!

SAME!

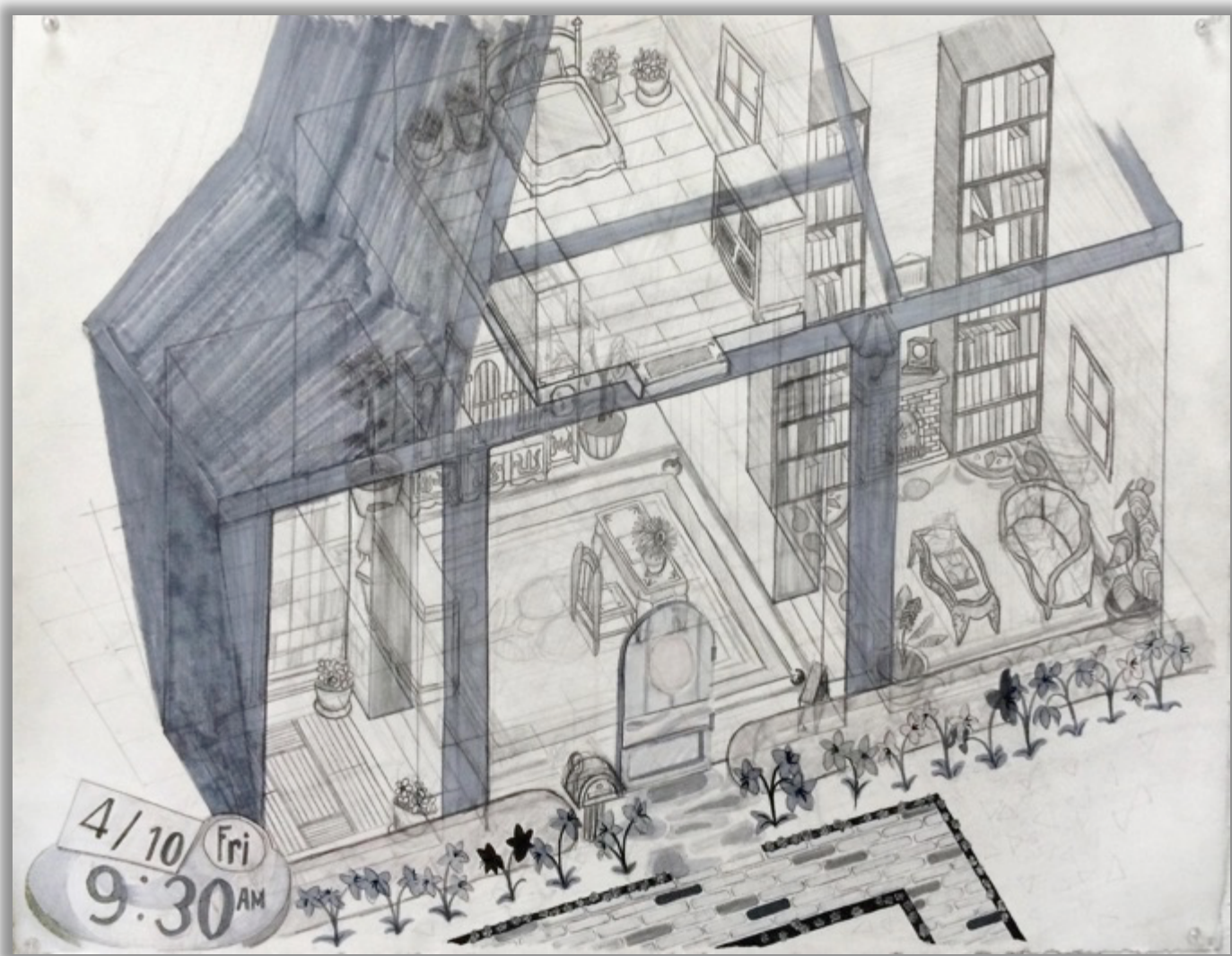
SAME!



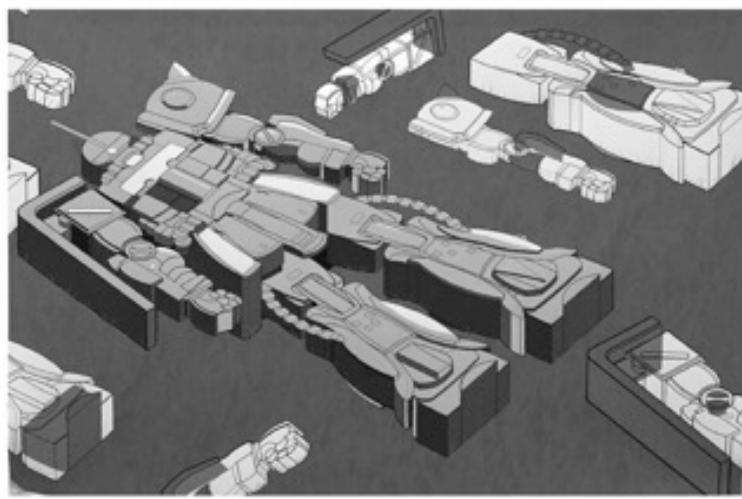
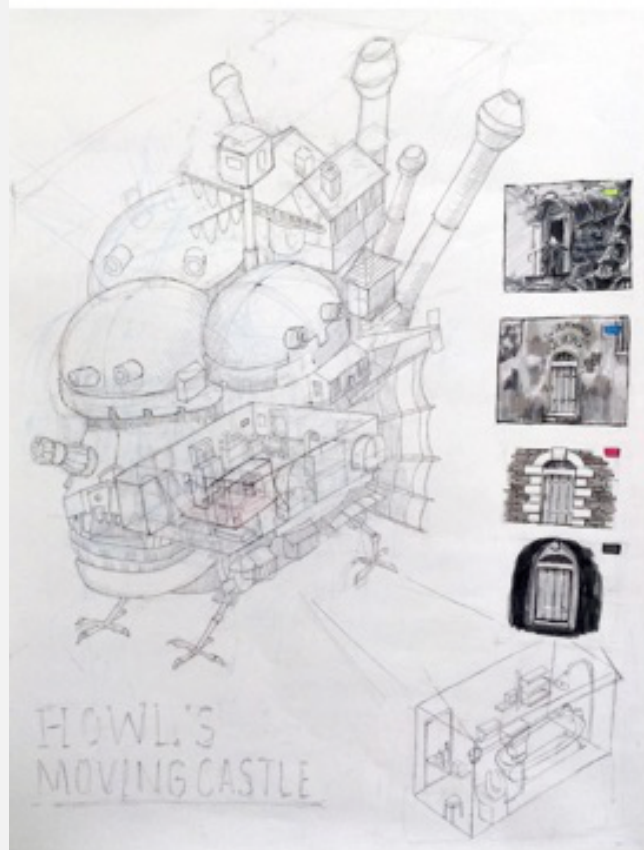


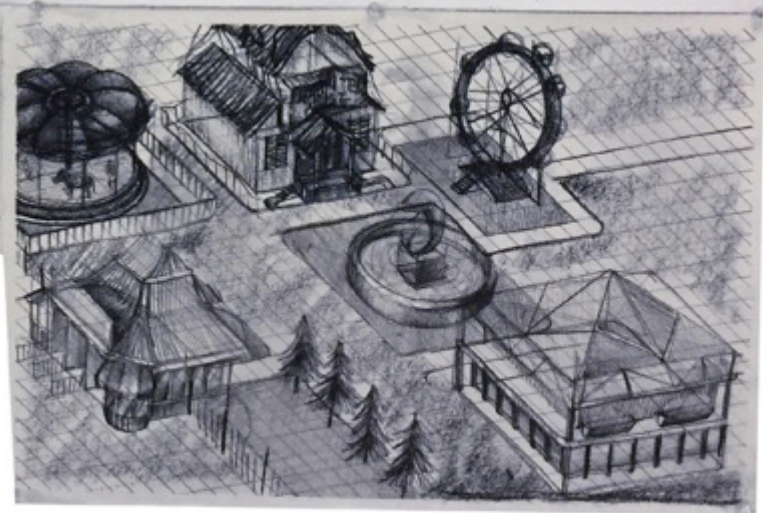
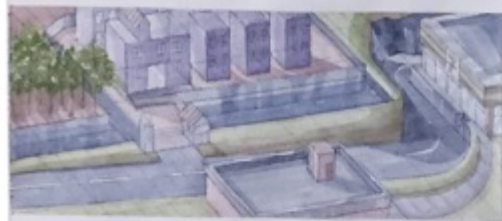
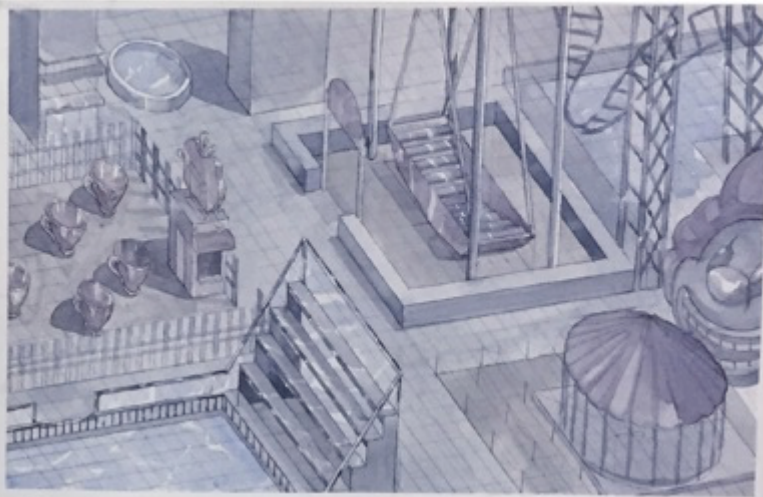






4/10 Fri
9:30 AM







CLASSROOM MANAGEMENT

Creating a classroom culture for learning how to learn.

Micki Spiller
Form/Space/Process

Micki Spiller: Form/Space/Process



WHAT ARE CLASSROOM MANAGEMENT TECHNIQUES?

Classroom management techniques refer to specific activities that instructors utilize to create a positive classroom environment.

The list of elements found in research that may be useful are:

- Giving students the primary responsibility for their own learning and behavior in class.
- Understanding clearly the course and assignment outcomes (the what and the why)
- Creating a community where students must rely on each other for their learning.
- Teaching students to resolve their own problems and conflict management.

WHY ARE **STUDENT-CENTERED** CLASSROOMS IMPORTANT? AND HOW DO WE IMPLEMENT CLASSROOM MANAGEMENT TO SUPPORT LEARNING HOW TO LEARN.

Current educational climate is different than 10 to 20 years ago as our classrooms become more culturally diverse, the learning styles and abilities are vastly different. The teaching done in K-12 level is also more student centered, and less students sit in a lecture hall and just take in information taught by a teacher. More and more, teaching involves not only a relationship between an individual student and a teacher, but also students and their peers.

This points to the importance of collaboration when it comes to learning as well as design problems. Through group activities, students learn how to listen to their peers, problem-solve in small groups and learn from one another actively. Therefore, instructors need to facilitate the content through interactive lesson plans, rather than having a one way conversation with their class.

Some classroom management techniques implemented in my course:

- **Student-centered learning**: operates on collaboration, project-based learning, technology integration, and plenty of conversation between **students** and teachers about learning, rather than one instructor imparting information via the lecture style classroom.
- Inquiry—based learning: **active learning** that starts by posing questions, problems or scenarios.
- Lecture style/teacher centered classroom: presenting established facts to quickly pass on information. (try to keep this minimal)

I BELIEVE IN THE IMPORTANCE OF ESTABLISHING A STRONG CLASSROOM COMMUNITY, AND TRY TO DO SO BY:

- Setting up an open studio atmosphere for discussions and conversations
 - Students are not allowed to listen to music through earbuds/headphones because this keeps them from having discussions with one another.
- Promote helping and learning from one another
 - Students must ask at least two people for help before coming to me.
- Working in groups
 - All critiques and reviews are done in small groups where they have to discuss one another's work before presenting it to the entire class
- Exercises to initiate student centered learning



Group Brainstorming

First Year/Foundation level issues

The difference between Foundation students and those already in their majors, is that they do not necessarily have a common goal for taking the courses taught in the first year. This, along with being new to their environment and meeting people from all different backgrounds may be daunting at first to the average 17-18 yr old student.

Some problems/challenges affecting class productivity:

- self-organization and motivation
- balance of social and academic life
- time management

In the beginning of the semester, it is imperative to make first year students comfortable in the class and to begin forming relationships between students as well as the instructor.

Icebreaker activities are useful, especially in the beginning few weeks of the course, as well as when introducing a new project or concept. They help create a positive environment and aids in establishing a community that will help one another in the future.

Benefits of Icebreakers in the classroom:

- Reduces student and instructor anxiety prior to the introduction of the course, the assignment, or large project.
- Fosters positive interactions between students- to students and students to faculty.
- Creates an example of **learning by doing**: and expectation of participation from each individual.
- Actively engages the individual from the beginning of the course.
- Makes it easier for students to create relationships with one another so collaborations will be easier in the future.
- Doing short group exercise (especially in a long 6 hour studio course) can reenergize the group and help change gears for a different activity.

EXAMPLES OF GROUP/TEAM BUILDING EXERCISES

Task based outcome

Ice Breaker: Find Someone Who:

Methodology:

1. I hand out a form that has a list of statements.
2. Then give students 30 minutes to mingle around the room, meeting briefly with as many students as they can to fill in a name of a person in each box.
3. They cannot have more than one name per statement.
4. The statements are about the individual and about the course.
5. After 30 minutes, gather back together as a class and discuss the tally of who is who.
6. The questions are broken down into personal info, majors, and making abilities. It ties into some of the goals and outcomes of the course, and is a good place to begin the discussion of making.

Micki Spiller: Form/Space/Process

Space/Form/Process

Find Someone Who...

is from a different state in the US	is from a foreign country	Grew up in New York City	has moved around a lot
likes to bake or cook	is good at reading or following directions	played with dolls or building blocks as a child	loves to read comics or graphic novels.
recently read a book for enjoyment	has recently seen an exhibit at a museum or gallery that they loved.	has built something using tools	is comfortable working in collaborative groups
has taken a drawing class	Likes to cook or bake	is majoring in communication design	is majoring in industrial design
is majoring in Photography	is majoring in Interior Design	is undecided in their major	is majoring in fine arts

SYLLABUS ICEBREAKERS

In the past, I have handed out the syllabus and spend 30 minutes or so reading it out loud in the class, soliciting questions where necessary. In the past, the students did not really retain the information contained in the syllabus and was the most boring 30 minutes of the morning.

I realized that for students to retain the information, I needed to cover the syllabus through **active learning** and solicit **student centered** predictions about the course.

This new method creates more discussion and students are more connected to the document.

Syllabus icebreaker (student generated ideas and language):

Methodology:

I divide students into 3-4 groups.

Then hand out a questionnaire that asks the group what they think the course will cover, and list specific things they would like to learn.

As they share some of what they came up with, we write them as a list on the board.

Then I pass out the syllabus and have them read and look for any of the points listed on the board or the syllabus.

I also have them circle any questionable vocabulary words.

Then we regroup as a whole class and have students ask any questions.

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: Aden, Sam, Dennis, Bella

1. What do you think this class is about?
Sculpture, physical experience of art
2. What would you like to learn this semester?
how to sculpt, how to use any physical type of medium, experiment with physical mediums (ie clay)
3. What are your strengths you can apply to this class?
Dennis - chiseling
Aden + Bella - already realize experiences to solve problems in art
Sam - concepts, understanding of shape + form

Please turn over

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: Isaac, Kristen, Eyal

1. What do you think this class is about?
Building things w/ different materials and mediums
2. What would you like to learn this semester?
Incorporating ~~ideas~~ the arts into our majors
3. What are your strengths you can apply to this class?
Working w/ hand, sculpting experience

Please turn over

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: Santi, Caroline, Michelle

1. What do you think this class is about?
Basic 3D - sculpture, plaster, clay
2. What would you like to learn this semester?
using different materials and learning techniques
3. What are your strengths you can apply to this class?
Ceramics, plaster, alabaster, wire

Please turn over

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: RASA, Y. Veen, FLORA

1. What do you think this class is about?
CREATING IDEAS 3-D WORK + EXPERIENCE
BEING ABLE TO USE DIFFERENT MEDIUMS
2. What would you like to learn this semester?
THE PROCESS OF MAKING A SUCCESSFUL 3-D OBJECT
3. What are your strengths you can apply to this class?
MOTIVATED (NO PROCRASTINATING) CREATIVITY,
FOLLOWING INSTRUCTION

Please turn over

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: Cameron, Shelley, Andrew, Eric

1. What do you think this class is about?
Building, hands-on art
2. What would you like to learn this semester?
How to make 3D art
3. What are your strengths you can apply to this class?
Drawing out concepts, attention to detail, abstract visualization

Please turn over

Syllabus Assessment Questions:
Groups: Assign a note-taker, a summarizer, and a task master

Names: _____

1. What do you think this class is about?
Understanding art/so space and process behind it
2. What would you like to learn this semester?
everything, how to become better artist
3. What are your strengths you can apply to this class?
google stuff up, DIY attitude, strong leadership quality + knife skill

Please turn over

Syllabus ice breaker continued

Next, the group is asked to list two things they have in common and list 3 questions the group has about the course:

<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. All have experience w/ drawing/painting2. All have limited experience w/ sculpture <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. Will we be required to do anything digitally?2. How often will we alternate mediums?3. What mediums will we be using?	<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. we all came from outside NY2. we're all eager to learn <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. what materials will we use?2. How will we be tested?3. Will we be working in groups?
<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. We all live on east coast2. We're all female <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. Do we get breaks?2. Lecture/hands on time?3. What materials will we be using?	<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. WE ALL WEAR JEWELRY2. WE ALL ENJOY MUSIC <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. HOW MESSY DO WE GET IN CLASS?2. DO WE DEVIATE FROM SYLLABUS AT ALL?3. WILL HOMEWORK REQUIOR USING THE STUDIOS w/ THIS BUILDING?
<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. We all like art2. We like working groups <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. What sort of materials will we be using?2. Can I survive in the wild and build my own house after this class?3.	<p>My Group shares the following 2 similarities:</p> <ol style="list-style-type: none">1. speak Chinese mandarin2. we all go to Pratt <hr/> <p>List 3 questions your group has about the course:</p> <ol style="list-style-type: none">1. what skills should we acquire by the end of the course.2. Is there a lot of assignments in class?3. Do you get to play with clay?

For example, one group all spoke Mandarin. Not all of the members of the group were Chinese, there was one kid from the Bronx.

This realization created a group dynamic during the semester that was unexpected.

Questions about the course from the mundane to the detailed: how much homework to what assignments will be .

Students were not embarrassed to ask “stupid” questions, since it was coming from the group.

SYLLABUS REVIEWING GROUP ACTIVITY (ACTIVE LEARNING)

Methodology: I project a slide with several statements found in the syllabus, with one false statement. The students (in small groups) have to figure out which statement is false.

Example slide:

Truth or Fiction: find the one **false** statement

1. Students are not required to have any prior experience in working with 3-dimensions.
2. We will use a range of different materials including wood, wire, plaster and sheet metal.
3. Ideation and model making will be as important as the final finished projects and will be worth the same grading percentages.
4. We will use a variety of tools and equipment including band saws, drill presses, arc welders and kilns
5. There will be at least 3 hours of mandatory homework a week.

This method makes the students have to read the syllabus for a specific objective, not just listen to me drone on to tune me out

FIRST CLASS EXERCISE: STUDENT CENTERED AND ACTIVE LEARNING EXERCISE

Methodology:

Divide students into groups of 3-4.

Students are instructed to: Make 2 squares measuring 5"x5" with out using anything tools, not, even a pencil

Given this seemingly impossible task, they have to speak with one another, discuss what the size of the paper is, how to take one inch off of the 11" side...

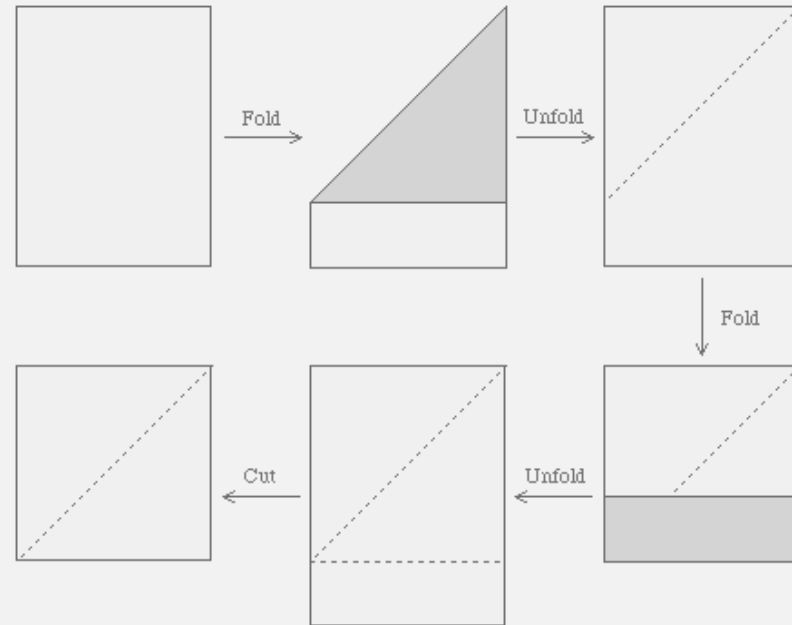
"my finger knuckle is about 1", let's use that..."

"how do we cut a straight line without a knife?" etc...

Objectives and Outcomes:

- Division of groups important:
 - I make sure to create one group where all the students grew up outside of the US, to illustrate different measuring systems.
- Sharing common knowledge
- Problem solving through discussion
- Promote and facilitate self-regulated learning.
- Seeing from different perspectives

Ice breaker



Student-generated content prior to an assignment

Before introducing a project, I give short group brainstorm exercises. This gives students the primary responsibility for their own learning by compiling research and knowledge in class to share.



Body proportion measuring in pairs



Timed exercise: 3" scale structural study



Micki Spiller: Form/Space/Process

STUDENT-GENERATED VOCABULARY AS PRE-ACTIVITIES BEFORE A CRITIQUE.

Homework research assignment for student-generated content by gathering language in preparation for critiques

Methodology:

1. Students are given a list of artist whose works are similar to the forms and 3-D design concepts of the project they will critique.
2. I give them a list of words along with the list of artists.
3. They have to pick one work and write a few sentences describing the work.
4. In class, I separate the text from the image and mix them up.
5. Each person is given the descriptive text
6. They have to find the image that matches the work.
7. When they find it, they have to add a few more descriptive sentences to specify even further.

Student-generated language



Repeating forms: 3 large curved cylindrical volumes
One volume is nestled inside the wider volume and the four ends are joined creating the body of the cast balloon swan. The third volume is aligned with the center of the four joined ends and joined together with them creating a cluster. It extends upward and tapers off into a much smaller cylindrical form creating the beak of the swan.



Horizontally-orientated, hollow tube made from narrow wooden strips
Repetitive forms: Various wooden strips create repeating circular forms. These forms are joined by curvy horizontal strips to create the long, cylindrical tube.



Four smooth wooden lines twisted and bundled together as a group and joined to another one at the end by iron nails, and a cylinder on the top right corner. Making each bundle looks like muscle.



The **gridded placement, assembled** of thousands of 8-inch square metal flaps blow in the wind and create a color-changing movement across the form. Three two-dimensional clouds are **nestled** together, **joined** by steel poles, to create a triangular, three-dimensional form.



A unified piece with heads all stacked on a huge volumetric rectangular structure. The seven heads, 6 attached limbs, 2 drawn limbs of the figures are all assembled to the block structure using different mediums. Most of the heads and limbs have cylindrical and organic shapes.

Match the text with the image

Finally, students critique each other's works using similar language from research.

- All critiques and reviews are done in pairs or small groups first.
- They discuss the work using an outcome-based questionnaire.
- They then present their comments to the entire class. This alleviates the nervousness of having to speak in front of the class alone.



Promote and facilitate self-regulated learning.



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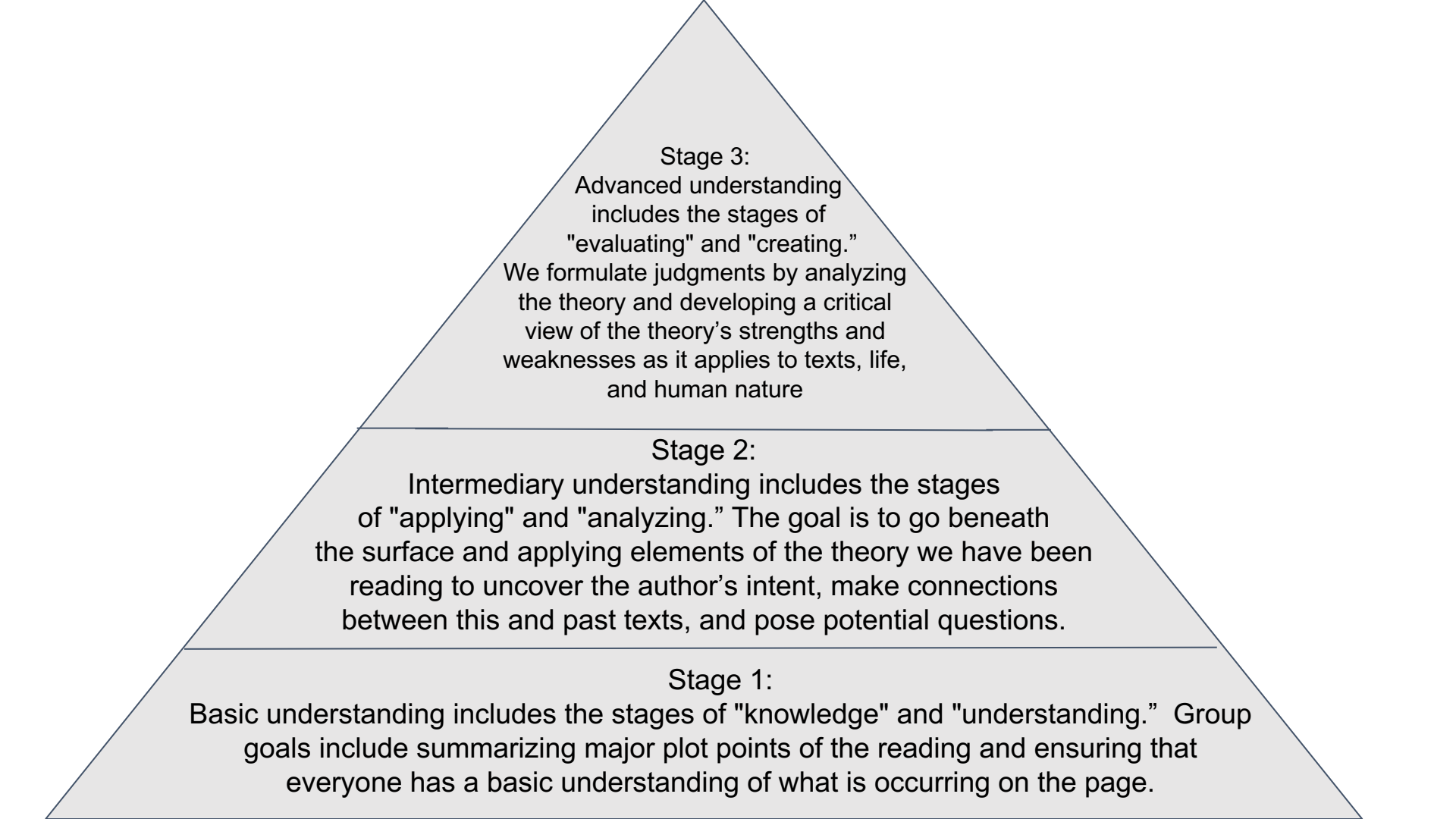
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MAURA CONNELLY

Using Bloom's Taxonomy as a Classroom Model

Using Bloom's Taxonomy as a Classroom Model



Stage 3:
Advanced understanding
includes the stages of
"evaluating" and "creating."
We formulate judgments by analyzing
the theory and developing a critical
view of the theory's strengths and
weaknesses as it applies to texts, life,
and human nature

Stage 2:
Intermediary understanding includes the stages
of "applying" and "analyzing." The goal is to go beneath
the surface and applying elements of the theory we have been
reading to uncover the author's intent, make connections
between this and past texts, and pose potential questions.

Stage 1:
Basic understanding includes the stages of "knowledge" and "understanding." Group
goals include summarizing major plot points of the reading and ensuring that
everyone has a basic understanding of what is occurring on the page.

- Flexible discussion model that provides students with multiple entry points, especially useful for the reluctant student
- A structure upon which to build (low-stakes writing, minor responses, major assessments)
 - Common vocabulary for students to use/recognize across curricula
- Environment where students feel natural leading discussions, questioning one another, drawing conclusions, sustaining peer-driven conversations

Results:

- Brief orientation to the model including reiteration and reinforcement of the stages yields semester-long results
- Measurable and assessable goals for each class meeting
- Application across various assignments within the class results in clear expectations and transparency in assignment objectives
- Acclimation to the student-led discussion model and expectation of daily participation

E-portfolio: Digital footprint of learning

Jennifer Logan

Studio Language

<https://pratt.digication.com/studio-language-template21/visualization-and-representation>

Student Board: Joanna Bryant FALL 2017 LCD LAB ☆ Team Visible

Contrasts



(In order from left to right, top to bottom)

Reflection: If given more time to make each contrast, I would have paid more attention to color and craft. I would also try to improve the "shape" contrasts. I'm most proud of the "space" contrast in the bottom right corner, because it was a reject that turned out to be a great space contrast by accident. Nice to have something you think is a failure turn out to be a success after all.

1. Contrast: Position; Color: yellow-orange and yellow-green, both light value, high and low chroma; Works

Add a card...

Reflected Color Designs



Design 1
👍 1

Design 1: (origami "square base" opened up, with color on corners) This design worked best of the two. Because of its symmetry, a pin can be placed in the center without distracting from the object. This design is simple and frugal, only two small squares of coloraid will fill the required area. I could have placed the coloraid at the bottom of the reflected area rather than the top, however, which may have increased the vibrance of the reflection as the color would be closer to the wall.



Add a card...

Collage

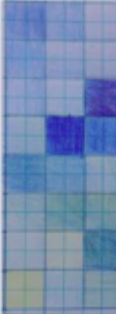


Reflection: I'm not satisfied with this, if I had time I would definitely spend more time on the composition of the larger and smaller squares. This piece was a victim of my bad time management, in the end. However, I am proud of the way the original 1x1 squares came together. I focused mainly on color and the composition kind of made itself, which kept it more abstract than if I had been too focused on the composition. I tend to over-perfect things like that. I still might change some placements on this if I get a chance.

👍 1 👍 1

Add a card...

RYB Grid



👍 1

Add a card...

Menu

hmayo on [Henry Matisse](#)
Matisse is one of my favorite painters and I think a master of positive negative space. Although this piece doesn't trick the eye, the relationship between positive and negative space is what defines the form.

Nov 2 at 9:36 AM

Jolee Benard on [Tara Donovan](#)
really cool example for unity and variety. I can really see the unity in the material used as well as the variety in the shapes.

Oct 26 at 11:01 PM

jwiadzio on [Paul Klee](#)
I love seeing how grid can relate to so many famous works!! The use of grid and scale works so well here. I actually remember seeing something similar to this at the Met.

Oct 26 at 10:52 PM

AdelleAsh on
I really like the composition of this. Works so well as a whole, yet each grid is very well composed as well

Oct 26 at 10:10 PM

jdong on [Reflection: I'm not satisfied with this, if I had time I would definitely spend more time on the composition of the larger](#)

← Boards 🔍 Trello + ⓘ 🔔 JLA

Student Board: Andrew Feldkamp ... Show Menu

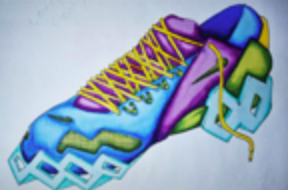
Vibrating boundaries ...

vibrating boundaries ...

boundaries ...

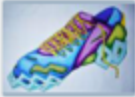



Add a card ...

One great link to rule them all
<http://char.txa.cornell.edu>
🗨 1
Add a card ...



shoes
in list [concept_color_shoes](#)
[_ Edit the description...](#)

Attachments

-  **stickers 2.jpg** [🔗](#)
Added Oct 24 at 3:15 PM - [Comment](#) - [Delete](#)
[🗑 Remove Cover](#)
-  **DSC_0043.jpg** [🔗](#)
Added Oct 24 at 3:14 PM - [Comment](#) - [Delete](#)
[🗑 Make Cover](#)
-  **DSC_0042.jpg** [🔗](#)
Added Oct 24 at 3:14 PM - [Comment](#) - [Delete](#)
[🗑 Make Cover](#)
-  **DSC_0041.jpg** [🔗](#)
Added Oct 24 at 3:14 PM - [Comment](#) - [Delete](#)
[🗑 Make Cover](#)

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- [📌 Labels](#)
- [📋 Checklist](#)
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Actions

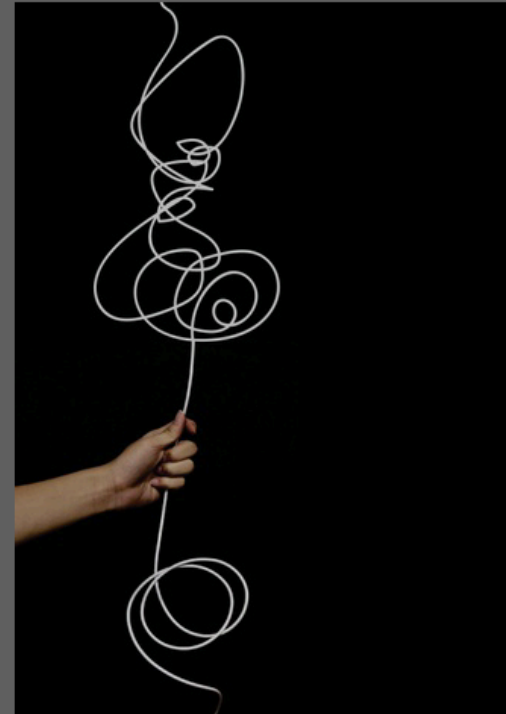
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The E-portfolio

Building Metacognitive Awareness

Jennifer Logun



1. What does e-portfolio mean to students?

In what ways does e-portfolio enhance their learning process?

In what ways does e-portfolio reveal connections or gaps

In what ways does e-portfolio build metacognitive awareness of their strengths, weaknesses, interests in order to become more self-direct and ultimately better learners?

Active Use of E-Portfolio: Students' comments on each others boards

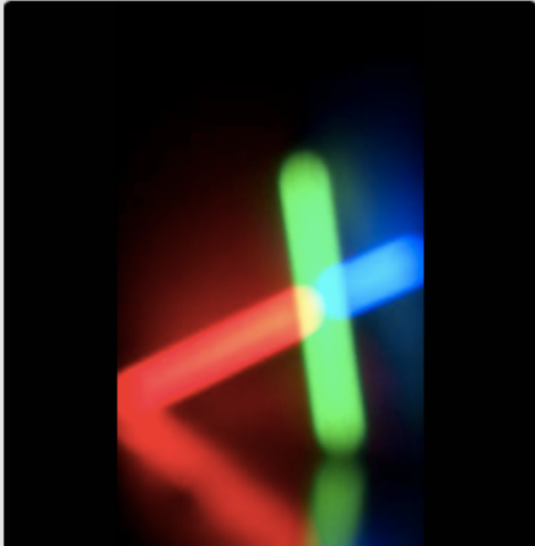
I really like how you relates contrast to photography because honestly I didn't even connect the idea of contrast in photography to contrast used in LCD. It's interesting how different types of artists use the same compositional elements to create their works.

Wow this is a super cool example of positive and negative. I can almost relate this to the drawing assignments we had with ink just because of the lack of color in this piece. It's super cool to look at.

Although the compositions are different and have variety, they still feel like they go together and have unity based on the shapes that have been used.

Active Use of E-Portfolio: ease of student-professor communication

Cool sign



This was a neon sign I saw and when I took a picture the color mixing reminded me of what we learned

💬 1 📍 1

Jennifer Logun

Yes! Additive mixing. red + green = yellow. Great photo.

depth

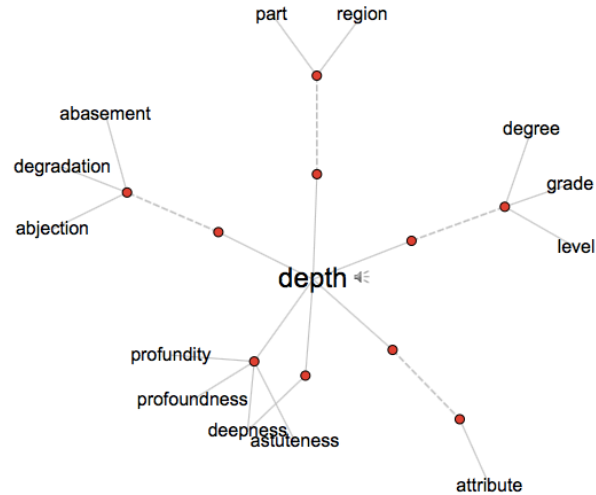
..

the distance from the top surface of something such as a river or hole to the bottom of it



This painting gives a lot of depth despite being 2D. The colors have cool tones that mimic a winter night and though they encroach upon the figure, it seems like he is so lonely and separated.<Maryam Savoji>


Active Use of E-Portfolio: Curating a Visual Dictionary



<https://www.visualthesaurus.com>


Active Use of E-Portfolio: Art and Design Collection

Positive Negative



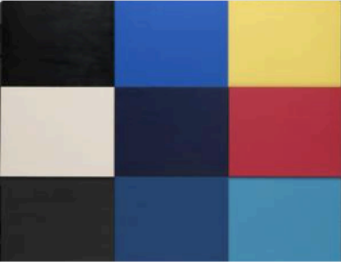
Shigeo Fukuda, Legs of Two Different Genders, 1975

1




M.C. Escher, Mosaic II, 1957

Grids



Grids in Art

4




Grids in Real Life

1 7


+ Add another card

Visual Texture




Mark Bradford (b. 1961). Bread and Circuses, 2007.

1



Cecily Brown, Hangover Square, 2005. Oil on linen, 43 x 65 in.

1



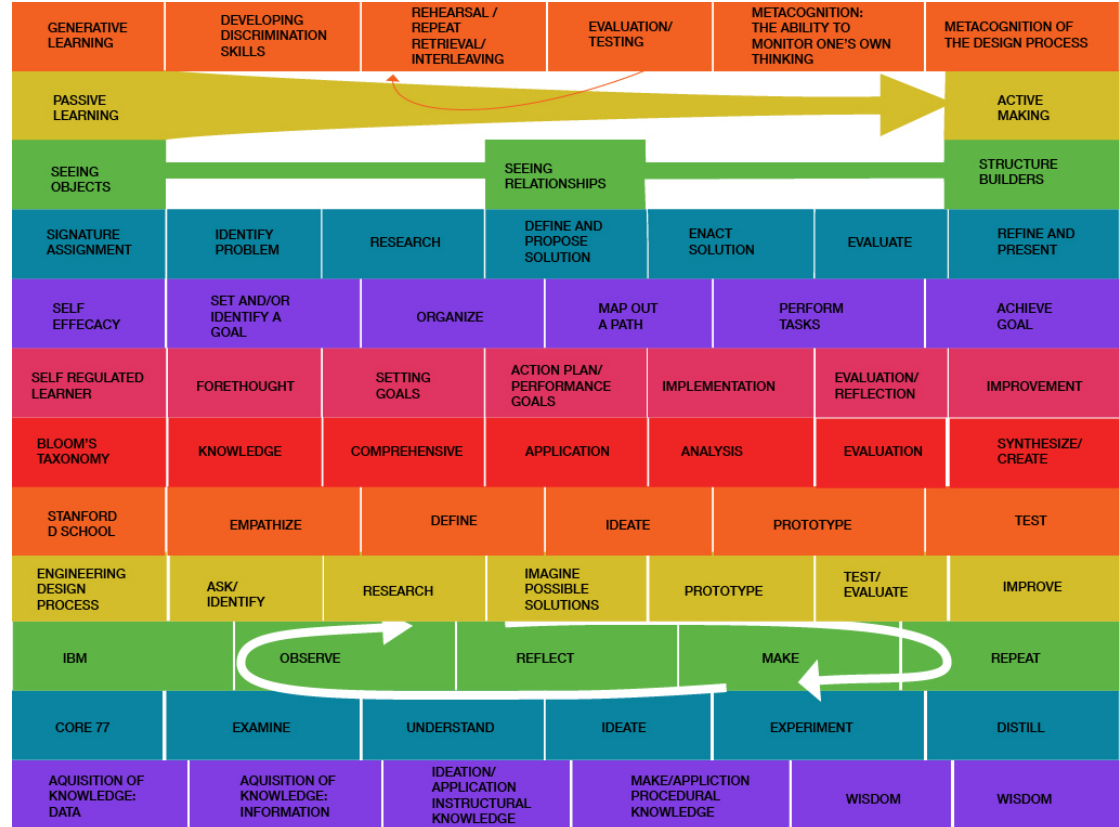
FOUNDATION

Promote and facilitate self-regulated learning through effective learning strategies and reflective practices by mapping the stages of the learning process with the design process

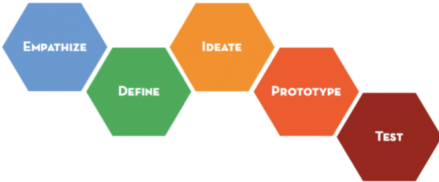
Foundation Learning Chart ...In Progress

Chart mapping various design processes with selected learning processes or pedagogies.

The stages of both coincide nicely and may be simultaneously teachable.



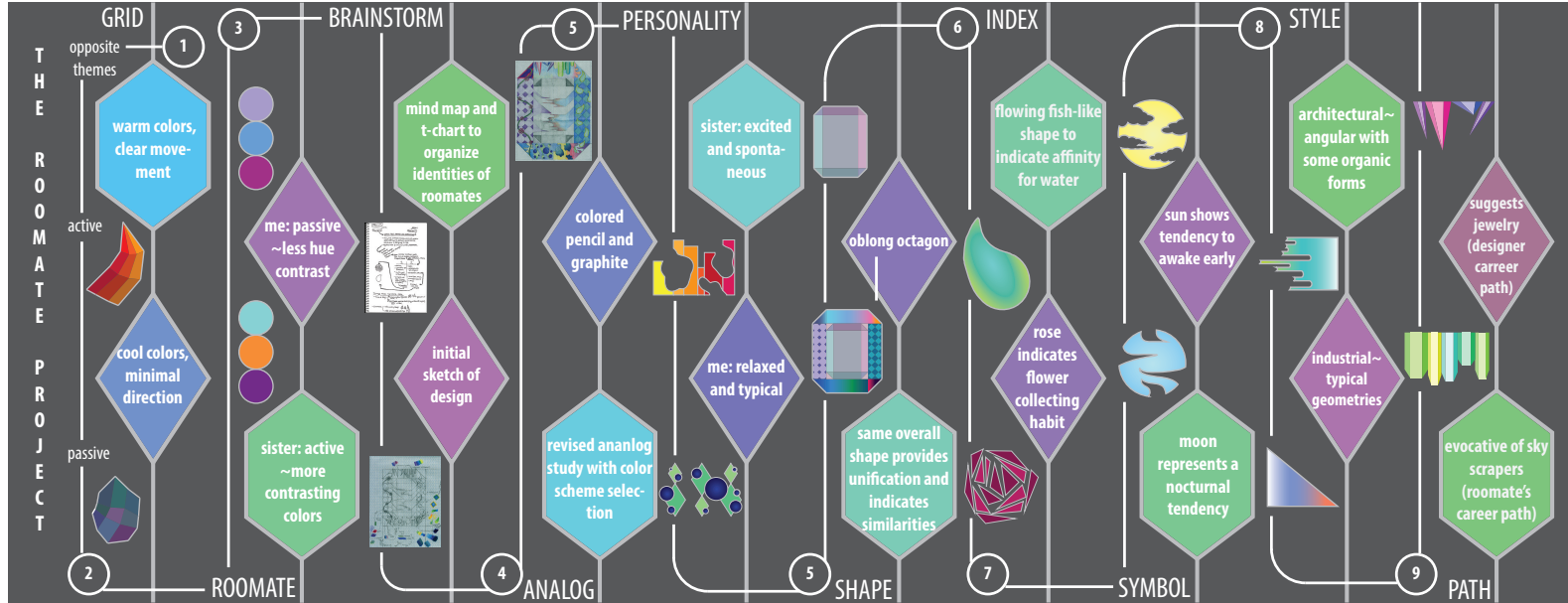
Simplified mapping chart



Design Process Empathy	Design Process Define	Design Process Ideate	Design Process Prototype	Design Process Test
Self-regulated Forethought	Self-regulated Setitng Goals	Self-regulated Action Plan	Self-regulated Implementaion	Self-regulated Evaluation/Refelection
				Self-regulated Improvement Completion

Design Process Empathy	Design Process Define	Design Process Ideate	Design Process Prototype	Design Process Test
Self-regulated Forethought	Self-regulated Setitng Goals	Self-regulated Action Plan	Self-regulated Implementaion	Self-regulated Evaluation/Refelection
Bloom Knowledge	Comprehensive	Application	Analysis	Evaluation
				Self-regulated Improvement Completion

Student info graphic mapping of design/learning process



Student Abby Klein -
2014