FOUNDATIONS FOUNDATIONS FOUNDATIONS IN FLUX

ABSTRACTS
2019 Conference

ITI THINKCATALYST AT FATE 2019
WEDNESDAY, APRIL 3

Continuous Change: FLUX + Foundations

ThinkCatalyst@FATE2019 is a coordinated and programmed session developed by Integrative Teaching International in collaboration with FATE educators. A ThinkCatalyst promotes and facilitates intense and energetic dialogue, activities, and presentations geared towards innovative practical applications for the classroom and beyond. TC@FATE2019 is an intensive 1 day program where ITI facilitators work alongside educators, administrators, artists, and graduate students to address contemporary and regionally significant issues in art and design higher education. ThinkCatalyst is open to all artists, educators and administrators from any experience level. Topics for TC@FATE2019 breakout groups are listed below. Registration for breakout groups is on a first come, first served basis, with a maximum of 12 participants per group.

Schedule

9:30am – 10:00am	Registration
10:00am – 11:00am	Welcoming Remarks and Introduction to breakout groups
11:00am – 12:30pm	Breakout sessions
12:30pm – 1:00pm	Lunch
1:00pm – 2:30pm	Breakout sessions
2:45pm – 4:00pm	Breakout sessions
4:00pm – 5:00pm	Group Presentations

Sheraton Hotel–Legislative A Room *BREAKOUT SESSION 01*

Maintaining Relevance in an Age of Immediacy and Constant Flux

Trying new approaches is core to the learning and teaching processes, but often carries real or perceived risks Every part of our lives are profoundly woven with a multitude of people, places, and information. We live in a world of instantaneous responses, gain knowledge on almost any subject at any time. Students can learn to draw, paint, weld, build and troubleshoot by watching master technicians in the comfort of their own homes. Some programs and faculty are resisting this change, while others are finding new ways to connect with our students on a human level as we navigate through issues in the educational, social, and political realm. How do art programs remain student-centered and adapt to meet the abundance of new information to stay current? This group will examine this quest for relevance as an opportunity to embrace new strategies that provide possibilities for artistic research and inquiry. Is it possible that this paradigm shift has (re)defined the arts and created a moment for art programs to develop new directions and methodologies?

Sheraton Hotel–Judicial Room *BREAKOUT SESSION 02*

Artist / Activist: Part II

Continuing our conversation from TT10, this group considers the role activism plays on college and university campuses today. Considering the current political climate, it would seem that activism—from all directions and on multiple issues—will only increase. What roles should/shouldn't—faculty play in these arenas? How do such rules shift from public to private institutions? Is there a space for neutrality? Is silence or complicity an obligation to preserve academic freedom? Throughout history art and design has played a role in both urging change and in shoring up the status quo - how should our teaching address the political power of creative voices? Participants are encouraged to bring specific assignments and readings to share with the group; one goal of this group is to exchange of ideas and project examples/exercises that help give faculty a framework for tackling a tough subject.

Sheraton Hotel–Executive Room *Panel Session 16*

Integrative Studio and Art History in Foundations

Elizabeth Sutton *University of Northern Iowa* elizabeth.sutton@uni.edu
Angela Waseskuk *University of Northern Iowa* angela.waseskuk@uni.edu

Some foundations curricula intentionally integrate art history and studio concepts and skills at the foundations level while other foundations programs have distinctly separate art history surveys and skills-based studio classes. What are models for integration? What are pitfalls? What have studio and art history faculty had to give up with integration? Do students need chronology at the foundations level, or is an introduction to critical issues and contemporary theory and practice a more useful and engaging point of entry for future study, connection, and educating of the global citizen? We propose a session on how studio and art history faculty collaborate and integrate concepts and skills in foundations. Art history and studio art instructors are encouraged to share their experiences developing curricular innovations; experiences teaching in an integrated curriculum; experiences in collaborative development of student learning outcomes; or experience teaching particular assignments geared toward integrating studio and art history concepts and skills.

Sheraton Hotel, Legislative A Room *Panel Session 13*

PASS/FAIL: And Other Strategies for Hating Grading Less

Stephen Watson *Samford University* swatson3@samford.edu

If a Foundations Course has four objectives, and a student finishes a class with a 74.57% C, what does that grade reliably signify about that student's achievement of the four course objectives? Did the student demonstrate partial achievement (74.57%) of every course objective? Did the student demonstrate full achievement of three course objectives, but not the fourth? Did the student truly deserve a 72.16% C- but he or she took advantage of every bonus point opportunity, or frequently protested their grade, or the faculty member was feeling generous that semester? Dissatisfied and annoyed with the uncertainty of what grades mean, I implemented an experimental grading system across all of my sections of Two and Three-Dimensional Design. Every assignment is now graded pass/fail, there are no bonus points (nor points at all, for that matter), and I threw out the attendance policy. So far, the results have been improved student work, clearer and higher achievement of the course objectives, and happier students. This session will present these strategies and more for creating meaningful and reliable correlations between letter grades and the achievement of course objectives in Foundations Level Studio Art Courses.

Sheraton Hotel–House Room *Panel Session 14*

Flexible Foundations: Modulating Teaching to Serve Diverse Students Populations

Lauren Kalman *Wayne State University* lauren.kalman@wayne.edu

As educators many of us have had the privilege of teaching at multiple institutions to diverse student populations. Student experience and enculturation can vary greatly both between instructions and within. Faculties, equipment, program missions, and institutional learning outcomes also impact Foundations

curriculums. This often leads to expectations, tactics, and outcomes needing to be modulated to meet the needs of specific student populations and institutions. This panel is intended to share research and strategies including practical applications and real world scenarios that grapple with the following questions, among others:

- What is it that we hold as core values in Foundations when adapting our curriculums to meet our students?
- What are the critical concepts, skills, or experiences, that we maintain in Foundations within shifting landscapes?
- What can we do to address our own biases regarding our expectations for student experience and preparedness?
- How do we make the objectives of existing Foundations assignments and curriculum transparent to all students?
- How do we modify Foundations curriculums to be more learner-centered and/or goal-based?

Sheraton Hotel–Senate Room *PANEL SESSION 59*

Hybrid Studio/Liberal Arts Courses in Foundation Programs

Chelsea Sams *Montserrat College of Art* chelsea.sams@montserrat.edu
Stacy Thomas-Vickory *Montserrat College of Art* stacy.thomasvickory@gmail.com

Adapting to the interdisciplinary and conceptually dynamic reality of contemporary art practice is challenging for many first-year students. The compartmentalization of Liberal Arts and Studio Arts courses within foundation programs can impede synthesis across disciplines. One strategy is to reinforce the connectedness of these fields in the foundation year through hybrid courses. Hybrid foundation courses provide an introduction to the rigor of college-level Liberal Arts courses and their applications and commonalities within Studio Art practice. In addition to addressing the academic necessity of both disciplines, these courses can serve as vehicles to attend to a range of other first year concerns. In this session panel, we propose to discuss the advantages and challenges of Hybrid courses in the foundation year.

Sheraton Hotel–Judicial Room *PANEL SESSION 55*

Foundational Concepts

Ming Ying Hong *Mississippi State University* mingyinghong@gmail.com

Just as oil paint, charcoal, and clay are materials for making, so are ideas. But what exactly are the big concepts that contemporary artists are exploring? How can we ensure that students in foundations courses are conversant with the discourse and ideas that they have inherited from artists, designers, and scholars of the 21st century? This panel will examine innovative ways to make contemporary themes and ideas the driving force of student work. This will include both non-skill intensive and skill intensive methods. Panelists will discuss a range of large and small strategies. This can include and is not limited to discussing the restructuring of a foundations curriculum to include new courses devoted to making and meaning, as well as ways for instructors to incorporate idea-driven approaches into pre-existing courses.

Sheraton Hotel–Legislative B Room *PANEL SESSION 76*

Hybrid Practices in Drawing

Heidi Hogden *Arizona State University* heidihogden@gmail.com

Taking from the conference theme "Foundations in Flux" the members of the panel believe we cannot think about new, powerful connections between drawing foundations and the world by using only conventional forms of teaching. Drawing has long been a crucial milestone in an undergraduate's development. But as the world changes so do the types of majors that come to our program, how will drawing merge to meet new demands? This panel will center on drawing pedagogies that prepare students to work in varied forms of media, online/hybrid formats that reach non-majors, and new interdisciplinary approaches that produce cultural leaders in today's world. The diverse members of the panel will each bring their unique perspective in this informed, informal, and engaged discussion.

Thursday, April 4 — 11:00AM – 12:30PM

Sheraton Hotel–Executive Room *PANEL SESSION 10*

From Flounder to Founder

Will Carpenter *Indiana Wesleyan University* will.Carpenter@indwes.edu

When a professor begins teaching a course new to her, students might flounder in less-than-ideal and loosely-related assignments. For many professors, the one-and-done studio art courses they took as an undergrad were, for better or worse, their strongest guides in designing the first undergrad studio courses they would teach. Textbooks and other resources offer sometimes misleading and sometimes incomplete guidance. This panel exists to give instructors of studio classes more pedagogical tools to choose from. In this panel professors of various backgrounds will share their most effective assignments, assignment sequences, and other methods for constructing studio courses to grow students' aptitude effectively. What instructional methods bring a majority of students to desired outcomes? Attendees will leave with information that will help them successfully design studio courses. This arsenal of resources will equip attendees to adopt, adapt, and apply the content of this panel to the courses they design and teach more effectively when they return to their home educational institutions.

Sheraton Hotel–Legislative A Room *PANEL SESSION 63*

Technology in the Classroom! Taking Away Resources or Provide Teaching Moments?

Angela Mircsov *Valley City State University* a.mircsov@gmail.com

"No Digital Devices!" This is a big discussion in our classes. Do we keep the students in check by not allowing devices during lectures/studio classes or do we help our students grow with technology in responsible ways? What are ways we can incorporate technology into a learning function that is win-win for both students and teachers without frustrating each other? In this panel, there will be a collaborative discussion and presentation of what people have used of technology that has worked in their classes and what has not.

Sheraton Hotel–House Room *PANEL SESSION 04*

Reinventing Curricular Structures: Merging Student Voice, Studio Pedagogy and Creativity

Jonathan Fisher *Kennesaw State University* jfishe51@kennesaw.edu
Dr. Diana Gregory *Kennesaw State University* dgregory@kennesaw.edu

Our journey began focusing on creativity and conceptual inventiveness at the foundations level following accreditation review indicating a lack of such qualities in student artwork. This presentation interweaves the process/product accounts of two a/r/trographers (Irwin, 2013) as we document our partnership to meaningfully engage and support each other as we investigate creativity in the art foundations landscape while navigating complex relationships within our learning environment. While case study results of our past research documented faculty and departmental steps toward meaningful change, what was lacking was student engagement at the foundations level. (Felten, Bagg, Bumbry, Hill, Hornsby, Pratt, Weller, 2013). We will present data results from a mixed-methods longitudinal and IRB approved study, "Effective teaching of conceptual inventiveness and creativity in visual arts," utilizing student focus groups and surveys from a foundations course ART2990 Concepts,Creativity and Studio Practice. Additionally, the results of our process of horizontal "constructive alignment" (Angelo, 2012) of foundation course in the curriculum leading to portfolio review will be presented. After the presentation, participants will be invited to engage in open discussions to build an "influence map" so that participants can a/r/tographically teach us to live with more creativity and build a more inclusive art foundations landscape.

Sheraton Hotel–Senate Room *PANEL SESSION 53*

It's Time for Your Lightning Round

Beverly West Leach *Troy University* bwleach@troy.edu

Often first year students are exposed to techniques that develop skills, but what are you doing in your courses to generate conceptualization? The aim of this session is to share successful projects and/or exercises that encourage first year students to be more conceptual in approaching their work. In our instantly connected society how can we foster strong individual thinking versus the urge to go to the internet for inspiration. How are we exposing beginning students to the ideation process? Developing confidence in students to rely on their own inner power to generate their creativity is critical now more than ever. What do you employ that is encouraging students to be process driven - stimulating them to really think deeply about how they approach their work? How are you exposing your students to the challenge of developing their unique energy in the work they make? This sessions intends to spark discussions about as many varied approaches as possible concerning the challenge of the conceptualization process in the changing landscape of teaching foundations in art.

Sheraton Hotel–Judicial Room *PANEL SESSION 18*

Best Practice Share for Diversity & Inclusion in Foundations

Katie Hargrave *University of Tennessee at Chattanooga* kathryn-hargrave@utc.edu
Naomi Falk *University of South Carolina* naomijfalk@gmail.com
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Foundations programs are often the first point of contact for students to the culture of the contemporary art world. As a result, our programs set the standard for students as they move beyond their first year of study; their working habits and technical skills are developed in the first year, but so too can an awareness of the field and an empathetic lens be developed. What imperative do foundations educators have to address structural inequities present in our discipline with our students in the classroom? What responsibility do foundations faculty have to push for better working conditions for contingent faculty? How do we address the barriers to entry for first generation students? Can we make more space for underrepresented faculty through the programs we create?

This session seeks to share best practices of foundations faculty to create a culture of inclusivity in our individual programs as well as the field as a whole. Short pecha-kucha style presentations will be paired with a round-table share of ideas, resources, struggles, questions, and concerns. We are interested in developing strategies to help foundations instructors advance diversity while facilitating equitable classroom environments that resist racism, homophobia, sexism, ageism, and ableism. This could take the form of project shares, methods for holding space for difficult conversations, advising strategies, and other exemplars of inclusion initiatives.

Sheraton Hotel–Legislative B Room *PANEL SESSION 34*

Spatial Literacy and Sustainable Social Practices in Foundations

Jeremy Culler *University of South Carolina-Aiken* jeremyC@usca.edu
James Enos *University of Georgia-Athens* james.Enos@uga.edu

This session seeks to address current initiatives to incorporate spatial literacy and/or sustainable social practices into the foundation curriculum. On the one hand, rethinking curricular structures in this way could help students engage deeply with issues of social responsibility and citizenship at the foundational level. On the other hand, it could help students begin to think about art practices at the intersection of civic knowledge and community. The premise is that novel foundational coursework assists young artists in generating and refining self-directed and sustainable future practices of their design.

In thinking about foundations in flux, how do we tackle generational shifts, emergent student interests, personal histories,and roles within much larger societal systems of production in foundations. How do we get our students to think about art practices at the intersection of civic knowledge and community? In what ways can we help students engage deeply with issues of social responsibility and citizenship? What initiatives do you employ in order to engage currently with progressive practice/concept-based curriculum in the university setting? Proposals addressing any stage, including early experiments, conceptual and/or curricular development directions, new course design, and more, are encouraged.

Sheraton Hotel–Executive Room *PANEL SESSION 05*

Beyond Making: Teaching Creativity and Critical Thinking

Kerry St. Laurent *Western New England University* kerry.stlaurent@wne.edu

As a response to 21st century globalization and an evolving educational landscape, higher order skills-building has become a prominent trend in higher education. As visual arts educators, it is easy to see the connection between our field and two vital higher order skills: creativity and critical thinking. However, although it may seem like they would organically emerge from the study of art and practice of making, existing literature stresses the need for these skills to be intentionally targeted within a curriculum and teaching practice in order to be successful. How can we prepare art majors for a challenging job market with a quiver of skills that will showcase their versatility? How can we use our courses as an opportunity to add even more value for non-majors by honing in-demand proficiencies that can transfer to any industry?

This panel will discuss strategies for curriculum design, pedagogy & student engagement to intentionally foster creativity & critical thinking in art foundations courses.

Sheraton Hotel–Legislative A Room *PANEL SESSION 42*

Starting on Day One: Professional Practice/Professional Foundations

Susan Altman *Middlesex County College* saltman@middlesexcc.edu

To prepare students for their life as a working artist or art historian, many two and four-year institutions have instituted a Professional Practices course. What does professional practice mean for a student who is at the start of their art or art history education? As teaching artists, we must adapt our teaching to meet new challenges facing our students. When students are preparing to graduate, is it too late to teach the skills they will need as an artist? Is the foundations program where we should begin this process? How can we incorporate the competencies needed for a professional practice into a foundations program? What changing skills do students need to know as they begin their education? How can we encourage our students to begin to build the resources that they need for their professional careers? How can integrating these ideas into a foundation program inform their future practice?

This session will explore new ways to integrate professional practices into the foundations curriculum and present unique approaches to prepare our students for their future art practice. The session invites presenters to share innovative programs, courses, and projects that engage students with professional practices early in their college career.

Sheraton Hotel–House Room *PANEL SESSION 28*

The Meta of Metacognition

Jennifer Logun *Pratt Institute* jlogun@pratt.edu
James Lipovac *Pratt Institute* jlipovac@pratt.edu

During a first year that is jam packed with a plethora of courses, objectives, and expected outcomes, how do we ensure that students are becoming better learners and better thinkers across the curriculum? What classroom strategies promote learning how to learn? What life skills and habits of mind contribute to increased metacognition and how do we provide the framework for students to make these essential connections? Evidence of both overlaps and gaps are apparent when looking across the first-year requirements in foundation studios, writing, and art history. What can we identify in common outcomes that would provide our students with the tools that they really need outside of their ever growing to-do list? How can we find and make explicit horizontal integration, both conceptual and pedagogical? How can we help them see the meta of metacognition? We welcome contributions of in-progress or completed assignment-based work, studio practice, and/or reflections on teaching.

Sheraton Hotel–Senate Room *PANEL SESSION 30*

Is Research the New Drawing?

Judith Mohns *Teachers College, Columbia University* judithmohns@gmail.com

As foundation programs restructure to include a broader range of "essential skills" (such as digital media and 4-D processes) in first-year courses, the role of drawing is shifting to accommodate these changes. It is also increasingly common to see "research" and "ideation" featured in new course titles and descriptions. Have research and ideation become the new "drawing"? Has accessing "information" become the "observation" for rendering the world around us? If so, this prompts many questions: What does "research" mean in this context? How is "ideation" taught? Is this a response to how students are approaching art-making, or the influence of design thinking? Does this reflect social practice methodology, the contemporary art world, or something else? How have these skills helped students and the art they make? How does one assess the quality of research and ideation? As teaching artists, what does "research" mean in our art practice? Is it finding information or an art-making process? Does it generate "art materials" or describe studio activities within academia?

This session invites foundation instructors to share how and why they teach research and/or ideation skills, and the affect it has had on their students and programs.

Sheraton Hotel–Judicial Room *PANEL SESSION 27*

Teaching Your Research

Casey McGuire *University of West Georgia* cmcguire@westga.edu

Academics often talk about how teaching supports their research interests. Foundations is an area that can be extremely broad in the investment of student research, processes and investigations can be surface. With set curriculum, the area for adaptations that inspire our teaching and research is tight. In large

programs with many individuals teaching a set trajectory of information, these forms of academic freedom can be stunted. How do Foundations professors find that teaching at this level supports their research? Papers that address innovations in technology at the foundations level, projects that are inspired by personal research and any connections that are drawn between research and teaching at the Foundations levels are welcome to be explored.

Sheraton Hotel–Legislative B Room *PANEL SESSION 73*

Bring Out Your Dead: Failed Attempts & Spectacular Disasters

Naomi J. Falk *University of South Carolina* namijfalk@gmail.com

What happens to your failed attempts, bad projects, unresolved work, and spectacular disasters? Do they ever see the light of day again? What do we learn from our mistakes and how do we problem solve? Do you share faltering work with others? (If not, here's your opportunity!) This session aims to present research, papers, and projects with good intentions and serious issues from both artists and art historians. Let's excavate the strengths in the weaknesses. Failed demos or false starts? What do we do with them? What, and when, do we share our blunders with others and with students? Where do they lead and what happens next?

Thursday, April 4 4:00pm – 5:30pm

Sheraton Hotel–Executive Room *PANEL SESSION 56*

Assigning Art History: New Modes and Methods of the Art History Assignment

Pierette Kulpa, PhD *Kutztown University* pierettek@gmail.com
Melissa L. Mednicov, PhD *Sam Houston State University* mmednicov@shsu.edu

Art History is a component to many Foundation programs. Survey I and II, often taught as separate semester courses, divide the history of art into two semesters. How do art history professors ensure that students have a strong and solid foundation in art history as they go forward to advanced level courses in art history, studio, and more, while also engaging with project-based learning and concept-based learning techniques? Furthermore, art history courses are often writing focused in the curriculum. What are alternatives to traditional assignments that still provide vigorous preparation in both writing and critical analysis? This session seeks papers that address in-class or outside of class learning exercises and assignments which strengthen students' learning – engaging in new pedagogy while also maintaining a thorough foundation in art history - its ideas, movements, terms, and objects. We also welcome papers that address both the positive and negative outcomes of these kinds of assignments in survey art history courses as well as presentations that address new and exciting modes of the "art history lecture" as an alternative to the traditional mode of instruction.

Sheraton Hotel–Legislative A Room *PANEL SESSION 36*

Collaboration, Structure and Visualization – Architectural Thinking Applied to Fine Art Foundations

Brad Eilering *Southwestern Illinois College* eilarch@wisperhome.com

On the outside architecture and fine art foundations seem distinct from one another; they may be more closely related than we think. My first and second-year courses in architectural school were taught by artists who laid the base course of my pedagogy in fine art foundations. At the onset, this method stresses the immediate visualization of the constructed form meeting the expectation of the assignment. After the initial realization, the student works towards advancing the solution through risk and discovery. This is a multi-disciplinary, collaborative approach that balances tactile and digital, observational and perceived with planning and risk-taking. From the very beginning, the focus is on collaboration, structure, and visualization. Students learn how to use hands-on making to advance idea generation, planning to advance discovery and observational drawing to advance perceptual skills. This curriculum lays the foundation for process being more important than outcome and relevance for 21c art making. Students learn to generate and communicate build-able ideas, and then push beyond expectation into discovery.

Sheraton Hotel–House Room *PANEL SESSION 03*

Let the Games Begin: Engaging Student-Athletes in Foundation Level Courses Through Athletic Metaphors

Chloe Irla *McDaniel College* cirla@mcdaniel.edu

Participation in athletics is at an all-time high at my small, liberal arts college, which means that foundation-level art courses, tagged with the coveted "Creative Expression" general education requirement, are full of student-athletes. Before I invented introductory, week-long skill-building competitions in my courses, I found that most students lacked basic technical skills and misunderstood my expectations in regard to craft and time required of my projects outside of class. Through a Skill Set Decathlon in my Design I class and a TechnObstacle Course in my Art & Digital Culture class, I introduce fundamental technical skills, concepts and vocabulary that set students up for success throughout the remainder of the semester. How can we adjust our teaching methods in foundations to not only cover all of our material and accommodate all learners, but also bring out the best qualities in our student-athletes: time management, grit and resilience, and competitive drive? How do you keep athletes engaged in the classroom, exercise their creative thinking skills, and get them to appreciate the physical and mental labor of making art? This panel seeks to answer these questions and debunk any stereotypes regarding athletes as being more brawn than brains.

Sheraton Hotel–Senate Room *PANEL SESSION 44*

Pressure Cookers: Projects That Test Limits

Benjamin Entner *SUNY College of Oswego* benjamin.entner@oswego.edu

Excess is the enemy of creativity. Artists, designers, and students need constraints in time, resources, and creative expression to be most productive. This panel will explore projects that: (1) ask too much and offer too little; (2) are noted on student evaluations as "being too hard" or "not giving enough time;" (3) keep students in the studio all night long, to the chagrin of the custodian; and (4) anxiously make you think, "well, I guess I'm not getting tenure."

Discussion will focus on the successes and failures of creative boundaries in the classroom—what can be learned and how can it be applied to train better and more productive artists and designers.

Sheraton Hotel–Judicial Room *PANEL SESSION 71*

Collaboration Across Disciplines Through Hands-On Learning Experience

Susan Nichter *Suffolk University, Art & Design* snichter@suffolk.edu

A significant body of research over the past 20 years indicates that integrative, hands-on learning in real contexts advances student comprehension, retention, and capacity to reapply concepts later in life. This is an invitation for faculty to share their experience with created student based, faculty facilitated projects.

Please share your experience of tying conceptual and skill based approaches, as well as your practice of combining students from different departments with different skill sets together. This panel is looking for curriculum development based on cross-functional teams mirroring diversity of skills and neuroplasticity relevant to current day trends. These projects can include engaging students in opportunities both inside and outside the university, giving greater context to the "why" rather than the "what" as motivation for students. Examples of projects that reproduce actual real world demands for effective, applied art or design work involving materials, site, knowledge, and other constraints are optimum in this evolving world of education. Interpretations of Design Thinking and examples of human centered design in projects where students are encouraged to work in teams, think metaphorically and to put disparate ideas together as a bridge to building greater creative confidence.

Sheraton Hotel–Legislative B Room *PANEL SESSION 62*

Strategies for the International Foundations Classroom

Rebekah Blesing *Michigan State University* blesingr@msu.edu
Mariah Doren *Rhode Island School of Design* mdoren@risd.edu

As student enrollment is becoming increasingly international and multicultural, how do we foster tolerance, curiosity and understanding among students in our Foundations Studio Courses? Session chairs invite papers or presentations addressing the challenges and opportunities present within an international and multilingual studio art classroom. As our classrooms become more diverse how are we changing our teaching, our assignments and our expectations in the classroom? When I speak to other faculty about the jump in number of international students the response is too often framed as a problem-"it is hard for them to integrate" or "they don't participate in class". We don't realize that there are unspoken expectations about studio etiquette and critique culture that may be unfamiliar or even antithetical to educational experiences of students educated outside the United States. We are looking for proposals that engage this change in demographics in a positive way, as an asset in our classrooms and our teaching and a way to optimize learning experience for all students.

What strategies have you used to overcome language barriers and promote cultural understanding and interaction among students? What are suggestions for professional development, helping faculty be more responsive to the needs of students whose first language is not English? What creative or practice-based strategies have you used to promote equity and inclusion?

Friday, April 5 — 9:00AM – 10:30AM

Sheraton Hotel–Executive Room *PANEL SESSION 01*

Building Community

Nicole Foran *Middle Tennessee State University* nicole.foran@mtsu.edu

This session will explore approaches to building a community amongst Foundations level students who have plans to pursue a variety of majors within different programs and even departments. Building connectivity, empathy, and kinship between students reinforces their decision to pursue and ultimately advocate for the arts. Increased retention, student success, and 4-year graduation rates are linked to community building within programs. A focus will be on creating a sense of identity for cohorts of students, encouraging participation in department events, and broadening students' awareness of opportunities. Topics included in the discussion will include the role of the gallery and student exhibitions in promoting student camaraderie, community outreach, advising, faculty mentorship, integration with upper-division students, access to studios, and measures of assessment.

Sheraton Hotel–Legislative A Room *PANEL SESSION 22*

Interdisciplinary Thinking for a Better Tomorrow

Bethany Taylor *(WARP) University of Florida* bwarp@ufl.edu

First-year art college students desire a combination of inspiration, freedom and responsibility, and are attracted to multiple disciplines from art, and social or cultural studies, to science, engineering, math and technology. They want to

self-determine educational paths, cultivate rich interdisciplinary experiences, and be challenged to think about the future betterment of society and environment. Foundational art experiences are uniquely positioned for early engagement of interdisciplinary flexibility and inquiry, empowering students to connect and contend with real world problems. This session includes presentations by educators that have innovatively infused their art foundations curriculum with interdisciplinary practices crucial to imagining a better tomorrow.

Sheraton Hotel–House Room *PANEL SESSION 66*

Art and Activism in Foundations

Karen Gergely *Graceland University* gergely1@graceland.edu

What are ways we can help our foundations students create meaningful contributions to the conversation of social justice and activism? How can traditional skill-based foundations work in harmony with socially engaged, globally conscious thinking and making? How can we encourage students to take agency over their own creative expression while simultaneously exploring process-based work focused in social justice and empathy? What are strategies that we can use to help our students grow into more engaged, socially aware adults?

This panel seeks submissions that discuss approaches for integrating art and activism in foundations. Topics can include but are not limited to examples of assignments that integrate meaningful dialogue around themes of social justice in the studio, radical (or not so radical) curriculum that integrates socially engaged projects, case studies of strategies that are working, and strategies that have failed, etc.

Sheraton Hotel–Senate Room *PANEL SESSION 58*

Radical Imaginings: Envisioning and Enacting a Foundations Pedagogy of Empowerment

Stephanie Sabo *University of Southern California* ssabo@ucs.edu
Janet Owen Driggs *Cypress College* jdriggs@cypresscollege.edu

n 1970 Althusser proposed that education had replaced religion as the primary ideological structure through which capitalism reproduces itself. Today even art schools that were founded in more radical pedagogic constructs are subjugating their students' educational needs to corporate and state interests, not least through the accumulation of insurmountable student debt.

What is the role of art foundations pedagogy within this totalizing system, and what might existing or emerging pedagogic models offer to counter its ubiquity? How can the teaching of art and design—at the point of entry—generate possibilities for the dissemination of an education in which students act not as customers paying for info product, but as co-creators of new social realities?

We invite proposals from artists, teachers, researchers, and practitioners whose work explores a kind of alternative foundational art education that challenges hierarchies, subverts the habituation of ideologies rooted in corporate interests, and alters the professionalization and exclusionism favored by the contemporary art market. As-yet unrealized pedagogic models envisioned to produce better social relations, better art-making, and better cultural knowledge are also welcome.

Sheraton Hotel–Judicial Room *PANEL SESSION 57*

Re-skilling Foundations: The Importance of Pedagogy in Today's Foundations Curricula

Jason Swift *University of West Georgia* jason.a.swift@gmail.com
Ray Yeager *University of Charleston* rayyeager@ucwv.edu

Foundations studio programs historically provided education in the fundamentals needed for students to grow and progress to upper level studio courses. These programs were steeped in curricula that promoted the practice and acquisition of skills and knowledge. Today, too often, this is associated with antiquated, traditional approaches to art making and thinking. Many Foundations programs have abandoned skill-based curricula for those that appear to be built upon and only promote conceptual investigation and learning. Have Foundations curricula become deskilled to the point of ineffectiveness? Have Foundations studio programs "jumped the shark" and are now novelties that no longer promote quality, fundamental education and teaching in studio art practices? This panel explores and investigates the current state of Foundations curricula, instruction and programs and poses the question if all need to be re-skilled to better promote quality fundamentals, authentic assessment and sound pedagogy. Examples, strategies and arguments for, or against, re-skilling Foundations curricula, assessment and pedagogy will be presented and discussed. This session aims to promote dialogue focused on what is current, authentic and beneficial to our students in Foundations studio programs.

Sheraton Hotel–Legislative B Room *PANEL SESSION 52*

Local to Global: Rethinking Community Engagement

Michelle Swinehart *Portland State University* mlswine@pdx.edu
Sarah Newlands *Portland State University* newlands@pdx.edu

What connects our local spaces to global contexts? What does it take to be truly interdisciplinary? What makes foundational art courses transformative learning experiences?

We often aspire to integrate community-based learning as an impactful way to reinforce the ideas we value. If we want to leave an imprint on our students, how can we engage outside communities more meaningfully? This panel will incorporate social practice principles and experiential learning tenets that co-create or reconsider the place of community engagement in first year experiences. We invite projects and papers that address innovative ways to teach beyond the classroom in foundation courses.

Sheraton Hotel–Executive Room *PANEL SESSION 65*

Intersectional Feminism in Academia: Analyzing and Fighting Sexism Within and Outside of the Classroom

Jessica Simorte *Sam Houston State University* jessicasimorte@shsu.edu

A feminist classroom does not need to be filled with "Smash the Patriarchy!" posters – although it can be. Rather, a feminist classroom is simply a place where representation, respect, and equality are at the forefront. Universities are rampant with institutional sexism, and when female scholars are marginalized, it negatively affects our students' learning environments.

This panel will facilitate a discussion about small and large ways we can cultivate intersectional feminism in academia and invites all who can offer alternatives to the sexist status quo. Project and discussion prompts, inclusionary tactics, unpacking our privilege as faculty, serving marginalized students, and methods we can use to support cis and trans women in academia are especially of interest.

Friday, April 5 **11:00am – 12:30pm**

Sheraton Hotel–Legislative A Room *PANEL SESSION 12*

Now, Now, Now: Maintaining Relevance in an Age of Youtube and Immediacy

Elizabeth (Libby) McFalls *Columbus State University*
mcfalls_elizabeth@columbusstate.edu

Michael McFalls *Columbus State University* mcfalls_michael@columbusstate.edu

Every part of our lives are profoundly woven with a multitude of people, places, and information. We live in a world of instantaneous responses, gain knowledge on almost any subject at anytime. Students can learn to draw, paint, weld, build and troubleshoot by watching master technicians in the comfort of their own homes. How can university art programs compete against our students' seamless ability to watch video tutorials and learn any art technique with a simple Google search? Some programs and faculty are resisting this new distribution model, while others are completely embracing it. How do art programs remain student-centered and adapt to meet the abundance of information? We teach under a structure that is often resistant to change, how do we evolve and contextualize the overabundance of data our students' experience? Our session seeks panelists that may see this quest for relevance as an opportunity to embrace new strategies that provide possibilities for artistic research and inquiry. Is it possible that this paradigm shift and the "NOW NOW NOW" has (re)defined the arts and created a moment for the art programs to develop new directions and methodologies? Why or why not?

Sheraton Hotel–House Room *PANEL SESSION 41*

It's Never Too Soon

Chaitra Garrick *El Centro College* chairta.garrick@dcccd.edu

Foundations courses are about learning the language of art and introducing materials and craftsmanship, often at the expense of greater explorations of concept. Assessment of form is the traditional motivation of any foundations course, and with obvious reason. However, this can lead to the making of 'pretty (meaningless) pictures' that students connect to only at a superficial level. How can we create more meaningful, conceptual engagement at the introductory level? Can this engagement be cross-disciplinary? And most importantly, how can we structure foundations courses to create better global citizens? It's never too soon to ask students to think thematically. And in an age of misinformation, it seems there is a greater imperative to arm art students with critical thinking skills that go beyond art making processes. By incorporating themes of social justice and awareness, politics, and sustainability into foundations curricula, we have the opportunity to further engage our students in abstract and divergent thinking practices as well as lead them down a path of global citizenship that is both informed and compassionate.

Sheraton Hotel–Senate Room *PANEL SESSION 46*

But I Am an Art Student...I Don't Need to Write!?

Mark G. Snyder *Hartford Art School/University of Hartford* msnyder@hartford.edu

Having spent nearly 2 decades developing our Issues in Art Making course (all first-year students attend a 1½ hour and weekly breakout sessions of 50 minutes) we will discuss curriculum, assignments tactics and strategies for engaging art students in writing and talking about contemporary art/design (this is not an Art History course!). Our attempt is to develop written and spoken critical responses to contemporary art/design in hopes that their developing vocabulary translates to critiques and future Art History writing assignments. Issues, a year-long first year course, exposes students to contemporary artists and issues in art while paralleling work undertaken in first year studio courses. Course content is in constant flux as we attempt to remain as current as possible with artists and issues which arise in the contemporary landscape. We will share artists and issues we have covered, lecture subject areas, as well as a self-imposed initiative to integrate more artists of color, "who look like" the diverse group of students represented in each incoming First year cohort.

Sheraton Hotel–Judicial Room *PANEL SESSION 47*

From Hand Holding to Head Scratching: Empowering Coordinators, Instructors and Students to Creative Daring in Administration, Pedagogy, and Classwork

Neill Prewitt *Georgia State University* nprewitt@gsu.edu
Tim Flowers *Georgia State University* trflowers@gsu.edu
Brooke Rogers *Salisbury University* WBROGERS@salisbury.edu

How do you cultivate students' creative daring while building foundational skills? How do you ensure standards with multiple faculty, while fostering academic freedom and classroom leadership? Empowering through administration, "spark" projects for open-ended outcomes, and research and concept-heavy studio courses are all strategies to cultivate creativity and responsibility in foundation education. This panel will explore these and other possibilities that empower instructors, students, and foundation coordinators.

Sheraton Hotel–Legislative B Room *PANEL SESSION 24*

Does Drawing Make Students Smarter?

Sherry Stone *Herron School of Art & Design* sstonecl@iupui.edu
Anita Giddings *Herron School of Art & Design* agidding@iupui.edu
Vance Farrow *Herron School of Art & Design* vfarrow@iupuil.edu

The development of cognitive skills is often overlooked when assessing the role drawing plays in training contemporary artists and designers. With the emphasis on conceptual art-making in many schools, drawing is sometimes minimized as an unnecessary skill. This session explores how learning to draw impacts students' cognitive abilities and thinking styles. For example:

- Does learning how to draw "general to specific" translate into learning how to think globally, or to "see" the big picture in other areas?
- What part does drawing play in developing spatial reasoning and visualization?
- Does drawing affect analytical and intuitive thinking styles and the part they play in art-making?
- How is critical thinking developed through drawing for ideation, including for 3D art forms and time-based art?

Sheraton Hotel–Executive Room PANEL SESSION 31

Love and Compassion: Insuring Academic Success for the Underserved College Student

Amy Brier *Ivy Tech Community College* abrier1@ivytech.edu
Stephanie Robertson *Ivy Tech Community College* srobertson99@ivytech.edu

This panel will discuss way to bridge the economic divides we see in our student population, first generation college students, students coming from backgrounds of poverty and reveal the hidden rules of the lower, middle, and upper classes that can trip up the underserved student. We will examine the ideas in Ruby Paine's book: Framework for Understanding Poverty, as well as the work of Dr. Cathy Hamilton and others. "We educators must not let our limitations become the limitations of the students we serve." (Quote by Dr. Hamilton). We will discuss strategies to use and successes we have had working with people experiencing poverty, first generation college students, and those marginalized in society. We will talk about how we as the classroom leaders need to be conscious of class and socio-economic differences in order to meet the needs of our diverse population. We will also address how we as educators need to be prepared and be as stable in our own minds in order to best help students. Building on these ideas, we will let words like love, compassion, empathy be the buzz words.

Sheraton Hotel–Legislative A Room *PANEL SESSION 45*

Cultivating Soft Skills in First Year Students

Lynn Palewicz *Moore College of Art & Design* lpalewicz@moore.edu
Lindsey Guile *Dutchess Community College*

Seismic shifts in technology and globalization have pushed our industrial landscape into a state of flux that has sent waves throughout higher education. As teachers, we are asking ourselves: 1) how to prepare students for jobs that may not yet exist; and, 2) how to equip them with the ability to stay relevant in a global society constantly in flux. Industry leaders provide some insight to these questions—they report a growing need for individuals with soft skills, namely: adaptability, risk-taking, a positive mindset, an on-going desire to learn, and a commitment to personal achievement. While these qualities are deeply woven into the fabric of successful artists, designers, and creatives, how can they be developed and practiced by first year learners? As we expand our curriculum to include these skills, how do they become learning objectives with measurable outcomes? And, what might these outcomes look like in the context of art and design education? This panel explores strategies Foundation faculty use to cultivate these soft skills in first year students.

Sheraton Hotel–House Room *PANEL SESSION 39*

Geared for Grit & Gumption

Katherine Fries *Department of Art & Design University of Indianapolis*
frieskj@uindy.edu

James Viewegh *Department of Art & Design University of Indianapolis*

Foundation courses, when successful, can act as a gateway for emerging artists, designers, and creative problem solvers to understand and engage the art world, their community, and themselves. However, in the ever-changing multifaceted world that we live in and anticipate for our students - we find that those with Grit and Gumption can navigate through some of the toughest of obstacles and find success in the journey and outcomes of their pursuits in the world of Art & Design. But how do you incubate Grit or Gumption? We propose a session that looks at creative endeavors, exploring one or more of the following, in an effort to create a dialogue that expounds on research, philosophies, and successes of Grit and/or Gumption in the foundational student experience.

Gaining Grit: Navigating and understanding the power of perseverance, motivation, and courage as it pertains to artistic development and voice.

Going for Gumption: The cultivation of resourcefulness and spirit in a climate of instant and assumption while finding a meaningful medium between established artistic confidence and spirited explorations.

Sheraton Hotel–Senate Room *PANEL SESSION 35*

Breaking the Mold: The New Foundations

Emily Beck *University of Notre Dame* ebeck1@nd.edu

This panel aims to highlight a range of approaches to curricular and structural revisions of foundations programs. How are contemporary artists and designers thinking and making, and how can foundations programs reflect a 21st century approach to ideation and process?

Foundations courses introduce students to the fundamental strategies necessary to make. Beyond emphasizing composition and craft, foundation programs are tasked with modeling the significance of integration and collaboration in order to fully realize a concept, developing writing skills to strengthen critical and analytical thinking, and highlighting the contextual significance in regards to identity, community, and culture.

Panelists in this session will discuss the ways in which they have assessed and revised their curriculum by considering the shift in focus to a more interdisciplinary and integrated way of navigating the world. Whether shifting thematic focus, renaming courses, or bringing in external reviewers, this session will reveal strategies for challenging the mindset, perceptions and structure of a foundations curriculum.

Sheraton Hotel–Judicial Room *PANEL SESSION 17*

Contemporary Color

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? There are new advances in concepts of color theory. The Bauhausian tradition is no longer the prime model. As a part of this, issues surrounding new technology and digital color are vital in educating today's students.

Today, many institutions no longer have a dedicated color course. It is part of the 2D design course curriculum. How much of that one semester course should be dedicated to color and can it be integrated into an 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?

This panel will examine how color should be taught to today's students, including the introduction of digital technology and digital color. What are the aspects that make it indispensable in a foundation curriculum? This session will explore specific curriculum, pedagogy and assignments that extend the meaning of concept of contemporary color.

Sheraton Hotel–Legislative B Room *PANEL SESSION 09*

Let's Talk About This First: Developing Listening and Speaking in an Internationalized Foundation Studio Context

Micki Watanabe Spiller *Pratt Institute | Parsons* mwatanab@pratt.edu

Derek Haffar *Parsons, the New School for Design*

Shelley Stefan *University of the Fraser Valley* Shelley.Stefan@ufv.ca

Let's face it, good listening and speaking skills are essential for success in any studio class and these must be modeled by the teacher. Today's foundation classroom has become more internationalized than ever with the creative arts often sited as a landing point for this, both for its ability to allow different learning formats that welcome diversity and global approaches and for the inherent room it provides for visual, non-textual, experiential, performative, and/or sensory languages to exist as valid springboards for academic growth and measure. Our current students are coming from a generation with little making experience, and a large percentage of them are international, in the midst of making enormous social adjustments. This presents an opportunity to modify our approach in how we present and shape projects to a student population with a new set of literacies, to help students excel as a group and as individuals. Each studio class has a wide and disparate range of learning levels; dependent on culture, language, motivation, ability and/or disability, and diverse chosen majors, to name a few. Application of methods established in ESL/ language support education can be a central component in this session as we explore techniques to draw students out and get them talking. We will share successes and experiments employing text, collaborative practice, and project-based methods to scaffold outcomes and build communication skills. This session welcomes discourse and presentation on the topic of listening and speaking in an internationalized foundation studio context, aiming to illuminate some key strategies and differentiated instruction methods arts educators can use to stay rooted in positive pedagogy moving forward.

Sheraton Hotel–Executive Room *PANEL SESSION 21*

Engaging Tools

Eric Zeigler *University of Toledo* Eric.Zeigler@utoledo.edu
Brian Carpenter *University of Toledo* Brian.Carpenter@utoledo.edu

Tools are extensions of organisms, and therefore are entangled with the development of the human species. Humans began with simple levers and inclined planes, and then by the Industrial Revolution, machinery was increasingly aesthetically designed, wherein individual parts were shrouded and access to a visual understanding was obscured. Adding to this shrouding of parts, implementation of complex new languages order the usage of twenty-first century tools. Because students in the arts encounter tools in both practical and creative capacities, they are positioned to be the first end-users of state-of-the-art technologies. Ideally, they will develop reflective appreciation, not only for their roles as tool-users, but also for the importance of play in the development of creativity. This session discusses an approach for cultivating such informed flexibility. In a course called Foundations of Art Studio Technology (FAST), we demystify forms of technology for students. We dissect tools down to components while asking students to determine each tool's limitations: through play, observation, and a philosophical understanding of its structure and purpose. FAST culminates with abilities to understand and use tools not yet encountered. Students engage, master, even subvert, the ways in which tools organize them, while employing these skills in upper level courses.

Sheraton Hotel–Legislative A Room *PANEL SESSION 33*

Scaffolding – Connecting Concepts and Process

Natalie Moore *Pratt Institute* nmoo1041@pratt.edu
Beth Warshafskyn *Pratt Institute*

As we encourage students to become more self-directed learners, emphasizing process, transfer, and meta-cognition, how do we scaffold our assignments to give meaning to the process? In this session, we will discuss different strategies foundation teachers are using to aid students in working through complex problems with confidence. In exploring this approach through the design of individual assignments we will look at the way scaffolding can provide a bridge across a sequence of assignments, providing linkages across concepts and between classes. We will break down the formal 'design' goals inherent in an assignment, the positioning and linkage to other assignments and how scaffolding can help clarify learning outcomes and goals for students and teachers alike.

Sheraton Hotel–House Room *PANEL SESSION 19*

"SLO: Children at Play." Student Learning Outcomes, Philosophy & Assessment in the Age of Truthiness

Herb Rieth *Pellissippi State Community College* hjrieth@pstcc.edu

How can we formulate Student Learning Outcomes? The mandate from many state legislatures, statewide governing boards and academic administrations is for documentable Student Learning Outcomes. How do we as educators in an aesthetic and at times hard to define field create rubrics to demonstrate that learning goals have been achieved yet at the same time let the students engage

in crucial "play" and creative "work". How do you construct a rigorous curriculum that allows for discovery and is supple enough to accommodate shifts in focus as new issues crop up? Does foundations art education contain truths which are assessable? Is there a truth to be had when all around us rages a legal battle over what the "truth" really is? Can we use the lens of foundations art education to look upon these issues or avoid them all together?
Papers should not engage in political debate but plumb deeper questions at hand.

Sheraton Hotel–Senate Room *PANEL SESSION 08*

Mingling in the Studio: Merging Digital Production with Traditional Studio Practices

Timothy Harding *Tarleton State University* harding@tarleton.edu

As software and digital fabrication equipment become more widespread in university art programs and common to community makerspaces, students are ever increasingly presented with tools that can execute once manual tasks in fractions of time. As we open up a world of possibilities, traditional studio art programs in both two- and three-dimensions are tasked with fostering interdisciplinary environments that expose students to equipment that can include VR headsets, CNC routers, laser cutters, and 3d scanners/printers, to name a few. As practicing artists, we know some of the most interesting works being produced today are ones that invigorate familiar traditional methods with the newest technologies. This session looks to investigate methods and exercises where students learn to merge traditional studio practices with digital production of computers, machinery, or other tools. Panelists will discuss strategies on how to grow students' conceptual foundations and introduce the possibilities of these technologies.

Sheraton Hotel–Legislative B Room *PANEL SESSION 07*

The Museum as Studio-Lab

Kimberly Musial Datchuk *University of Iowa* kimberly-datchuk@uiowa.edu

Object study, sketching, and even exhibition collaboration are common opportunities for art and art history students at academic art museums and galleries. As institutions that hold the stewardship of the collection and student engagement at their core, these activities are a natural fit. This session explores how else can we imagine courses investigating and interacting with museum collections. What would it look like for the museum to serve as a studio-laboratory for studio art and art history courses? While most faculty would agree on the importance of incorporating museums into the curriculum, it can be a daunting prospect. It is a particularly challenging question in regards to foundation and survey courses, which already face the burden of teaching and refining key skills and imparting a vast amount of knowledge in a short time frame. Some questions to consider include: What has worked in building successful classroom-museum partnerships? How can the museum better serve foundations and survey classes? What would a museum as a studio or lab look like? What opportunities do digital technologies offer to a course-museum collaboration?

Sheraton Hotel–Judicial Room *ROUNDTABLE SESSION 09*

Free Beer and Other Exciting Ways to Get Folks to Gather, Talk and Generate Creative Ideas

Jenna Frye *Maryland Institute College of Art* jfrye@mica.edu
Chris Kienke *University of Illinois at Urbana-Champaign* kienke@illinois.edu

Tom Maroni's work "The Act of Drinking Beer With Friends Is the Highest Form of Art" is also occasionally called FREE BEER. This art work started in 1970 and continues to this day. On May 12, 2018 Jerry Saltz asked the following question on Facebook: "What *one* assignment would you give to an art-student. Or, what was the *best* art assignment you were ever given. Looking for midnight trains to creativity." While we don't believe there are any midnight trains to creativity this panel seeks to gather artists, designers and educators who have developed exceptionally meaningful classroom experiences that resonate with students, foster curiosity, build courage and help transform students into active life-long learners. Come share one of your favorite projects or stories with a group of other educators sharing theirs; think of us as Hans Ulrich Obrist offering a "non-conference" break in the midst of a bustling conference. Rather than discussing pedagogy as a stand-alone issue, this panel seeks to address places, events, assignments, atmospheres, discussions and situations that will resonate long after students leave school. Come show us whatcha got FATE; we've got the free beer.

Friday, April 5 — 9:00AM – 10:00AM

CCAD–Design Studios on Broad 209 *WORKSHOP SESSION 01*

Incorporating Augmented Reality and Interactive Animation Techniques in Foundation Studies Design Classes

Eric Homan *Columbus College of Art & Design* ehoman@ccad.edu

We live in a world where art and design does not need to be static anymore. How can you make a photograph, painting, or graphic design "come to life"? Why put static art online when it can also move and be interactive? How can we take our design classes and introduce them into this next phase of innovative digital presentations? How can educators use current technology to advance art in our classrooms and out to digital platforms? In this immersive design techniques session, learn and explore using augmented reality (AR), GIF animations, and other interactive, animation, and video techniques in a foundations curriculum. Smart phones and tablets—in everyone's pockets and backpacks—are a platform for creative expression and communication. Let's show our students how to utilize them as an outlet on a 21st century digital canvas.

Materials required: Laptop, smart phone or tablet
17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 211 *WORKSHOP SESSION 02*

The Sketchbook: Public and Private

Cynthia Roberts *Endicott College* croberts@endicott.ed

In this hands-on workshop, we will examine samples of artist's sketchbooks and their various modes, uses, and incarnations, as inspiration for working on our own. Participants are encouraged to bring their own various drawing, pasting, cutting, and other working supplies, as well as a sketchbook (new or in-progress). Some supplies will be provided. This workshop will be designed to ignite the sketchbook process through hands-on making and some sharing of technique, purpose, and image. Open for discussion will be the consideration of what content we share, and what we choose not to reveal as artists. Optional sharing of conference observations and sketchbook images via Instagram will be made available with any current FATE conference hashtags and #FATEsketchbooks2019.

Materials required: Please bring to the workshop a sketchbook and drawing implements.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 213 *WORKSHOP SESSION 03*

Save Your Story for Someone Who Cares: Substituting Embodiment for Narrative in Video Production

Michael Arrigo *Bowling Green State University* marrigo@bgsu.edu

In this workshop you will experience to a process of video creation ideally suited for the foundations classroom in that it is fast, it is cheap, it is visual and it effectively sidesteps many of the issues such as cliché ideation, the uncritical use of visual tropes, and poor editing and framing that typically plague beginning students. Participants will be led though a process of video production that focuses on embodiment rather than narrative arc or traditional filmic principles. You will be introduced to some simple techniques and guided through an embodied workflow for outlining, storyboarding, and shooting video. There will be several opportunities for quick collaboration and you will leave with a few fresh ideas about how to teach video production in your classroom.

Materials required: No special experience or supplies required. You will need a writing utensil and a cell phone.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 210 *ROUNDTABLE SESSION 01*

Collaboration and Exchange: Integrating Art History and Studio Curricula

Jenna Ann Altomonte *Mississippi State University* jaltmonte@caad.msstate.edu
Gregory Martin *Mississippi State University* gmartin@caad.msstate.edu

This roundtable invites proposals from artists, art historians, and studio faculty seeking collaborative approaches to integrated art history and studio course curricula. Papers may address the following (although not limited to): How can art historians working in major-less programs incorporate studio practices in their course curriculum? What types of projects can facilitate collaboration between lecture-based art history courses and practice-based studios? How can studio faculty partner with art historians to enhance critical research and/or writing skills? How can art history lectures compliment studio courses (and vice versa)? Contributions are invited that discuss successful, experimental, or flawed approaches to collaborative practices.

CCAD–Design Studios on Broad 212 *ROUNDTABLE SESSION 02*

Square Peg in a Round Hole

Chris Ireland *Tarleton State University* ireland@tarleton.edu
H. Jennings Sheffield *Baylor University* jennings_sheffield@Baylor.edu

This discussion will investigate and discuss how the current vernacular of lens-based imagery is ever changing in the 21st century. It has been estimated over 1.8 billion images are uploaded to the internet daily. We are living in a time when family snapshots are no longer consigned to be neglected in family albums but are now publicly shared and disseminated. Our online "identities" and photographic narratives of American life is data that is shared and even bought and sold, such as the case with Cambridge Analytica/Facebook. As social media grows more sophisticated, the creative and artistic sensitivities of our incoming students will also continue to adapt. In the classroom, professors must incorporate new technologies and methodologies while finding new ways to embrace and redefine the traditional foundations of photography. This means there is a certain responsibility taken for both the material and the means of which it is acquired. How do we pass this down to students? How can we use the physical classroom to help them engage students in the intangible world of online digital imagery?

CCAD–Design Studios on Broad 214 *ROUNDTABLE SESSION 03*

The Myriad Role of the Arts: Art in the Public Sphere Today

Larissa Mellor *California College of the Art* larissamellor@cca.edu

This roundtable seeks to address the roles of art today, focusing on art in the public sphere and including perspectives from industry and education. The session posits that the role of the artist continues to be increasingly multifaceted and looks closely at art and design's ability to impact life beyond the gallery walls. How do we engage audiences? What is the difference -if any- between the approaches and aims of educators, artists, curators, directors? How is art in the public sphere manifesting across institutions and locales? How are these real-world changes currently reflected in foundation studies teaching? Could they be better reflected? Join us as we unpack these issues and learn from each other's perspectives.

CCAD–Design Studios on Broad 209 *WORKSHOP SESSION 04*

Let's Make Some Books

Cesar Rivera *Sam Houston State University* ecesarrivera@shsu.edu

Books can be as expressive as each individual that makes them. Each composition can deliver any message the creator seeks to deliver. Let's look beyond the expected and help students make conceptually based compositions that communicate issues in the educational, social, and political realms that matter to them on a human level. We will tackle topics such as book binding basics, book anatomy, and discuss what a book is and what it could be. Books are in flux in the digital age and the next generation of students will be exposed to not just the digital screen but also interactions of Artificial Intelligence (AI).

Materials required: All materials including paper from Clampitt Paper Co., and tools for book construction will be provided.

15 seats available; online pre-registration is required

CCAD–Design Studios on Broad 211 *WORKSHOP SESSION 05*

How to Make Water-Mixable Oil Paints

Bryan Robertson *Jefferson College* brobert7@jeffco.edu

The first water-mixable oil paints were used at least over 700 years ago in the paintings of pre-Renaissance painters like Giotto and Fra Angelico. These egg tempera paints even when refrigerated only have a shelf life of 2-3 weeks. Therefore, before modern times, artists were unable to create a long-lasting water-mixable oil paint. It wasn't until the early 1990s that synthetic surfactants could match the HLB value of an egg. HLB value is also known as the "Hydrophilic-lipophilic balance" and is a numerical scale that determines whether a given surfactant is more hydrophilic or lipophilic. With the advent of modern chemicals commercial tubes of water-mixable oil paint were finally able to be produced. Artists' can make water-mixable oil paint at home with either a whole egg or by purchasing a commercial surfactant with an HLB value of 7 if using linseed oil and an HLB value of 12 if using walnut oil. During this workshop, we will follow a recipe for making egg tempera paint with surfactants adapted from Patrick Betaudier founder of the Atelier Neo Medici in Monflanquin France, and author Max Doerner.

Materials required: Please bring brushes and oil paint to the workshop.

12 seats available; online pre-registration is required

CCAD–Design Studios on Broad 213 *WORKSHOP SESSION 06*

Fast Tech/Slow Clay

Quintin Owens *Black Hills State University* quintinowens@gmail.com

While no one was looking, clay has become a very interesting material output of 3D design software, 3D printers and CNC machines. The combination of design software, 3D printing and clay explores how the slow, tactile and finicky material intersects with the seamlessness and swift adaptability of code.

The workshop will demonstrate how a drawn line can be used to create 3D printed objects out of clay. We will explore a workflow that uses Illustrator and 3D modeling software to transform drawn shapes into 3D printed objects using a ceramic 3D printer.

Fast Tech/Slow Clay connects the possibilities of digital fabrication with a hands-on material knowledge of clay. Participants will be asked to think holistically about how process bridges work to other communities.

Materials required: Attendees are encouraged to bring a laptop with the free education license of Fusion 360 and Illustrator. After I demonstrate the process, attendees are welcome to create files to 3D print in clay.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 210 *ROUNDTABLE SESSION 04*

Beautiful Minefield: The Role of Adjunct Faculty Foundation Curricular Change

Chelsea Sams *Montserrat College of Art* chelsea.sams@montserrat.edu

As contingent or adjunct Faculty now make up approximately 70% of the academic labor force, it 1 is no secret that institutions increasingly rely on non-tenure-track faculty to operate. In some cases, these part-time professionals are further relied upon to author and implement large scale curricular change. In this roundtable discussion, we propose to explore the fraught role of adjunct labor in this time of changing employment and institutional engagement. Based on recent experiences, the panel will discuss the gains and hazards of leading curricular shifts as well as strategies for foundations faculty collaboration and survival.

CCAD–Design Studios on Broad 212 *ROUNDTABLE SESSION 05*

Apathy in Foundations

Leslie Macklin *Adams State University* lesliemacklin@adams.edu

Why do I have to do this? I've already done something like this in high school. I don't think this has anything to do with my emphasis or what want to study. These are statements and questions that I hear annually when teaching foundation courses at a small, rural university in southern Colorado. Maybe you have heard something similar? For me these statements are often the first signs of apathetic attitudes developing towards foundation assignments. When all goes well, students mature throughout the semester and realize the value of practicing art fundamentals and creative strategies. When all goes awry, attitudes wane and students submit rushed work that barely meets the objectives of the assignment. How can our foundation courses find new ways to connect with students, who have increasingly diverse personal backgrounds and mixed experience levels, and inspire them to challenge themselves?

This round table will encourage conversation and sharing from participants who have experienced apathy in their own programs, and work to develop strategies for sustaining student engagement with foundation assignments. Strategy discussion topics should include; creative course structure, assignment relevancy, efficacy of teaching styles and environments as well as addressing evolving learning styles.

Friday, April 5 — 3:30pm – 4:30pm

CCAD–Design Studios on Broad 209 *WORKSHOP SESSION 07*

Diving Head First: Taking Students into the Public Arena

Eileen Doktorski *Mt. San Jacinto College* edoktorski@msjc.edu

Kevin Stewart Magee *Fresno City College* kevin.stewart-magee@fresnocitycollege.edu

Recognizing material costs and poverty as obstacles to student performance can prompt the restructuring of an assignment project. The playing field is leveled when expensive paints are sponsored or designated materials are scavenged, post-consumer waste.

Personal expression and the need to have one's own voice heard are among the strongest motivations for creating art. In these two sample events students responded to social issues; Labor and Environmental Awareness. They found these subjects relevant to their own lives. Students brought their works to a higher level, saw them as worthy of attention, and became active event promoters and community participants.

Eileen organizes the Recycled Art & Fashion Show, Temecula, where students plan, lead and present alongside professional designers/artists.

Kevin facilitates student submissions in local competitions. His students completed a 144- square-foot mural, Honoring the Workers of the Valley, Fresno County Historical Museum.

Materials required: To participate in the workshop individuals need only an idea, a willingness to share that idea with a workshop team, a list of the most basic needs to realize their project. It helps to identify also the essential skills their students may gain from involvement in the public arena.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 211 *WORKSHOP SESSION 08*

Artists Writers & Writing Artists

Michael Marks *Anderson University* mmarks@andersonuniversity.edu
Lily Kuonen *Jacksonville University* lilykuonen@gmail.com

As artists, designers, and academics, we value the ability to communicate clearly and with purpose. For many in your personal creative production, this may include scholarship related to exhibiting or fundraising, or alternative options like zines or artist books. For academic purposes, writing strategies may be applied to practical professional applications (assignments, resume, grants, statements, etc.) or deeper research avenues (thesis, RFPs, critical reviews, etc). What ways do you leverage writing for both creative and professional purposes, including–but not limited to–academic publication, criticism, and artistic-based texts? This workshop session seeks proposals from those who use writing as part of their professional practice or would like more information on how to do so. Whether you're an artist who happens to write, or a writing artist, this is an opportunity to strategize, share resources, and identify best practices in a roundtable format. Topics discussed will include transitioning conference presentations to journal submissions such as FATE in Review, utilizing resources, and alternative or non-traditional outlets for publication online and in print. Send us your ideas, proposals, or topics appropriate for an open, writing themed exchange. Tell us what's important to you when it comes to the partnership of writing and creative production.

Materials required: Bring something for notetaking.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 213 *WORKSHOP SESSION 09*

Why Do We Love Cartoons? Animation in Contemporary Culture: A Low Tech and Accessible Introduction and Workshop to an Evolving Artform

Catherine Drabkin *Point Park University* cdrabkin@gmail.com

Animation is no longer entertainment for children. Its role in our global society is changing. Increasingly, the art of animation is used to shape our culture, opinions and attitudes. Animation derives some of its power from its use of many elements of music. It is a visual time art that couples these elements with form, color and design. It is an art form uniquely capable of convincing through visual storytelling and emotional resonance. In this workshop, an introduction to historical context will be followed by a hands-on collaboration. Participants will explore form and color as they relate to fundamental elements of animated visual narrative. Using handmade zoetropes, and inexpensive materials we will explore pacing, distortion, anticipation and other elements of the artform, and demonstrate the power of the persistence of vision in our experience of reality and the changing media landscape.

Materials required: Please bring with you to the workshop unlined paper, scissors, pencils/markers (color optional), erasers, glue and ruler.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 210 *ROUNDTABLE SESSION 07*

What Keeps You Coming Back? The Career Commitment to Teaching Foundations

Carole Loeffler *Arcadia University* loefflec@arcadia.edu

Let's get together and share stories! What are the joys and struggles of being a first-year teacher? Often times, teaching Foundations is treated like the "medicine" that needs to be taken or the punishment given to certain faculty because they can't teach in their "area". We all know how important the first-year experience is. Who is teaching and HOW they are teaching matters. What keeps you coming back?

What are all the things you do to transition students from high school to college? What are some tried and true practical, philosophical and pedagogical strategies you utilize in a first-year classroom? How does what you do in the first-year help to "set the tone" for the years to come?

How do you offer a sense of belonging to students and help them find their artistic voice? How do you help first-year students navigate the world of Higher Education? How do you get students engaged so that they are ready to learn? How to you help students find self-discipline and the balance of work hard/play hard? How do you address all of the things that happen in life outside the classroom that students are dealing with – i.e. family pressure, financial issues, political strife, etc.

CCAD–Design Studios on Broad 214 *ROUNDTABLE SESSION 09*

Beyond Skill: What are the Critical Abilities Students Need to Grasp in Their First Year

Maureen Garvin *Savannah College of Art & Design* mgarvin@scad.edu

Foundation programs teach many skills with techniques, media, and process as well as develop abilities such as research skills, problem solving, creative thinking strategies and other abilities. What are the essential skills and abilities that students need before beginning their major program? How are these abilities taught? What are core abilities that prepare students for any field or a wide range of majors? How are these core abilities taught? How do you teach research skills, how to problem solve, how to be creative, or even how to be a successful student? Both presenters and the audience can engage in a robust discussion on what counts and what's critical to generate ideas that can inspire your faculty.

CCAD–Design Studios on Broad 209 *WORKSHOP SESSION 10*

Water Journeys

Fredericka Foster *Independent Artist* frederickafosterstudio@gmail.com
Giana Gonzalez *Independent Artist* giana.gonzales@gmail.com

All life depends upon water, making it both a global and a personal matter. Art-making allows us to clarify our unique personal relationship with water and design our intentions and experience to protect this invaluable resource.

A series of questions will lead us to create a conceptual map that can be applied to any topic you wish to explore. Participants will use words, images and collage to express their relationship with water. By sharing our work, we will experience how an artistic practice aids self-reflection, communication and community. Open to all levels and disciplines.

Materials provided

16 seats available; online pre-registration is required

CCAD–Design Studios on Broad 210 *WORKSHOP SESSION 11*

Human Gestalt: How to Trick Freshmen into Emergent Organization in the Studio

Henrik Soderstrom *Indiana Wesleyan University* Henrik.Soderstrom@indwes.edu
Wendy Puffer *Indiana Wesleyan University* Wendy.Puffer@indwes.edu
Herb Vincent Peterson *Indiana Wesleyan University* Herb.Peterson@indwes.edu

A recent study in Yellowstone National Park demonstrated that a small adjustment in the wolf population affected the elk population, which in turn influenced the shape of rivers. Similarly, in any robust creative network, every part is connected to the others. This workshop will lead participants in considering the possibilities of applying this type of emergent structure to the studio classroom.

How can faculty orchestrate a migration in "their" studios from object or project-based thinking to a classroom structure that emerges from the interaction of the students as individuals, knowing that it can be messy and even a bit chaotic?

Is it possible to create a platform in the classroom of self-organization to encourage higher learning? Rather than expecting student outcomes to remain at the lower learning levels such as remembering, understanding, and applying in foundation studio courses, is it possible to create an environment that causes students to analyze, evaluate, and create with more complex and innovative thinking? This workshop will engage participants in a series of design thinking methods to consider the role of a freshman art/design student's experience in a human centered foundations studio course, testing this hypothesis by creating a mini-self-regulating environment of learning.

Materials required: Post-it Notes and sharpies

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 211 *WORKSHOP SESSION 12*

Sustainability through Non-Traditional Materials and the Design Process

Todd Barsanti *Sheridan College* todd.baranti@sheridancollege.ca

Sustainability has been called THE wicked problem of design in the 21st Century (DC Wahl, 2006). To solve a problem from a sustainable perspective, one must consider social, economic, and ecological perspectives. It is not a far cry from designer's perspectives who must often look beyond the initial requirements of any given project in creating solutions to problems that will sustain themselves.

In getting students to work with non-traditional materials, they get out of their comfort zones and are forced to come up with creative solutions when the materials don't act the way they may have.

Workshop participants will get a hands-on experience that might help them to communicate the unpredictability of the design process to their students. If we can help our students understand that they can embrace the unpredictable, and even allow it to shape their creative work, then we are moving towards helping young creative minds to navigate social, economic, and ecological problems that we cannot possibly foretell.

Materials required: Participants to my workshop will not need to bring any special materials with them. I will provide a few extras for participants who really have nothing on them, but the exercise asks them to create a composition of their name, on the table in front of them, using only things they brought with them to the workshop. So, the contents of one's pockets and wallets often generate interesting results.

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 212 *WORKSHOP SESSION 13*

Story Exchange: A Workshop

Michelle Swinehart *Portland State University* miswine@pdx.edu

There is no shortage of political, social or educational issues to tackle with students. How can we meaningfully approach these issues on a human level in foundation level courses?

We'd like to consider the role of instructors in shaping inclusive classrooms where students navigate social issues in authentic and meaningful ways. What does this look like? Sound like? Feel like? In *Teaching to Transgress*, bell hooks challenges educators to take risks with their students. In the spirit of hooks, we'd like to make space for our stories about risking vulnerability with our students. If we ask our students to consider their identity as integral to their art practice - how do we as instructors embody our own pedagogy?

This workshop invites participants to exchange stories about the meaningful ways we model vulnerability and share power in foundation courses.

Materials required: No materials required

17 seats available; online pre-registration is required

CCAD–Design Studios on Broad 213 *ROUNDTABLE SESSION 08*

Fiber and Flux

Elaine Pawlowicz *University of North Texas* elaine.pawlowicz@unt.edu
Binod Shrestha *University of North Texas* binoid.shrestha@unt.edu

This panel will examine both the unique structures of foundations programs and topics of stasis, volatility, precariousness and blockage preventing innovation. What is the fiber of our programs giving them character, elasticity, and strength? What are the challenges in our structures? Each panel participant will give a "snapshot" of their current structure relating to topics such as curriculum, finance, diversity, student population, personnel (Support Staff, Faculty and GTA), and technology. This panel will allow time for audience discussion to collectively explore creative solutions to maximize our systems and student "outcomes."

CCAD–Design Studios on Broad 214 *ROUNDTABLE SESSION 06*

Mentor for our Students, our Classes...Ourselves?? Asking for Help!

Angela Mircsov *Valley City State University* a.mircsov@gmail.com

The age-old advice to students always ask for help when you need it. "What about us as faculty?" Are there times after leaving the conferences at FATE you feel a disconnect, alone, stressed because administration or fellow peers do not understand? How can we keep afloat some days during those times? Are there ways to find mentors or an emphatic shoulder to lean on when you are by yourself? In this roundtable discussion we want to answer those questions on how we can find the guidance we need to keep going.

Saturday, April 6 — 9:00AM – 10:30AM

Sheraton Hotel–Executive Room *PANEL SESSION 60*

Dad Jokes: Humor as a Pedagogical Tool

Guen Montgomery *University of Illinois Urbana Champaign* montog@illinois.edu

Teaching art and design principles at the foundations level is serious business. Students, sometimes as young as 17, new to the university, are realigning their expectations of 'going to college' with the realities of the experience. Students at my four-year research university often arrive with high expectations, firm notions of concepts like "design" (Nike Shoes, iPhones) and have often already thoroughly envisioned what their professors would look and be like (white, male, elbow patch cardigan.) Preconceptions of the high authority of college-level instructors can make open communication difficult. Pre-formed ideas about the subjects they have come to the university to study pose an obstacle because a student who believes they already understand a subject is less receptive to learning new information. How do instructors navigate the intensity of the first-year experience and realign expectations towards a reality that facilitates learning? In my own classroom I've found levity to be an answer. A sense of humor in the classroom assists me in gently reorienting student's conceptions of a particular subject, opens students up to me as an instructor, and keeps them engaged, facilitating the reception of new information. This panel seeks to find other instructors who use humor as a pedagogical strategy. Panelists may provide examples of humor as it informs their teaching philosophy, present

curricula or assignments that utilize levity, satire or pun, or discuss how humor can be used as a tool to navigate difficult classroom conversations. In addition to formal presentations and papers, humorous performance pieces that reflect on foundations pedagogy are encouraged.

Sheraton Hotel–Legislative A Room *PANEL SESSION 11*

Holistic Pedagogy + Academic Strategies: Tactically Rethinking Foundations

Tracy Wascom *Northern Michigan University* twascom@nmu.edu

At a time where countless, contentious discussions intersect the question, "what should happen in foundations?" it is common, even comfortable, to prioritize our own approaches – best practices, media diversity, conceptual development, the artist as a global citizen – regularly at the expense or outright dismissal of the other strategies. Behind these deliberations also lurks an insidious, often unspoken presupposition that foundations are "what students need to get started," while much of the meaningful work happens afterward. We think there's a better way. This session shares the philosophy of foundations at Northern Michigan University, including how diverse pedagogical models are being interwoven across our foundation's curriculum, which spans 100-level to 400-level coursework, by uniting in the holistic integration of best practices with conceptual development while embracing the reality of the maker as a global citizen. In the process, we'll also share our particular account (and results!) of how foundations featured as an integral part of a strategic curriculum revision in the face of looming Administrative pressures surrounding academic downsizing.

Sheraton Hotel–House Room *PANEL SESSION 25*

Updating the Academy: Figure Drawing & Social Responsibility

Rachel Hall Kirk *Central Washington University* rachel.kirk@cwu.edu

Observational figure drawing from live models is in the fabric of many traditional studio art programs, and has been for decades. Aside from academic tradition, why do we continue to teach figure drawing? Is the study of human anatomy necessary in the current foundations curriculum, and if so, what issues do faculty face? How should we respond when students ask to "opt out" of drawing classes with live nude models for personal or religious reasons? How do we prepare students to respectfully and inquisitively draw a transgender or intersex model? What should we do if a nude model triggers a traumatic memory for a student who is a survivor of sexual assault? What about schools that require models to wear thong underwear and pasties on nipples – does this attempt at modesty have the counter-effect of over-sexualizing the model? If we strive to responsibly educate students about historical and contemporary figurative artists, within the context of inclusivity and awareness of underrepresented groups, which artists should be included in class lectures and discussions? This panel will attempt to answer these questions – and plenty more – as figure drawing instructors discuss how they navigate the increasingly sensitive topic of the classic nude.

Sheraton Hotel–Senate Room *PANEL SESSION 23*

Body of Knowledge: Embodied Approaches to Teaching Art and Design

Michael Arrigo *Bowling Green State University* marrigo@bgsu.edu

Over the past 20 years technological advances in brain imaging have sparked increased interest in identifying the underlying physiological basis of aesthetic experiences and affective states. The field of neuroaesthics pioneered by researchers such as Semir Zeki is one result of this interest. Zekyi's Neuroaesthetics joins with Edward O. Wilson's Sociobiology and Merleau Ponty's Phenomenology as the three major disciplinary perspectives that have sparked a broad range of studies into embodied cognition and fueled a decidedly physiological turn in art and art history. Embodiment, the complex interactions of mind, body and world, has proven to be a crucial concept for artists and designers by providing links that bring together philosophical, art historical, anthropological, physiological, and computational strands of research that seek to understand art and creative processes. This session will examine the idea of embodied cognition looking particularly at the ways that theories of embodiment provide insights into how we encounter artworks and it will explore the implications that embodied perspectives have for art and design curricula.

Sheraton Hotel–Judicial Room *PANEL SESSION 02*

United We Fall: The Perils of the Group Project

Jason Lee *West Virginia University* jason.lee@mvu.edu

The ability to work creatively in a group setting is invaluable. At the Foundations level we want to provide our students with collaborative methods and practices. From idea generation to job allocation. As educators we have also seen these things go horribly off track. Often one or two students take all of the work upon themselves rather than share the load. What happens when a natural leader does not take charge, or when everyone feels they are in charge? How do we make sure that everyone's voice is being heard? Which group do we burden with the known slackers? What strategies can we employ to keep the groups working as a unit and on task? This panel seeks to provide guidance through examples of projects that have gone both wrong and right.

Sheraton Hotel–Legislative B Room *PANEL SESSION 50*

What We See: How the New Civil Rights Movement Will Change Art Pedagogy

Adam Farcus *Sam Houston State University* afarcus@shsu.edu

Liz Bayan *Bowling Green State University* ebayan@bgsu.edu

The hegemonic history of Western art prioritizes artists, experiences, and narratives that reinforce the value of art made by males identifying as white, straight, and cis. While some writers and art educators are working to decolonize what and how we teach, it will admittedly take immense intellectual and emotional effort to deconstruct the canon of art history that influences our work. It is our responsibility as educators to examine how we teach meaning-making, problem solving, and creative skills that include creators who are underrepresented in the canon. This necessitates a re-evaluation and revision of the artists, designers, and projects used in curriculum and in personal work. These shifts are necessary not only in studio and design courses, but also in secondary, community, and continuing education.

The panel seeks submissions from artists/designers, educators, librarians, and art historians belonging to marginalized/underrepresented groups to address the politics involved in shifting pedagogical paradigms; to research models influenced by other disciplines; to identify the exclusionary practices that contaminate students' understanding of artistic value; to generate novel content/approaches for an inclusive and diverse art education; and to gather resources for educators to utilize as a means of breaking free from hegemonic pedagogies.

Saturday, April 6 — 11:00am – 12:30pm

Sheraton Hotel–Executive Room *PANEL SESSION 15*

Disagree to Agree Round 2: A Debate-Abating Tag-team Battle over Grading vs. No Grading

Chris Wildrick *Syracuse University* cwildric@syr.edu

Ron Hollingshead *West Virginia University* RonHollingshead@gmail.com

This is the second panel in a series meant to settle all discussion of certain hoary topics. The case at hand: Grading vs. No Grading. We've heard endless debates about the right way to grade. Grade students too hard and they wilt and die. Grade them too easy and they're running wild in the streets. Are you convinced that students should be graded constantly and exactingly on every little project? Loathe that they even get a final grade at semester's end? Feel objectively right in your philosophies about rubrics versus oral feedback? This is the panel for you! Two opposing teams will debate raucously, entertainingly, and perhaps even informatively. We will also debut 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, and the issue will never be discussed again—just as no one has discussed skill vs. creativity since our debate on that topic at FATE 2017. We seek panelists with black and white views about the correct way to approach grading— people who can unblinkingly preach about why they are right and everyone else is wrong.

Sheraton Hotel–House Room *PANEL SESSION 68*

Social Justice, Peace and Contemplative Objects

Jordan Acker Anderson *Mount Mary University* andersoj@mtmary.edu

Josh Anderson *Mount Mary University* andersojo@mtmary.edu

Through experiential learning, how can we educate for empathy and community-building? We want students to see the power in art. Studying works that are created out of urgent, political need shapes this understanding. As students become global citizens, they will use their foundational knowledge of art's transformative power to create a more just society. This panel includes contributors that will present on related objectives, exploring how educational institutions support similar objectives for creating global citizens trained in knowing the power of art.

Sheraton Hotel–Senate Room *PANEL SESSION 26*

Ready Set Draw

Meredith Starr *SUNY Suffolk County Community College* starrm@sunysuffolk.edu

As Foundations programs adapt to reflect contemporary ideas and practices, institutions are incorporating courses that address 4d or time. Drawing IS already time based- quick gestures, the long slow art making of a carefully observed still life, the loss of hours as one enters a state of "flow" while drawing, a 4-hour project specification from a department per project. This panel addresses drawing as a media intricately linked with time. Topics might include, but are not limited to: How does your artwork reflect a consideration for time? What artists throughout art history are carefully incorporating the documentation of minutes as part of their process? What projects are you exploring that embrace, address and incorporate a time-based element into the Drawing curriculum? Are there exercises for Drawing that focus on the spontaneous that balance the idea of slow art? What are the outcomes of drawings that are time based? Is there a correlation between the development of drawing skills and an approach that specifically addresses time? The act of drawing is historically one that is expressive- how can we as artists, art historians, and professors seek to expand on its performative and action-based nature and connect the medium to time?

Sheraton Hotel–Judicial Room *PANEL SESSION 69*

Creativity at the Core: aka How Much Can We Pack into One Assignment?

Jodie Garrison *Western Oregon University* garrisonj@wou.edu
Diane Tarter *Western Oregon University* tarterd@wou.edu

The goal of this panel is to share successful projects and activities that blend traditional foundations skills with concept development, creativity, and/or ideation. Many of our foundation programs now offer creativity courses, or have otherwise included teaching creativity, ideation, and concept development from an early point in the foundation process, but what are we doing successfully to integrate the two? How are we helping students make connections that can them develop strong technique, while utilizing composition and the elements and principals of design to effectively communicate their ideas and concepts?

This panel seeks to gather participants to present projects that merge creative thinking and technical execution in foundation courses. We plan to gather together professors with successful projects and activities that help students develop concept-driven work while teaching the canon. Let's examine what works and share our successes!

Sheraton Hotel–Legislative B Room *PANEL SESSION 75*

Critique: More Than the Art of Giving and Receiving

Dean Adams *Montana State University* deanadams@montana.edu

While our curricula are in a constant state of flux, critique remains a critical aspect of all art classes. One can learn almost any artistic technique via the world wide web and practice on their own but it is very difficult to get an effective virtual critique. Critique skills are the most transferable aspect of a foundations curriculum. We expect students to continue their awareness and application of the elements and principles of design across the rest of their academic and professional careers. The ability to give and receive criticism, however, transfers to

all aspects of life, personal and professional, in the creative industries and other professions. The panel will present on the varied forms of critique and the purpose and value of each type of critique, including critiquing the critique. We will also discuss the crucial skills students develop through critiques, including critical thinking, empathy, observation, interpretation and confidence.

Saturday, April 6 2:00pm – 3:30pm

Sheraton Hotel–Executive Room *PANEL SESSION 64*

What Does Environmentalism and Social Justice Have to Do With the Visual Arts

Nancy Wynn *Merrimack College* wynn@merrimack.edu

Where does Environmentalism fit within our visual arts programs? We are all coming face-to-face with the effects of climate change. More locally, most of us care about the environment we live in. Also, how do we talk about Social Justice in the context of art-making? Creating visual works that embed these important social movements has become increasingly relevant. These are critical and crucial questions to ask ourselves as we create projects, courses, and consider building new programs that synthesize both into curricula.

For the past three spring semesters, I have worked with a collegiate colleague from our Environmental Studies program. I consider myself an environmentalist, an artist, and believer in Social Justice. My colleague considers himself an environmentalist, philosopher, and creative thinker. Initially, we asked ourselves how we could facilitate learning by creating interdisciplinary projects that combine Environmentalism, Ethics, and Visual Arts. We further contemplated the power of Social Justice. In all semesters, we engaged students in thoughtful experiential learning projects that added value to the environmental and social justice conversation on our campus.

Share your knowledge and techniques on how you have integrated Environmentalism and Social Justice in your courses or programs. What types of projects have you created for students to engage with in the world outside the classroom? What are your successes and failures? It is important, as educators, to discuss and debate standards of excellence as we search for new connections for the visual arts.

Sheraton Hotel–Legislative A Room *PANEL SESSION 40*

"All in For Foundations!": Collaborating with Other Institutional Units

John Denhouter *Southern Illinois University, Edwardsville* jdenhou@siue.edu

This panel sought presenters that have worked with other institutional departments to craft projects, assignments, activities, or initiatives for the beginning art student. Working in concert with other faculty and staff outside the department of art continues to be a valuable method of enriching the first-year experience. By broadening the foundations curricula by involving other "voices" with expertise in areas beyond or in association with the visual arts, beginning art students are introduced and exposed to physical and intellectual campus resources available on campus. Facilitating the students' development of artistic research and creative skills involving other campus units and resources is a valuable learning tool in today's climate of artistic collaboration.

Sheraton Hotel–House Room *PANEL SESSION 67*

Envisioning Justice: Dismantling Curricular Prejudice

Christopher Metzger *Stevenson University* cmetzger@stevenson.edu

Jennifer White-Johnson *Bowie State University* jwhitejohnson@bowiestate.edu

"While diversity and inclusion might be ubiquitous terms in the mission statement of any progressive university, these words alone do little to address the lack of diversity within the curriculum itself" (Anderson 2017). How can universities–and foundation programs in particular– begin to decolonize art and design education through new educational paradigms and curricular restructuring? How do we create an educational experience that exposes our students to a diverse, inclusive, and equitable education? As socially engaged practitioners and educators, our teaching philosophies are centered on fostering community, practicing student agency, and investigating representational justice through the lens of visual literacy. Through intentional curriculum development that encourages an exploration of self within larger social frameworks, students learn to critique and challenge the status quo while developing critical perspectives and an urgency to bring about social change through the act of resistance. This session will explore pedagogical approaches for implementing social justice practice in the curriculum and seeks contributions that cultivate diversity, inclusion, and equity while exemplifying student engagement beyond traditional historical practices.

Sheraton Hotel–Senate Room *PANEL SESSION 37*

Intersectional, Diverse, Equitable, Gendered, Political: Teaching in 2019

Alexandra Robinson *St. Edward's University* alxrob@gmail.com

Are you teaching in a part of the country that is culturally new to you? How diverse is your student population, your faculty? Are you comfortable introducing students to controversial issues in order to contextualize contemporary art? Do you know what artists are out there that represent minority groups, or make artwork about such issues? Can you comfortably use language such as intersectional, gendered, person of color? Do you understand how micro-aggressions function or what they are? Do you have implicit bias? Educators are invited to share strategies for introducing artists, content, styles and language through their teaching. Papers could include project share, case studies of course topics and might include artists approach to content, artists that are also members of a minority group or culture etc. Artworks and assignments involving 3D, 2D, performance, installation, and/or video and new media, are all welcome.

Sheraton Hotel–Legislative B Room *PANEL SESSION 48*

The Secret Handshake

Carrie Fonder *University of West Florida* cfonder@uwf.edu

The mysterious inner workings of academia, museum and gallery systems, and granting agencies are not always evident to individuals who desire to work with/ in them. If only we had insight into what the hiring committee/ granting agency/ juries were thinking, we could customize our submissions materials to be most appropriate. We all know that we need to have sharp images and equally strong written content, but what are the more nuanced things that we should be taking into consideration? This panel invites individuals who have been on search committees, juries, or other relevant committees who will share their experience

and insider knowledge of the selection process. Also, it invites individuals who have found successful ways of navigating these systems from the outside from managing their academic career to finding and creating exhibition opportunities. Sometimes it seems like you need to know the secret handshake to be successful in academia and the arts; this panel seeks to let people in on the secret.

Saturday, April 6 — 4:00pm – 5:30pm

Sheraton Hotel–Executive Room *PANEL SESSION 29*

(Effectively) Teaching Studio Art and Design Online

Elijah Van Benschoten *South Dakota State University*
elijah.vanbenschoten@sdstate.edu

More and more colleges and universities are beginning to experiment with offering traditional studio art and design courses online. Painting, drawing, photography, graphic design, foundations, and even some forms of sculpture and printmaking—it's now possible to teach them effectively online because of the rapid improvement of communication technology and its ever-increasing availability. The appeal for schools is obvious: greater enrollment potential and a litany of budgetary benefits. Students can benefit from the flexibility in their schedule along with the additional bonus to commuters who save time and gas money. However, the most vitally important challenge in making a studio course successfully work in an online format is figuring out how to translate what works in person into a digital format. What are the most effective strategies online for teaching a hands-on technique? How can students get real-time and direct help on a project? How can instructors check for "cheating" or other academic honesty problems? What about group critiques? What about ensuring the same rigor and quality as an in-person course? We'll explore some of the solutions to these problems that are facing the early trailblazers of online education in art.

Sheraton Hotel–Legislative A Room *PANEL SESSION 43*

Show Your Work: Documenting Process

Jessica Mongeon *Arkansas Tech University* jmongeon@atu.edu
Jesse Ring *Arkansas Tech University* jring4@atu.edu

This panel seeks presentations that include strategies for documenting and evaluating process in foundations student work. How do you structure a foundations course or project sheet to provide evidence or documentation of process?

Any artist or designer can attest to the importance of maintaining attention throughout their process of ideation and making. It is a time that offers space for learning and innovation through practicing skill, experimentation, and even failure. What are the best practices for framing this process as important for foundations students?

Thumbnails, sketches, research, and brainstorming are tools to begin an art assignment. How have you used technology to update these methods? Some common documentation tools include sketchbooks, blogs, journals and portfolios. Are there ways that we could streamline this process?

Sheraton Hotel–House Room *PANEL SESSION 32*

Mind the Gap: The Transition from Foundation to Sophomore Year

William W. Potter *Herron School of Art and Design - IUPUI* wwpotter@iupui.edu

Foundations Faculty often think that the transition from the foundation year to the sophomore year as being a seamless one. While a good foundations program successfully folds the first-year student into the foundation year, the data suggests that we may not be as successful on guiding the student through their transition to the second year. There may be some growing pains that are specific to the sophomore year that we need to address. There appears to be a gap that we need to bridge. This panel is seeking proposals that address some of the following questions: What are the greatest challenges in the sophomore year and how do we as faculty successfully address them? How do best draw connections from the foundations year to area majors? How to we make the foundation year stick? How can we create a social environment that is inclusive all students especially transfer students?

Sheraton Hotel–Senate Room *PANEL SESSION 38*

Academic Galleries: The Who, What, When, and Why

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As visual artists, we embrace academic gallery spaces as venues to share our research and artistic practice. These exhibitions are vital as a post-studio extension of experimentation, analysis, and reflection on our artwork. How do we embrace these opportunities as artist educators? What are the intentional pedagogical approaches to sharing these experiences with our students?

This panel will explore the academic art gallery and strategic connections to art students, artist instructors, and professional artists. How do practicing artists who instruct college-level art classes interact with academic gallery spaces both as an artist and instructor? We will discuss benefits and shortcomings of submitting exhibition proposals, visiting artist interactions (studio visits, public artist talks, workshops), and gallery receptions. How does the gallery play a vital artistic and academic role in connecting students, practicing artists, educators, and the greater community?

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