CREATIVE EXPRESSIONS OF TEACHING AND LEARNING

OCTOBER 3-28 2016
ABOUT THIS EXHIBIT

This month-long exhibit commemorates Queen’s 175th anniversary and the Centre for Teaching and Learning’s 25th anniversary. It displays and celebrates the creativity that teaching and learning at Queen’s University evokes. These ‘creative expressions’ include course assignments, teaching aids, photos and a myriad of other ways Queen’s alumni, students, faculty and staff represent the excitement, skill and energy of being a learner in this great community.

#QUEENSCREATIVE
About This Exhibit

This exhibit showcases three types of creative expressions that you will encounter on your tour:

1) **Existing Expressions** consists of student work and a variety of teaching and learning artifacts from Queen’s alumni, faculty and staff.

2) **Sponsored Expressions** have been funded or partly-funded by the Centre for Teaching and Learning to create new expressions of teaching and learning.

3) **Collaborative Expressions** is a work of art to be facilitated by Aleks Bartosik during Homecoming Weekend that will take shape as we respond to the question:

**What are the characteristics of your favourite teaching/learning experience at Queen’s?**

**Don’t Miss Live Events During Homecoming**

+ Iridescent Story Pieces (see page 7)
+ We Built This City (see page 15)
+ Not Just a Violin (see page 40)
CREATIVE EXPRESSIONS OF TEACHING AND LEARNING COMMITTEE

PETER WOLF (CHAIR), CENTRE FOR TEACHING AND LEARNING
SANDRA MURRAY (CO-CHAIR), CENTRE FOR TEACHING AND LEARNING

SYLVAT AZIZ, FINE ART (VISUAL ART)
TRICIA BALDWIN, ISABEL BADER CENTRE FOR PERFORMING ARTS
WESLEY FORGET, RESIDENCE LIFE
AYNNE JOHNSTON, FACULTY OF EDUCATION
EMMA SOBEL, HUMAN RESOURCES
MARGARET WALKER, DAN SCHOOL OF DRAMA AND MUSIC
JAN WINTON, FINE ART (VISUAL ART)

DISPLAY CONSULTANT: TERRY O’REILLY, FINE ART (VISUAL ART)
CREATIVE ASSISTANT: KIA KORTELAINEN, FINE ART ’17
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BIOGRAPHY
Aleks Bartosik is a Toronto based artist. Working collaboratively has always been part of her practice as she regularly takes part or facilitates multidisciplinary collaborative projects. Bartosik often takes her performances and art installations out of the gallery context to directly involve the every-day life activities of people. She strongly believes that art should be accessible to everyone.

Her main mediums are painting and drawing, however, Bartosik’s practice also expands to performance, installation, video and film animation. Her work has been exhibited nationally and internationally, most recently in Whitehorse, Yukon. Presently, Bartosik is a painting and drawing Professor at Humber College in Toronto and an art instructor at the Art Gallery of Ontario (Toronto) and Living Arts Centre (Mississauga).
Iridescent Story Pieces is an installation and performance piece created by a 2001 BFA graduate, Aleks Bartosik. Bartosik created this piece in 2015 to express her interpretation of colour theory drawn from her inspiration of the Northern Lights that she witnessed in Dawson City, Yukon for her art performance. This piece is meant to be in constant change, flux, and is intended to include the audience’s participation as she collaborates with other artists from all disciplines to present her ideas. The message is: let the colours tell you a story.
NED’S INCREDIBLE JOURNEY THROUGH YOUR URINARY TRACT

This is the product of a group of 5 students who took my Microbial Pathogenesis course. Students were asked to work in groups to design a children's storybook that could be read to a patient, or child associated with a patient who was dealing with an infectious disease. This book, and others produced by students in this 3rd year Life Sciences course, has also been part of a collaboration with the Department of Education at Queen’s University where the storybooks were evaluated by student-teachers where they were read to 10-12 year old children.

DR. NANCY MARTIN
DEPARTMENT OF BIOMEDICAL & MOLECULAR SCIENCES
& LISA BRISTOW, JANICE CHAN, JEFFREY LALONDE, PHILLIP SEGAL, AND CAROLYN VANDERBYL
EPIDERMIS PROFUNDUS

This is a collection of work that I created for studying anatomy in my second year of university. There are images of deep and superficial tissue in both the upper and lower limbs as well as a posterior view of a hand.
The student illustrated texts for the Anatomy of the Musculoskeletal System and the Visceral System were created because I could not find a suitable pair of texts for these courses. So I took the notes from the best students and composed the books – only including material that was aligned precisely with the intended learning outcomes of the course. Over the years I graduated from photographs and my own crude drawings to using the draftsmanship of the students in the courses. The illustrations in these two texts are all student provided.

THE FOUNDATION OF HUMAN ANATOMY

DR. RON EASTEAL
DEPARTMENT
BIOMEDICAL
AND MOLECULAR SCIENCES
PEARLS OF WISDOM

Pearls of Wisdom is a collage and acrylic paint artwork on canvas that explores the learning experience at Queen’s School of Medicine. With a finished size of 3’ high by 7’ wide, the piece depicts a large, life-like hand emerging diagonally downward from the top left corner. The hand holds a string of pearls, each measuring three inches in diameter. These 3D pearls are covered with a written ‘pearl of wisdom’ on paper from one of the faculty members, collaged and painted opalescent.

DR. LINDSAY DAVIDSON
DEPARTMENT OF SURGERY
Using transparencies from so many different disciplines and faculties from the university, allowed me to layer information intuitively and randomly. The visual results were to contribute to new ways of looking and seeing the surplus material, with some hopes of creating new paradigms and structures of information. (The Artemesia Project was started in 1993 with revisions 2016)
This project brings together a rare collection of works that can no longer be exhibited in a traditional sense of the book. By scanning the oil residue pages and playing with the temperatures of colour and heighten contrast, I was able to digitally and creatively reconstruct valuable stolen images from rare books. I feel this project draws much needed attention to the preservation of antiquarian books.
Quintin shares his sketchbooks from the courses Art I and Art II in the summers of 1960 and 1961. These stemmed from the studio hours associated with the courses. It was felt that an appreciation of art history was best obtained by trying to produce art oneself, and so understanding the process of creation. Quintin remembers having good teachers: an Irish gentleman in 1960, and André Bieler in 1961.
We combine diverse perspectives and skillsets in urban planning and the arts to develop creative forums aimed to incorporate the artist’s lens in how we design our future city spaces. Through play-based learning, we explore the role artists can play in shaping our cities, through small-scale, tactical artistic happenings and dialogue. We see cities as social and aesthetic environments and believe that collaborative, artistic and playful interventions are needed to address many of our cities’ issues, whether it is searching for creative approaches to community engagement or developing new designs for underutilized spaces.

**CHRISSY POITRAS**
(FINE ARTS 2008)

**& SARA UDOW**
(POLITICS AND INTERNATIONAL DEVELOPMENT, 2008)

**& JENNIE SUDDICK**
During my MA degree, I completed three comics illustrating subjectivity in comic art; the transformative powers of art; and comics as vehicles for traumatic stories. These comics provide tools for understanding various dimensions of teaching and learning, including but not limited to mental health, addiction, trauma memory, metaphor and affect. I also produced several hand-bound books of sequential art for a PhD art course. These works were exhibited in the Art and Media Lab, Isabel Bader Center in Fall 2015.
Reflections of Cuba: An Anthology

This anthology is a result of Development Ethics (DEVS 309), a two-week course taught at the University of Havana, Cuba in May 2005, organized by Queen’s University professor Dr. Susan Babbitt. The pages are filled with poems, essays and journal entries by course participants Jessica Chu, Allison Dunlap, Noah Fralick, Peter McConaghy, Lisa Mickleborough, Tanya Neumeyer, Anjli Patel and Cristina Siviero. The symbolism of the anthology’s design and text elevates it to art. It is part of Library and Archives Canada.
GPHY 342, a third-year Geography course in remote sensing, required us to complete an ecological land classification using air photographs. These pencil crayon drawings on acetate represent both learning in progress and dreaming for the future.
This piece was created/assembled by me, but each individual square was the blotting pad for students of the Strategy Executive Education Program at the Smith School of Business. At the end of their week-long program, they attended an event focused on learning and development through artistic expression at the TETT Centre. This piece is a result of their learning.
BRITISH TAR V. VILLAGE OF PORT ERIE

I chose to put on a mock hearing, using students as OMB members so they could learn how to “run” the hearing themselves and see that decision-makers are ordinary human beings following a process, not all-knowing gods. I had developed this course for SOAR (Society of Ontario Adjudicators and Regulators, now under the aegis of Osgoode) and worked out the wrinkles through 12 years of teaching with Province of Ontario appointees. After the class I asked my son how it went. He told me that this was the first time he had seen a “live” cross-examination!
AMBIENT COMPOSITION LISTENING SPACE

The students of MUSC255 (Electroacoustic Composition) have this year composed short electronic works in the “ambient” genre, as originally defined in the 1970s by Brian Eno and other artists. The “ambient composition” assignment for the class involved historical investigation of this genre, and required use of several analogue Moog synthesizers recently acquired by Music’s Sonic Arts Studio thanks to the Bartlett Equipment Fund.
In honour of the rich 175 years of Queen's University, come and see some gems pulled from the Queen's archives including glass lantern slides, paintings used for teaching, and student notebooks from as far back as 1887. Admire the beautiful cursive writing, hand-drawn diagrams and interesting marginalia. Some of the books belonged to William Thomas McClemet who graduated from Queen's biology in 1889 and returned to teach in 1906.
The Curious Panda and the Bamboo Flute

This illustrated book was made as part of my graduate coursework in EDUC 813: Improving The Art of Teaching. It is the product of an arts informed inquiry that involved three steps: 1) interviewing a teacher to “tap into” their knowledge of teaching 2) using qualitative narrative analysis methods to draw out themes from the interview data, and 3) artistically interpreting those themes in some way. The storybook I have created makes the research findings accessible to children and other non-academics, and may reveal new paths of understanding for those who adhere to conventional qualitative methods.
This theoretician’s snowflake is a constellation that brings together my own personal learning, and, more importantly, my personal reflections of my learning with my research interests. This artefact, as an activity to be deployed in multiple applications, is one way in which I build these scaffolds towards creating and offering alternative ways of knowing and learning. The snowflakes embodies a diversified learning platform.
LIBRARY SEARCH THINKING PROCESS

Literature searching involves complex decision making of which we are often not aware. With the intention of creating a learning object that models the thinking process behind searching a database, I created this poster. The poster provides both an instant visual as well as a map for creating the digital object.

AMANDA ROSS-WHITE
QUEEN’S LIBRARY (LIBRARIAN)
STUDENT PROJECTS FROM THE DEPARTMENT OF CLASSICS

Classics students have many opportunities to invoke their creativity when participating in courses and submitting research projects. This exhibit is intended to provide a glimpse of some of the creative depictions generated by our students over the past several years. Come and see the theatrical masks, astrologer's board, shanduf, undershot waterwheel, loom, and abacus.
VIRTUALLY DANCEY

“Virtually Dancey” is a series of photographs taken in the online virtual world, “Second Life”. This platform explores the juncture of creativity, virtual technologies and education. Learning this technology was a professional challenge I set to expand my comfort zone and use of technologies.

AYNNE
JOHNSTON
ASSOCIATE PROFESSOR, FACULTY OF EDUCATION
As part of a collective biographical research project that encompassed nine weeks of storied memories between first year curriculum-focused PhD students, this artifact reflects the interwoven nature of learning. The curriculum topics represented by this artifact are meant to convey curricula as an integrated unit, a sequence of experiences operating from initial design to the lived or enacted curriculum.
RESONANT LEARNING

This visual and musical sound art installation is the result of an arts-informed inquiry that explored the personal practical knowledge two school teachers accumulated over the course of their careers. By extracting meaning from narrative excerpts of these teachers’ experiences and interpreting those meanings using artistic media and methods, we aim to engage audiences in a form of “empathetic participation” that may lead to new and/or revitalized conceptions of education and enhance public understanding of teaching and learning.

TIINA KUKKONEN (CLASS OF 2019) & DR. BENJAMIN BOLDEN FACULTY OF EDUCATION
Using many surplus materials from the university reuse centre, I formed my composition as a metaphor for journey and travelling. Much of my work has dealt with the subject and theme of navigation, not just a physical approach, but a psychological interpretation also. I am interested in the materials I use and select. I find them to have a profoundness and energy from which I can learn.
APPLIED MUSIC PRACTICE SHEETS

In an effort to ensure that students will think about how they practice, as part of Applied Music courses, students are given Practice Assignments, directing them to prepare practice schedules using the most creative means possible. Elements of creativity and variety are employed to produce more interesting, enjoyable and productive practice time, resulting in progress in both technical and interpretive terms and satisfaction at the achievement.

DR. IRENEUS ZUK
ASSOCIATE DIRECTOR, DAN SCHOOL OF DRAMA AND MUSIC
Religion has been a ubiquitous concept in many societies throughout time and as such, many have attempted to define religion. However, religion takes many forms with nothing that is truly central to its being. As a result, many scholars and people have their own definition of religion. This triptych, created for the Contemporary Issues in Religion course, juxtaposes many of the definitions of religions throughout time with artistic expression.
NATURAL LEVELS

At a weekend workshop at the Queen’s Elbow Lake Environmental Education Centre, I was inspired to create the painting piece “Natural Levels” representing different levels of species found in the natural habitat. This artifact, an abstracted landscape created with acrylic paint and collaged nature illustrations on canvas, has been offered to the Centre, to share with student groups and visitors, the way an artist might see and express through art, the beauty of nature.

SHANNON BROWN
FACULTY OF EDUCATION (ALUMA)
It represents the natural interaction of elements that create an often complex structure of something powerful, beautiful, and engaging. As a metaphor for teaching and learning, it has interpretive opportunities as expressions of the relationships between teacher and learner, the learner and what is being learned, and (to use complexity theory) the dynamic and stable characteristics of learning environments/situations CONTEXTS.

DUNCAN MCArTHUR HALL

HALLWAY

VOLCANOES

OPEN MON-FRI, 8AM - 5PM
OCT 14 9AM - 4PM & OCT 15 9AM - 4PM

FACULTY OF EDUCATION

GEORGE W. HART
(FREELANCE MATHEMATICIAN SCULPTOR /DESIGNER)
YESTERDAY’S TOMORROW: THE PAST, PRESENT, AND FUTURE OF LEARNING

This work is the most recent addition to the Duncan McArthur Hall art collection and is a gift to Faculty of Education by John Baker, founder of the learning management systems provider D2L Corporation. As the staff artist for D2L, Kristyn Watterworth was commissioned by Mr. Baker to create a painting that would focus upon the nature of learning technologies.
Penumbra is a five minute short film that contemporizes the Greek myth of Orpheus and Eurydice, while attempting to discuss liminal space in both a psychological and narrative manner. The knowledge and skills in both fields allowed the students to pursue a work which extends itself outside of standard film into fine art but also utilizes skills gained in the FILM 250 production course as a medium of engagement.

KIA KORTELAINEN & MATTHEW BAKER
FINE ART 2017
ERIN WILLIAMSON
AND RAY CHAN
The Feminist Shoe Project was a creative design project which required GNDS 120 students to actively engage with the course material and apply their knowledge of feminism in a way that transformed an everyday object into symbols of feminist empowerment. Students were asked to design, create and then market a “feminist shoe” that conveys what it means to them to be a feminist.
GNDS 351, Gender, Dress and Fashion considers the complex interplay of cultural, psychological, historical and political elements in dress and fashion. For the final project students created an item and demonstrated how it related to what is fashionable, beautiful or useful, and what needs and emotions the item evoked.

THE RANT SHIRT

THE ISABEL: SEPT 26 - OCT 14
BAN RIGH CENTRE: OCT 15 - 31

KATHY BAER
UNDERGRADUATE ASSISTANT
& DR. MELISSA HOUGHTALING,
UNDERGRADUATE CHAIR,
DEPARTMENT OF GENDER STUDIES
GNDS 351, Gender, Dress and Fashion considers the complex interplay of cultural, psychological, historical and political elements in dress and fashion. For the final project students created an item and demonstrated how it related to what is fashionable, beautiful or useful, and what needs and emotions the item evoked.
My installation features four violins as works of art, both as images and in reality. The combination of musical instruments as artifacts, while simultaneously being the conduit for the art form of music, in addition to their role in the specific skills learnt by young musicians, makes this a multi-faceted example of many expressions of creative teaching and learning. Violins will be on display and played during Homecoming.
The collaborative works in Giving Voice speak up about women, power, pedagogy, and agency at various levels within an educational system. The works present comprise of art objects created through collaborative engagement with peers, colleagues, and the public in order to investigate and beckon the greater issue of how we can empower female artists and students within institutionalized power structures in order to give them agency— to give them a voice.

KIA KORTELAINEN, KATE OLIVER, EMMA WHITE
FINE ART (VISUAL ART) PROGRAM 2017
& SPECIAL THANKS TO JAN WINTON
The images are from several disciplines and origins attempting to blur the line between the form and content binaries. I am curious how one locates content in images that give us almost no familiar introduction or are so universal that they could belong anywhere. This exercise in part is to identify the difference between ‘looking’ and ‘seeing’ and emphasize the value of query and critique in studio learning.
The act of research is a beauteous endeavour whether group or solitary, or whether you are working in the lab, field, studio, or in the archives. The Art of Research photo contest is an opportunity for Queen’s faculty, students, and staff to showcase their research, scholarly and artistic work. They are being displayed here as artifacts of discovery, teaching, and learning.
The exhibit is showcasing international and intercultural experiences of Queen’s University students through personal narratives and the art of photography. Reflections on experiences in new places and cultures become an essential contribution to student learning outside the classroom. Interpretations of journeys abroad and in Canada become a visual conversation about transformative and experiential learning.
“Piano Dreams” is an ekphrastic poem inspired by the space and architecture of the Isabel Bader Centre for Performing Arts. This poem was used as one of the examples for the Artist-in-Community class while learning about and writing ekphrastic poems following a tour of “the Isabel”. Students were given writing time while sitting in the large windows of the Isabel overlooking the lake.
The teaching of physics involves drawing and impressing upon students’ awareness of the properties and processes of nature. Some of these properties and processes maybe subtle, counterintuitive, or even hidden from normal perception. These are superb examples of cleverness, inventiveness and artistic skill applied to the imparting of physics knowledge and, more than just being mechanical demonstrations, these items become symbols of the higher knowledge being transmitted.
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