

*Facilitator: Ray Veon, Scribe: Tammy Cline*

*Group asked to share personal narrative; high school and studio class experiences*

*What were changes:*

*What was positive? What prepared you?*

*Where were the gaps? What were the shocks?*

*Answers and comments from group:*

- got a little lost in college foundations
- didn't see the value in foundations classes
- no instruction, guidance from high school instructor; some progression in college but still a gap
- was challenged in high school not in college foundations; instructors seemed detached
- lack of skill development; mostly thought processes
- technical skill is over stressed
- professor pushed accountability; needed to weed out certain students
- major influences were curiosity and passion
- observing professor's personal, interactive experience with a work of art was very impactful and made the passion for art a reality for the first time

### **Table Discussion**

*Questions and Thoughts from group:*

- What are we bridging?
- Why are art teachers only taking intro and intermediate studio courses?
- Are our art teachers prepared to prepare our high school students?
- Are we adequately preparing for the creative journey?
- Is the teacher a sage who bestows knowledge or a facilitator there to serve?
- Where does skill level fit in?
- Why are art programs let go when budget cuts come? What does it say about value?
- What is the education system designed to do?
- There is confusion; what are we doing?
- What about cultural barriers?
- What are the conditions in which the students are growing up?

- What are the variety of experiences that students need?
- Teachers need to be engaged, not detached  
They need to model and demonstrate key qualities (i.e. passion, inspiration), a way of being in the world.
- What stops passion?
- It takes courage to come to art school.
- Highschool teachers need to unveil the potential within the students; remove the barriers so passion can start coming through
- trajectory needs to be determined early; get the students to deeper waters; infuse with ideas, materials, skills; teach innovation
- adolescent desires feed passions; but they change, evolve
- highschool students want to express themselves but still need structure to find out why/how they feel
- What is the mindset? Students want to please the teacher; Teachers want to assert knowledge
- What drives students? 1. Inside motivation: Reflection, discussion (Are you there to learn?) or 2. Outside motivation: To get from A to B (class to work to get {i.e. car, things}.
- "Age while always learn" Euclidean model
- Time for exploration which leads to passion
- Most success comes when there is some flexibility
- Students need to know how to ask and answer questions (Where do I start? Where do I go? How do I get there?)
- Important to problem solve - working what you want to do around what you can't do (i.e. what doesn't represent you or the parameters being what you can't do on a project)

### *After break reflection:*

Covered so far: Problems of profession; psychology; explored broad ideas and issues

### More thoughts/questions:

- students sometimes put forth only the minimum amount of effort
- need real world consequences or rewards
- exhibiting to learn; public exposure of the work; display of student work important

- students looking for their voice; learning the language and how to speak it
- grad students are intensely focused on their studio practice; how does that play in to their teaching?
- Fear (of both success and failure) is a motivator and inhibitor
- Socrates method with grad students; more interaction as peers; mutual learning; self-motivated learners
- however, experience needed before you can think beyond

*Refocusing:*

What can ThinkTank do?

- nibble away at problems
- no silver bullets
- look for real opportunity
- what is a graspable direction?
- we are not solving the problems of the system

How do you reset the system?

The K12 system blocks student engagement.

Artists as agents of change.

*Going back to metaphor of the bridge:*

What are we bridging? (with drawing of bridge)

K12 - college

Undergrad - grad

self - institution

institution - institution

us as a field of professionals - political leaders

us - community

The Bridge:

- a crossing point from one stage to another but back and forth; exchange
- opportunity to maximize our connections with each other
- cycle of input - output (circle or spiral graphic) meaning revisit again but with new understanding

- bridge not linear
- atmosphere, perspective, visual expression
- responsibilities of structure; synthesis of ideas visually
- circular bridge; K12 - college; need to avoid stepping on toes and covering the same material
- bridge is linear; importance of looking back; each new level can reflect back on difficulties faced but with more nuanced levels of understanding
- Flow
- design students understand the concept of movement in paintings/art
- orchestration of disparate sections/patterns
- the structure of the bridge using viscosity of flow and jetties; channels/funnels/constrictive then giving way to expansion and jetties
- bridge between what artists practice in schools and what artists practice in real life
- bridge art and philosophy
- make things accessible to students / remove intimidation
- courage to bring discussion to classroom
- focus on education instead of technical skill
- roles shifting away from giving knowledge and moving to fostering discussion
- engaging in philosophy
- bridges inside of the art school: art history - studio; one discipline to another
- myth: Does too much thinking and learning ruin your art?
- bridge visual (studio) - verbal (language)
- connect the dots
- passionate and engaged faculty is needed; interested in students; build communication and trust
- bridge/integrate 2D and 3D
- learn to appreciate and value foundations classes
- bridge teacher - parent and teacher - community
- Don't assume everyone knows/understands university life; address public perception
- How is college different from highschool
- What is the prepared student? One that has become an active learner
- bridge factors for successful educational life: 1. articulate values, 2. demonstrate values, 3. shift from activity to promoting potential

- like science, what do we observe; how do you see the “universe” in the smallest of “particles”?  
i.e. Line (not the end but the means to an end)
- avoid being locked in
- value in the shadow of assignments not the assignments themselves

What are the shores of our bridge??

What do we agree on?

Where do we stand?

Intangible dialogue --- how do we bring it forward

skills vs. abilities

deliver brick of knowledge vs enable student to make their own bricks

must shift subjects

not about art, but about life-long learning

bridge art - lifelong learning

contemporary artist has become cultural philosopher and critic

*Closing:*

repeatedly came up in discussion: Passion, Values, Cycles