

**2009 Annual Conference**  
***Imagination in an Age of Instant Information***

**October 22 – 24, 2009**  
**Orlando, FL**

**Pre-Conference Workshop - Thursday, October 22**

8:30 *The Elephant in the Room: Career and Practical Considerations in an Uncertain Economy*  
Moderator: David Gitomer; Panelists: Steve Duguid, Jo Ellen Lundblad, Jim Pappas, Debrah Bokowski

Noon Lunch

1:30 Concurrent sessions

Kathleen Forbes, Jo Ellen Lundblad, Jim Pappas  
*Introduction to Online Teaching*

Ken Smith, Naomi Starosta  
*Developing and Delivering the Interdisciplinary Course*

3:00 Break

3:30 Kathleen Forbes, Adam Arney  
*Social Networking to Build Enrollments and Student Community*

5:00 Workshop ends

## **Conference Opening Reception - Thursday, October 22**

6:30 Opening Reception

Welcome - *Patricia Lancaster*, Director, Rollins College Master of Liberal Studies program; *Jim Eck*, Acting Dean, Rollins College Hamilton Holt School

## **Conference - Friday, October 23**

8:15 Buffet Breakfast

9:00 Opening Remarks

*Jim Pappas*, President, AGLSP

*Bob Smither*, Conference Chair

9:15 Opening Keynote

*Bob Kealing*, Kerouac House, "Kerouac in Florida: Uncovering History Serendipitously." In an age of targeted Google searches and instant, narrow information, one of the most enjoyable aspects of research can be the unplanned--the times when researchers must let things happen on their own. What unfolds later reveals itself as what the researcher came there for in the first place.

10:00 Break

### **Session I – 10:30 to Noon**

Three concurrent sections

A. David L. Gitomer and Susan Jacobs – DePaul University

*Electronic Portfolios in Graduate Liberal Studies Programs*

The graduate level e-portfolio goes beyond a "show and tell" collection of graded work. As the student engage in reflective mid-point and end-of-program essays on the contents of the portfolio, opportunities for meaningful conversation between student and advisor open up.

In our presentation, we will provide some of the guidelines and templates that have helped our students shape their portfolios. We will discuss various obstacles and solutions to creating successful individual e-files.

B. Patricia Lancaster, Ben Brotemarkle, Louise Gouge, Leslie Halpern and Leslie Poole – Rollins College

*From the Classroom to the Bookshelf: Publishing (or Filming) Your Thesis*

Students in the MLS Program at Rollins College are required to complete a final research project – usually resulting in a substantial written work (100+ pages). Some of the students have produced excellent works on topics of broad intrinsic interest and have succeeded in getting the works published – mostly as books, but

recently in the medium of film as well. In this panel four graduates who have successfully turned their final projects into published works will talk about the process of finding a publisher, revising the thesis for publication and promoting the work in the marketplace.

- C. Gail Ambuske, Kim King, Jane Preston Rose and Vivien Sandlund – Hiram College  
*“Aha” Moments: Student Development of Original Insights and New Knowledge in the Capstone Project*

In our panel, we illuminate the process of growth that master’s students at Hiram College experience as they design, research and write their capstone projects. Faculty who teach and advise in the MAIS program will discuss the challenges that students face and will describe some of the “aha” moments that students have experienced in their journey to complete the capstone.

Noon Lunch on your own

**Session 2 – 2:00 to 3:00**

Three concurrent sections

- A. Thomas D. Cox -- University of Houston-Victoria  
*Imag-e-nation or Imag-i-nation? That is the Question for Liberal Arts*  
This presentation offers two ideas for discussion: The first idea is that we live in an “imag-e-nation” where cultural transmission is left to visual and technological immediate absorption (“e”lectronic). The idea here is that others have already created, vetted, decided, and placed value on tangible cultural artifacts such as art, literature, and music. The second idea reflected in the essay’s title is that “imag-i-nation” is a lens through which one should critically and creatively view the world, and it positions “I” in the center (the individual). This second suggestion puts the person viewing or “processing” images of culture back into the center of the evaluative and imaginative process.

Christopher Hammons -- Houston Baptist University

*Revoking Poetic License: Do the Facts Spoil a Good Story?*

Does historical accuracy destroy creative license, and what does that mean for the liberal arts? This presentation examines three events in American history that have been defined by the artists, poets, and storytellers that conveyed them. These events are 1) the story of Pocahontas, 2) Paul Revere’s Midnight Ride, and 3) the story of the Declaration of Independence. Each of these events as known by most Americans is largely an artistic fabrication. Was any harm done if the artistic version of the described events provided inspiration, patriotism, or historical appreciation for generations of students?

- B. Lynn Hoggard -- Midwestern State University  
*Translation as a Model for the Liberal Arts*  
Grounded as it is in an intensely relational dialogue between cultures and their linguistic systems, translation provides a fertile model for studies in the liberal arts.

It tends to proceed associatively and creatively rather than in the linear style associated with more traditional literary analysis, while it often provides the deepest reading a text is likely to have. In graduate study it could potentially involve translation from one artistic medium to another—as in translating a poem into song or a painting into dance, allowing students to integrate their particular artistic skills.

Jill LeRoy-Frazier and Kathryn Hayes -- East Tennessee State University  
*Not Just Your Imagination: Using Web-based Technology to Teach Writing as Knowledge-Making*

Explores the role of creativity in scholarly writing and demonstrates how an online, peer-managed writing resource site can help graduate students overcome the anxiety they often associate with analytical/interpretive writing by presenting it as a knowledge-making process, rather than merely an information-relaying exercise.

C. John Carter -- Simon Fraser University

*Tagging the Tao Wildstyle: Calligraphy, Graffiti and Art Education*

The male worlds of the Chinese medieval scholar and modern urban street writer are separated geographically, historically and socially, yet profound similarities exist between them. This presentation looks at twin forms of expression: calligraphy and contemporary graffiti. Both privilege visual over textual meaning and hand skills over technology. Overarching characteristics such as competition, identity, respect, challenge, and peer-bonding within group cannot be overlooked either. Together these factors encourage consideration of embodiment within artistic processes, particularly in the context of digital media and declining male participation in visual arts programs.

Therese Lincoln -- Regis University  
*Imagination Seen through the Lens of the Tao*

While looking through a lens that contains the wisdom of Tao, one can view technology's information and communication avenues as opportunities to reflect and imagine. This paper discusses how to use Taoism to approach personal and academic Internet use as an opportunity in which the creative process can flourish. Taoism is a 5000 year old systems-based philosophy, based on the concepts of balance and harmony. It is presented as a counterbalance to the often overwhelming components of the Internet.

2:00 AGLSP Board Meeting  
Coronado Room R

**Session 3** – 3:30 to 4:30  
Four concurrent sections

A. Erik Bond -- University of Michigan – Dearborn

*Gateways to Imagined Communities, Magical Kingdoms, and David Lynch's Mind: What the Pre-Romantic Imagination Can Teach Us*

“Imagining solutions to social problems” has become such a key phrase for shattering the status quo that it is interesting to note how limited our use of “imagining” is when placed beside its more public, eighteenth-century origins. I argue that if we want to help graduate students of Liberal Studies use their imaginations as tools for mediating public spheres and solving public problems, then we need to help them understand the various kinds of imagination that have been theorized since the eighteenth century. They can even recognize their inheritance of this “other,” pre-Romantic (pre-1798) imagination in popular cultural artifacts such as David Lynch’s films and Walt Disney’s kingdoms.

Peter Wakefield -- Emory University

*Dying Ashes in Dickens’ Hard Times*

I examine the cautionary reflections implicit in Dickens’ *Hard Times* regarding the neglect of proper education of the imagination. Gradgrind’s daughter, Louisa, stares long into the dying ashes of the hearth and gropes for the elements of that stifled part of herself, whose atrophy, she says, renders her life indistinguishable from conscious death. Implicit in this image of Louisa are the human experiences that common habits of information technology kill: silence, wonder, and the groping required by formless, emerging thought. I argue that these proper methodologies of the imagination require a full presence of the individual that cannot occur online.

B. Diane G. Gal -- SUNY, Empire State College

*Crafting Creative Inquiries: Teachers Imagine More*

This paper explores the rich potential of graduate liberal studies in the preparation of teachers to meet the complex needs of 21st century society. There are some teachers who are positioned to choose between traditional teacher preparation programs, and graduate liberal studies programs. Given the option to choose a MALS degree to meet their certification needs, and the opportunity to design their own program of study, how do four practicing teachers craft their own program of inquiry around issues of learning, and the arts and sciences they teach in K-12 schools?

Virginia Skinner-Linnenberg -- Nazareth College

*Imagining What We Know: Creative Expression in a Liberal Studies Core Course*

Thomas Munro wrote, a vivid sensory and imaginative life helps support “an all-round, well-balanced personality.” If our purpose in liberal studies is the well-rounded person, then the imagination must be an integral part of the program. This session discusses the first core course—“Being Human”—of a MALS program, particularly the Final (Re)Presentation project, based on students’ choice of one insight about “being human” that they wish to investigate in depth and present in a medium through which they can creatively and clearly represent their thinking, e.g., music, poetry or prose, theater, dance, costume, poster display, painting and so on.

- C. Sue Whitston -- University of Michigan - Dearborn  
*The Power of Graphic Art: What Drawings and Paintings Can Do that Photography Can't*

Looking directly into the sun with a camera could burn a hole in the shutter plane, rendering a camera useless. Using a pen and a sketchbook I had more control. The general public does not realize artists can combine photographs when replicating the image as artwork. The addition of Photoshop or similar image-processing software could be a curse for an artist. Scanners and digital cameras make it too easy to skip creative thinking and manipulate photographs mechanically to create a new composition. I enlarged the image for *Looking Up at Freedom* with t-square and drawing board and recognized the negative space in an arm position when drawing the *Zuni Indian Turkey Dancer*. Sketching a bat clinging to a motel wall tested observational skills as a photograph did not see the slight variation in the fur over the skeleton. I sat at a table and painted an old building during a Philadelphia snowstorm and the Seattle Skyline, representations for atmosphere.

Gavin Jocius -- Duke University

*Change the Code, Keep the Text: Computer Programming as Creative Writing*  
Is computer code a form of expression or simply a machine operation? For some computer programmers, the process of finding an idea, developing it, and sitting down to write code is the same as traditional creative writing. *Change the code, keep the text* examines code as a form of digital expression, similar to creative writing, where programmers are free to put creative thought into their work and display written words on a computer screen in imaginative ways. As we become more dependent on technology, the division between machine and human language decreases, thus forcing us to consider the possibilities this opens for the future.

- D. Darek Teller -- Reed College  
*The Lost Art of Reading: For Your Perusal*

I choose the word perusal due to its modern paradoxical usage. Although some people still use it in the original sense, "to read or examine, typically with great care," to "peruse" is more often thought of as a quick scan or gloss-over of information. I will briefly use Socrates, Adorno, and Beaudrillard to argue that the modern American has given up the original sense of a "close reading" for knowledge, in exchange for reductionism to "fact-nuggets". This transition from books to browsers (immediate? info?) has drastically changed how we come to find meaning in a complex world.

D. G. Mulcahy -- Central Connecticut State University

*Imagination, Praxis and Service Learning*

The paper begins by looking at Paulo Freire's analysis of banking education and the dialogical process. It then shifts to an examination of service learning, concentrating first on analysis of different treatments of service learning in colleges presented in DeVitis et al. Focus then moves to a fascinating example of service learning in Timber Creek High School in Orlando, and what it suggests for liberal studies even

at the graduate level. Finally, drawing on my book, *The Educated Person*, attention turns to the potential of service learning for combining praxis and imagination in liberal education.

- 5:15 Board buses for banquet at Epcot Center
- 5:30 Reception
- 6:00 Banquet
- 7:15 Featured Keynote *Billy Collins*
- 8:00 Book signing
- 8:30 Dessert Party
- 9:00 Illuminations Light Show
- 9:30 Leave Epcot for hotel

### **Saturday, October 24**

- 8:15 Buffet Breakfast
- 9:00 Annual Business Meeting

#### **Session 4 -- 10:30 to 11:30**

Two concurrent sections

A. Janis E. Carpenter -- Reed College

*Imagination and Illumination: Literary Approaches to Information*

We are not the first to encounter an avalanche of information tumbling from the heights of science and technology. Literary and historical texts document previous encounters and show how the best of us have taken the onslaught as raw material for reflection and refinement. I will discuss works by three writers who have done just that: Jorge Luis Borges in a story about perception and memory, Walt Whitman in a poem about an astronomer, and Galileo in poetic descriptions of telescopic vistas. These masterworks exemplify the multi-faceted human capacity to address a powerful flow of data with intelligence and imagination.

Marguerite J. Watt -- Western Washington University

*Reconciling the Opportunity and Challenges of Creativity, Technology and the Law*

This ongoing research examines creativity, technology and the law; considers how each endeavor is evolving and, in fact, affecting the evolution of the others; evaluates some of the resulting conflicts; and offers some possible solutions. The

paper will discuss duplication technologies, digital creative tools, copyright law and more.

- B. Ellen Stackable -- University of Oklahoma and Tulsa School of Arts and Sciences  
*Collaborative Journaling: Creativity in the New Age*  
Collaborative journals provide a physical space in which people of all ages and experiences can engage in written discussions about a range of topics, which include parents, rants, fears, beliefs, and politics. What began in a single high school English class spread to the whole school, and then to the larger community. When the journals were left at local coffee shops, they quickly filled with cartoons, drawings, stories, confessions, and poems. In an age of ubiquitous technology, the sheer physicality of the collaborative journals captured students' imaginations in a way that blogging, tweeting, and texting could not.

M. Carmen Smith -- Meadows Museum, Southern Methodist University  
*Inspiring Minds through Authentic Objects and Experiences*  
Computers and media technology can indeed promote understanding about works of art by presenting layers of information and possible perspectives. They can engage our imaginations and even elicit strong affective responses. So what is the value of direct encounters with actual works of art? What unique insights do we derive exclusively from those objects? Based on practical and theoretical considerations, the presenter will promote the value of interacting with original works of art, encourage technology as a means to greater appreciation of authentic objects, and stimulate thought about the implications of these ideas for Liberal Studies curricula.

11:45 Conference ends

12:30 Optional Excursions  
Innovation in Action; Winter Park Gallery Tour