
ment — architecture is, after all, the Parthenon in Athens, or Michael Graves's Portland Public Service Building, both shown in their text, isn't it? — observations on shape, color, furnishings, structure, and function will fill the air, and the room. Just as Moliere's Monsieur Jourdain was delighted to learn that he spoke prose, so many college students revel in the discovery that their own dwellings, Kennesaw's campus, the city of Atlanta, or Nashville's version of the Parthenon, can be discussed in the same ways one would talk about Frank Lloyd Wright's Fallingwater or Baron Haussmann's Paris. By the time the projectors have been fired up, and these, or other, slides are on the screen, students will be more comfortable with art-historical vocabulary and prepared to see their environment as a part of the story.

Much now introduced in art appreciation and art history classes differs from canonical works only in kind. Material, formal elements, means for engaging viewers are the same in, for example, magazine advertisements and billboards and "major" paintings, prints, or posters.

Instructors tend to feel, quite reasonably, the difficulty of incorporating new topics, fresh points of view, recent scholarship, into an already crowded curriculum. The benefits of even a week thus spent are clear and immediate. Students refresh and refocus their visual skills, learning to scrutinize and

dissect works of art famous and unknown, global and local. They are encouraged to cite such works in the larger contexts of culture, beliefs, visual practice. Finally, they have the thrill of seeing that they possess the skills to elicit information of importance from images and objects, and the vocabulary and concepts necessary to render such materials relevant and resonant for themselves and their colleagues. Visually literate folk take more pleasure in the world around them, and have the potential to make great contributions to their environments, local and global, natural and built.

I teach because it is my vocation and to share skills, knowledge and experiences that have enriched my life.

— Lynn Fedeli

From Teaching at Duquesne University: **Ideas for effective teaching in large classes.**

Defining large classes may be subjective, but a sure sign that classes have gotten large, according to Dr Dorothy Frayer of Duquesne University in Pittsburgh, is when classroom discussions become unwieldy, or when students hesitate to ask questions because of the sea of faces staring back, or when instructors limit writing assignments because grading may become problematic.

Reece McGee of Purdue offers a few suggestions that may help. Knowing students names is a good start. For those who may fear having to memorize 50-plus names on the first day of class, some strategies might be instructing students to introduce themselves each time they ask a question or using a seating chart. Although many faculty prefer the more traditional "Mr." or "Ms." approach, it may be easier to remember first names only.

Using a few minutes before and after class to chat with students may help diminish the impersonal nature of large classes. In addition, you may want to make yourself more "real"—and therefore less distanced because of class size—by letting students know more about your interests, research, activities outside class.

Moving from behind the desk or lectern—getting out into the classroom—cuts down on the size factor. It also makes students more participants than observers if you are standing beside them.

Increase your daily assessment activities to be sure students are getting the information. It is easy for students to "hide" in the crowd. Make them tell you what they learned each class period. Better, require each student to ask, on paper, a question or two from that day's lecture. Answer these the

next period, making sure not to reference the individual asking.

Discussion groups and cooperative learning may allow you to break large classes into more manageable groups. Give an assignment, let the groups work on it during class, and you rotate from group to group answering questions and giving advice.

Obviously, the large class will not have the same comfort level as smaller classes, but with some personalizing, students will feel as though they are getting the one-to-one teaching we all want to achieve.

I teach because I like to learn, and I like people who like to learn.

— Alan LaBaron