

FATE Conference
April 15-17, 2021



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<p>Session 01</p>	<p>Strategies for Being</p>	<p>Chair: Thomas Albrecht State University of New York at New Paltz albrecht@newpaltz.edu</p>
<p>Curiosity. Observation. Vulnerability. Patience. Awareness. These attributes are not only necessary skills for young artists and designers to foster, they are valuable strategies for any person looking to grow and expand their learning as they navigate an increasingly interconnected and complex world. This panel will explore curriculum that fosters such intangible skills with tangible results, and pedagogy that constructs studio conditions where students are placed in challenging situations in preparation for individual and collaborative innovation. Presentations should explore infrastructures that negotiate theory and praxis, where learning outcomes remain fluid to processes that foster critical thinking through research, play, and experimentation; manifesting in myriad physical and ephemeral conclusions. Particular emphasis should be given to classroom activities and assignments that focus on ideas of meaning-making: considering how value is constructed for images, objects, and ideas, based on what is pictured, built, and imagined. The panel will emphasize curriculum and pedagogy that constructs new parameters for learning: where histories are critiqued and assessed, and the future remains open through awareness of today’s lived experiences and choices to make and act.</p>		
<p>Session 02</p>	<p>Unpredictable and Uncertain: Shifting Thinking about Studio Teaching at the Community College</p>	<p>Chair: Susan Altman Middlesex County College saltman@middlesexcc.edu</p>
<p>How do we approach the notion of infrastructure for art majors in community colleges? The sudden and abrupt shift to remote learning in the spring of 2020, underscored not only the digital divide, but issues of equity and access for our students. Many community college students lacked the basic materials to continue working on studio projects that they would have been able to successfully complete in campus studios. How were you able to support and advance learning, as well as a creative practice without access to studios, supplies, and study spaces? What innovative and creative shifts occurred in your studio teaching this past year? What new pedagogical approaches did you discover that you plan on bringing forward in your teaching? How can we be more inclusive in our pedagogy to reach all of our students? How has this changed your thinking about what we do in the classroom? As studio faculty, how can we continue to provide a strong foundation, promote authentic learning, prepare students for their careers, and prepare them to successfully transfer while understanding the many issues that our students face? As we shift our thinking in an uncertain and unpredictable world, what best practices can we share?</p>		

Session 03	<p align="center">Culturally relevant teaching and art pedagogy</p>	Chair: Amy Babinec South Suburban College Amy.babinec@gmail.com	
<p>Culturally relevant teaching is the practice of making course material more relevant to and inclusive of historically underserved students, through course content, teaching practices, and assessment. The goal of culturally relevant teaching is to make course materials and teaching practices reflect students' own cultural experiences, to better serve a diverse student population. Culturally relevant teaching extends to course content and delivery, projects, assignments, and assessment. For example, a recent study at UNC Charlotte showed that the ways students are assessed can create a false achievement gap between students who are historically underserved, and more historically privileged groups of students (Singer-Freeman, Hobbs, and Robinson 2019). The study found that certain types of assessments, such as reflective writing, do not show a gap between the students, and that others, such as multiple-choice, timed tests, do. This false evidence can show a gap between these two groups of students in terms of their performance of the assessment, but not reflect the students' actual competence in the task being assessed. What are the implications of culturally relevant teaching in a studio art and art history context? This panel will explore ways to make art pedagogy more inclusive, across studio art and art history courses.</p>			
Session 04	<p align="center">Best Practice Share: Navigating 21st Century Figure Drawing</p>	Co-Chair: Hannah Barnes University of Southern Maine hannah.barnes1@maine.edu	Co-Chair: Kelly Hrenko University of Southern Maine kelly.hrenko@maine.edu
<p>This panel seeks to share practical strategies for navigating contemporary issues in figure drawing pedagogy and practice. The nude model has long been the centerpiece of figure drawing curriculum, but approaches to teaching with the nude model often derive from unexamined traditions. In recent years issues of gender, representation, diversity and inclusion have moved to the forefront of concern for educators and institutions. How might practices around teaching with the nude model evolve to be responsive, ethical, and accommodating in light of these concerns and in relation to Title IX frameworks? This panel considers the points of view of the model, educator, student, and institution. How do we create a safe, respectful environment for the nude model? How should we accommodate students who face discomfort with figure drawing for personal or religious reasons? Can we better equip educators to navigate issues of trauma, religious freedom, privacy, or identity that may arise in the classroom? How might we diversify figure drawing curriculum so that it reflects contemporary issues around the body and engages current teaching modalities, including the digital and virtual? This panel invites a conversation about these issues and a sharing of strategies, solutions, resources, and insights around best practices.</p>			
Session 05	<p align="center">Creative Crossover: Using Art to Teach Other Disciplines</p>	Chair: Nina Bellisio St. Thomas Aquinas College nbellisi@stac.edu	

	Design thinking, creative problem solving, human-centered design- the skills taught in an art or design classroom can have wider applications when presented in collaboration with other subject areas. STEAM is already common currency, but can you use art to teach economics? biology? psychology? In this session we will explore interdisciplinary projects that bring art students together with colleagues in other majors to support creative learning across all areas of curriculum.	
Session 06	Queer Study Guide: Tools for Developing an Inclusive Cannon	Chair: Eric Berdis Virginia Commonwealth University berdisea@mymail.vcu.edu
	My research has been examining queer ghost and their histories in-relationship to Queer theorist, and artist who have been forgotten due to the HIV/AIDs epidemic. Through this I building an archive of influences both historical and contemporary. As I challenge my teaching, I push my myself to a more inclusive artist and resource for my student. As teachers, we all know that homework in never just for our students. I asked myself, "Why is it I can name many abstract expressionist painters off the top of my head but couldn't identify queer/ POC/ women artist as quickly?" This directed me to investigate how I could fill the gap between my own knowledge and hands on resources. My practice actively is building tools and resources for K-12 and early college teachers/ faculty to have in their tool belt to support a more inclusive cannon. Draft lesson plans, flash cards, and study guide zines as well as online resources all have become ways to bring this into my classroom. In hopes, through repetition, exposure and access to make it so artist like Mark Bradford, Shelia Pepe, or Greer Lankton, are as easily as recognizable as Andy Warhol.	
Session 07	What Color	Chair: Steven Bleicher Coastal Carolina University bleicher@coastal.edu
	Color may be one of the most important aspects of teaching two-dimensional design foundations. The right color can make or break an image, design, or product. What does it mean to teach color today? Are we teaching only subtractive color theory and using only traditional art media, paint and gauche or should we also be teaching additive color theory and using digital technology as part of the foundations course. How do we define color today? Today, many institutions no longer have a dedicated color course. I's included as part of the 2D design course curriculum. How much of that one semester course should be dedicated to teaching color or can it be fully integrated into the overall basic design course? What should be taught regarding color? What are the most important aspects of color and color theory that need to be covered? And finally, should digital color be a part of a contemporary color curriculum?	
Session 08	Inclusivity? Towards a Studio Pedagogy of Neurodiversity	Chair: Tyrus Clutter College of Central Florida tyrus@tyrusclutter.com

	<p>Society has long considered artists to be some of the most open and inclusive individuals. And while great strides have been made to further expand diversity in the arts, we can also recognize that the studio classroom has not always been a fully inclusive space for all students. With the rising diagnoses of students with ADHD and others on the autism spectrum comes an increase in students from this demographic entering art and design programs. Students with learning differences have much to offer art and design programs in terms of innovative approaches and creative solutions. However, most institutions, though they have centralized offices to assist the neurodiverse population individually, do little to address how faculty can provide practical ways to rethink their teaching approaches to specific student needs within a studio format. This panel will examine inclusive pedagogical approaches within the studio. Through an exploration of case studies, presenters will analyze instruction from project introduction through realization in terms of neurodiversity. These responsive pathways within the studio will provide avenues for art and design faculty to reassess program expectations and offerings, gearing them toward greater inclusivity, to ultimately serve all students better, and preparing them for future collaborations and successes.</p>		
<p>Session 09</p>	<p>In Need of “Major” Support: Building Strong Transitions from Foundation to Specific Majors</p>	<p>Chair: Nicole Condon-Shih Cleveland Institute of Art nccondon@cia.edu</p>	
<p>This session examines what is necessary for strong infrastructure between foundation curriculum and major specific coursework. What strategies have been established on curricular, pedagogical, and institutional levels to support students in the transition between foundation studies and coursework in their major? How do foundation departments balance the needs and requests of the various majors while maintaining the carefully crafted pedagogical values of first year curriculum? How can foundation departments solicit the support from the majors in delivering emerging pedagogy in foundation studies within an art and design curriculum that moves beyond the traditional Bauhaus model? Presentations will highlight specific pedagogical structures and shifts, as well as courses and case studies that demonstrate the significance of an interconnected approach to art and design curricula. Where and how can we build bridges?</p>			
<p>Session 10</p>	<p>Teaching Ethical Appropriation</p>	<p>Co-Chair: Ellis Crean University of West Georgia Georgiaecrean@westga.edu</p>	<p>Co-Chair: Erin Dixon University of West Georgia edixon@westga.edu</p>
<p>Sharing and borrowing have always been fundamental to the practice of image making. Appropriation is a critical theme in contemporary art, yet some forms of borrowing, including obscuring influences, visual and written plagiarism, and cultural appropriation, can be unethical. This panel seeks papers from studio and art history perspectives exploring ways to intervene at the foundations level to help students understand when and how it’s appropriate to appropriate, and when copying is unacceptable. We also invite papers that address broader issues surrounding the reuse of images, including how to help students avoid plagiarism, how to teach about copyright and the public domain, and how to address unethical copying in the university setting. Further questions for consideration: How can we develop assignments that accommodate both appropriation and originality? What lessons does art history offer about positive and negative strategies of appropriation? How can we explore the idea of lineage/quotation, and embed it into our work to layer meaning? How can we help our students develop an ethic of acceptable appropriation? How can we respectfully reference cultures or traditions beyond our own? How can we help our students understand and exercise their rights over their own intellectual property?</p>			

Session 11	<p style="text-align: center;">Traversing Spatial Practices / Literacies</p>	Co-Chair: Jeremy Culler University of South Carolina Aiken jeremyc@usca.edu	Co-Chair: James Enos University of Georgia, Athens James.Enos@uga.edu
<p>This session addresses current initiatives to incorporate spatial literacy and sustainable social practices into curricula, pedagogy, and practice. On the one hand, rethinking curricula to address spatial literacy could help students engage deeply with issues of social responsibility and citizenship in (shared) spaces of practice. On the other hand, such a focus provides a mechanism for thinking about creative practices at the intersection of civic knowledge and community. Regarding infrastructure, how might scholars, artists, and educators generate and refine self-directed and sustainable practices of their design? How does one tackle generational shifts, emergent student interests, personal histories, and current standards within much larger societal systems of production? Papers/presentations could address the following: creative approaches to fieldwork, service learning, and creative itineraries dealing with urban, social, and environmental issues; pedagogical inventiveness within foundational programs that expands thinking about inclusion and exclusion expressed geographically in borders, territories, and logistics; exploring the role spatial practices play in constructing alternative imaginations of public history; and the development of systems thinking at the level of labor to raise class consciousness and community engagement. Proposals addressing any stage, including early experiments, conceptual and/or curricular development directions, new course design, and more, are encouraged.</p>			
Session 12	<p style="text-align: center;">Negotiating Distance: Vulnerability in Teaching and Learning</p>	Chair: Chadric Devin Central Community College & The Ohio State University chadricdevin@gmail.com	
<p>When considering identity and what it means to “truly” be one’s authentic or natural self, there are an indeterminate number of sociocultural contexts and conditions that complicate how one recognizes, makes sense of, and constructs their identity. Self-determination and the freedom to “make” one’s self, however, are not equitably offered or afforded to everyone. Marginalized individuals are bound by and situated within systems of oppression and power, primarily whiteness (imperialism, racism, patriarchy), where mainstream perspectives not only control how their identities are characterized and viewed by others, but also limit and constrain how they are able to view themselves. As an LGBTQ+ individual, there have been times when I have sacrificed authenticity, whether it be my personality, mannerisms, expressions or in my desire to connect, for the sake of maintaining distance that ensures my safety. As educators, we often make compromises to withhold parts of ourselves to establish boundaries that allow us to do our jobs. What are the implications of creating these distances and boundaries? How do we navigate them? Are they important? Are there aspects of our identities that are essential in fostering connections with our students?</p>			
Session 13	<p style="text-align: center;">How to Implement Comprehensive Changes to Traditional Foundations Programs</p>	Co-Chair: Mark Dineen Colorado State University mark.dineen@colostate.edu	Co-Chair: Jason Bernagozzi Colorado State University jason.bernagozzi@colostate.edu

	<p>How to Implement Comprehensive Changes to Traditional Foundations Programs in a post-disciplinary contemporary art world is a fluid exchange between scales, materials, and modes of output. While art programs across the country have evolved in response to this condition by updating curricula and facilities, many Foundations programs still adhere to outdated coursework that prioritizes manual skills over conceptual development and separates subjects such as drawing, sculpture, or digital media into discrete pursuits. Why? The answer is complex, and getting there can be fraught with complicated roadblocks. How do you “de-silo” the discourse in an art program without alienating colleagues who believe in traditional disciplinary rigor? What is the correct balance between production-related skills and those related to research and intellectual exploration? How do you communicate the philosophy driving your curriculum with new and existing faculty to ensure these objectives are being met? This panel aims to address the challenges behind creating sweeping programmatic changes to traditional foundations curriculums by examining historical models, applying pedagogical research, navigating appropriate pre and co-requisites, and embedding core ideas within assignments that can be explored through the lens of multiple disciplines.</p>	
<p>Session 14</p>	<p>Integrating Digital Instruction into the Foundation Curriculum: approaches that have worked, almost worked and those we will never do again</p>	<p>Chair: Lori Faist Columbus College of Art & Design lfaist@ccad.edu</p>
<p>Session 15</p>	<p>On Conflicting Ideologies</p>	<p>Chair: Adam Farcus Milwaukee Institute of Art and Design adamfarcus@gmail.com</p>

Conflicting ideologies and worldviews are present in our classrooms. Even in less politically polarized times, these conflicts are brought by students, created by the instructor, built into the design of assignments, and revealed within the structure of the institution. Importantly, institutional infrastructures are constructed in a hierarchical way that can lead to inequity. The inequity created by institutional power structures exacerbates the ideological conflicts in our classrooms. Therefore, as educators we need to be mindful of the ways in which we reinforce structures of power that disproportionately disadvantage students in marginalized positions through our own pedagogy. This panel seeks submissions from educators who investigate the causes of and strategies to navigate conflicting ideologies and worldviews in the classroom, and the ways in which they relate to broader institutional infrastructures. Proposed presentations might consider topics including ability, age, class, faith, gender, language, nationality, politics, race, and sexuality, and the intersections between them. Because academia and the art/design world disproportionately undervalue marginalized people, this panel strongly encourages applications from members of marginalized communities and educators, librarians, historians, and artists/designers who are engaged in decolonizing practices.

<p>Session 16</p>	<p>Navigating Career, Family, Life and Teleworking in a Pandemic</p>	<p>Chair: Callie Farmer Fayetteville Technical Community College cfarnergoss0811@gmail.com</p>	
<p>Can we have it all, the successful career, family, and love life? This is a question that has been looming over us all for years and making us feel like we have to choose one over the other. But do we have to choose? Do we have to sacrifice elements of our lives for other parts of who we are? The answer is no, we do not have to choose or sacrifice instead we manage our time and we balance these parts. The big question is how do we do this? How do we balance the PTA meetings, department meetings, and still have time for ourselves and the progression of our art and relationships? How do we begin to define teleworking and adding that to our daily work and family routine? How do we begin to start the conversation with administrators and colleagues on family obligations and time management? This session will explore the methods and approaches that help maintain a work-life balance. Submit your tips, tricks, and Ringling Brothers circus events on how you have managed or attempted to have it all. All cautious tales will be welcome as well as successful journeys.</p>			
<p>Session 17</p>	<p>Art Foundations Engagement: drawing, technology and STEM</p>	<p>Co-Chair: Carol Flueckiger Texas Tech University c.flueckiger@ttu.edu</p>	<p>Co-Chair: Shannon Cannings Texas Tech University Shannon.Cannings@ttu.edu</p>

	<p>This session features examples of Art Foundations engagement. For example, the presentation will share three Texas Tech School of Art engagement activities: A Digital Illustration workshop, Drawing in the Community and Solar Art. These activities supplement the traditional classroom structure with professional and engagement opportunities outside of the classroom. The Digital Illustration workshop involved organizing multiple sections of first year design classes for a workshop with an Austin Design week artist. The annual Drawing Connections event involves organizing multiple sections of drawing classes for a public drawing party during a city-wide arts crawl evening. The Solar Art workshop entails partnering art with STEM groups to educate academic and non-academic audiences about solar energy, a fast-growing natural energy resource on the Texas south plains. As first year students develop technical skills in the classroom, they engage with these outside of class experiences to develop collaboration, community and energy industry experiences.</p>	
<p>Session 18</p>	<p>The Good, The Bad, The Ugly</p>	<p>Chair: Nicole Foran Middle Tennessee State University nicole.foran@mtsu.edu</p>
<p>According to philosopher Herbert Marcuse, good art stems from subjectivity, passion, conscience, imagination, and a strong connection to personal history. This session will examine the subjective decision-making process inherent to contemporary drawing practices. Artists will reveal the evolution of their work from start to finish through an unfolding series of documented images. Wrong turns, errors in judgment, and refreshing surprises will be explored. Presentations will examine the synthesis of idea with design principles and the assertion of formal concerns over concept. Discussion will focus on the compromise of learned aesthetics and the potential for a loss of sincerity or communicated meaning as a result of the absorption of a matrix of design principles. Is there an authenticity to the creative process and what does it mean to search for it?</p>		
<p>Session 19</p>	<p>MACAA Affiliate Session - Building Resilience: Embracing Failure in the Foundations Classroom</p>	<p>Chair: Kariann Fuqua University of Mississippi kfuqua@olemiss.edu</p>
<p>So often students in art programs enter our classrooms with a narrow perception of how we make art and teach it. Instead of objective criteria, in their minds, it's often about a level of technical skill and inevitably, binary terms like good and bad surface in discussion. If we truly want our students to experiment, problem-solve, and reach beyond traditional solutions or ideas, how can we teach them that failure, ie. making unsuccessful work, is the path that leads to more creative solutions? It is in the process of making that many ideas are discarded, changed, retooled, or reimaged to get to a final stage of completion. How do we foster an environment where productive failure can happen? Do certain grading practices get in the way of this developmental step? If students are constantly thinking about what will give them a good grade, they are less willing to take risks in their work and thus, not growing as an artist or learner. It is only through failure we learn what is possible. This panel seeks innovative approaches or projects that encompass productive failure. Preference will be given to presenters who approach this session with interactive, risk taking/ experimental demos.</p>		

Session 20	Educator as Curator: Personal Bias in Foundations Courses	Co-Chair: Lorna Galloway Broward College lgallowa@broward.edu	Co-Chair: Mary Roley University of Wisconsin-Milwaukee roleym@uwmm.edu
<p>This session is interested in exploring what ways, whether at an individual or departmental level, educators are recognizing, addressing, combating or (maybe more interestingly!) embracing biases. Should personal preferences, politics, or aesthetic bias be included or excluded during instruction or demonstration? How? How are you personally navigating institutional or established and accepted curricular biases? This panel welcomes papers and presentations from a variety of perspectives! We are interested in strategies incorporated in a variety of studio and art history courses.</p>			
Session 21	Engaging Projects for our students who face mental health challenges	Co-Chair: Jodie Garrison Western Oregon University garrisonj@wou.edu	Co-Chair: Diane Tarter Western Oregon University tarterd@wou.edu
<p>Most seasoned instructors will acknowledge that they have witnessed a dramatic increase in the number of students who are impacted, and even debilitated, by mental health concerns. Not only has the number of students with these issues increased, but student's self-awareness and ability to self-advocate have grown as well. The challenges our students face are varied and diverse, including Anxiety & Depression, Identity Dysphoria, ADHD, personal Traumas, PTSD, and more. This panel will provide an opportunity to share projects that allow students to interpret their individual life circumstances. We are not looking to discuss specific challenges or mental health care. Other campus resources are better suited for this responsibility. What projects have instructors developed that engages these students in the classroom? Think of projects where you have seen an increase in student excitement and engagement because they can personally connect with the issues and concepts of the assignment. What projects are able to both give students a voice for their issues and concerns, while teaching them the fundamentals? Our goal is not to provide Art Therapy to our students, but to offer a setting which supports growth and helps students find their personal voice while learning important art fundamentals.</p>			
Session 22	Inclusion: A Commitment to Equality, Diversity, & Justice	Chair: Karen Gergely Graceland University Gergely1@graceland.edu	
<p>What are ways we can commit to equality, diversity, inclusion and justice in our learning spaces? How can our approach to teaching and learning focus the conversation around the worth of all persons? What can we do as art educators to cultivate lifelong learners who will engage in transformational creation, service, and leadership to form a more just world for all? What are ways we can affirm diversity and empower students, faculty, and staff who are representative of various cultures to feel included and equally valued? In what ways can we acknowledge the power imbalanced of an institution and establish an equitable culture in which all have a voice? What are ways we can address inequality and injustice that may arise from any differential distribution of power, resources, and privilege and embed inclusiveness and diversity into our learning spaces? This panel seeks submissions that discuss approaches for diversity and inclusion in our learning environments. Topics can include but are not limited to examples of assignments that integrate meaningful dialogue around themes of diversity and inclusion in the studio, radical (or not so radical) pedagogy that addresses inclusion, case studies of strategies that are working, and strategies that have failed, etc.</p>			

Session 23	Fox Fridays: Bottom-Up Methods of Experimentation with Technology	Chair: Jonathan Hanahan Washington University in St. Louis jhanahan@wustl.edu
<p>How can curriculum encourage experimentation with tools and technologies and create opportunities for interdisciplinary collaboration in creative practice? In collaboration with the School of Architecture at WashU, I developed a program for students, faculty and staff at the Sam Fox School of Design & Visual Arts to regularly experiment with tools, processes, pedagogies, and mediums from other disciplines. Fox Fridays (www.samfoxfridays.com) is a low-risk workshop series built on a bottom-up methodology. Every Friday one resource facility becomes a classroom. Workshops are free and built on a foundation of making. This structure is quick, low-risk, playful, and productive. It provides an entry point into foreign tools and technologies while also keeping the commitment light, fun, and experimental. Fox Fridays signals a cultural shift across the Sam Fox campus as to how we systematically approach technology and interdisciplinary exploration. It opens spaces formerly isolated in opaque disciplinary silos to the entire community. Fox Fridays programming launched in the fall of 2019 with 12 workshops and 160+ participants. This session will present the overarching pedagogy and implementation of the program, share case studies of interdisciplinary collaboration, and finally unpack an open-sourced roadmap for implementation at other institutions.</p>		
Session 24	Please Don't Rain on My Enthusiasm	Chair: Erin Hoffman Muskegon Community College erin.hoffman@muskegoncc.edu
<p>After attending an educational conference or workshop many of us head back to our home institutions brimming with new ideas and enthusiasm eager to share and propose change based on what we've learned. Although colleagues and institutions philosophically support these professional development activities, there might be great resistance or apathy at all levels when faced with the prospect of change. What's the proper response to "This is the way we've always done it"? How do you initiate transformation while honoring the experience of your colleagues? How do you distinguish between thoughtful resistance and apathy when confronting opposition? How do you garner support from your superiors? How do you maintain momentum when things like a pandemic or summer vacation get in the way of progress? This session will explore transformation in art foundations, from idea to action. It will feature a group of art educating whippersnappers who shook the tree and made something cool fall out. Hear tales of how curricular foolishness and naivete made it onto the dinner plate next to the potatoes.</p>		
Session 25	Figure Drawing: Teaching What Lies Within	Chair: Heidi Hogden Arizona State University heidihogden@gmail.com

	<p>Taking the conference theme “Infrastructure,” the members of this panel believe that we cannot teach the underlying structure of the human body in life drawing, without addressing the emotions and vulnerabilities that arise from within. As the world changes, so do the interactions between the body and the world. How will teaching figure drawing evolve to not only convey the properties of flesh, but symbolize what lies beneath the exterior? This panel will center on best practices that employ diverse people as models, powerful assignments that reveal persona and emotion, and drawing pedagogies that reflect upon societal and cultural influences that produce engaged and aware students in today’s world. The members of the panel will each bring their unique perspective to this informal, informed, and engaged discussion.</p>		
Session 26	<p>Merging perspectives: Exploring interdisciplinary approaches between studio art and other disciplines</p>	<p>Co-Chair: Jee Hwang Fort Hays State University jhhwang@fhsu.edu</p>	<p>Co-Chair: Elizabeth Tolson Parsons School of Design tolsone@newschool.edu</p>
	<p>There is something more important than what we make, and that is why we make. When integrating studio courses with other subjects, students can develop a richer purpose by combining new concepts with the material use of studio art. Where do we start? How can we collaborate with faculty outside of studio art and how do we merge the learning outcomes? What kind of challenges and strategies arise when collaborating with the expertise of other disciplines? This panel will explore various approaches in merging curriculum and pedagogy between studio courses with other subjects. By mixing disciplines, such as from Drawing with Geoscience, or integrating skills, such as design with research writing, this panel seeks to show how to create a happy common ground between two areas, expanding the learning experience within the studio discipline through cross-disciplinary processes.</p>		
Session 27	<p>Kidding, Not Kidding (A Sardonic Surrender to Student Demands)</p>	<p>Chair: Chris Ireland Tarleton State University ireland@tarleton.edu</p>	
	<p>What would the syllabus for a foundations art course look like if it was constructed solely from the comments students give on teaching evaluations, emails, exit interviews, and during critiques? Maybe you had to sit down with your department head, or worse yet, a tenure review committee, and had to say something like “sure...I would love to stop offering participation grades to appease the students who prefer to not attend class.” Or maybe you got a student evaluation that said “this class shouldn’t discuss sensitive topics such as race and gender because those topics are not appropriate for an evening course.” Perhaps you feel you don’t connect with your students anymore because they don’t agree with the way you “act like you know more than they do”. What if we literally gave the students what they think they wanted? Does this sound like a good idea? This panel hopes to answer that question with a resounding Yes! or maybe...no. Either way, the aim of this session is to provide a sounding board for our panel and the audience to share their experiences of being told how to do their job.</p>		
Session 28	<p>Our F’ing Language of Dealing: shared explorations in approaching Sanity</p>	<p>Chair: Stacy Isenbarger University of Idaho stacyi@uidaho.edu</p>	

	<p>Student anxieties are funneling into our first-year classrooms at an alarming rate. We could investigate the whys of this ever-present, ever-evolving situation, (please note, we see the value in this), but for this session, we're saying screw that and turning our attention to our own dealings for a little while. What inventive approaches are we enacting to fortify and stay sane? As we deal, how are we expressing ourselves? This session seeks to share creative outputs of how you are dealing... and perhaps feeling a bit triumph in your musings. Whether playing out in your studio practice or classroom or some lifestyle enriching mix of the two, you will be asked to share your expressive approach. With this call, creative outputs, stated previously, are up for interpretation, but please note, your crazy is welcome here. Approaches ranging from resourceful to indulgent, mindful to unguarded, vengeful to generous are all welcome. Challenging new bodies of work, fulfilling studio approaches, heroic administrative push back, honest student interventions, retooled classroom strategies, performative manifestos, seemly erratic dance rituals, etc. will be all considered.</p>	
<p>Session 29</p>	<p>The Future of the Contract Educator</p>	<p>Chair: Anna Kenar University of North Carolina at Charlotte akenar@uncc.edu</p>
<p>Most institutions rely heavily on the work of non-tenure, contract teachers. Contract teachers are often the bedrock of Foundations programs, supporting crucial instruction during the first years of students' college education. The job description, title, and compensation vary from state to state, and from the institution to institution. Some positions are treated as temporary hires while other contracts are longer term assignments. Contract teachers share an under compensated teaching load, limited or no advancement opportunities, and restricted institutional representation. There is a strong interest in having a constructive conversation that addresses these issues. There are some programs that have recognized the need to change the status quo and provide support to their contract teachers through advancement, grants opportunities, and other means. This panel is intended to serve as a resource, providing insight into the process of challenging institutional models. Participants will share research, expertise and practical applications to help address, among others, these questions: How to initiate the conversation and gain support in challenging and altering current standards and limitations? What are the strategies that resulted in successful change of the positions? What to expect in terms of the setbacks, issues and obstacles; what are the approaches to overcome them?</p>		
<p>Session 30</p>	<p>Linking: Pedagogies and Strategies for MFA Studio Artists</p>	<p>Chair: Dahye Kim Columbia University dk2912@tc.columbia.edu</p>

	<p>The MFA years are often a transition between learning as a student and teaching as an educator. Upon completion of the MFA programs, recent graduates are often expected to teach foundations courses, yet the curricula vary widely from school to school. Many graduates face the challenges of being college educators with a lack of teaching experience and preparation during their MFA years. Teaching art is complex and has become more challenging in the 21st century. To tackle these challenges, it is important to discuss: How do graduate art students prepare for teaching college art? What kind of pedagogical knowledge and strategies do current MFA student artists need to know to become effective teachers in a college art classroom? What do we need to learn along with art practices in art schools? What do we need to teach along with art practices in art schools? This panel will explore and question effective college teaching preparation strategies for MFA students and future college educators to teach art courses, including visual art foundations reflecting on panelists' teaching and learning experiences. We will exhibit various approaches introducing the fundamental teaching skills for contemporary artists to know at the beginning of their teaching careers.</p>	
<p>Session 31</p>	<p>I Fought the Law: Investigations, Critiques, Transgressions, and Battles</p>	<p>Chair: Sam King University of Arkansas stk004@uark.edu</p>
	<p>The structures we use to support our endeavors as artist-teacher-citizens inevitably need examination, reworking, and sometimes even replacing. Sometimes we achieve this by methodical inquiry; other times by lucky (or unlucky) circumstance. This session presents an opportunity to reflect on Foundations projects that ran into conflict with a social status quo, an institutional policy, or even the actual law of the land. Such a conflict could be intended, accidental, or incidental, and the results could be mundane, mind-changing, or career-altering. Did the project go as planned? Did it fail spectacularly? Did the Dean call? Were special commendations made? Eyes rolled? Grades assigned? What was gained? What was lost? What was learned?</p>	
<p>Session 32</p>	<p>Sherrie Levine meets Baby Yoda: algorithms, appropriation, and art</p>	<p>Chair: Lily Kuonen Jacksonville University lilykuonen@gmail.com</p>
	<p>The infrastructure of pedagogy calls on faculty to moderate and manage potential infractions of academic misconduct. This may include direct plagiarism, improper citation or credit of research, "double dipping," or even copyright or trademark violations. In art and design pedagogy, there are murkier areas of homage, appropriation, iterations, capitalizing on visual cultural, copying, and even memes or other viral content production. Many educators now face these same issues in the challenging territory of remote learning. With a rich history of appropriation in art, how do we instruct our students to effectively and thoughtfully weigh the creative potential or debacle of walking the line of intellectual property rights, trademarking, remakes and reboots, and more? How do we instruct on the professional implications and reality of cease and desist orders, legal violations, and reactions to social media appropriation? This panel seeks presentations in a range of practical discussions; historical overviews with an emphasis on the development of contemporary trends of appropriation; applied coursework on topics that stimulate research and creative invention with respect to appropriation and iterations; or even larger a discourse, situating art-making in an age of viral content, issues of cultural appropriation, trade wars, academic misconduct, etc.</p>	

Session 33	Interdisciplinary Speculative Design Across Foundations	Co-Chair: Julie Libersat Texas Woman's University jlibersat@twu.edu	Co-Chair: Molly Dierks Tarleton State University mollyvdierks@gmail.com
<p>This panel explores opportunities for foundations students to use digital mock-ups, iterative, and speculative design, to ideate and problem solve creative solutions that are sensitive to the health of the environment, our bodies, and one another. During this unique time we are witnessing an emerging engagement and hybrid learning environment as we adapt to new technologies and new interactions. ‘Interdisciplinary Speculative Design Across Foundations’ will explore how ‘speculative design’ can serve as a launchpad that supports learning objectives for working in three dimensions, builds interdisciplinary connections, and creates a new infrastructure for further learning. How can an interdisciplinary and embodied approach to iterative design unfold possibilities for students to address and reconsider solutions to infrastructures, ecologies, social structures and health realities? We plan to model this approach through a round table discussion designed to generate dialogue and ideation for interdisciplinary pedagogical solutions.</p>			
Session 34	Bridging the Gap: Supporting our students as emerging professionals	Co-Chair: Shannon Lindsey University of Central Florida Shannon.Lindsey@ucf.edu	Co-Chair: Ashley Taylor University of Central Florida Ashley.Taylor@ucf.edu
<p>According to the 2017 SNAAP Special Report, at least 80% of alumni art students felt they weren’t effectively prepared with professional development and/or they received information too late in their academic career. When should students take on the responsibilities of a being a professional artist? How do we as educators balance their role as a student but also support their developing identity as a professional? How can we combat opposing views that professional development should not be discussed in academia? And, what approaches can create buy-in amongst administration, faculty, and students? This session will explore various methods for implementing professional development into college-level art curriculum including: networking and collaboration, documentation of artwork, preparation of professional documents, artistic investigation and research, pursuing professional opportunities and entrepreneurial endeavors. How are we as educators encouraging individual definitions of success in the classroom and beyond?</p>			
Session 35	Strengthening Community in the Foundation Year	Chair: Jennifer Logun Pratt Institute jlogun@pratt.edu	

	<p>The Foundation year serves a critical role of introducing core concepts of creative practice while building community habits and relationships that will endure well beyond the first-year experience. The Foundation Department at Pratt Institute is actively implementing strategies on multiple levels to create a welcoming environment for all students, faculty and staff as well as interrelated micro communities within these groups. In addition to strengthening our curriculum to reflect models, cultures, and traditions beyond the western canon, we look to implement community standards for our studios and our shared areas as well as standards for participation within our classes and department. In this panel we seek to discuss how Foundation can provide increased support for fostering community within a one-year program. How might modeling other institutional resources, organizations and programs serve as scaffolding in these endeavors? We welcome discussion of projects, research or methodologies regarding shared practices and cross-departmental initiatives that directly or indirectly impact inclusion in meaningful ways.</p>	
<p>Session 36</p>	<p>Developing Professional Practices through Applied Learning</p>	<p>Chair: Eileen MacAvery Kane Rockland Community College emacaver@sunyrockland.edu</p>
<p>Applied Learning is credit-bearing teaching and learning that integrates meaningful community service and professional practice using curriculum-based learning. Although it may meet a community need, service learning is not volunteerism, as it has explicit learning outcomes with opportunities for reflection. The benefits of applied learning will be discussed: Attaches meaning to coursework and increases motivation, Reduces stereotypes and facilitates cultural understanding, Develops a sense of social responsibility and citizenship skills, Enhances self-awareness and self-confidence in one's abilities and Improves soft-skills and introduces students to professional practices. The presentation will feature case studies of Applied, Service Learning, and COIL (Collaborative Online International Learning) projects that Eileen MacAvery Kane has done at Rockland Community College. The vital components of Applied and Service Learning Projects including criteria and client selection, investigation, action, and reflection, will be discussed. The presentation will include the discussion of utilizing campus resources that support these initiatives and a reflection and discussion about the benefits to both students and the college community.</p>		
<p>Session 37</p>	<p>Fresh Blood; Graduate Student project Share. A fresh take on skill building and content development.</p>	<p>Chair: Casey McGuire University of West Georgia cmcguire@westga.edu</p>
<p>As a grad student your teaching experiences can range from TA to teacher of record. How have you interpreted the curriculum you have been given, or taught? Do you have projects you have created that present new perspectives on skills, themes in contemporary practices or a conceptual flip on foundations curriculum? On this panel present your creative insights on these themes. This panel is a fresh look at the themes and projects coming from higher ed professionals who are creatively embarking on developing pedagogy. It will focus on projects ideas that develop iterations on contemporary practices at foundations level from graduate students.</p>		
<p>Session 38</p>	<p>Shelter in Place: Merging our Private & Public Selves</p>	<p>Chair: Colleen Merrill Bluegrass Community & Technical College colleen.merrill@kctcs.edu</p>

	<p>When asked to shelter in place, we were confronted with the merging of our private and public selves. Professor. Scholar. Artist. Partner. Parent. Caregiver. etc. How do these selves influence one another and why were they so separate in the first place? This session examines how we are blurring these roles in Foundations. Presenters will examine how our private selves influence our research and pedagogy or conversely, how these professional practices extend to the home.</p>		
Session 39	<p style="text-align: center;">It Was All a Dream...</p>	<p>Co-Chair: Christopher Metzger Stevenson University cmetzger@stevenson.edu</p>	<p>Co-Chair: Linnea Poole Maryland Institute College of Art lpoole@mica.edu</p>
	<p>"...I used to read Word Up! Magazine / Salt-N-Pepa and Heavy D up in the limousine." From bell hooks to Biggie, Black artists have provided a framework, both in theory and practice, for our understanding of the Black experience, so why have we been so slow to react? Philosopher hooks's examination of education as a practice of freedom is as relevant today as it was in the '90s when Biggie rapped, "either you're slingin' crack rock or you got a wicked jump shot," on his hit, Things Done Changed. And he's right, things done changed, but not quickly, and certainly not radically. Students of color continue to encounter underrepresentation, racism, discrimination, tokenism, culture shock, and a lack of understanding about the lived experiences that inform their creative practice. What pedagogical framework is in place to support students of color and how can this framework be adjusted to create an environment that embraces and encourages their realities and needs within a creative learning space in the first year? This session seeks submissions focused on concrete curricular actions and organizational examples that move beyond the ubiquitous nature of the standard DEI lingo commonly put forth by academic institutions.</p>		
Session 40	<p style="text-align: center;">Art Programs on the Brink. . .</p>	<p>Chair: Darlene Michitsch Baldwin Wallace University dmichits@bw.edu</p>	
	<p>Undeniably, higher education is facing an existential crisis, exacerbated by the COVID-19 pandemic, with current and projected declining enrollments in both public and private institutions. Smaller programs, with fewer and fewer majors within colleges and universities tend to be "triaged" as those facing diminution or elimination. Studio Art/Art History tends to be a department facing the chopping block. The urgent concern facing Art departments is insuring longevity without compromising the integrity of a fine arts curriculum to pander to the concerns of students and their parents about getting a job after graduation. The ready solution seems to point towards a more commercial slant to curricula. But many departments have creatively collaborated with other departments or divisions at their schools, such as Business, Communications, Theater, Biology, Physics, and others to effectively show the applicability of Studio Art to multiple pursuits. Further, Studio Art departments have engaged in out-reach to the private/public sectors to instruct employees or place majors in internships during which they can directly apply fine arts curricular skills. FATE 2021 is an opportune time to share initiatives by which Studio Art departments have effectively morphed without tainting their adherence to a fine arts curriculum. The security of our programs depends on such sharing.</p>		
Session 41	<p style="text-align: center;">New Tools: Foundations Pedagogy and The Craft School Experience</p>	<p>Chair: Guen Montgomery University of Illinois.edu montgo@illinois.edu</p>	

	<p>Craft and folk schools provide alternative models for an expanded arts education. These unique educational institutions, historically part of the post-Bauhaus turn towards experimental schools like Black Mountain College, are knit into the genealogy of art pedagogy. Contemporarily, the craft school experience can reinvigorate the art educator's studio practice, expand their research, and aid in the development of new curricula. Could we also look to the resilient legacy of these schools to see durable new ways of communicating the value of art and art education to the public through periods of economic uncertainty? This panel takes another look at the rich history of craft schools and settlements through the lens of the art educator, exploring ways in which college curricula might intersect with, or borrow from these institutions. Panel presenters will include representatives from local craft schools who will speak about the craft school philosophy as it relates to pedagogy, and share opportunities for instructors to expand into new genres or refine skills. Educators whose studio practices and classrooms have been informed by their craft school experience are encouraged to apply.</p>		
<p>Session 42</p>	<p>Visual Literacy: A Foundation for Design Foundation Curriculums</p>	<p>Co-Chair: David Moyer Pennsylvania College of Technology dmoyer@pct.edu</p>	<p>Co-Chair: Brian Flynn Pennsylvania College of Technology bflynn@pct.edu</p>
<p>Visual Literacy is the ability to see and understand the form and content of a visual image. Visual Literacy: A Foundation for Design Foundation Curriculums is the presentation of a step by step approach to understanding visual imagery through the application of basic design and content theory in a process of reflective observation and written analysis. In addition to the presentation of course specifics we will examine the impact our Visual Literacy course has had on student performance in subsequent design courses, its impact on the Graphic Design Curriculum, and positive student retention at the Pennsylvania College of Technology. https://global.oup.com/academic/product/visual-literacy-workbook-9780190853426?cc=us&lang=en&</p>			
<p>Session 43</p>	<p>Artists Isolation: Finding Inspiration at a Distance</p>	<p>Chair: Kristofer Neely Spartanburg Methodist College neelyk@smcsc.edu</p>	
<p>As we approach teaching foundations classes in a time where digital and distance learning are the emergency structure or the new normal, where do we find roots to artists who have successfully navigated similar circumstances? Henri Matisse, Frida Kahlo, Henry Darger, Pearl Fryar, and Karel Appel are a few examples of creatives who overcame material, physical, and spatial limitations to create. In this session we will look at teaching art apart from the standard supplies, studio machines, and classroom dynamics. What worked? What didn't? What student work surprised you as the makers overcame tough circumstances to create their art from where they were using only what they had at home? What will you keep doing even after you get your campus spaces back? How have you changed your own practice and teaching?</p>			
<p>Session 44</p>	<p>Are We There Yet?</p>	<p>Co-Chair: Daniel O'Neill Community College of Rhode Island djoneill1@ccri.edu</p>	<p>Co-Chair: Mark Hartshorn Community College of Rhode Island mphartshorn@ccri.edu</p>

	<p>A journey through the infrastructure of a community college, with its constraints and privileges. This presentation will use the metaphor of a vehicle in motion. Drivers and passengers navigate, reroute, and debate the destination. Leveraging Student Services to build roads and create opportunities for students, and Guided Pathways to boost presence and enrollment. How does infrastructure and its navigation benefit students and the community?</p> <ol style="list-style-type: none"> 1. Department Chair’s Perspective: Coordinating the faculty fleet, each with their own strengths and routine maintenance needs. The faculty is a connective tissue between the daily experience of students and the administration’s academic and financial goals. 2. Expanding Within Constraints: Our students' interests and expectations range widely. Each student has a different destination or goal in mind. We will show some dynamic strategies to meet this challenge. 3. Student Engagement: Students and administrators see digital courses as vectors of workforce development. How do we keep the Art in Digital Art? 4. Toll Roads: Navigating the conflict between the empowerment promised by education and the substantial financial burdens it carries. 		
<p>Session 45</p>	<p>Decolonial Foundations as Infrastructure: Disrupting Colonial Structures</p>	<p>Co-Chair: Shylah Pacheco Hamilton California College of the Arts shamilton@cca.edu</p>	<p>Co-Chair: Juan Rodriguez Rivera California College of the Arts juancarlos@cca.edu</p>
<p>The primary focus of Decolonial methodologies is to disrupt colonial structures of power. Westernized foundational studio courses tend to embody colonial practices by centering Eurocentric practices and knowledge. White supremacy and representations of “the other” have long tangled our value systems, ideas of beauty, and even the way we see ourselves and our communities. In this session, First Year CORE faculty from California College of the Arts (CCA) discuss the application of decolonial pedagogies and aesthetics which expand upon ideas of visual sovereignty. Pedagogical development of these courses stem from a partnership of the internal bodies: the First Year Curriculum Taskforce whose aim is to re-envision foundational art education and the Decolonial School whose focus is to decolonize the entire curriculum of California College of the Arts. Presenters will discuss how students learn strategies to decolonize 2D, 3D, and 4D practices, including the incorporation of technical skills resulting in narratives of materiality expanding from the westernized colonial aesthetic. Projects are student-led and incorporate equity-based tools exploring alternative histories and countering implicit bias.</p>			
<p>Session 46</p>	<p>Self-Directed Learners in the “Learning-On/Learning-Off” Infrastructure of Higher Ed</p>	<p>Chair: Lynn Palewicz Moore College of Art & Design info@lynnpalewicz.com</p>	

	<p>Foundation educators operate between two highly prescribed education systems: 1) the K-12 education system (9-month learning) and 2) the university/college model (two-semester/ 30 week learning). Both education systems silo learning into pre-set timeframes creating a “learning-on/learning-off” approach to skills and knowledge. As students begin thesis work and internships, they discover that this “learning-on/ learning-off” infrastructure is not conducive to life in a post graduate world where learning is on-going and often self-directed. Foundation educators need a pedagogical approach that allows them to develop a student’s capacity for self-teaching and self-directed learning that can be implemented into the prescribed two-semester framework. This is a daunting but important part of our job—upon graduation, our students must be prepared for industry infrastructures that will require employees to continually adapt, pivot and problem solve through self-teaching. This panel explores practical approaches to develop the student’s capacity to learn independently, the drive to learn, and the ability to self-teach new skills. We are looking for presenters with courses, exercises, and/or projects that aim to develop these skills within the prescribed university/college education system.</p>		
<p>Session 47</p>	<p>Foundations Art: Beyond Studio Base Thinking</p>	<p>Co-Chair: Millian Giang Pham Auburn University phamliengiang@gmail.com</p>	<p>Co-Chair: Binod Shrestha The University of North Texas-Denton binod.shrestha@unt.edu</p>
<p>Foundations programs typically prepare students for a career in studio art, with historical and contemporary art sprinkled into the curriculum for good measure. How can we move beyond studio base practices and prepare students to think through art problems outside of the studio? How can courses in a Foundations program serve students in design fields, architecture, engineering, and other disciplines? More importantly, how can art foundations help students answer art and design problems in their everyday lives? This panel will discuss the failures, successes, and strategies that can be adopted into the structure of a program or into the structure of a course.</p>			
<p>Session 48</p>	<p>Together & Apart: Team Teaching in a Time of Change</p>	<p>Co-Chair: Bethany Pipkin South Carolina School of the Arts bpipkin@andersonuniversity.edu</p>	<p>Co-Chair: Natasha Somerville South Carolina School of the Arts ngiles@andersonuniversity.edu</p>
<p>Teaching as a collaborative can ease the load of preparatory work for faculty, allow for a pooling of resources between well-seasoned and freshly minted instructors, and provide a consistent course experience across multiple sections of Foundations courses for students. This session seeks submissions from educators or groups of educators currently teaching in collaborative formats to expand on dialogues concerning strategies for team-teaching across a variety of institutions and programs. What are the challenges you face both large and small? How are teaching and administrative duties assigned and divided? What limitations do you have? How have you pooled or provided resources? How do you navigate the challenges of collaboration, and respond to situations as unexpected as a move to remote and online delivery? How do you maintain flexibility in a team-taught environment? The discussion will provide attendees with creative ways to utilize collaboration as a means to benefit students and instructors.</p>			
<p>Session 49</p>	<p>The Kids Are Alright</p>	<p>Chair: Janine Polak Purchase College, SUNY: School of Art+Design janine.polak@purchase.edu</p>	

	<p>Generational divides have long plagued culture and academia, with older and younger citizens in a constant battle over tradition versus innovation, new ways of communicating, politics, and more. With insults like #OKboomer and “snowflakes” being hurled back and forth, one might believe that there is an irreparable rift between the ages. However, recent studies have shown that Generation Z (Gen Z) students truly desire immersive and collaborative learning experiences. Defined generally as those born between 1997-2015, they make up the largest group within our country. The most diverse generation in our nation’s history, they want to create culture, not just consume it. They are constantly on their phones, progressive, concerned for the planet, and plagued with anxiety. What does this all mean for our classrooms? What happens when multiple generations (GenZers, Millenials, GenXers, and Boomers) coexist within one classroom, sometimes with traditional roles reversed? This session will examine classroom strategies, projects, stories, and other ideas for how we can break free from ageism (yes, from all sides), empower all members of our communities, and truly learn from one another.</p>	
<p>Session 50</p>	<p>Collective Efficacy: Standing on Each Other's Shoulders</p>	<p>Chair: KC Rosenberg The California College of The Arts. and The University of Southern California kcrosenb@usc.edu</p>
<p>A round table of foundations leaders and coordinators will discuss faculty support and collective efficacy. Colleagues can offer to uplift and support the goals for equity while centering on the collective aim to annihilate systemic oppression (Minnett, James-Gallaway & Owens, 2019). Faculty collective efficacy is not built by one voice of authority when implementing inclusion initiatives. Yet, there is a dialogue between and among individuals, interpreting curricular design to achieve the goal (Ladson-Billings, 1995). Often, cuts in instructional development leave faculty to stand on each other’s shoulders, imploring grassroots efforts. Foundation studio faculty need to understand shared motivational belief improves teaching efficacy and also builds collective agency to influence change in the organization (Goddard, Goddard, Sook Kim, & Miller, 2015). Improving the classroom climate for students and faculty collective agency are adjacencies (Kezar,2013). Participants discuss how do we progress for equity in foundations studio education? When do we get the time to form agreements for decolonizing the curriculum? Moreover, how do we know we are achieving equity within the studio classroom? Faculty sharing learning can improve student learning outcomes for all, including minoritized students (Bensimon, 2004). Request for innovative teaching-learning systems such as collaborations, practicums, and mentorships.</p>		
<p>Session 51</p>	<p>Exploring the Z Axis: 3D Project Share</p>	<p>Chair: Courtney Ryan Savannah College of Art and Design cryan@scad.edu</p>
<p>Teaching within a foundations discipline requires a certain amount of preparation, an expectation to meet project/course outcomes, and an understanding of the tools and techniques related to the discipline. This session invites educators to share projects related to three-dimensional design. Presentations that include assignments with successful or unsuccessful elements are welcome. Projects or assignments that use traditional media, digital media or a combination of both are welcome. Projects could also be presented that have been modified to accommodate online delivery. Projects that explore materiality, conceptualization, craft, identity and/or specific tools are all welcome. What are the critical concepts, skills and experiences vital to learning in three dimensions?</p>		

Session 52	<p style="text-align: center;">Team Based Learning in Foundations Studio</p>	Chair: Micki Spiller Pratt Institute & Parsons the New School for Design mwatanab@pratt.edu	
<p>First year students consist of a diverse population with a wide and disparate range of learning levels that are dependent on factors such as; cultural background, motivation, ability and/or disability, and diverse interests in future majors with different background knowledge to name a few. One of the important learning outcomes of a studio course is the ability to honestly critique works of peers. Differentiated instruction must be built into each class, where student-centered group discussions are key to learning and critique through the lens of different perspectives. Using methods outlined in Team Based Learning (TBL), students are put into permanent teams at the beginning of the semester to work through the assignments. I discovered that shy and international students especially benefited because it created a safe classroom community to practice their verbal communication skills. The students reported that my course utilizing TBL has created a genial working environment where they feel comfortable asking their peers for feedback. End of course surveys have also found that students' writing and critical assessment of their peers have improved. Using Team Based Learning promotes the infrastructure students build on and helped students with self-efficacy which gave them agency in their own learning process.</p>			
Session 53	<p style="text-align: center;">Not-So-Easy Targets: Restructuring Content for Non-Majors</p>	Chair: Kerry St. Laurent Western New England University kerry.stlaurent@wne.edu, kerry@kerrystlaurent.com	
<p>A freshly-minted teaching ego might see a classroom full of non-majors as an easy audience: just take the curriculum we internalized in our own academic journeys and simplify it slightly, right? However, this panel reveals a more nuanced approach through the voice of experience. What we're really faced with is, quite often, the single chance for these students to be exposed to art instruction and content. We are responsible for curating a targeted collection of techniques, ideas, and examples, as well as cultivating transferable skills like creativity and critical thinking. This panel will discuss strategies including streamlining curriculum, using variety to calm fears, catering demonstrations and activities towards the inexperienced student, and carefully representing diverse cultures and perspectives.</p>			
Session 54	<p style="text-align: center;">Planning for Success(-ion)</p>	Co-Chair: Anne Stagg Florida State University astagg@fsu.edu	Co-Chair: Jeff Beekman Florida State University jbeekman@fsu.edu

	<p>Some of the most precarious moments in the life of any program surround changes in leadership, and Foundations is no different. More often we stumble along, reactively changing leadership due to burnout, new jobs, or retirements by those who've perhaps clung to power for too long instead of planning for succession. Are there good alternatives? How do we promote and prepare for transition? We are looking for success stories, with subjects addressed potentially including:</p> <ol style="list-style-type: none"> 1. Preparation: How are affected constituents (students, faculty, and administration) given the opportunity to have their voices heard? What role does mentoring play in developing and empowering future leaders? 2. Leadership Transition: How are selected successors prepared for the job and what support is available for new leaders as they grow into their position? 3. Program evolution: How do we ensure that our students are well-served and any program changes add to their learning experience? What does a graceful transition look like? What is gained, and what is lost? 4. Reflection: What unexpected pitfalls might be encountered? How can they be overcome, and what can we do better? <p>These questions and more will be explored. We are looking for voices from multiple perspectives.</p>		
<p>Session 55</p>	<p>Maintaining Integrity in an Online Studio Environment</p>	<p>Chair: Leslie Stalter Lincoln Land Community College leslie.stalter@llcc.edu</p>	
<p>Accredited schools have been offering various online studio classes for years. Whether or not they are successful in developing the skills we've come to expect from a traditional studio class is often considered a matter of opinion. At Lincoln Land Community College, we've resisted the administration's requests to take our studio courses online as a matter of principle: it would not be the same and the quality of instruction, which is quite intimate in a studio setting would be eroded. Since being suddenly forced online by necessity we've been stretched to our creative pedagogical limit. We're sure the same phenomenon has been happening in art schools around the world. Anxious to keep students enrolled and programs intact, art teachers have been challenged to reconsider: can the studio be as effective online? I envision this session as a panel discussion, with the panel offering innovative ways they have kept their studio students engaged during the crisis: what worked, what didn't work, and a revival of the debate over the integrity of online studio classes.</p>			
<p>Session 56</p>	<p>TOMORROWLAND</p>	<p>Co-Chair: Meredith Starr SUNY Suffolk County Community College meredithLstarr@gmail.com</p>	<p>Co-Chair: Janet Esquirol (Sylvan) CUNY BMCC and AIGA NY jesquirol@bmcc.cuny.edu</p>
<p>Artists and Educators are trailblazers, finding new frontiers in media to explore and use in their practice. This panel invites the pioneers who are inspiring innovative and sustainable solutions for the future. What is your Save the World project and does it embrace the digital realm? Perhaps you've 3D printed an AI robot who is maintaining a VR biosphere? OR have you reached the limit of the technical dimension, the saturation point of the cloud, and are wading into the pile of digital waste? Maybe you've founded an artistic co-op and your students are printing their manifestos on seed packets? Bring us your vision for the future and your impact beyond earth. Artistic themes blurring the line between space and physicality are welcome, as are abstract interpretations of the terms environment, frontier, and sustainability.</p>			

Session 57	ITI Affiliate Session - New Age Teaching: The Person Behind the Mask	Chair: Jason Swift University of West Georgia jason.a.swift@gmail.com	
<p>This panel is organized by Integrative Teaching International (ITI) to gather participants in an exploratory platform for collaborative investigation and discussion of the impact of the current academic climate and move to online classes. Modeled after the breakout sessions of ITI’s ThinkCatalyst and ThinkTank events, we seek panelists who will briefly (approximately 5 minutes) introduce a question or concern relevant to current trends and tensions of teaching online studio art versus face to face to be workshopped collaboratively by panel attendees. Panelists will act as facilitators to work with attendees gathered in groups to generate ideas, content and approaches culminating in brief group presentations of subjects explored. The session chair will document these discussions and distribute the results (both theoretical and applied) following the conference. Interested panelists should send a brief description of the topic they would like to present and then have discussed. Relevant topics might include retaining the values of face to face teaching online and maintaining our humanity in non-human platforms, but we encourage proposals exploring other timely topics. Please also indicate your experience or interest in your proposed topic. For more information, please visit ITI at www.integrativeteaching.org and follow us on Facebook or Instagram @itithinktank.</p>			
Session 58	Pendulum or Wrecking Ball: Considering Shifts in Curricular Overhaul	Chair: Jennifer Ustick University of Cincinnati ustickje@ucmail.uc.edu	
<p>Craft or concept? Technique, or experimentation? Rigor, or freedom? Anyone who has inherited, adapted, or overhauled an existing Foundations program, or endeavored to create a new one in a program that has experienced growing pains, major cultural shifts, and now the impacts of COVID-19 on our institutions, has had to consider the history, identity, and preparedness of a program to serve its incoming students. Some programs have a history of a “pendulum” that swings between an emphasis on craftsmanship and technique, and an emphasis on content and concept. These swings can take years, and can be extreme. They are attributable to changes in administration, faculty, and student performance. To emphasize one is unfortunately too often at the expense of the other. How do programs identify when either craft or concept is lacking, and what actions have been taken to shift the curriculum towards a balance? I invite papers that discuss major curricular change, and what the implications of adaptation vs. starting from scratch may be.</p>			
Session 59	New Perspectives on Digital Tools for Collaborative Teaching and Learning in Art and Design	Co-Chair: Dan Vlahos Merrimack College vlahosd@merrimack.edu	Co-Chair: Martha Rettig Massachusetts College of Art and Design merettig@massart.edu
<p>On college campuses, and even within schools of art and design, the prevailing “learning management system” tools used to administer online teaching and learning often fall short of meeting the specific needs of artists and designers. While time-consuming workarounds can suffice, they are not always ideal—given that these systems are usually designed for “general education” settings. As art and design educators, what if we could start from scratch and build our own tools? What features would both students and educators desire, and how could these new tools positively affect outcomes?</p>			

Session 60	<p align="center">"Please Do a Bad Job of Putting Your Classes Online": Letting Go in Remote Teaching & Learning</p>	<p>Chair: Chinn Wang University of Denver School of Art & Art History chinn.wang@du.edu</p>	
<p>Rebecca Barrett-Fox's now famous pandemic-era essay, "Please Do a Bad Job of Putting Your Classes Online," resonated with many academics' anxieties, frustrations, and downright panic, when suddenly faced with the overhaul of teaching studio art courses online with little to no preparation or training. This panel will not focus on the new strategies we employed to engage students, but rather the "just-okay practices" we utilized in our teaching to best support their physical, mental, and emotional health, as well as our own. What did you have to let go of during this unimaginable transition in the world? How did your students respond to your altered perspectives on teaching? What unforeseen successes resulted from a pulled-back and perhaps more collaborative curriculum? The goal of our discussion will be to provide an open and inclusive dialogue about the challenging translation of the unique studio-centric experience to a complex and technologically-fraught online format. Adjusting our expectations, and those of our students, departments, and universities, about what we can and should deliver in our courses is not an easy task, and this panel seeks to explore the opportunities to reexamine our teaching philosophies as a positive and necessary direction for the future.</p>			
Session 61	<p align="center">Disagree to Agree Round 3: A Debate-abating Tag-team Battle over Online vs In-Person Teaching</p>	<p>Co-Chair: Chris Wildrick Syracuse University cwildric@syr.edu</p>	<p>Co-Chair: Ron Hollingshead West Virginia University RonHollingshead@gmail.com</p>
<p>This is the third in a series of argument-ending panels. In the past, we've debated age-old questions. Now we're taking on the zeitgeist: online vs in-person teaching. Humans have been teaching directly since the first caveperson taught another to spark a fire, and there's something special there that can't be replicated, IMHO. Teaching students remotely kills their responsibility and motivation, leaving students sleeping through Zooms with faked headshots. On the other hand, the kids these days live on their phones, amirite? Skip out on remote learning, grandpa, and UR missing the coming education revolution. Two opposing teams will debate raucously, entertainingly, perhaps even informatively. We'll also have a lightning round where panelists buzz in to respond to questions. At the end, the audience will vote on the winner, after which the topic will be considered settled (even though you may think it is just getting started). We seek panelists with black and white views about the correct way to approach online vs in-person teaching. We're not interested in your hybrid ideas that take the best from both worlds—we want people who can unblinkingly preach about why they are right and everyone else is wrong.</p>			
Session 62	<p align="center">Transdisciplinary Research in Art Foundations</p>	<p>Chair: Raymond Yeager Savannah College of Art and Design ryeager@scad.edu</p>	

As we prepare to educate the next generation of artists and designers, we need to shift our curricula from a single focus on art and design specializations to a transdisciplinary experience that fosters the use of and creation of diverse knowledge. Basarab Nicolescu stated that, “Transdisciplinary complements disciplinary approaches. It occasions the emergence of new data and new interactions from out of the encounter between disciplines. It offers us a new vision of nature and reality. Transdisciplinary does not strive for mastery of several disciplines but aims to open all disciplines to that which they share and to that which lies beyond them.”

How can art foundation programs begin to bridge the gaps that fragments knowledge into definite parts? What new kinds of hybrid practices and collaborations between disciplines can we employ in foundations to facilitate a new approach and definition of research that will serve students in their future art and design practice. This session invites papers that address curriculum design, projects, research, strategies and models that can serve as examples and exemplars to navigate this approach.