



Faculty Handbook

Saturday High Program

Art Center College of Design

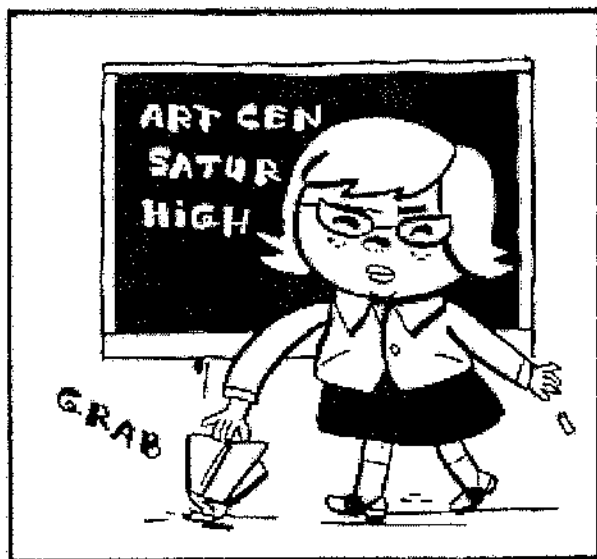
Faculty Handbook - Saturday High Program

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Director's Statement

I am deeply indebted to Ramone Muñoz, distinguished Art Center faculty member, for writing the first-ever Saturday High Faculty Handbook and to Steven Weissman, Art Center for Kids and Saturday High instructor, for illustrating it. Likewise, without the support of the Surdna Foundation and Ellen Rudolph, Program Director for Arts at the Surdna Foundation, this initiative would not have been possible. What follows are Ramone's insights into teaching in the Saturday High program based on his many years of outstanding experience.

Paula Goodman

Director, K-12 Programs

Introduction

This handbook was created to serve as a faculty guide for teaching in the Saturday High program and for making the best use of Art Center facilities. We want your experience and the experience of students in your classroom to be an enjoyable one, and we hope this guide assists both new and veteran Saturday High instructors. The content of this handbook was informed by a series of meetings held in 2008 with a group of eight Art Center Saturday High faculty. The goal of these meetings was to address ways in which the Saturday High curriculum could be improved; one outcome was the recommendation to produce a faculty handbook. We intend to update information contained in this handbook on a regular basis and hope that you, our faculty, will make ongoing contributions to what has been written so far.

The Saturday High program was founded in 1963 as a way to introduce high school students to the Art Center environment and to the high caliber of teachers found at Art Center. Many of our Saturday High faculty are graduates of Art Center, as well as other esteemed art and design schools.

We bring the rigor and seriousness of our degree programs to the high school student while making the learning experience fun and exciting. Many students from Saturday High have gone on to study in the adult continuing education program Art Center at Night or have been accepted to Art Center's degree program.

While some sections of the handbook deal with the mechanics of using Art Center facilities, many sections of the handbook are intended to help faculty with their teaching performance. We hope that you will call on Public Programs staff as well as your fellow faculty members for guidance in making your teaching experience one that is as fun as it is focused. Please share your classroom experience and teaching advice with us so we may help other instructors by spreading the wealth of experience here at Art Center.

Finding your way around two campuses

Art Center College of Design has two locations: The main **Hillside Campus** (1700 Lida St., Pasadena 91103) located above the Rose Bowl and **South Campus** (950 S. Raymond Avenue, Pasadena 91105) close to downtown Pasadena. For those using public transportation, South Campus is located next to a Metro Gold Line stop and a public bus stop. Currently no shuttle or bus service runs between the Hillside and South Campuses on Saturdays.

Most Saturday High courses are taught on Saturdays in the morning or afternoon. Saturday High courses are offered at both Hillside Campus and South Campus in a morning session (9 am – 12 pm) and in an afternoon session (1 – 4 pm) over 10 weeks. A few courses are held on Sunday or during the week.

Limited staff is available to faculty on weekends, especially at our South Campus. Despite this fact, most of the needs of faculty are met. The Hillside Campus has food service in the Cafeteria, copiers, access to computers, limited AV staff, some maintenance crew and library access.

The South Campus is far more limited in services. Food service is available at a temporary cart from 11:30 am to 1 pm but is subject to change. Vending machines provide limited snacks and beverages.

Media / AV services and a limited staff can provide help with copiers or projection equipment, computer labs and general room needs. Campus Security can also help with some room issues. Because of limited equipment, it is always recommended that you reserve equipment on either campus for your class in advance by calling Media / AV Services at 626-396-4324. You can also fill out a request form or email your requests to Media Services ahead of time. Email your request to av@artcenter.edu or access the online request form at: <http://www.artcenter.edu/tech/av/equipment.html>.

On the first Saturday of every term, Public Programs staff is present on both campuses to direct students and parents. Otherwise, there is no Public Programs staff on weekends. Additionally, there is no Facilities staff on South Campus over the weekend—only Campus Security. After the first week, any issues should be addressed on weekdays only.

A map of both campuses is provided at the back of this handbook to help you find your way.

Identification / Access cards are distributed to all faculty and are needed to enter the Hillside Campus faculty parking lot and faculty lounge. A faculty

identification / access card is available through Enrollment Services office at Hillside Campus. The office is open Monday – Friday, 8:30 am – 4:30 pm.

Hillside Campus library access is available to all Saturday High faculty who can show their faculty ID cards and to all Saturday High students. In order to use the library, students must have a parent or guardian sign a permission slip. The slip can be downloaded from the Saturday High website (www.artcenter.edu/sat) under "Miscellanea" – "Library." There is no library at South Campus at this time.

Copier access codes are available to all faculty who receive an email at the beginning of each term containing the Saturday High copy code. The code changes periodically. The Hillside Campus copy center is open 8 am – 9 pm on weekdays and 8:30 am – 4:30 pm on Saturdays. The faculty lounge at the Hillside Campus also has two copiers with copy-code access. The South Campus has one copier with paper and supplies available from South Campus Media Services. The South Campus also has a large-format scanner.

Free parking is available for students and faculty at both campuses. Faculty who do not have a parking placard (an orange placard designed to hang from your rearview mirror) should ask Public Programs for the Parking Information form. You will need to complete this form and return it to the Public Programs office. Your parking permit will be mailed to you. Security will sometimes enforce parking regulations by issuing a warning and then ticketing unfamiliar cars without parking placards.

If you are sick and must miss a class or if you need help obtaining a substitute, you should contact the Public Programs office for assistance. They will gladly assist you in finding a sub or will call your students when possible to notify them of a class cancellation. They do, however, appreciate when you can secure a substitute instructor on your own. If you do, you should give the Public Programs office the contact information of the person filling in for you as well as the date(s) you will be away from class. Public Programs staff will file the appropriate paperwork to ensure your substitute is paid in a timely manner.

In the event of an emergency, you should contact Campus Security at **626-396-2299 on Hillside Campus** and **626-396-4220 on South Campus**. Security must be informed when one of your students is sick or injured or if you experience any other emergency during class. If you encounter a voicemail and leave a message with your phone number, **Security will generally return your call promptly.**

For the new teacher – getting ready for your first class

It is as easy to be over-prepared for class as under-prepared. An important element in creating a good group dynamic in the classroom is to allow for an exchange between you and your students. After thirty years of teaching college-level design courses, I still remember the first college class I ever taught. I went into the classroom with what I thought would be a lecture that would last the entire session. Halfway through I realized I had run out of things to say. I excused the class for a coffee break and did some quick thinking about how I would fill the remaining time. When the students returned I decided to open a discussion about design in general and asked questions to find out how much background they had on the subject. First, a quick introduction of student names and origins broke the ice, and then students began to exchange ideas serendipitously. With no prior training in teaching, I quickly realized how important it was to include students in discussions and create an environment where they were not embarrassed but in fact encouraged to ask questions.



Students and Note taking

Have a topic of conversation to focus on for the first four-to-seven class sessions and give a lecture about something before moving into a critique of work. I ask students to take **written notes in notebooks** as I lecture; I have not felt comfortable with note taking on computers because I'm not always sure what students are doing behind their laptop screens. This will no doubt become an archaic attitude as our youth do less and less writing. However, occasionally, I find a notebook left behind in a classroom and find myself amazed at the interesting notes that individual students make based on what they hear me or other teachers say. Also, because the students are visual artists, these longhand notes often have drawings and sketches mixed with written concepts that reflect the unique personality of each student; thus, I am still an advocate of analog note taking in class. Some experts on the subject of remembering ideas have said that we only remember 20% of what we

hear and that the physical act of note taking contributes greatly to the retention of ideas and concepts. Students can also refer back to notes as I have from classes I took 35 years ago. Make sure to tell your students to put their names and contact information in their notebooks. It is a tragedy when students permanently lose their notebooks, but it happens frequently. Computers and cameras should also be tagged with the students' contact information.

Visual Diaries

Many teachers have found it useful to have their students keep a visual diary that contains all sorts of sketching, collages, visual and personal ideas expressing what the student is thinking about. Such diaries often become a habit of mind and a part of how the student thinks well into their creative professional careers. These diaries can become works of art in themselves and a catalyst for solving all kinds of creative problems.

The Class Syllabus

Naturally, a good class syllabus will help you outline the general goals and learning objectives of the class from start to finish. The more detailed and well thought out the syllabus, the better. The syllabus should break the class into the number of weeks in the class. Each week should briefly outline the goals of that class session and the subject matter that will be discussed. The syllabus is an overview of the class and will help the student to see the **big picture** of the class. Obviously, a syllabus is a general outline and should not be seen as an inflexible straight jacket. The syllabus can change and evolve as new subject matter is considered. A syllabus should always include your rules and expectations for the class as well as the criteria by which the student will be graded. In addition, you should include your contact information so that a student can contact you with any questions or concerns. A good example of a syllabus is located at the end of the Faculty Handbook.

Creating Assignments

Class assignments in the Saturday High program can take many forms depending upon the subject being taught. The biggest challenge for the teacher is the limitation on homework. Most projects must be executed during the class session. Asking students to think about ideas during the week can get mixed results although some students will take the initiative and develop work and concepts away from the classroom. This initiative should not be expected or required because, in most cases, students in this program have heavy homework loads from their high schools and after school activities during the week.

The "Visual Diary" mentioned before can be a way to stimulate creative activity because the students' use of this ideational tool is usually not structured around specific assignments.

A three-hour session goes by quickly. A short lecture at the beginning of class, 15 to 30 minutes, can stimulate students to consider different ways of thinking about the subject you are covering from figure drawing to product design. Students usually expect a 20-minute break during the class. This leaves about two hours, including cleanup, to address the work produced in class and make sure that students receive some form of critique of their work. Again, the time goes by quickly and you want to speak to every student at least once during the session about his or her work.

Assignments in Foundation Drawing classes may be focused around developing observational and technical skills requiring students to simply put in the "mileage" and draw throughout each class session with varied emphasis on gesture, contour, anatomy or rendering skills. Conceptual thinking can be introduced into any class and the development of the student's vocabulary is a very important foundational goal of the Saturday High program.

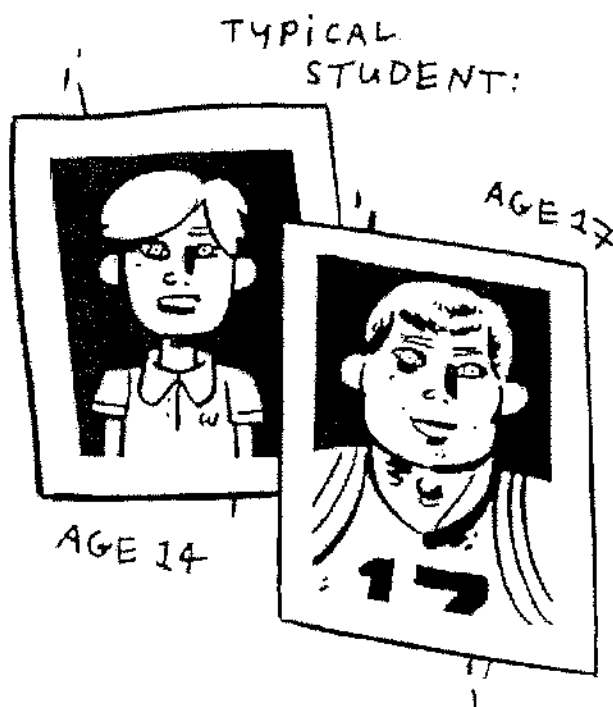
Giving the student a written list of goals for each class session, informed by your syllabus, can help keep students focused and keep you on track. Learning goals are a major part of how in-class assignments are developed. Some assignments may stretch over many weeks or the entire term. If the goal of the class is to end up with a final product made up of varied parts produced over the term, this goal should be made clear to your students at the beginning of the term. During each class session, it is helpful to remind your students of the ultimate goal of the class. This can help keep them focused each week.

In-class assignment sheets should also contain relevant art and design terms and their definitions so that students can incrementally expand their vocabulary throughout the term. When critiquing work, these terms should be used repeatedly so that the student becomes comfortable and familiar with their use. Abbreviated versions of your in-class lectures can be included in your daily assignment sheet so that a student can refer back to the information, especially if they miss a class. It is not uncommon for a student to miss a class due to SAT or ACT exams, family vacations or involvement in weekend sports. Nonetheless, try to impress upon your students the importance of attending class. Make sure they know that you missed them when they were absent. Since Saturday High classes are graded, on the first day of class you should let students know that three "unexcused" absences will result in a grade of "F" in the class.

Developing Lectures

Students in the Saturday High program vary in age and grade level. The individual student's attention span can often be correlated to this factor along with their general maturity level. A freshman in high school will behave quite differently from a high school senior. When developing lectures for the beginning of class sessions, it is useful to establish a few key ideas that you are trying to get across. Find ways to involve the class in the lecture and ask questions of your students as you move through your material. This will keep them on their toes. Encourage your students to ask questions although many students can be shy about doing so. Lectures are most useful when they relate to each other sequentially. They should build on ideas established in earlier lectures and reinforce the art and design vocabulary you are trying to teach. You may ask the college's Media/AV Services to provide a projector for PowerPoint or Keynote presentations, which can accompany your lecture and help keep the students' attention. Above all, keep the students involved in your discussion by constantly asking them questions

and then making connections between the lecture and the work being addressed during the class session.



Getting to know your students

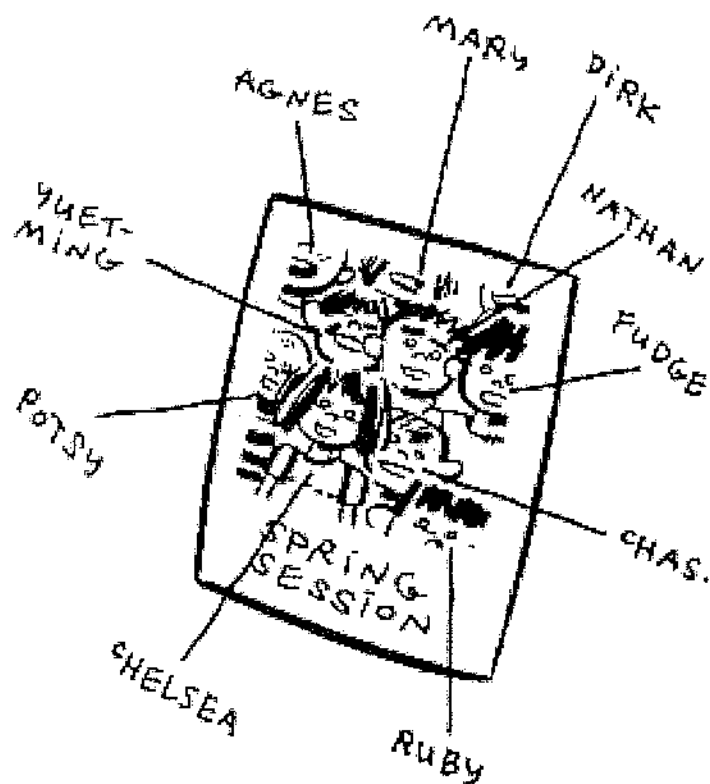
High school students are at a unique time in their growth. They're not adults yet, but they are not kids either. For the teacher trying to inspire and motivate these students, especially at a school like Art Center, it is useful to try to get to know each student and learn about his/her background. As mentioned before, there is a big difference between a high school freshman

and a high school senior. The differences in maturity level can be significant. A school like Art Center where a college environment seems to dictate college behavior intimidates many young people. A combination of humor and ongoing encouragement can go a long way in creating a comfortable environment in which students feel free to express themselves and have fun while still being challenged. These young students are looking to the teacher for guidance regarding everything from aesthetic taste to the most basic advice on books to read, current

notable artists, designers to study and tips on preparing for college. Do not assume that they know what you know because they often don't. Differences in age, background and education present special challenges for the teacher who must keep an older or more experienced student as challenged as the younger student. In the best of circumstances, you can encourage the more experienced students to share their knowledge during class thereby initiating learning transfer among the students themselves. The teacher promotes such transfer by asking questions, which are answered by the more experienced student. The younger students learn to grow from interaction with their peers as well as from feedback from the instructor.

Learn the names and faces of your students

Connecting every student's name with his/her face can be very challenging when faces look similar and names are also similar or exotic. Nevertheless, nothing



sends a clearer message to students that they are special and respected than remembering their names. Two things can help teachers initially become more familiar with their students. The first is taking **photographs of each student at the beginning of the first class**. These images can take the form of a proof sheet, displaying all the students in alphabetical order, or of individual pictures.

One large image of the class or a group of small images can be kept in a class binder and referred to while taking attendance at the beginning of class. Test yourself each week and work on memorizing a few

students at a time. Over time, if you take this task seriously, you will learn the names and faces of all of your students in a few weeks. Nothing is more joyous than taking roll by asking the class if anyone has seen a student missing from class rather than calling out everyone's name and waiting for a reply. Students notice that you are aware of them when they are there and when they are absent. Final grading is made easier, as well, with this visual reference.

The second way you can get to know your students during the first class is by **distributing a student questionnaire that asks specific questions** regarding each student's background and experience. The questionnaire helps clue the teacher into the inherent strengths each student brings into the class. A good student questionnaire at the beginning of the term will give you some background about your students and jumpstart your getting to know them.

The **photograph you took of each student can be affixed to the top of a student questionnaire** to help match student names with their interests. As you get to know your students, you will learn their strengths. Letting students play to their strengths makes them aware they are not starting from scratch. Their 14-to-18 years of life experience is unique to them and a valuable asset in the development of their own creative voice.

The Student Profile/Questionnaire

Students should fill out a good student profile/questionnaire **AT THE BEGINNING** of the first class and may contain the following questions (suggested by experienced Art Center instructors).

1. Where are you from?
2. Grade level in high school?
3. How big is your family? Siblings, etc.
4. Interests outside of art and design?
5. Artistic strengths?
6. Artistic weaknesses?
7. What areas of art and design interest you the most?
8. Are you musically inclined? YES NO
If yes, what instrument?
9. Do you consider your work habits:
Weak - Average - Above average - Workaholic
10. Do you procrastinate? YES NO
11. What classes have you already taken at Art Center or at another art school?
12. What are some of the art materials you are already familiar with?
13. Why are you taking this class?
14. What was the last book you read and what did you think about it?
15. What is your favorite TV show? From where do you get your news? Do you keep up with current events?
16. What are your most and least favorite classes in high school?
17. What do you hope to do after you graduate from high school?



18. Who are your favorite artists or designers?
19. What stresses you out?
20. Do you collect anything?
21. What makes you happy?
22. What annoys you?
23. What are your passions?
24. What is your favorite thing to draw?
25. What is art?
26. What is the opposite of art?
27. Do you plan on attending college?
28. If so, where would you like to go?
29. What is the purpose of a critique?
30. What makes a critique good or bad?
31. Do you take public transportation to attend Saturday High?

For South Campus students

32. Is transportation preventing you from taking a class at the Hillside Campus?
33. Would you be interested in taking one class at each campus on the same day if transportation between campuses were available?

A good student questionnaire FOR THE END of a class may contain the following questions:

1. What was the most valuable thing you learned in this class?
2. Overall, are you pleased with your work and progress in this class?
Why or why not?
3. What would you like to improve in future classes?
4. What classes do you plan on taking in the future at Art Center?
5. What was your favorite thing about this class?
6. Is there anything you wish you could have gotten more of from this class?
7. Did the classroom and facilities meet the needs of the class?
8. In this class, how much have you improved in terms of your skills or your understanding of a subject? Circle one: None Some Greatly
9. Do you feel that this class has provided a sufficient foundation for continued study in your area of interest?

These types of survey questions at the **beginning** of your class will give you insights into why a student is doing well and, more importantly, why a student may be having difficulties later in the term. The questionnaire for the **conclusion** of the class functions as an evaluation of what the student learned and what you might

emphasize more in your next session. It helps you, the instructor, improve and fine-tune your curriculum.

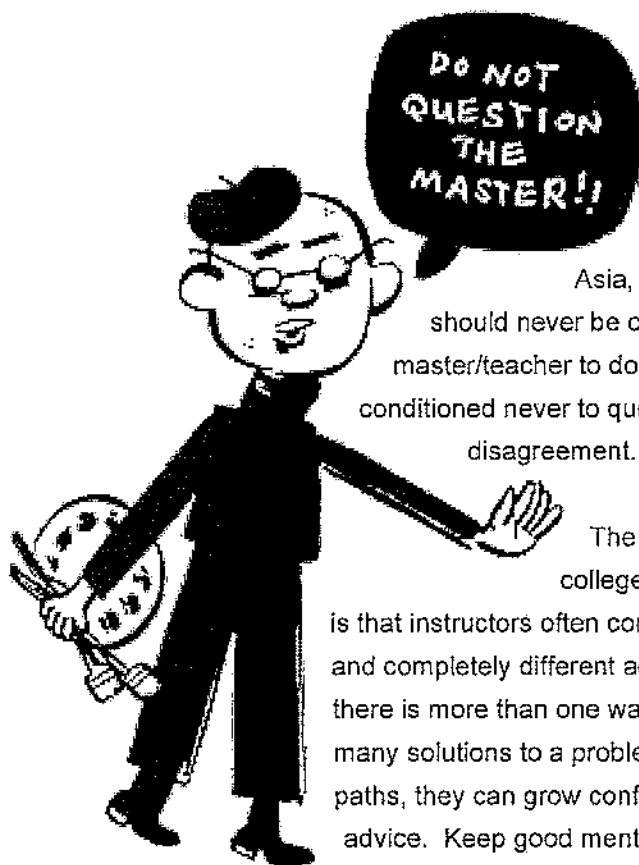
You can consider your own specialized list of questions focused on the nature of the subject you are teaching. Naturally, you should clarify to students that they do not need to answer any question that might make them feel uncomfortable.

At the back of this handbook is a sample student questionnaire for your reference.

Defining the Critique

Another assumption made by new and semi-experienced teachers as well as seasoned faculty is that pre-college students understand how a class critique

works. In fact, many of your students have never have been exposed to a professional critique in high school. At the beginning of the first class, you may want to ask how many have participated in a critique before. On occasion, you may have a student from a foreign country, especially from Asia, where the teacher is viewed as the "Master" who should never be challenged. These students often expect the master/teacher to do all of the talking. Such students have often been conditioned never to question the opinion of the "Master" let alone express disagreement.



The biggest complaint I have heard over the years from college students regarding their professors during critiques is that instructors often contradict themselves, giving specific advice one week and completely different advice the next. It is true that, as the old saying goes, there is more than one way to skin a cat, and so it is with design. There are many solutions to a problem. However, if students are led down too many paths, they can grow confused and frustrated. Try to remain consistent in your advice. Keep good mental and written notes of the advice given to each student each week. Continuity is not always a young person's strength, so you may need to provide that continuity during critiques. Continuity in instructor feedback will help them understand how concepts logically develop, hold together, and make sense.

The role of the teacher during critiques

It is helpful to explain to students the different roles that the teacher will play during the critique. This will also help to define what a critique is. **These teacher**

roles vary based on the specific student's art or design interests, as in car design vs. advertising, but generally they fall into three categories:

1. The teacher in the role of the Client who has a specific problem to solve, including selling objectives regarding a given product or service. Students need to be reminded that clients may be so close to their problem that they can't see the forest through the trees. Redefining the problem for the client can be the best service provided by the designer and knowing how to ask the right questions is crucial to the service provided to the client. **The teacher is the Client.**

2. The second role of the teacher is to be an Art Director, providing the student with a level of taste that comes from experience in his/her field. Students look to the teacher for professional guidance in aesthetics and design appropriateness regarding historical and current works of art or design that may be relevant to a student's specific problem. Students are paying for this art direction and trust that such advice will help shape their own taste while also allowing them to develop their own unique visual voice. **The teacher is an Art Director.**

3. The third role is purely pedagogical. In this capacity the teacher is charged with seeing each student's unique creative potential. The teacher keeps a careful balance between pushing students to explore specific directions and letting students make their own discoveries. All students will grow at a different rate and must be pushed to their next level of challenge when they seem ready for that push.

Only the professional pedagogue can make such judgment calls and keep a balance between "showing the way" or allowing students to "learn by their own discovery" which sometimes means "**learning through failure.**" Growth does not always result in a successful solution. **The teacher is a Pedagogue.**



The combination of these three roles, **Client, Art Director and Pedagogue**, must be carefully mixed to suit the needs of individual students, their talent level and their specific interests.

Students critiquing themselves and each other

It is also vitally important to **include the class in the critique process**. Students will express a wide range of views if given the freedom to do so. They should not be chastised or embarrassed even if their ideas completely miss the mark. A disrespectful critique from the teacher can shut down a student and create an environment where students are afraid to express their ideas for fear of being embarrassed. Having said this, it is also important to recognize when effort hasn't been applied to a problem. Although homework is only sometimes assigned in the Saturday High program, students know if they are not putting in the time required to produce a successful solution or make adequate effort in class. **Recognizing those who have given it their all** sends an important message to students who have worked hard. They realize that their efforts are recognized and will be rewarded with praise. Because every design problem can be solved in a variety of ways, it is helpful to inform students of this fact. There is rarely only one solution.

Handling a challenge from a student

Occasionally, you will encounter students who are immature, have something to prove or are stubborn about modifying their ideas.

Younger students can be this way sometimes. They want to be adults, but they are still kids in many respects and have a "kid's chip" on their shoulders. If you have a student who won't take your advice, ask the student to try out your recommendation as well as his/her own approach, and then ask this individual to consider the merits of both. One of the first things to tell

students in your classes is to take responsibility for their work—to defend but never be defensive about their work. As teachers, we need to practice what we preach. **Students will ask the simple question: What makes your opinion right and mine wrong?** It is best for instructors not to express an opinion unless they feel it has some rational validity. Instructors can convey a great deal about **how the creative process works** when they deconstruct their rationalizations to show how they arrived at their opinion. It can also be helpful to explain to students



that you, the teacher, are only a human being just like them and not an art or design god. Students like to hear that from instructors because they relate to human beings better than they do design gods. An opinion is also easier for students to consider than a dogmatic proclamation. First and foremost, a Saturday High instructor brings substantial experience, something most students will admit they don't have.

The Problem Student

Although rare, some students can be contrarians or have real psychological problems. A problem student may require a private talk outside of class. Additionally, it can be useful to check with other Saturday High instructors to see if they are having or had similar problems. If the student has a pattern of problems, you may want to speak with a Public Programs staff member who can, in turn, contact the parent / guardian. (If you're not sure of the student's course history, you can ask



Public Programs staff what other courses a student has enrolled in.) Be sure to supply a clear description of the problem before the staff person, usually the director of Saturday High, contacts the student or parent / guardian. They can question the student or parents to find out if other issues in the student's life might be contributing to attitude problems in class. The student questionnaire discussed earlier can often give you insights regarding such problems.

The Critique and the Socratic Method of teaching

An age-old method of teaching is the **Socratic Method** where the teacher constantly interjects questions into lectures and critiques that are relevant to the subject. Keeping students on their toes during a class session can be a challenge, and this method really helps. Some teachers lecture brilliantly for hours on end, forgetting that students have short attention spans. Many students claim to have Attention Deficit Disorder (A.D.D.), of which I am sometimes skeptical. I tell students there is a cure for some cases of A.D.D., which gets everyone's attention. The cure is to simply **pay attention** and to stay engaged and focused. Again, try to ask a series of questions during the course of the class especially during lectures. These questions can be pre-planned or introduced serendipitously. At the beginning of class, tell students who hide in the back or who rarely contribute that

they will be called on first. This encourages shy and introverted students to join in discussions and lets them know they are not being ignored and that their ideas are important. This is especially important with English as a Second Language (ESL) students. In order to be able to ask fast-paced questions, it helps to know one student from another as discussed in "Getting to know your students."

Different types of critiques

The class critique can take many forms, ranging from wall crits that engage the entire class at one time, to one-on-one critiques with individual students. The most common critiques take three forms—1) the general wall crit; 2) the smaller group crit; and 3) the one-on-one crit.

1. THE GENERAL WALL CRIT in which all students mount their work on the wall, crit rails or tables at the same time for a general review. In this form of critique, all students need to be encouraged to participate and focus on the critique. Laptops should not be open during a full-class crit. Every student should



be focused on the work being discussed. Students who need to leave class while a crit is going on should ask permission to do so. Cell phones should also be shut off, and students should not be allowed to hide somewhere in the back of the room. The laptop issue is not major among high school students but is becoming a big problem at the college level as students try to present work from their laptops rather than from drawings or computer printouts that the entire class can see from a distance. For the most part, laptop presentations should only be allowed during one-on-one crits unless a projector is being used.

How to review work during a general full class wall crit

The teacher may choose to begin at one end of the wall and move, one by one, through all student work presented. Pace each crit, five-to-ten minutes max. It is important to take a 30-second break after every three-to-five crits and allow the students to stretch and move around. This is especially important with a large class and will help avoid **critique fatigue**. Try to give each student an assessment of his/her work; don't spend an inordinate amount of time on one piece. Keep track of when the main break should take place. The break for a three-hour class should not last more than twenty minutes. Some students abuse the break and use it as an opportunity to make phone calls

or smoke a cigarette. If you see students coming back late from breaks, let them know that you noticed.

Choosing what work to look at first

Some teachers choose to focus first on work that stands out and then move through remaining work in a prioritized manner based on what attracts the greatest attention or expresses the clearest ideas. It is important to note that "attention getters" may not be the best ideas/concepts. Eye candy may only be eye candy. Other teachers may review the work that was put up first in the classroom. This encourages students to be on time and even come to class early to present their work. Do not assume that students know that you want their work on the wall at the beginning of class. High school students are shy and need to be coaxed until they get comfortable with presentations.

How to start the crit

Nothing keeps a class on its toes more than calling on different students to comment and make observations about another student's work. You should also ask every student to take a few notes related to his/her own crit. They should be reminded that they might solve their own design problem by listening to another student's crit. The most common way to start each student's critique is to **1. Ask the student being critiqued to explain his/her work** to the class, to identify the objectives and to state if he/she feels that the work is successful. You should encourage students to defend their ideas. If they do not feel they have successfully solved the problem, the next phase of critique will be helpful: **2. Open up the critique to the class**, encouraging comments from other students about the specific worked being discussed. These comments can be positive or negative but must be supported with explanations. You may want to reserve your comments for last; this prevents the students from echoing your own comments. The last thing you want students doing while developing critiquing skills is to say only what they think will make you, the instructor, happy. Remember that you have the greatest experience and they will listen to you even if they don't always agree with your opinion. The students need to develop their own speaking skills, which is one of the most important aspects of the crit. Hearing feedback from the class first also allows you time to develop your own critique of the work that will follow remarks made by students.

As you finish the critique of a work, again make sure the individual student was **taking notes**, hopefully right from the start of the crit. Try to briefly re-cap the critique for that student. After the very first crit some students may need to start over while others may have already begun to develop a good idea. Above all, encourage students to push forward and continue to explore.

Students have various reactions to critiques:

The best students push ahead, taking advice from the critique and using it effectively in work they present the following week.

Some students are **procrastinators** and will only evolve their ideas when pushed to do so, and you will need to push in some cases. Some students want the teacher to **give them the idea**. With these students you must keep a good balance between giving advice that will help them find an idea on their own and simply telling them exactly what to do.

Then there are students who do not want any advice from anyone and are **not open to criticism**. This can be the **problem child** that was addressed previously. If you tell stubborn students that they can “have their cake and eat it, too” by creating two pieces, one piece utilizing your advice and the other piece not following your suggestions at all, they will often come around. That’s part of their growing up.

2. THE SMALLER GROUP CRIT in which the teacher meets with three to five students at a time, while others work on their assignments and share ideas. A different dynamic takes place during these smaller crits which can stimulate a more open discourse between students. There is an opportunity for cross-pollenization of ideas, and students have an opportunity to work on their concepts in class after their small group crit has been completed. It is useful to keep students in class for most of the class session so that they will interact with each other and share ideas.

3. THE ONE-ON-ONE CRIT where the teacher talks to students individually. Although this form of critique lacks the interaction found in group crits, it can be useful in finding out about general problems a student may be embarrassed to discuss in an open crit with everyone listening. Also, the teacher can express thoughts about a specific student’s growth, which might also prove embarrassing to the student if done in a more public forum. It should be noted that one-on-one crits can also be very time-consuming and are difficult to conduct with classes over fifteen in number.

Student fears regarding critiques

It is hard for many of us, as instructors, to imagine how fearful students can be, especially high school students not accustomed to a college environment. Art Center can be a very intimidating place for these students. If, during the critique, they seem flustered and unable to talk about their work, simply tell them that you will come back to their work a little later in the crit. This will give them a little time to relax and collect their thoughts. Since nothing good comes from fear, it may be

helpful to meet with students a few minutes after class to find out if they understood the critiques and advice.

Ethical behavior in the classroom

All faculty and staff receive notices clearly stating the position of the college regarding sexual harassment and improper behavior in the classroom. Our high school students come from many backgrounds and cultures. Some students are not familiar with social protocols between the teacher and student in a college environment. The classroom is a stage where the instructor usually has the microphone. Most comments made by instructors have the potential to enlighten the student about communication skills. The use of unnecessary profanity in the classroom rarely clarifies a point. Some students are actually intimidated or offended by profanities. Essentially, most teachers are well aware if they are taking advantage of their position in the classroom towards students. Ethical behavior towards students is a clear reflection of the respect the teacher has for his or her students. That respect should influence every decision made as you present information and as you present yourself. In this atmosphere of respect, there is no room for sexual predators, chauvinists, misogynists, racists or those who feel the need to be sensational. Respect is due to all students in every classroom situation.

The Critique Vocabulary

In meetings with Saturday High faculty, no issue was seen as more important than helping young students develop their design vocabulary. It was felt that students who could talk about their ideas effectively would have a greater chance of “cutting it” in the world at large. The young adult who is well spoken is also well-received and taken more seriously. This extends to the vocabulary used by faculty in the classroom. New instructors with little or no training in pedagogical methodology will often be unaware how vague and ambiguous their comments sound to young designers, especially students whose first language is not English.

The loose use of idioms and clichés:

Phrases such as “push it further” or “make it sexier” are meaningless to most students because they are so **non-specific**. Instructors need to put themselves in the role of the student who has not been exposed to a wide range of design experiences or design terms. Also, slang becomes archaic or specific to a generation, and saying that a design solution really “blows your mind” could sound like a serious medical condition rather than a form of praise.

The students are in desperate need of a meaningful **design vocabulary** that incorporates **design terms** used in other classes. Some terms will naturally be unique to each department, and for instructors, it may be useful to re-acquaint themselves with terms they haven't used since design school. Providing students with a good basic design vocabulary will enable them to talk to each other as well as to the teacher and help students express themselves more precisely. Below are listed some terms commonly used in critiques, specifically in the areas of **design fundamentals** and **communication design** but also in areas relevant to other art and design fields. These terms will serve as a good starting place for establishing a broader list of terms that are unique to each teacher, reflecting the nature of the specific subject being taught.

In this vocabulary list, a distinction is made between **Conceptual Terms** related to a student's idea and **Formal Terms** related to a student's approach to visual form.

Conceptual Terms

Analogous ideas: Ideas that are related to each other.

The Big Idea: The central concept that dominates smaller ideas in the solution. There are many terms and words, mostly adjectives, used to describe the actual work of students.

Communication Strategy: The way all of the relevant issues, formal and conceptual, were originally considered and synthesized.

Concept: The orchestration and combining of the relevant communication issues and ideas with expressive visual elements into a cohesive visual event resulting in a successful synthesis of formal and conceptual elements.

Content and Context: Understanding the subject and problem through research well enough to see how a broad spectrum of information unrelated to the problem on the surface may still be relevant to the problem you are trying to solve.

Deconstruction: The process of pulling apart any conceptual idea or visual construction into its various individual parts so as to call attention to how each part contributes to or negates a clear understanding of the text message, visual message or both.

Editing the concept: Elimination or reduction of text or visual elements that do not contribute to or help clearly express the big idea.

Effort expended:

A strong effort: A lot of work was done although it may or may not all be successful.

A weak effort: More work should have been produced. What is presented may or may not work.

Engaging: Work gets the attention of the viewer or reader.

Ethics: Distinctions between good and bad social behavior. Obligations to society's well being.

Expressive: Some form of personal voice or expressing an idea related to the problem or communication strategy.

Gestalt / Synergy: The coming together of various elements which support each other resulting in a solution which is clearly greater than the sum of its parts often resulting in surprise and engagement on the part of the audience.

Ideology: A belief system that drives the actions and behavior of human beings.

Intent: What are you trying to say? What is your point-of-view?

1. What are the expressed needs and philosophical views of the client?
2. What are the expressed intentions and philosophical views of the designer?

Intuition: The act of tapping into the subconscious mind when making conscious decisions.

Inventive: Innovative as in an "inventive" use of typography or visuals.

Irrelevant: Not germane to the subject, concept or communication strategy.

Meaningful: Contains relevant thoughts and ideas.

Meaningless: Reflects an absence of meaning or is incomprehensible.

Metaphors: Are there aspects of other subjects or concepts not directly related to your subject that could call attention to your subject in an exciting and unexpected way?

Morals: Practices or teachings in various societies. Modes of social conduct.

Philosophy: A belief system that drives the actions and behavior of human beings.

Provocative: Stimulates thought and gets attention.

Re-focus or re-clarify your concept: Student may need to go back and re-evaluate their subject and research to establish a new communication strategy.

Relevant: Germane to the subject, concept or communication strategy.

Research: Investigating the nature of your subject and or problem.

Serendipity: The ability to mix intuition with the unpredictable during the design process.

Spontaneous evidence: "When an idea expresses itself in such a clear way that the audience needs no explanation. They immediately get it either through words, visuals or both." - *quote from "A Primer of Visual Literacy" (1973) by Donis Dondis*

Synergy: The coming together or combining of various elements that support each other.

Synthesis: The coming together or combining of various elements.

The following terms can call attention to strengths and be encouraging. These terms can also call attention to shortcomings in the students' work. Many of these terms require some deeper explanation as to why they are being used so as not to be vague or misunderstood. Over time students will adapt them to their own vocabulary. **These terms and words include:**

Unclear or mixed message: A visual or text communication that is not clear in intent or is too complicated to be interpreted clearly, one that is easily misinterpreted or communicates unintended messages or ideas.

What is not working: Should be part of a well-articulated deconstruction and clarification of those visual and conceptual elements, which are not clearly expressing a message relevant to the communication problem.

What is working: Should be part a well-articulated deconstruction and clarification of those visual and conceptual elements that are clearly expressing a message relevant to the communication problem.

Formal Terms

The use of the term **formal** relates to the **visual attributes** of a work of art or design without necessarily considering conceptual or strategic issues

Achromatic: Containing black, white and shades of gray. An absence of polychromatic color.

Analogous: A likeness or similarity of one thing to another.

Color qualities: Polychromatic, Monochromatic, Secondary, Tertiary, Iridescent, Fluorescent, Reflective, Projected.

Color Systems: Pantone, Process Color, RGB, HTML

Composition: The arrangement or placement of the visual elements in 2D or 3D space.

Contrast: Differentiation between visual elements.

Form: 1. The contour and structure of something as distinguished from its substance. 2. The essence of something as distinguished from its matter. 3. The design, structure or pattern of a work of art.

Mannerism: 1. A distinctive behavioral trait, idiosyncrasy. 2. Exaggerated or affected style or habit as in dress, speech, or art. Mannerism is also a period of European art that emerged from the later years of the Italian High Renaissance around 1520 characterized by its intellectual sophistication as well as its artificial (as opposed to more naturalistic) qualities associated with the earlier Renaissance paintings of Michelangelo or Da Vinci.

Scale: Related to contrast to point out size or proportional relationships between visual elements.

Style: **1.** The combination of distinctive features of literary or artistic expression, execution or performance characterizing a particular person, people, school or era. **2.** A quality of imagination and individuality expressed in one's actions and taste. **3.** The fashion of the moment, especially dress of a particular fashion.

On Style: Professor Donis Dondis of Boston University in her highly useful book "A Primer of Visual Literacy" (1973) classified style into five useful categories with associated characteristics presented from an art historical perspective.

- 1. Primitive** - Exaggeration, Spontaneity, Activeness, Simplicity, Distortion, Flatness, Irregularity, Roundness, Colorfulness.
- 2. Expressionistic** - Exaggeration, Spontaneity, Activeness, Complexity, Roundness, Boldness, Variation, Distortion, Irregularity, Juxtaposition, Verticality.
- 3. Classical** - Harmony, Simplicity, Accuracy, Symmetry, Sharpness, Monochromaticity, Depth, Consistency, Stasis, Unity.
- 4. Embellished** - Complexity, Intricacy, Exaggeration, Roundness, Colorfulness, Fragmentation, Activeness, Brightness, Boldness.
- 5. Functional** - Simplicity, Symmetry, Angularity, Predictability, Consistency, Sequentiality, Flatness, Repetition, Subtlety, Sharpness, Economy, Unity, Mechanicalness, Monochromaticity.

Regarding art and design terms:

In the final analysis, a comment made by an instructor during a critique that is not understood is a wasted comment and may leave students confused rather than enlightened. This is why a good critique vocabulary can be so helpful.

If teachers and students are all using terms that are commonly understood, students will leave the critique experience with a much better understanding of how to proceed and improve their work. Their expanded vocabulary will also improve their potential for employment in any field, including art and design fields.

The following terms and vocabulary are specific to the specialized majors offered at Art Center.

Advertising

Advertise: To make public, to promote; also called Publicity in other countries.

Advertising Agency: A company which buys space in magazines, newspapers, and time on TV and radio where products and services can be promoted. Also a source for creative services focused on the development of ads and advertising campaigns.

Advertising Campaign: A comprehensive set of images and messages focused on the promotion of specific products or services for a client.

Art Direction: The manner in which a designer or art director chooses to orchestrate all of the components of a designed graphic work including typography and images.

Branding Strategy: A specific approach to identifying and connecting a target audience to a brand or service. Branding has become an important service now provided by advertising agencies along with graphic design services. This term is use in the field of graphic design as well.

Copywriter: An individual who writes the promotional copy for advertisements.

Creative: A general term used to describe any individual connected to the creative side of advertising such as art directors and copywriters.

Creatives for hire: Individuals who work as independent contractors such as graphic designers, photographers, illustrators, motion graphic designers, etc. "Creatives" may also work for directly for companies such as advertising agencies.

Demographics: Statistical characteristics of human populations often focusing on age groups or economic status.

Freelancer: A term used to describe independent art directors and copywriters for hire and also to describe other creatives who work as independent contractors.

Idioms: Phases that are unique to a group of people and have multiple meanings like "Don't rock the boat."

Interactive multimedia: Web-based media that allows the audience interested in a product or service to find the information that is specific to its needs. Example: an online product catalogue.

Layout: The placement of copy/type and images in a desired compositional relationship to each other.

Metaphors: One idea used in place of another to suggest an unexpected likeness such as Financial Meltdown, Perfect Storm, or Roadmap to Peace.

New Media: Usually refers to design produced for the computer environment such as the web sites as well as motion graphics such as in movie titles and graphic animation.

Popular Culture: Sometimes called pop culture, refers to topics and cultural sensibilities that everyone is aware of.

Portfolio or Book: Usually a collection of examples of ads, copywriting, film work and motion graphics.

Print Work: Usually advertising that takes the form of magazine ads, direct mail advertising or billboards.

Product Positioning: How a product is compared to its competition and directed to a specific audience or consumer.

Reel: Term came from the use of metal film reels. Samples of film commercials, motion graphics or film titles now recorded on a DVD for presentation.

Research: Exploring all of the relevant information related to a design problem you are trying to solve.

Target Audience: The intended audience an advertisement communicates to.

The Market: The people who would be interested in a specific product or service.

Typography: The style, arrangement or appearance of typeset letterforms.

Environmental Design

Color and Light: Without light, there is no color. Color appears as a wavelength of light reflected off of a surface. Darker colors reflect less light and are less bright. White is the presence of the full color spectrum reflected at one time.

Color forecasting: A set of color palettes updated yearly, presenting colors which will be in fashion in a variety of industries including interior design, fashion design and graphic design.

Environmental Design: The designed three-dimensional space human beings inhabit.

Form: The shape that an object or 3D space might take.

Lighting: The conscious effort to illuminate surfaces and spaces in a way suitable to the intended function of an environment as in home vs. office lighting.

Material and Color Boards: Used to show clients proposed selections of colors and materials for use in a designed environment.

Scale: The overall dimension of a thing. A term used in technical drawing. In many cases a smaller dimension may be used to represent a larger one as in one inch equals a foot. **Scale** is also used in environmental design regarding the relationships of objects to each other and to people. For example, a tall skyscraper would seem out-of-scale in a small village..

Texture: A term often used to describe various surfaces in interiors such as wall coverings, carpets and upholstery. **Scale** can play an important roll in the selection of textures in environments.

Film

Cinematography: The art and science of motion picture photography.

Cut: Change one shot to another, the end of a shot.

Documentary: A non-fiction film that presents subject matter factually from the present or past.

Editing: Reducing (cutting) film footage down to the necessary sequences to best tell a story.

Film Narrative: The story or storytelling, i.e., the film's plot.

Jump Cut: Moving from one shot of a specific nature to another shot of a surprising nature or a very unexpected image. An example would be someone skydiving in one scene; the next scene is at a funeral in a cemetery.

Kinesis: Something in a state of movement caused by an external force.

Lighting: The technical art of placing light on a subject to fit the mood and situation of a story narrative.

Panning: Rotating the camera so that the field of view sweeps around in a horizontal panorama.

Tracking: Moving the camera horizontally across the ground while filming a scene.

Fine Art

Aesthetics: A branch of philosophy dealing with the nature of beauty, art and taste.

Applied Design: Most of the fields in the visual arts are where directed to the needs of the client.

Assemblage: Usually a work of art made of found objects that were not originally intended to be works of art.

Autodidact: A self-taught individual who has learned his/her art or gained knowledge without exposure to a formal education.

BFA: Bachelor of Fine Arts degree

Commission: A work of art that has been expressly requested by an individual, patron or client. Commissions usually have some form of guidelines requested by the individual or institution paying for the commission.

Fine Art: Usually work produced where a client does not compromise the expressive, conceptual and aesthetic needs of the artist.

Grad Show: A formal exhibition of work by an art student who is about to graduate with a degree.

Group Show: An exhibition, which features the work of a number of artists exhibiting together.

Innate Talent: Talent, which seems to be genetically predisposed and often recognized at an early age.

Manual Dexterity: Skillful in the use of the hands.

Medium: The material or communication device used by an artist to convey ideas and images. Marshall McLuhan is quoted as saying that "The medium is the message," TV, the Internet, and other media etc., all have an impact on how messages are received.

MFA: Master of Fine Arts degree

Patron: An individual or individuals who support the efforts of an artist through the purchase of work or some other supportive contribution to the artists survival and well being.

Personal Voice: Unique aspects of an artist's work which distinguishes it from other artists and reflects the individuality and specific interests of the artist.

Physiology: The study of the physical workings of living organisms.

Solo Show: An exhibition of work all produced by one individual artist.

Terminal Degree: A degree expected as final preparation for practice in a field of study.

Graphic Design

3D: Work that occupies three-dimensional space, like packaging and exhibit design and environmental graphics in a number of design fields that include Fashion, Graphics and Interior Design.

Art Direction: The manner in which a graphic designer or advertising art director chooses to orchestrate all of the components of a designed graphic work including typography and images.

Branding Strategy: A specific approach to identifying and connecting a target audience to a brand or service.

Color Trends: A yearly forecast that predicts color palettes will be popular in a number of design fields such as Fashion, Graphics and Interior Design

3D: Work that occupies three-dimensional space, like packaging and exhibit design and environmental graphics in a number of design fields including Fashion, Graphics and Interior Design.

Eco-Friendly and Green: Popular terms that refer to products that have less of an adverse impact on the environment.

Environmental Graphics: Graphic design applied to interior and exterior architectural spaces related to retail stores, museums and entertainment parks. Signage systems used in public spaces such as hospitals and airports are also included.

Freelancer: A term used to describe designers who work for themselves as independent contractors providing services to a wide range of clients.

Identity: A term used to describe the unique image of a brand or service.

In-House Designer: A graphic designer or design team located within a bigger company that requires its services.

Layout: A term used to describe the placement of typography and images on a page on in a space being designed.

Logo: Usually a unique trademark which differentiates one brand, product or service from another.

Logotype: A Trademark made exclusively from letterforms such as Coca Cola, Exxon or Xerox. The letterforms are often uniquely modified or customized.

Monogram: A logo made up from the first initials in a name such as IBM that stands for International Business Machines.

Motion Graphics: Often used to describe the use of moving or animated type in film titles and other graphic animations produced on the computer.

New Media: Usually refers to design produced for the computer environment such as websites as well as motion graphics such as movie titles and graphic animation.

Packaging: The product container and unique product identity.

Positioning: How a product is compared to its competition and directed to a specific audience or consumer.

Print Work: Any communications materials printed on paper including posters, books, magazines, and catalogues.

Research: Exploring all of the relevant information related to a design problem you are trying to solve.

Signage: A term used to describe the application of graphic design to signs and sign systems such as you might find in an airport or hospital.

Type Face or Font: A specific type family or style. The name of the type character such as Helvetica or Times Roman.

Typography: The style, arrangement or appearance of typeset letterforms.

Illustration

Alginate: A product made from seaweed or bacteria compounds. It has many applications in many areas, including the medical field, textiles and the arts and entertainment fields. Used to make molds of objects and parts of the body.

Casting and Molds: Casting is a process by which a liquid material is usually poured into a mold containing a hollow cavity of the desired shape that is then allowed to solidify. The solidified part is also known as a casting, which is ejected or broken out of the mold to complete the process. Casting is most often used for making complex shapes that would be otherwise difficult or uneconomical to make by other methods. Casting is a 6000 year-old-process.

Casting Box: A container used to house the molding material and the final cast object.

Concave: Hollowed or rounded inward like the inside of a bowl.

Contour: A line that describes the illusion of three-dimensionality without using tone or shading.

Convex: Curved outward or rounded like the exterior of a ball.

Delineation: To indicate or represent by drawn or painted lines.

Drawing techniques: Different methods of using drawing materials to achieve varied visual effects.

Figurative: Pertaining to recognizable objects or things.

Foreshortening: The optical illusion of diminishing length or size as an object recedes in space.

Freelance: Many creative individuals in the applied design arts work for themselves and maintain many separate clients at the same time. This is very often the case for illustrators and photographers. Freelance simply means that you do not work full-time for one specific company.

Gesture: A movement of the body or limbs that expresses an idea or physical state of the body.

Illustrate: To enlighten, to make clear, to give an example, to provide visual features intended to explain and idea or decorate.

In-house: Usually referring to the activities of a company which take place within the company. Companies such Hallmark Cards employ many in-house illustrators and designers to produce their products.

Kinesis: Movement resulting from stimulation, e.g., a leaf that blows in the wind or a baseball thrown into the air.

Life Casting: Casting a replica of some part of a human or animal body.

Observation skills: The ability to see and analyze visual information and interpret that information effectively.

Replica: A reproduction of an original object or thing.

Set: A process whereby materials harden or cure, e.g., jello, cement, plaster, glues or resins.

Stance and Movement: The posture of the human body, any organism or object and its ability to convey movement or kinesis.

Visual Diary: A book used to make visual notations, often of a personal nature, which reflect the ongoing thoughts of an artist or designer.

Photography

Abstraction: A distortion of reality in order to emphasize various unseen visual or conceptual qualities.

Darkroom: An interior space that is safe from unwanted light where film and photographic prints can be developed and exposures controlled.

Developer: A mixture of chemicals used to form a liquid which reacts to the silver content in photographic papers resulting in visible imagery after exposure to light, usually through negatives.

Digital Imagery: Photographic images generated with digital cameras that register different intensities of light and color converting them into digital pixels. This information is stored on memory chips, currently called flash cards, and can be downloaded onto various types of digital printers to make prints.

Enlarger: A device used to project light through negatives onto photographic paper at different sizes and exposure times. Found in darkrooms.

Fixer: A chemical that stops the development process in prints. Found in processing darkrooms.

Floods: Sources of light usually generated from light bulbs that have a soft overall lighting quality.

Kodak: The letter "K" had been a favorite of George Eastman's and he is quoted as saying, "It seems a strong, incisive sort of letter." He and his mother devised the name Kodak with an anagram set. He said that there were three principal concepts he used in creating the name: "It should be short, one cannot mispronounce it, and it could not resemble anything or be associated with anything but Kodak."

Light sensitive: Related to unexposed film negatives or photographic paper.

Negative: A reversed film image of a subject shot with a camera used to create a positive print, usually on paper.

Photographers' personality: Commercial photographers must deal with clients every day. This requires an outgoing personality and the ability to work with advertising art directors, graphic designers and many different types of personalities. A good sense of humor and mellow temperament can come in handy especially if you find yourself dealing with tough clients or self-centered divas.

Reciprocity: The reciprocity law states that the film response will be determined by $\text{exposure} = \text{intensity} \times \text{time}$.

Seamless: A wide roll of paper which is used to create a continuous surface moving from a flat horizontal position to a vertical soft right angle at the back of a photograph. The same effect can be created in photographic

studios using the floor and wall and smoothing the area where they meet with a curved return referred to as a cove.

Spots: Sources of light usually generated from light bulbs that have a direct and focused quality. Usually used to direct light only to a very specific area or part of a subject.

Strobe Lighting: A light source used to illuminate subjects using a single intense non-continuous flash of light from a stored power source.

Product Design

3D: As in the third dimension. Most products are three-dimensional and have physical depth, width and height.

Competition: Other products that will be designed and directed for the same audience with a similar intended use.

Consumer Product: Any product that will be purchased by the general public.

Design Process: A set of steps that are approached in a logical order so as to best solve a design problem beyond superficial stylization or decoration.

Engineering: The technical, electronic and structural workings of a product associated with the mechanical guts of a product its inner working parts.

Expertise: Having advanced knowledge in a specific area or field.

Form follows function: A saying coined by the architect and father of the skyscraper, Louis Sullivan.

Form: The design, structure or pattern of a work of art or design.

Functionalism: A philosophy of design holding that form should be adapted to use, material, and structure.

Potential Market: Consumers who have not been exposed to a new product but would most likely consider buying it if they were.

Product Trends: The current state of a product design and product functions regarding any specific product group.

Prototype: A sometimes fully functional pre-production model.

Rough Sketches: The first sketch ideas; unrefined initial drawings.

Style: The way a product will look or the attitude of the product often a reflection of the end user.

Target Audience: The people who will purchase and/or use the finished product when it goes to market.

Transportation Design: Is considered a related but different field from product design. Transportation Design is focused specifically on the design of a wide variety of vehicles including automobiles, boats, trains and other transportation and mobility related systems.

Utilitarian: Having a functional use or purpose.

Transportation Design

Aerodynamics: The science and study of airflow and resistance.

Anthropomorphics: The study of the functions and movements of the human body and its relationship to product function.

Automobile Stylist: A designer who conceives of how a vehicle will look.

Concept Car: A vehicle that is intended to predict and influence what cars may look like in the future. Usually not intended for future production.

Ergonomics: The design and placement of product features that improve the use and function of the product for the end user.

Instrumentation Panel: What was referred to as a dashboard in the past.

Production Model: A car concept that is actually produced and marketed.

Satellite Studio: A design studio usually isolated from major auto design centers in Detroit or other countries.

Style Board: Used to visualize style trends related to focused marketing demographics.

Vis-Com: An abbreviation of the term "visual communication" used to describe classes focused on the study and conceptualization of 3D forms.

Vehicle Types and Market Segments:

Micro Cars - Very Small

Economy Cars - Small, good MPG

Luxury Cars - Large/high performance

Micro Minivans - Very Small

Minivans - Small to midsize cargo or passenger

SUVs - Sport Utility -- midsize to large

Light Trucks - Lighter payloads

Heavy Trucks - Larger cargo with commercial applications

Commercial Vans – Midsize to large

Sports Cars - Speed and style

Grading Guidelines

A student's grade should be based on the following:

Attendance

Effort

Class Participation

Progress made during the term

In general, students should be graded less in relation to other students and more in relation to their own individual progress and growth during the term. It is important to note that Saturday High students usually come in three categories: 1) Those who aspire to become artists and designers; 2) those interested in a rich experience; and 3) those who have had little or no exposure to art and design.

Saturday High Open House

Art Center welcomes high school students, parents, guardians and art educators to our informal Open House, which is held the last Saturday of each term.

All Saturday High classrooms are open to the public from 11 am to 12 noon for morning sessions and from 3 to 4 pm for afternoon sessions. A list of classes and maps are made available in the Student Gallery (Hillside Campus) and outside the Public Programs office (South Campus).

This is a great opportunity for your students to showcase their work to family and friends. It also provides a way for potential Saturday High students to visit other classes to get a sense of what they would learn if they took your class. We recommend that you display your students' work prominently around your room so that it is easy for your visitors to view. Plan on a class lesson, discussion or student presentations during the last hour that might be interesting to your visitors as well as your students. Often, visitors may feel hesitant to enter your classroom, so please make them feel welcome by opening your door and motioning or welcoming people into the room.

Inside Art Center

Inside Art Center (inside.artcenter.edu) is the portal through which you can view your roster, issue grades and email your students. Additionally, Inside Art Center is your daily destination for college news, events and services. Inside Art Center was developed, in part, to meet the changing communications needs of the College, using digital technology to relay important information to the Art Center community.

Please note that Inside Art Center is intended for undergraduate and graduate program students as well as all faculty and staff. **Students** enrolled in Art Center's Public Programs do not have access to Inside Art Center.

Students should visit the following sites for more information about their student accounts or course schedules:

Art Center at Night: www.artcenter.edu/atnight

Saturday High: www.artcenter.edu/sat

Art Center for Kids: www.artcenter.edu/kids

Design-Based Learning: www.artcenter.edu/teachers

As the main internal communications vehicle of the college, Inside Art Center depends on its stakeholders to contribute content to the dynamic nature of the site, resulting in a living, breathing online community. All students, faculty and staff are encouraged to provide the Office of Public Relations with news and events on a regular basis by emailing bulletin@artcenter.edu.

How to check your roster:

1. Login to your faculty account at inside.artcenter.edu.
2. Select "Records" (from the top navigation bar)
3. Under "Faculty Information" go to "Class Roster"
4. Select the term appropriate for the program you teach in, for example: Fall 2009 SATH
5. Please be sure to check your roster frequently throughout the term to ensure that all attending students have enrolled in your class. (If a student is attending your class but not on your roster, please contact Public Programs to find out if the student has registered for the wrong class.)

How to submit grades:

1. Login to your faculty account at inside.artcenter.edu
2. Select "Records" (from the top navigation bar)
3. Scroll down to the Faculty Information section and select "Grading."
4. Select the appropriate term from the drop down Term box and hit the Submit button. You do not have to enter dates in the start date or end date boxes.
5. Select the specific course you want to grade and hit the Submit button.
6. Enter a grade for EVERY student listed. Any grade left blank will automatically be converted to an "F".
7. Only A-F (+-) or P (Pass) grades are allowed.
8. After all grades are entered you must hit the Submit button.
9. You may then select another course to grade or log out.

If you need help with your login information, please contact the Help Desk at 626-396-4234 or 626-396-2390.

Documenting your class:

Please take photos or scan copies of your students work at the end of the term and give copies to Public Programs. If possible, please capture images at a minimum resolution 400 dpi. Student work will be archived for Saturday High for potential use in publications or on the website.

Supplies for your class:

Please contact the Saturday High office if you need to purchase supplies for your personal use in your class. Students are responsible for getting their own supplies and the estimated cost of supplies is noted in the Saturday High brochure and online.

Benefits: Saturday High Faculty Tuition Remission

1. All part-time and full-time faculty and staff (or the spouse, child, or domestic partner of such employee) may request full tuition remission for one Art Center at Night (ACN) class per term. This is also true for Saturday High or Art Center for Kids when a family member's age is appropriate. There is a per-term limit of one tuition remission per family. **Enrollment in your class selection is based upon space availability.** This benefit will be applicable one term after the employee's start date. Instructions below are also true for SH or Kids tuition remission.
2. During the registration period faculty/staff will need to submit a completed registration form to the Public Programs office. Please submit your registration form in-person during office hours or by fax or mail. The registration form is located at the back of the printed Art Center at Night catalog or online under **registration info – enrollment form.** **Do not use the ACN online registration process.**
3. **Enrollment in your class selection is based upon space availability.** First priority is given to ACN students who are paying the full course tuition. Faculty will be notified near the end of the registration period (right before the ACN term starts) whether there is space available in their class selection. **Please be advised that certain classes reach their maximum enrollment with students paying the full course tuition. We recommend that you list one or two alternate courses on your registration form in case your first choice is filled.**

4. You will be contacted by an Art Center at Night staff member between prior to the start of the term if there is space for you in your course selection; all questions and concerns regarding Art Center at Night student registration and enrollment are handled by the Art Center at Night office. **Please do not contact instructors directly.**

5. **You are responsible for** any lab or materials fees that may be required for class. If a lab or materials fee is required, it is listed with the individual course description next to the tuition amount. **These fees *must* be paid at the time you submit your registration form.** (Fees will only be processed if you get into the class.)

6. Faculty who take classes through the ACN tuition remission program are under the same policies and regulations as all other Art Center at Night students (course prerequisites, add/drop dates and policies, campus parking regulations, class attendance, grading, etc.).

If you have any further questions, please contact the Art Center at Night office: acan@artcenter.edu or Phone: 626.396.2319 - Fax: 626.396.4219

Overviews from faculty

Art Center faculty pride themselves on being professional artists and designers, not just full-time instructors. As professionals, Art Center faculty work hard to remain at the top of their fields, and in turn, impart real-world knowledge and experience into our classrooms. We asked four Saturday High faculty members to share their personal stories about how they discovered their creative side and ultimately found rewarding careers:

"As a kid, I was always drawing, painting, experimenting or making something. I created my own magazines and newspapers, wrote all the articles, drew the comics, designed the advertisements and illustrated all the stories. It was natural for me. But life got in the way. I went to a school whose emphasis was getting into a good liberal arts college and following the standard career path to become a lawyer, doctor or an employee for corporate America. Being a good student, I did what I was told. But after 15 years of middle management jobs, a personal crisis led me to question my life's direction. On a whim, I ended up taking an illustration class. There, I discovered what I was meant to do—and it had been inside of me all along. My work encompasses that realization and I try to share my personal stories and experiences through my paintings and drawings. This is what I encourage my students to do as well. People relate to art that is authentic and honest. Personal experiences shape and distinguish a student's voice as art."

Martha Rich, Class: Illustration



1968

"Young people know when they are destined to become artists or designers. In my case, I loved art from a very early age. In fact, my parents installed Plexiglass in my bedroom so I could draw on the walls. In grade school, I always earned 'A's' in art and, in high school, I had supportive art teachers who recognized and cultivated my talent. In 10th grade, my teachers submitted my name for a scholarship to Art Center's Saturday High program. I went on to attend a total of six Art Center Saturday High classes, all on scholarships from the PTA. After high school, I went to

Art Center for my under-graduate studies, where I earned a degree in Advertising. With that degree, I was able to open a design office and make a good living. Years later, I returned to Art Center and earned a master's degree in Fine Art and

I now exhibit my fine art internationally. If you have a passion for the arts, you have many opportunities to express it. I certainly did. I could not be any happier. I love art as much today as when I was a kid drawing on the walls of my bedroom."

Ramone Muñoz, Class: Design 360°

"My mom attended Art Center in the 70's, so I learned to paint and draw at a very early age. I always had a pen or pencil in my hand. One afternoon while watching television, I saw a table lamp playing with a ball. It was my first time experiencing 3D animation. I turned around and told my Mom, "I'm going to do that when I grow up." Now, three Bachelor's degrees later (the product of a restless mind), I have the privilege to work in a completely new form of artistic expression. Using Maya software, I bring characters to life from basic geometric shapes. Thanks to the guidance I received from Art Center in both the traditional arts and computer graphics, I now visualize the virtual space and draw form from a flat screen. I no longer paint with values of light and dark, but with the spiderwebs of three-dimensions. As a student, I had a short animated film on the festival circuit. Currently, I am working on two independent films. My true passion for this medium is its variety and capacity for constant evolution. I tell my students there are at least six ways of doing everything in Maya, and am continually thrilled by the innovative solutions they bring to my class."

Alexandria Kaplan, Class: 3D Character Modeling for Gaming

"Back in grade school, when my teachers assigned me homework, they could only count on me for one thing: drawings, studies and doodles of the many characters I was constantly developing. Needless to say, my homework suffered as a result. Fortunately, I was also encouraged to develop my artistic talent. After a few more years of drawing on my homework, a friend and I decided to develop our own comic book. In ninth grade I applied to Saturday High and received a scholarship in drawing. Later that year, my friend and I finally finished our comic book. After that accomplishment, I knew my life was going to be an inspired one. Since then, I've never stopped drawing and I never will."

Justin Bower, Class: Comic Book Illustration

STUDENT PROFILE	
Art Center's Saturday High	Student Name:
Class:	Nickname:
Instructor:	High School:
	Grade:
Previous Saturday High classes: _____	

Saturday High classes you want to take in the future: _____	

Where are you from?
 How big is your family? Siblings, etc.
 Interests outside of art and design?
 Artistic strengths?
 Artistic weaknesses?
 What areas of art and design interest you the most?
 Are you musically inclined? Yes No
 If yes, what instrument?
 Do you consider your work habits (choose one): Weak – Average – Above average – Workaholic
 Do you procrastinate? Yes No
 What classes have you taken in high school or in a different art program?
 What are some of the art and design materials you're already familiar with?
 Why are you taking this class?
 What was the last book you read, and what did you think about it?
 What is your favorite TV show?
 From where do you get your news? Do you keep up with current events?
 What is your most and least favorite class in high school?

What do you hope to do after you graduate from high school?
 Who are your favorite artists or designers?
 What stresses you out?
 Do you collect anything?
 What makes you happy?
 What annoys you?
 What are you passionate about?
 What is your favorite thing to draw?
 What is art?
 What is the opposite of art?
 Do you plan on attending college?
 If yes, where would you like to go?
 What is the purpose of a critique?
 What makes a critique good or bad?
 Do you take public transportation to attend Saturday High?

For South Campus students:

Is transportation preventing you from taking a class at Hillside Campus?
 Would you be interested in taking one class at each campus on the same day if transportation between campuses were available?

You may use the back of this sheet to expand on any of the above questions.

Example of a Syllabus:**FIGURE DRAWING**

ART CENTER COLLEGE OF DESIGN

ROOM 104 (9:00 – 12:00)

INSTRUCTOR: PHUNG HUYNH

This course will be a basic survey of figure drawing. The fundamentals of drafting skills, composition, line and design will be studied via the figure. We will look at works of various artists such as Michelangelo, Albrecht Durer, Egon Schiele and Cy Twombly. The primary purpose of this class is to learn how to see, to draw, and to understand the significance of the figure in drawing.

C O U R S E R E Q U I R E M E N T S

1. Punctual attendance is mandatory. Your presence and participation in discussions are vital to the class. Three tardies equal an absence, and three absences will lower your grade by one full grade.
2. TURN OFF CELL PHONES IN CLASS
3. Sketchbook (You are required to keep a sketchbook in which you will do drawing exercises, master copies, class notes, etc.)
4. Final project
5. Portfolio (You will compile a portfolio of drawings you have done inside and outside of class and/or projects. This portfolio will function as a review of your work. So be sure not to dispose any of your class or homework assignments before the end of the term)

G R A D I N G

Class participation and attendance	20%
Final Project	30%
Portfolio	50%

M A T E R I A L S L I S T

Sketchbook	Sandpaper pad
Newsprint Pad (24" X 18")	Bond paper pad (24" X 18")
Chamois cloth	X-acto knife
Charcoal pencils	Pens
Graphite pencils	Sharpee markers (thick and thin)
White Conte Crayon	Large clipboard for drawing
Erasers (kneaded and regular)	Canson Paper (toned paper)
Charcoal sticks	Colored Pencils or pastels

WEEKLY OVERVIEWS

WEEK 1 (October 2, 2004)

- Introduction to the class
- Gesture drawings
- Study of torso and pelvis (and their relationship), spine that determines direction of figure, balance, weight shifts
- Slide presentation of gestural drawings & paintings of Rubens, Delacroix, Turner, Daumier, Munch, and Cy Twombly
- Homework: Bring samples of artwork for next week
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, and a drawing clipboard

WEEK 2 (October 9, 2004)

- Gesture drawings in class
- The lay-in and landmarks (handout)
- Individual meeting with instructor (review of artwork)
- Homework: in your sketchbook, draw at least ten figures from observation, using your understanding of gesture drawings, and do ten lay-ins.
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, and a drawing clipboard

WEEK 3 (October 16, 2004)

- This week of class will focus on line and how line defines the figure
- Variation in line weight and how it creates form
- Contour drawing (continuous, blind, left-hand contour drawing)
- Handouts of Ingres drawings
- Slide presentation of drawings by Ingres and Egon Schiele
- Sketch book review
- Homework: In your sketchbook, draw at least five figures from observation or imagination that exhibit your study of contour drawing and line variation. Also, do at least five master copies from class handouts of Ingres.
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser.

WEEK 4 (October 23, 2004)

- This week of class will be about building form with drawing. Light & shadow, cast shadow, reflected light, and core shadows in terms of how they build three-dimensional form will be addressed.
- Slide presentation of Caravaggio, Albrecht Durer, and Michelangelo.
- Homework: draw a still life of eggs (at least three eggs in the composition), using all we have discussed about form. I do not want these drawings in your sketchbook, but use a large sheet of bond paper. Keep in mind good composition and the principles of negative and positive space. We will critique these drawings on Week 6.
- For next week, bring pencils, pens, charcoal pencils, newsprint, toned paper, white conte crayon, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser

WEEK 5 (October 30, 2004)

- This week of class will be a continuation of building form
- Demonstration and lecture on drawing on toned paper (starting with a midtone and adding darks & lights)
- Homework: Final Project: Life-size self-portrait (full-figure). Preliminary sketches and a written proposal (typed) of final project explaining the nature of your project (medium, intent, concept, etc.) is due Week 7.
- For next week, bring pencils, pens, charcoal pencils, newsprint, toned paper, white conte crayon, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser.

WEEK 6 (November 6, 2004)

- Composition (placement, negative & positive space, cropping)
- Drawing on toned paper with white chalk (form)
- Cropped compositions, drawing negative space exercises
- Critique of egg drawings
- Homework: Work on sketches and written proposal for final project.
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, a couple large pieces of cardboard, colored pencils or pastels, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser.

WEEK 7 (November 13, 2004)

- Abstraction (abstracting and distorting the figure) on cardboard
- Discussions on abstract and non-objective art
- Slide presentation of art of Marcel Duchamp, Pablo Picasso, Georges Braque, Josef Albers, Piet Mondrian, and Mark Rothko
- Collect sketches and written proposals for final project
- Homework: Work on final project
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser.

WEEK 8 (November 20, 2004)

- Head Drawing
- Handouts on head drawing, portraiture, proportions
- Homework: Work on final project
- For next week, bring pencils, pens, charcoal pencils, newsprint, bond paper, a drawing clipboard, charcoal sticks, chamois cloth, kneaded eraser, and hard eraser.
- Half of the class will be reviewed next week; bring portfolio and sketchbook next week.

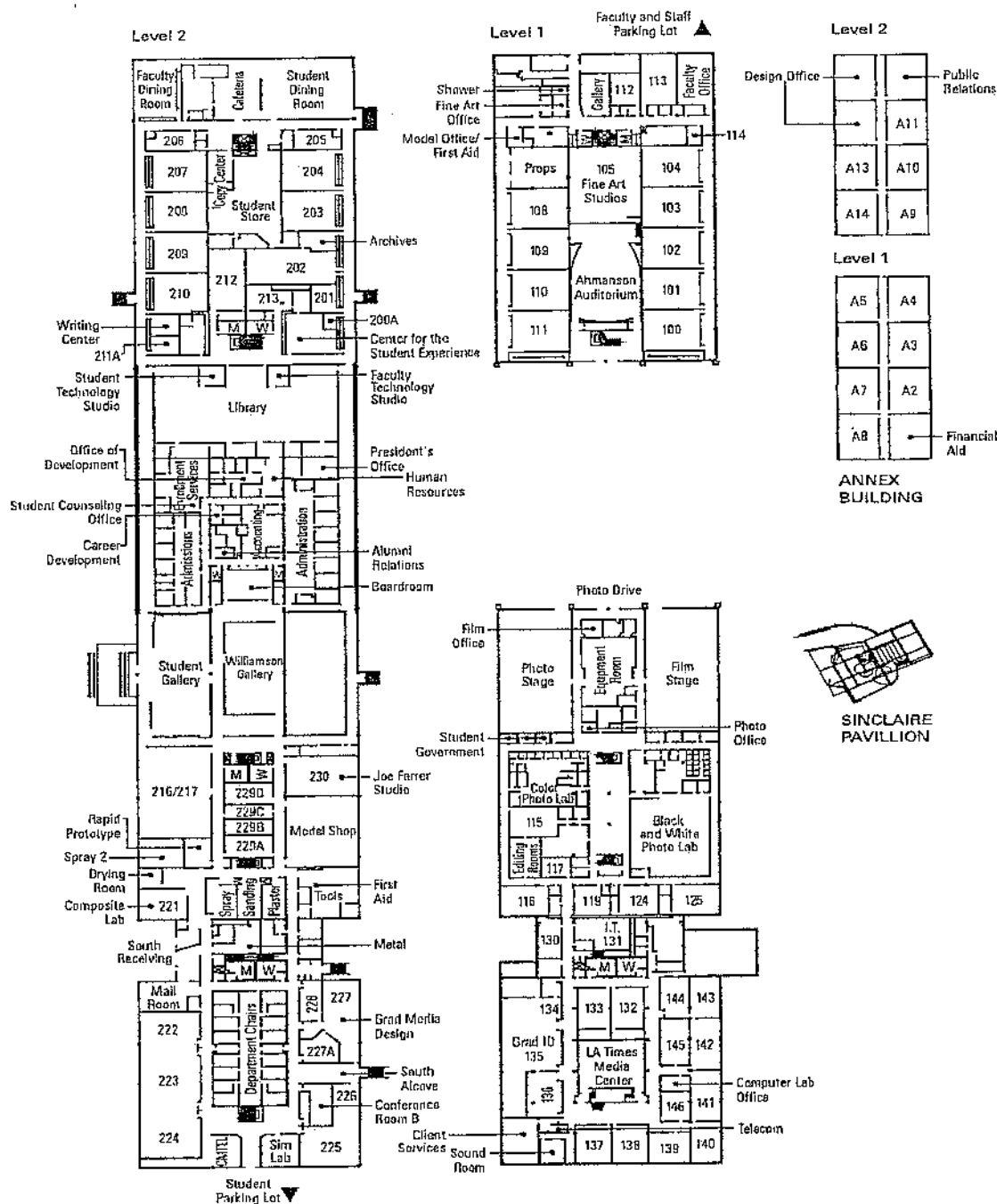
WEEK 9 (December 4, 2004)

- "Exquisite Corpse" in-class collaborative project
- Foreshortening and perspective
- Skeletal structures (study of the skeleton and various bone structures), handout
- Homework: work on your final project
- For next week, bring newsprint and drawing materials, portfolio, sketchbook and final project

WEEK 10 (December 11, 2004)

- Final critique – Final project, portfolio, and sketchbooks are due

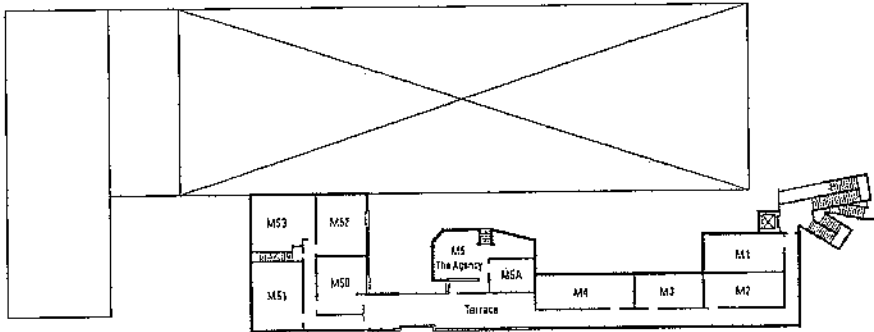
Hillside Campus – Classrooms, Administration, Facilities



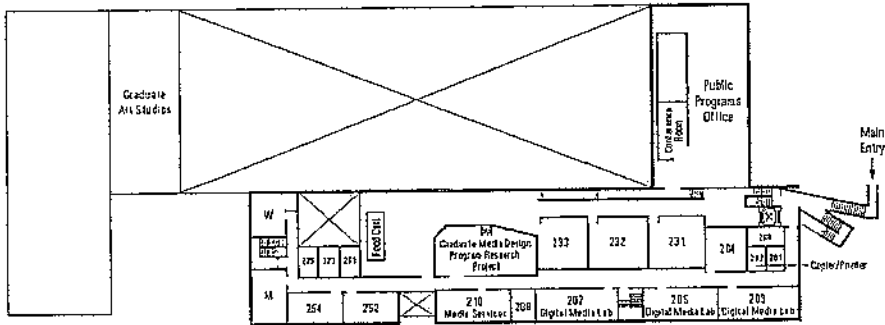
South Campus – Classrooms, Administration, Facilities

South Campus Map

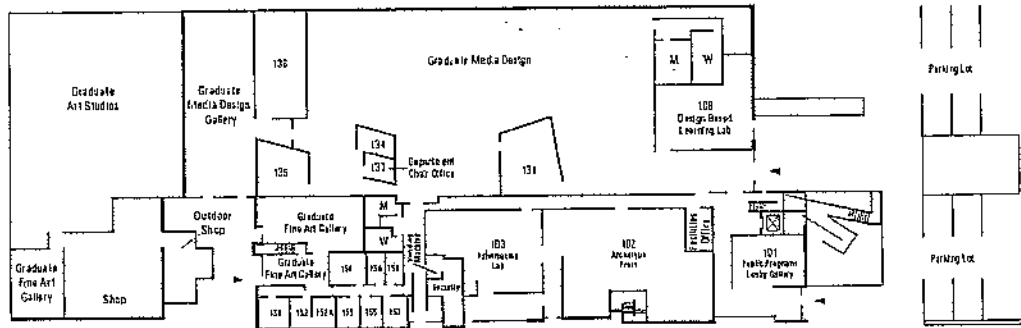
Mezzanine



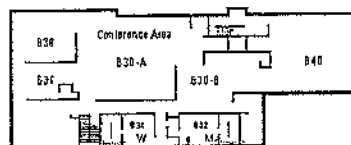
Second Floor



Ground Floor



Basement



About this Faculty Handbook:

About the author:

Included in the faculty handbook are thoughts developed over many years by Ramone Muñoz, which he would share during new faculty orientation in Art Center College of Design's degree program. Ramone Muñoz has taught design classes in Communications Design for almost thirty years. He served as the college's Associate Chair of Graphic Design Department for five years and the Chair of Foundation Studies Program for almost ten years.

Other faculty and staff:

Many people have contributed to the writing of this handbook. It came about as a synthesis of two collections of information—first, from a series of discussions involving faculty members serving on the Saturday High Curriculum Committee, generously underwritten by the Surdna Foundation; second, from the thoughts and experiences of committee chair Ramone Muñoz. The committee was coordinated by Paula Goodman, Director, K-12 Programs; Molly Smith, Director, Public Programs; and Cecilia Ybarra, Outreach Program Manager, Public Programs. Saturday High faculty recruited to serve on the committee included Ralph Herscu (Film), Phung Huynh (Painting and Illustration), Alley Kaplan (New Media, 3D Modeling), Ramone Muñoz (Graphic Design), Martha Rich (Illustration), Laura Silva (New Media), David Sotelo (Photography), Hataya Tubtim (Figure Drawing), Jim Wojtowicz (Advertising and Graphic Design). All thoughts, ideas and concepts were compiled into a comprehensive report that informed this handbook.

Behind the handbook:

The Surdna Foundation-funded Curriculum Committee meetings addressed a variety of ideas regarding the needs of our high school students. One important goal addressed consistently was to help students to speak about their work and convey their ideas more effectively. The addition of a section on professional vocabulary in this handbook was a response to that important goal.

The goal considered the most important was a simple one:

Every student attending Saturday High should be encouraged and inspired to seek higher education beyond high school, no matter what the student's area of interest. For many students this pursuit would be a lifelong task but a most worthwhile goal. We hope that a faculty handbook will help instructors to inspire students towards the goal of growing creatively and intellectually throughout their lives.

Saturday High at Art Center College of Design