

Heather D.S. Anderson

15 April 2012

Susan Byrnes
ArtStreet
University of Dayton
300 College Park
Dayton, OH 45469

Dear Ms. Byrnes:

I am writing to apply for the Director of ArtStreet at the University of Dayton. My education in architecture and photography and my role as an administrator, advisor, and instructor in the Honors College at George Mason University (Mason) has given me a uniquely comprehensive preparation for this position. I have five years of experience in a developing Honors College as the Academic Affairs Coordinator and significant experience in the art world prior to my time at Mason. My approach to education and the arts, and my work in administration and program development, are informed by my continued research in the arts, critical and pedagogical theory, and in effective instructional and learning practices. I look forward to bringing these skills to ArtStreet.

My experience at George Mason University has given me extensive and practical familiarity with program development and collaborative partnerships across the campus. When I started my tenure at Mason the Honors Program offered students the opportunity to take their general education requirements in inter and multi-disciplinary courses and to live in a Living Learning Community (LLC) that offered co-curricular activities, such as faculty presentations on their research. During my first two years I oversaw the curriculum and the LLC for the Honors Program with an incoming class size around 150 students per year. However, as the Honors Program transitioned into an Honors College, with a new incoming class size of more than 300 students, the structure of the college changed as well. In the spring of 2009, the Honors Program, its affiliated LLC, an allied program for high achieving students (Mason University Scholars), and the program for postgraduate fellowships and scholarships were integrated into a newly formed Honors College. I have been involved in many aspects of molding these separate units into a cohesive structure and culture by assisting in implementing a robust vision for the College that directly relates to student needs and opportunities and offers faculty ways to engage with students in the classroom and beyond. I learned from observation and experience the importance of understanding institutional needs and priorities, as well as those of students and faculty, in

order to engage all stakeholders in a learning community. The College's significant growth in the size of the student body has placed extraordinary demands on our staff and faculty. Together we have adjusted and found ways to work collaboratively to serve and engage the students and to be a greater and more active participant in the Mason community. During the transition to a College, as a team we have maintained a spirit of collegiality. My experience in this transition is truly difficult to sum up, since I now not only serve as the Academic Affairs Coordinator and an instructor in the Honors College but also as a pinch hitter whenever I am needed by my co-workers for their programs. This means I have done everything from serving students at our annual Build-a-Burger event to guest lecturing on poster design in every single Research Methods section (twelve class visits in two weeks), and from talking through course design with faculty who are new to the Honors College to taking students to lunch to check in on how things are going. I enjoy collaboration and working with a diverse group of stakeholders.

Since the transition to an Honors College I have worked to create connections with other offices on campus and to develop further programs to support the students and faculty within the College. At Mason I have had the opportunity to work closely and collegially with departments and offices from across campus in the role of an administrator, beginning with working with the Admissions office on the admissions process for prospective students and moving to developing an Honors College orientation with the office of Orientation, Family Programs, and Services. I have collaborated with units throughout the University to help students as they make their decision to come to Mason, with their transition to campus, and to take advantage of the opportunities that are offered to students at Mason. I have also developed a program with the Global Education office to offer Honors College credit for study abroad programs. In my day-to-day role in the College, I work with students, staff, faculty, and, of course, technology to offer the best guidance I can. This includes in-office shared databases to track students and the University-wide systems. Mason has recently started using MAPworks to enhance retention and track students who are experiencing various challenges in their transition to college, including academic engagement problems. I am the primary contact in the Honors College for MAPworks. MAPworks is only one piece among many of the internal processes the Honors College Dean and I have developed to identify students who are struggling. Once a struggling student is identified, he or she is called in to meet with the Dean of the Honors College or me. If necessary, the student will complete a contract that I have designed outlining what the student is expected to do to maintain his or her status in the Honors College. To help students who are very seriously struggling inside and outside the College, I work directly with the office of Dean of Students and the Students of Concern program. This program, at a macro level, helps with university retention, and on a micro level assists individual students to engage with their undergraduate experience in and out of the classroom. Beyond working with students directly, I also engage with faculty at Mason and beyond to further my education and connect to the larger academic community. I have actively emphasized opportunities to develop critical thinking and multi- and interdisciplinary at Mason in general. That was my purpose at the AAC&U Institute on Engaging Departments, as a member of a team of faculty representatives from multiple multi- and interdisciplinary programs at Mason. This team continues to work together as the Interdisciplinary Curriculum Committee (ICC) to enhance affiliated programs and teaching practices at the university. Because the Honors curriculum is a space in which faculty can freely explore innovative and nontraditional teaching methods, I have been able to continually develop the courses I teach, drawing on my own research as well as guidance from faculty outside of my department, including the ICC.

My experience in the arts and my entrepreneurial approach to creating and learning are reflected in my education, my own art practice, and my teaching practice. As a graduate student, when it was evident that there was no courses on campus available on grant writing, I developed my own course through a series of workshops offered to faculty which I supplemented with readings and discussions with faculty who had successfully received grants. This is just one example of the type of innovative opportunities I have created when what I needed was not already there. In my teaching I also approach educating students, and bringing knowledge about the arts to students across the disciplines, in both traditional and not so traditional ways. To give an example, I am currently teaching HNRS 353: Technology in the Contemporary World, which is the synthesis course required at the end a student's Honors College experience. I have divided the course into two general sections. We first look at the history of the technological and theoretical developments of photography, focusing on understanding how context plays a key role in how an image is understood by an audience. With this section, students work to become comfortable discussing and analyzing images through in-class discussions and more traditional writing prompts. As part of this they are required to visit one of the museums in DC, a trip offered as a co-curricular activity through the Honors LLC, to see images in context and analyze how that effects how the image is "read" by viewers. The class then transitions to explore a current issue or event that is heavily image based. This semester we are trying to answer the question: What is Occupy Wall Street (OWS)? I say "we" here because I explicitly situate myself as a student in this process as well. This presents students with the opportunity to join an academic conversation. Since OWS is a new and developing event, and our understanding of it is mediated through visual technologies such as television and social media, the students and I are learning about OWS together using the research and visual analysis skills they have been building in the first section of the course and expanding it to think critically about ethical and global issues (we are looking at OWS in the context of the "Year of the Protestor"). The final product is a website that each student has a hand in creating and contributing to. This invites students to learn or demonstrate their ability to work on an open-ended topic that has no simple answer and must be approached from a multidisciplinary perspective, and also to learn collaboratively. This course creates a critical point in a student's academic experience at which to bring to bear practical and intellectual skills they have developed thus far and to dig into a topic outside of their comfort zone, and major, that deals with diverse civic, social and ethical real-world issues all with a focus on images and media influence those issues.

The ArtStreet Director is an ideal position for me. It would offer me the opportunity to bring together my skills as an administrator and teacher and integrate it with my love for the arts. I aspire to be part of a program that works to engage students, the University, and community with the arts, and I am ready to be a fully engaged member of such a community. Thank you for your time and consideration. I very much look forward to a conversation about these future possibilities, and what role I might serve in them.

Sincerely,

Heather D.S. Anderson

Curriculum Vitae	Heather D.S. Anderson
EDUCATION	<p>Master of Fine Art University of Idaho, Moscow, Idaho 2004-2007</p> <p>Bachelor of Fine Art University of Nevada, Reno, Reno, Nevada <i>Summa Cum Laude</i> 2001-2004</p> <p>Bachelor of Art Portland State University Honors College, Portland, Oregon <i>Summa Cum Laude</i> 1995-2000</p> <p>Certificate in Project Management Portland State University, Professional Development Center 2000</p>
EXPERIENCE	<p>Professional Positions</p> <hr/> <p>Academic Affairs Coordinator</p> <hr/> <p>Honors College George Mason University Fairfax, Virginia 2009-Present</p> <ul style="list-style-type: none"> • Teach two interdisciplinary courses a year using traditional and non-traditional teaching methods • Guide new faculty in the expectations and opportunities in the Honors College • Serve as primary contact for faculty working with struggling students • Lead and collaborate in teaching and advising across the University • Advise students in the Humanities, Social Sciences, and Arts • Manage incoming online advising and registration process for freshman class of 300-350 • Manage main College website and design and maintain curriculum and advising website • Manage teaching schedules for Honors faculty from departments across Mason • Organize events among multiple campus units • Serve on various committees outside of the Honors College, including the Interdisciplinary Curriculum Collaborative • Work closely with the office of the Dean of Students regarding at-risk students <hr/> <p>Program Coordinator</p> <hr/> <p>Honors Program George Mason University Fairfax, Virginia 2007-2009</p> <ul style="list-style-type: none"> • Teach two courses a year • Advise students across most University majors • Manage Living and Learning Community • Assist in overseeing teaching assistants, including class observations

- Manage online advising, registration, and orientation process for freshman class of 150
- Manage Program website
- Manage teaching schedules for Honors Program faculty
- Oversee Program budget
- Participate on various committees outside of the Honors Program, including the Critical Thinking Committee

TEACHING**Instructor**

Technology in the Contemporary World, HNRS 353 (Spring 2012)

George Mason University

This course explores the technological development, both materially and theoretically, of photography. Beginning with the Victorian era and the invention of photography, we will look at the initial ideas of what this new magical invention's use would be. We will then study the development of photography during the era of industrialization and mass production. Finally we explore theories of photography in an era of globalization and digital imaging. The major project for this course will be addressed during the second half of the semester. The class, as a group and individually, will explore the question: What is the Occupy Wall Street movement? Each student will be expected to investigate a more narrowed aspect of this question and bring their answer into conversation with their classmates' answers in a final web based project.

Research Methods, HNRS 110 (Fall 2010, Fall 2011)

George Mason University

This course is the first class taken by all Honors College freshmen. It prepares them in humanities and social sciences research practices and offers the students the opportunity to learn about research practices in the natural sciences, mathematics, economics, management, and law via guest lectures. Students learn how to generate and focus a research question, find and analyze sources, organize evidence in an essay shaped by an original thesis, write clearly, and address an audience of scholars with their final product of a research paper and a poster presented to the university community.

Reading the Arts, HNRS 122 (Spring 2008, Fall 2008, Spring 2009, Fall 2009, Spring 2010, Spring 2011)

George Mason University

This course explores the relationship of parts to a whole in works of art, connections among different art forms, and links between art and its historical context. The various iterations of this course have explored a general history of art, art and theory in the context of identity, and the history of western landscape photography. Each of the courses' final projects is a written exhibition proposal based on a contemporary issue. The latest version of this course teaches students basic design principles so they can design a final poster and pamphlet for their exhibition proposal.

Digital Imaging, Art 380 (Summer 2007)

University of Idaho

Computer imaging with emphasis on visual problem solving and design.

Special Topic: Photoshop Techniques, Art 204 (Spring 2007)

University of Idaho

A beginning to intermediate level course in understanding and using Adobe Photoshop software. The courses major projects an e-portfolio of the students work from this, and other, courses.

Visual Culture, Art 205 (Fall 2006)

University of Idaho

An introduction to interdisciplinary approaches in art history, visual studies, film and media studies, sociology, and cultural studies that constitute the field of visual culture.

Instructor of Record

Design Process II, Art 122 (Spring 2005, 2006, 2007)

University of Idaho

Continued development and practice in visual communication and design processes.

Design Process I, Art 121 (Fall 2004, 2005)

University of Idaho

Introduction to visual communication and design processes.

Teaching Assistant

Visual Communications, Art 110 (Fall 2005, 2006)

University of Idaho

Introduction to the principles and elements of two and three-dimensional design with the application and analysis of these elements in our visual world.

History of Photography, Art 382 (Fall 2006)

University of Idaho

Historical look at the development of photography as a creative art form and a reflection of society.

Digital Imaging, Art 380 (Spring 2006)

University of Idaho

Computer imaging with emphasis on visual problem solving and design.

Modern Art and Theory, Art 302 (Spring 2005)

University of Idaho

A study of the principal artistic movements and theories in modern art from c. 1880 to World War II.

INTERNSHIPS

Black Rock Press, University of Nevada, Reno, January-May 2004

Nevada Museum of Art, Reno, NV, June-December 2002

National Building Museum, Washington DC, January-March 1998

CURRICULUM DEVELOPMENT

Archive Assistant

Preparing archive materials and presentations for History of Photography, January-August 2006.

Curriculum Design Assistant

EXHIBITIONS

Curriculum Design for Foundations Design Process I and II, May-August 2005.

Prichard Art Gallery, University of Idaho <i>Transitions</i> , Moscow, Idaho, April 2007
Ridenbaugh Gallery, University of Idaho <i>Works In Progress</i> , Moscow, Idaho, November 2006
Lewis-Clark State College Center for Arts and History <i>Sublimation</i> , Lewiston, Idaho, October 2006
Arts & Literature Laboratory <i>Gender Identity</i> , New Haven, Connecticut, July 2006
Reflections Gallery, University of Idaho <i>Sublimation</i> , Moscow, Idaho, February 2006
Prichard Gallery, University of Idaho <i>Auction</i> , Moscow, Idaho, February 2006
Gallery II, Washington State University MFA Exchange Exhibition, Pullman, Washington, January 2006
Above the Rim Gallery <i>3 Women—100 Views</i> , Moscow, Idaho, December 2005
Ridenbaugh Gallery, University of Idaho <i>Works In Progress</i> , Moscow, Idaho, November 2005
Herrett Center for Arts and Science, College of Southern Idaho Idaho Triennial Exhibition, Twin Falls, Idaho, October-December 2005
Prichard Art Gallery, University of Idaho Idaho Triennial Exhibition, Moscow, Idaho, August-September 2005
Third Street Gallery Triennial Artists' Work, Moscow, Idaho, August 2005
Gallery II, Washington State University MFA Exchange Exhibition, Pullman, Washington January 2005
Reflections Gallery, University of Idaho <i>Through Silence</i> , Moscow, Idaho, January 2005
Boise Art Museum Triennial Exhibition, Jurored by Arthur Danto, Boise, Idaho, December 2004-March 2005
Ridenbaugh Gallery, University of Idaho <i>Works In Progress</i> , Moscow, Idaho, November 2004
Chapterhouse <i>Tell</i> , Reno, Nevada, June 2004
Sheppard Gallery, University of Nevada, Reno BFA Thesis Show, Reno, Nevada May 2004
Sheppard Gallery, University of Nevada, Reno Biennial Valentine's Day Show, Reno, Nevada, January-February 2004
Getchell Library Gallery, University of Nevada, Reno Student Photography Show, Reno, Nevada, December 2003
McNamara Gallery, University of Nevada, Reno <i>F.A.C.T.</i> , Reno, Nevada, November 2003
Sierra Arts Foundation Grant Recipient Show, Reno, Nevada, August 2003
Sheppard Gallery, University of Nevada, Reno

Curriculum Vitae	Heather D.S. Anderson
	Student Art Show, Jurored Exhibition, Reno, Nevada, April 2003 Sheppard Gallery, University of Nevada, Reno
	Student Art Show, Jurored Exhibition, Reno, Nevada, April 2002 McNamara Gallery, University of Nevada, Reno
AWARDS	Digital Imaging Work, Reno, Nevada, November 2002
	University of Idaho, Department of Art and Design Scholarship, 2006-2007
	University of Idaho, Department of Art and Design Scholarship, 2005-2006
	University of Nevada, Reno Undergraduate Research Grant, 2003-2004
	Sierra Arts Foundation, Visual Arts Student Grant, 2003
	University of Nevada, Reno, J. Craig Sheppard Memorial Art Scholarship, 2003-2004
PUBLICATIONS	Oregon Laurels Scholarship, 1996-2000
	Review of Lauren Berlant's <i>The Female Complaint: The Unfinished Business of Sentimentality in American Culture</i> . Durham, NC: Duke University Press, 2008.
	<i>Rocky Mountain Review of Language and Literature</i> 63:2 (Fall 2009), 259-261.
	Photographs. <i>Frontiers: A Journal of Women's Studies</i> , University of Nebraska Press, Fall 2006
	Photographs. <i>Petroglyph</i> , Utah State University, Winter 2002
	Photographs. <i>The Portland Review</i> , Portland State University, Summer 2000
CONFERENCES PRESENTATIONS	Photographs. <i>The Portland Review</i> , Portland State University, Spring 2000
	NAFSA Region VIII Conference "Designed to Excel: Study abroad programming for honors students," November 2010
	Western Literature Association "Imaging the Inhabited Frontier of Suburbia in the West," October 2010
	Innovations in Teaching and Learning, George Mason University Teaching Table: "Promoting Interdisciplinary Learning in General Education and the Major," October 2010
	AAC&U Engaging Departments Institute Interdisciplinary Curriculum Committee Project Team, July 2009
INTERNSHIPS	RMMLA Convention Reno, Nevada. "Strategies for Making Feminist Inquiry Normative in a Visual Culture Survey," October 2008
	Black Rock Press, University of Nevada, Reno, January-May 2004
	Nevada Museum of Art, Reno, Nevada, June-December 2002
ORGANIZATIONS	National Building Museum, Washington DC, January-March 1998
	Society for Photographic Education (SPE)
	College Art Association (CAA)