



FATE's 16th Biennial Conference: *To the Core and Beyond* **Call for Papers**

Your submission will be a 2-part process:

- First, please complete the [To the Core and Beyond Call for Papers Submission Form](#).
- Second, email your paper title, paper abstract (200 words max), cv, and if applicable, the name, contact information & cv of any co-presenter directly to the session chair(s).

You may submit your abstract(s) to no more than 2 sessions.
Selected participants will only be permitted to present 1 paper
and/or chair 1 session.

Considering Sustainability

Lisa Alembik, Perimeter College at Georgia State University, lalembik@gsu.edu

Introducing the theme of Sustainability into the foundations of art classroom can be both invigorating and harrowing. We can dedicate a good chunk of class time to the exploration of contemporary issues that develop from the overlap of society, the economy and the environment—and may still feel that we are just skimming the surface. How can we effectively, creatively, bring Sustainability into the design of our classes while maintaining the primary objectives of the subjects we are teaching?

We navigate our classrooms with students coming from a wide range of backgrounds and interests. Sustainability may seem like a frivolous topic when some are struggling to stay in school financially or academically. We can guide students to engage with big ideas in relatable ways that are inclusive, encouraging their development of a global perspective, while also connecting on a more personal level. This panel seeks proposals and stories of innovative ways of bringing the subject of Sustainability into the curriculum.

Community College Professors of Art and Art History Sponsored Session:

Draw and Repeat: Reconsidering the Sketchbook

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

How do we make the sketchbook relevant in our foundation classes? Is the traditional sketchbook outdated? How can the sketchbook be reconsidered for beginning students, or should it? Should a sketchbook still be the small black book or something different, perhaps moving to a digital record of ideas? For students looking to transfer, institutions still require a sketchbook for the portfolio review. How can we challenge students to use the sketchbook to develop ideas, think critically, take risks, make connections and make decisions about their developing work? How do we help students develop a practice and "find their own voice?"

This session will explore new ways to utilize the sketchbook as a pedagogical tool in foundation classes. The session invites innovative project ideas, including using the written word, digital sketchbooks and other new examples of using the sketchbook to engage students with course content and their own practice as artists.

Essentials: what they need, but don't know they want

Elissa Armstrong, Virginia Commonwealth University, ecarmstrong@vcu.edu

The first year of an art and design student is a crucial one. This year sets the tone, not only for students' remaining years as undergraduates, but for their future lives and practices as artists and designers. In addition to the technical and conceptual skills explored in first year education, the foundational experience can significantly shape how students approach problems, foster curiosity, think critically, take risks, cope with failure and deal with challenges. Today's students, having grown up with standardized testing and protective helicopter parents, find learning these skills particularly challenging. How do we attend to this important aspect of first year education? What innovative approaches can we take both in and outside of the classroom? How do we assess our effectiveness? What role does first year education play in establishing the essential set of skills that will be necessary for students to be successful, not just in their majors, but in their lives as artists and designers?

Overshare: Social Media, Micro-Narratives and Artistic Practice

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

In 2014, Chamber's Dictionary selected "overshare" as its word of the year. Chamber's defined it as "to be unacceptably forthcoming with information about one's personal life," however, oversharing can also be understood more broadly as presenting information that exceeds its meaningful context. Language-based messages such as tweets, can often seem as though they are oversharing, however, the text represents a state of affairs about which we

actually know next to nothing. Absence is smuggled largely unnoticed into the information exchange. Photographic images tend in the opposite direction. Images overshare by providing more information than viewers knowingly process. Excess is smuggled into the exchange. Absence and excess have always been important semiotic concerns for artists. The micro-narratives that are characteristic of social media present new ways of conceptualizing art making, while offering artists new ways of interacting with audiences.

This session will present ways that social media is used to illustrate concepts, as sites for art making, as sources for visual research, or as platforms to explore social practice and collaboration with community partners. This session especially seeks contributions that represent a broad range of innovative practices or that reimagine art making and viewership using social media as an analytic framework.

Purposeful and ethical innovation in the Remix era

Peter Barr, Siena Heights University, pbarr@sienaheights.edu

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In his 2008 book, "Remix," Harvard law professor and creator of the Creative Commons Lawrence Lessig presented the idea of remix as a desirable strategy for creative people in the digital age. Since then, media historians and theorists have underscored the pervasive role that reuse and remix has played in the production of art and popular culture. Then, in February 2015, the College Art Association, after discovering that one in five artists had abandoned an art project because of concern about copyright, published a "Code of Best Practices in Fair Use for the Visual Arts" that was designed to provide a clear framework in which artists and art historians "can apply fair use with confidence."

This session seeks presentations that address the following questions: How have these developments impacted the way that we teach Foundations? How can Foundations programs encourage students to produce innovative, ethical and purposeful artworks in the age of Remix?

In the Family

Diana Baumbach, University of Wyoming, dbaumbac@uwyo.edu

Shelby Shadwell, University of Wyoming, sshadwel@uwyo.edu

Organized by two married artists/educators, this panel will address work and life balance through a frank discussion of how familial relationships can play a role in the first year classroom. Possible topics include parenthood impacting pedagogical approaches, partners teaching at the same institution, the role of family outside the classroom, the classroom as an extension of family space, or family as a model for building relationships in a space of learning. We hope to also address the plurality of motherhood and gender roles in the twenty-first century. The organizers are interested in panelists sharing their personal narratives (up to 10 minutes each) and then participate in a group dialogue about the issues that arise. *In the Family* will also serve as a resource exchange for exhibitions, grants, books, artists, etc. related to these topics. *In the Family* will later culminate in a website that will feature a transcript/video of the session as well as the resources identified. Proposals should include the following: a brief synopsis of your personal narrative, questions that you would like the group to address, and resources that you would like to share.

Pack 'em In- Using the 4 C's (Composition, Craft, Concept and Context) in Every Assignment

Emily Beck, University Of Notre Dame, ebeck1@nd.edu

Justin Barfield, University of Notre Dame, jbarfie1@nd.edu

Foundations courses introduce students to the **compositional** strategies that artists and designers use instinctually and purposefully in their work. Teaching **craft** exposes students to a variety of contemporary mediums and techniques to execute those compositional strategies. In order to stay in tune with contemporary art and design practices, students must also learn **conceptual** development and research strategies. As students become invested in and enthusiastic about a concept, they begin to make more immediate and tangible connections with the elements and

principles resulting in dynamic and expressive compositions. When students are given real world **context** by seeing how contemporary artists and designers use these Bauhaus methods, their understanding and enthusiasm heightens.

Incorporating the four C's into each assignment allows students a deep connection through creating with traditional and contemporary strategies. Students directly apply the principles to works of art and design in a meaningful and sophisticated way, rather than doing rote exercises based on Bauhaus principles. In this session, we will be showcasing a foundations curriculum that combines all 4 C's to pack the most into each project assignment. We are interested in hearing curriculum approaches that meet the demands of contemporary art and design education in this or other ways.

Creative Cognition

Kevin Benham, South Dakota State University, School Of Design, kevin.benham@sdstate.edu

This session will explore a new paradigms in teaching creativity to beginning design students within an interdisciplinary context by identifying and subverting the expectations and cultural biases affecting creativity, teaching careful temporal and phenomenological observation, supporting the use of iteration as a means of exploration for solving complex problems, emphasizing thinking through making, and exploiting the process of discovery while averting any requirement or expectation for a completed product.

The session encourages developing new curricula that engage students in facing their inherited biases, reinforces the iterative nature of art and design, values the process over product, and challenges students to value and embrace the unknown.

At the CORE, tapping into the gut for engagement

Susan Beniston, Sheridan College, susan.beniston@sheridancollege.ca

Cynthia Hellyer Heinz , Northern Illinois University, chheinz4@comcast.net, chellyer@niu.edu

This panel addresses the student's capacity to engage confidently through embracing challenges using traditional, worthy fundamentals combined with opportunistic, flexible action. This is a time of intense distraction from the cocoon-like-focus on devices, the barrage of data stimulation, seductive social demands, and the undeniable financial pressure to work while attending school. The first year experience has the possibility to reframe the understanding of making and its relevance to creativity. This is broader than Bauhaus and connected to time, perception, and a social perspective on responsibility. Engagement acknowledges the intrinsic excitement in manipulating materials, courage through collaboration and experiential learning. This resonates in the creative scaffolding that produces motivated, curious, generous art students capability equipped to explore the art/design field as adaptive cultural contributors.

Students hope to encounter a transformational experience that sets them up for an open dialogue, balancing skills with techniques and materials, to generate work that challenges thinking and has a social conscience.

- -What are the practices that initiate first year students in the training of discovery learning and adaptive thinking?
- -What are particular exercises used to prompt collaborative, cross-disciplinary understanding?
- -How can student complacency in receiving material be merged with playful experimentation, risk and reflection?
- -How does this preparation relate to the broader issues of relevance, the ability to apply thinking both creatively and critically?

Realizing Shared Goals: Engaging Students in Collaboration

Claudia Berlinski, Youngstown State University, caberlinski@ysu.edu

Since the last half of the 20th century the idea of collaboration in art has surged to a commanding level. Any artist essentially HAS to participate in a coauthoring of work to remain relevant. How do we instill this real world value on

students early enough so that they become natives in that realm? Is it too early to introduce the concept in Foundations? And, how do we entice students into thinking its a good idea?

In my 2D Design course several projects pose multi-layered problems in order to reach the final product. I find that students are more receptive to the idea of working together if the collaboration is less about coauthoring the finished product and more about directing one another in the developmental stages. In order to achieve their final solution to the design problem at hand they have to learn how to enlist one another as assistants.

In what other ways might we partner students in positive collaborative relationships? What kind of practice can we use to foster this type of agency in the classroom?

Prescribed Syllabi in Art Foundations: The Good, The Bad, The Ugly

Sarah Bielski, Georgia Southern University, sbielski@georgiasouthern.edu

The prescribed syllabus, as defined as: all students in multiple sections of the same foundations course producing the same output at the same time, might seem to be violation of academic freedom as well as the principle of unity and variety for students, professors and the denizens of any studio art building. So why do some institutions still maintain prescribed syllabi for foundations courses with multiple sections? Why do some expect that faculty beyond the TA or GA level comply with fixed assignments and calendars? Are having TA and GA level professors a credible reason for such? Accrediting institutions, advisory and governing bodies often use vague language vis-a-vis this practice. Is it an issue of academic freedom? Do prescribed syllabi violate academic freedom or are higher education institutions exercising that freedom by using them? Does the practice aid in assessment or coordination of a foundations program? This panel invites papers exploring both the above questions and adding others to the discussion.

Academic Community Engagement: Experience artistic power!

Kate Borcharding, Sam Houston State University, art_mkb@shsu.edu

What is Academic Community Engagement?

It's a blended learning model where students not only learn knowledge, foundational techniques, and artistic skills, but also actively use them to somehow make a difference in their community to improve the quality of life. This experience helps them see themselves as a vital positive force in the world and deepens their understanding of the power of their role as artists. This type of learning could be applied to a course project, section or be the semester focus.

This session will examine a broad spectrum of ideas, issues and pedagogy related to Academic Community Engagement. Some of the areas to be discussed are: what is this and why integrate it into your course?, the nuts and bolts of how it works, ideas surrounding interacting with the community, examples of successful projects and sections, tips for success and avoiding pitfalls, student and community feedback, and more!

Developing Foundations of Professionalism and Purpose Through Work-Integrated Learning Experiences

Aaron Bradley, University of Cincinnati, aaron.bradley@uc.edu

Cindy Damschroder, University of Cincinnati, cindy.damschroder@uc.edu

Internships, cooperative education, apprenticeships; these work-based learning experiences intentionally disrupt the traditional silos of classroom or studio education and the external "professional workplace". Integrating and embedding these experiences into curriculum, especially when preceded by professional preparation and self-exploration in the classroom at the foundations level, sets the stage for a myriad of relevant and transformational experiences while exploring and developing a professional path. Ongoing collaboration with working artists and cultural producers in the professional world is inherent to these experiences, and when coupled with formal, faculty-

led reflection, has the potential to significantly enhance students' pursuit of their chosen path. Join us for a discussion spanning course and curriculum design, identification of and outreach to external partners in the creative community, and grass-roots collaboration with students to shape work-integrated learning programs that foster the development of both professionalism and purpose.

To Transgress, or Not to Transgress? Strategies for Teaching and Discussing Art Controversies as Part of the Curriculum

Robert Bubb, Wichita State University robert.bubb@wichita.edu

Sandra Williams, University of Nebraska-Lincoln, swilliams2@unl.edu

This panel seeks presentations that include experiences, rubrics, projects, papers, exhibitions, accidents, unintended consequences, and/or any other form or format that addressed a controversy or controversies and resulted in student learning about the nature of creativity, critical distance, and public discourse. Is it part of the first-year curriculum? Should it be? If it is, what strategies are used to introduce and manage the outcomes? Have things gone wrong, and, if so, how did they get worked out? We look for varied ways that art controversies have been addressed and used as a teaching tool.

Make it, Save it, quick Update it; using gifs to teach foundation concepts

Michael Burton, University of Nebraska-Lincoln, mburton4@unl.edu

Emily Newman, Drake University, emily.newman@drake.edu

This panel will explore different ways foundation educators are using gifs to teach both formal and conceptual art problems. We are seeking panelists to share their experience using gifs in the studio and to add or share contrary opinions to the following topics: gifs to explore a disconnect between technology and concept ideation, gifs to draft ideas for conceptual time-based projects, gifs to teach drawing and 2D design.

Animated gifs have recently become a common form of communication. Resurrected from a near dead format in 2012 the word *gif* was added to the American Oxford dictionary and named the "word of the year" while at the same time critics said gifs would disappear by the end of the decade. Widely supported by Giphy, Facebook, and Apple, by pornographic websites, instant messengers, and Tumblr pages, and with an increasing number of web-based artists and advertisers using the medium the animated gif is most likely here to stay for a while.

Regardless of whether the medium is dying or not the animated gif is a familiar communication tool for young artists and designers to explore time-based media.

The Digital Hand: The future of fabrication in the foundation curriculum

Tom Burtonwood, School Of The Art Institute Of Chicago, tburto1@artic.edu

Taylor Hokanson, Columbia College Chicago, taylor@taylorhokanson.com

The 3D Printing phenomena that started in ~2009 with the RepRap project opened up higher education art and design departments to affordable, accessible rapid prototyping and fused filament fabrication. It paved the way for an explosion in the range of computer numerical controlled (CNC) workflows that continues to this day. From the established CNC milling and routing technology that pre dates 3D printing. To newer CNC wire bending equipment, plotter cutting and drawing machines, the ecosystem of platforms, materials and workflows is continually being extended.

Building upon core histories of computer controlled machining developed at MIT in the 1950's today's equipment is open, accessible and extensible. Faculty and students alike can invent and hack together their own variants building upon a tradition of established ideas and proven workflows to move beyond the known and into new territories.

As new media forms of production in 2D and 4D become common place so 3D forms of fabrication are following. This session invites papers addressing best practices for introducing, integrating and establishing digital fabrication into the art and design foundations curriculum, especially research that addresses experimental materials and collapses boundaries between disciplines.

Towards A New Liberal Arts: Teaching Metaphorical Thinking In Foundation Art Practice

Jim Butler, Middlebury College, jbutler@middlebury.edu

This panel will examine visual art foundations as a viable avenue for enacting a new liberal arts educational model. Higher education is now positioned between two choices: the art school model and the university system. We posit that visual art foundations uniquely offer liberal arts educational structures a “third way”. One that takes the best of teaching art making and it’s metaphorical thought processes to synthesize disembodied theory with experiential learning. Speakers will address applying new ways of approaching knowledge acquisition through foundational art practice, constructed to explore linkages between seemingly separate areas of the academy. Specifically how drawing, 2-D, and 3-D approaches can be used to inform visual arts students as well as evolve long-held tenets of university teaching methods in other disciplines such as the hard sciences, history, social sciences, and others areas. This panel will speak to the primacy of art making in 21st century approaches to developing mind in higher education.

Spirituality in the Studio II

William Carpenter, Indiana Wesleyan University, will.carpenter@indwes.edu

Art, art making, and life intertwine. When some students walk into the classroom their faces betray what’s on their hearts. Other students cloak their countenance. One student believes that there is a God, a second believes gods exist everywhere, a third believes there is no God. Is it best to teach course content irrespective of students’ spiritual health and spiritual beliefs? Or is it instead the professor’s job to engage students in matters of the heart? If a student told you last week that her mother, who pays her tuition, lost her job and today she tells you her mom’s car needs an expensive repair, how do you respond? Is this a spiritual matter? Does it bear relevance in the art classroom? How do excellent professors design classtime for the unified instruction and edification of a student’s mind, body, and spirit? How can spiritual matters merge with class content in a way that is both holistically nurturing and professional?

This session focuses on 1) the role that nurturing the human spirit plays in art instruction, and 2) the best practices for holistic instruction in the art classroom.

Put Me In, Coach, I’m Read to Play: Strategies for Helping Student Athletes Succeed in Studio Courses

Joseph Cory, Samford University, jcory@samford.edu

With a growing number of students participating in intercollegiate sports, especially at small and midsize universities, studio faculty have found an increased number of student athletes (and their hectic travel schedules) enrolled in their courses. This session will focus on helping faculty teach student athletes in the studio environment by discussing strategies to help athletes navigate course expectations and time management, become part of the classroom community, keep up with their work while away from the studio, and balance athletic participation with design based majors. This panel seeks presentations from faculty teaching studio courses at colleges and universities of all divisions of intercollegiant sports. Preference will be given to papers that communicate practical applicatons or experiences. Former athletes are encouraged to submit. The session will be formatted as such to allow time for both individual presentations and a group conversation.

Drawing as Collaboration: Let the Magic Begin

Dawn Martin Dickins, Middle Tennessee State University, dawnmdickins@gmail.com

Michael Dickins, Austin Peay State University, dickinsm@apsu.edu

Graffiti artist Keith Haring once said, "Drawing brings together man and the world. It lives through magic." Much like a magic trick, drawing needs an audience. Many may see drawing as a very private and solitary practice; however, drawing can be an inviting medium. An art professor may use drawing to challenge students to work together, to command as well as to compromise. An artist may engage the community in his drawing practice as part as his practice. This session will focus on creative ways drawing can be a collaborative process for artists, students, and communities.

What happens in Dowagiac stays in Dowagiac: the gift/curse of ruralism

Marc Dombrosky, Southwestern Michigan College, mdombrosky@swmich.edu

How does or *can* the seclusion of a small, rural community college offer new approaches to considering enculturation into the arts while proposing an expanded platform for community engagement? How can institutions on a periphery function as laboratories for new modes of inquiry, and do we perhaps now even require this geographic separation for the development of innovative teaching practices and progressive strategies for assessment?

Taking our campus community at Southwestern Michigan College as both point of departure and model, this session seeks to propose possibilities for collaboration and project development; examining new forums for pedagogical exploration in isolated regions. Siting our initiatives within a historical lineage—think *Black Mountain College*—while exploring locality and seclusion (as active and potentially challenging spaces for experimentation and innovation), we'll address how these critical practices may be strategically adapted and synthesized by any learning community.

Discussion topics may include transdisciplinary programming across academic departments and affiliated institutions, new developments towards integrated/multimodal projects, and the expanded role(s) of an on-campus art gallery as satellite for related programming. In what ways does your institution participate in these type of exchanges, and how do we encourage deeper dialogue from, with, and to distant places?

Infusing Art History into the Foundations' curriculum

Benjamin Entner, SUNY College at Oswego, benjamin.entner@oswego.edu

This panel will look at the role of art history within studio foundations. Panelists will dissect various approaches to introducing art historical works, ideas, artists, and movements into the design studio while also exploring the use of art history as an agent and/or context for formal and conceptual development of project assignments.

To Infinity and Beyond: A Public Service Announcement (PSA) Puppet Show Workshop

Naomi J. Falk, University of South Carolina, naomijfalk@gmail.com

Peter Tucker, State University of New York at Fredonia, Peter.Tucker@fredonia.edu

In the spirit of Bread and Puppet Theater, Wayne White, Jim Henson, and Mr. Rogers, among others, we will explore using puppets to provide a comical and metaphorical entry into discussing social, political, and environmental struggles. During the workshop, participants will create puppets out of provided materials, such as socks, fabric, yarn, colored paper, cardboard, and paper bags. In small groups, they will write short scripts and, by the end of the session, perform their puppet shows.

This workshop will provide strategies and tools participants may utilize in their own classes and communities to explore, communicate, and discuss how we see our worlds and ourselves. We are looking for presenters who employ

witty, satirical, and humorous examples (puppet or otherwise) to engage awareness and change through comedy and dialogue.

Local Geography as a Tool for Learning

Anna Fidler, Oregon State University, Anna.fidler@oregonstate.edu

Michael Boonstra, Oregon State University, michael.boonstra@oregonstate.edu

We are requesting submissions highlighting programs/projects that expand creative practice outside of the studio/classroom and connect foundation level students to their local communities and geographies whether that is wilderness, rural, suburban, or urban. Oregon State University's Creative Coast and Creative Forest Projects are summarized below as one example of how place can be used as a creative catalyst. We are interested in hearing about other experiential projects that allow students to connect with people and places outside of the traditional classroom. What foundational, cross-discipline, and social/developmental benefits come from those connections?

The Hopkins Demonstration Forest was the setting for The Creative Forest Project, a School of Arts & Communication collaboration that brought together students from art, music, theatre and new media communications, to work collaboratively in a forest setting. The project was a partnership with Oregon State University Extension forestry faculty and educators.

Cape Perpetua was the setting for The Creative Coast. Students responded to the land/sea relationship, tidal pools and Native American history, and learned color theory within the natural world. Introducing students to unique regional environments allows for place-based experiential learning, allowing geography, science, and history to influence student's creative practice.

Color in Context

Aaron Fine, Truman State University, afine@truman.edu

Rendering the Invisible Visible seeks perspectives on color theory pedagogy that think critically about the received doctrine of color wheels and primary colors. Exploring historical views on color, color as it relates to race and gender, color after Pop Art and a host of other topics, scholars are beginning to find ways of analyzing color that is more relevant to contemporary practice than the formalist methodologies of the past. Not only should such an approach be consistent with the practical guidance needed in the classroom, it may actually speed up the artist's ability to apply theory to practice. By placing the color wheel and color primaries within the Western industrial context that generated them, we hope to connect color choices to color meanings. Because the real issue is not "How do I mix this color?" but rather "What color should I mix?" In order for such insights to become part of foundations curricula we require clearly articulated critical principles and an awareness of the many possible post-formal approaches to color use.

LINKING: Foundation Year Studio-based Artistic Research in Contemporary Art and Social Justice: Creating Interdisciplinary Curriculum to Engage Students with Content Beyond Media-Based Exploration

Shannon Forrester, Mount Ida College, sforrester@mountida.edu

This panel will present a series of specific Foundations curriculum projects that incorporate interdisciplinary study of contemporary art, social justice, and skill building research through a combination of studio based projects, class presentation, and written modalities. Selected faculty will present project examples from their courses including; information about assignments, instructional design philosophy, process-based and final project images as well as student learning outcomes. Additionally, the session Chair will discuss a project focused on the work of MacArthur Fellowship winners Nicole Eisenman and LaToya Ruby Frazier through drawing. The Fellows create deeply socially engaged work addressing racial, class, socioeconomic, gender, and sexual identity inequities. The project allowed

students to build artistic skill, intellectually and creatively engage with visual as well as sociological content, and the chance for first year students to imagine themselves in the role of a great practicing artist working today. It also allowed students the opportunity to think about the "why" of Art and begin reflecting on what they might want to express and achieve in their own work, an advanced critical thought and practice-based exercise. This call seeks to include additional presentations which explore a constellation of studio-based interdisciplinary, social justice themed curriculum.

Dreaming in Color

Pamela Fraser, The University of Vermont, hellopamela@gmail.com

What are new ways to think about and teach color that move beyond the modernist paradigm that is currently- even a century later- still the predominant method? The preliminary color course at the Bauhaus is the grandparent of today's foundational approach to teaching color. Josef Albers famously brought his experience at the Bauhaus into the late 20th century with his celebrated book *The Interaction of Color* in 1963. In an oft-cited divide between the optically-oriented (Newton) and experience-oriented (Goethe), Albers belongs on the sensory experience side. Yet his work is now often understood without this philosophical distinction.

In another issue; since Albers' time, linguistic and cultural critical turns have emphasized the constructed aspects of self, experience and perception; acknowledging a multiplicity of notions of perception. In these domains, Bauhausian modernism has been criticized for universalism and lack of appreciation for cultural differences.

How do we attend to these issues? Is it important for students to appreciate an Albersian slowing down to truly see; or are we neglecting their subjects or stories by continuing such programs? Alternative proposals, reinvigorations of modernist pedagogy, or analyses of color problems are welcome.

Community at the Core: A Holistic Approach to Foundations

Katherine Fries, University of Indianapolis, frieskj@uindy.edu

Jim Viewegh, University of Indianapolis, jviewegh@uindy.edu

The foundation experience is an introduction to the elements and principles that form our profession, but more than that it is a chance to guide emerging artists, designers, and creative problem solvers on the pathway to understanding and engaging the art world, their community, and themselves. 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 that engage the whole student experience. Understanding that if a student is engaged outside the classroom, as well as in, they will have a greater investment in their work, peers, and selves leading to stronger students and program outcomes.

-Starting at Home- Creating a Culture & Community of Peers:

Programs and experiences that take place outside the course curriculum that foster an internal community as a means of bolstering student commitment.

- Won't you be My Neighbor? -Expanding the Classroom:

Introducing students to the local art scene and resources beyond the physical classroom as part of the curriculum.

- Taking it to the Streets -Socially Engaged Practices:

Students as emerging artists engaging cultural producers and community organizations in an effort to collaborate and cultivate networking systems.

What are we teaching and why?

Maureen Garvin, Savannah College Of Art & Design, mgarvin@scad.edu

What are the underlying values of your foundation program? How would you describe the purpose of your program? How does the structure of your program convey the values and purpose? Is there a relationship between your foundation sequence and the major programs? The intent of the panel is to discuss what skills, abilities and experiences make up that foundation experience and why these choices are important to the education of artists and designers. Proposals about the overall design of a foundation program, about programs recently revised or under revision are welcome.

The Art Educator and the Realities of School Art Foundations

Mark Graham, Brigham Young University, mark_graham@byu.edu

Foundations courses are everywhere in K-12 art education. They appear in elementary, middle school, and in high school in numerous guises, but usually focus on traditional drawing skills. A significant component of this plethora of foundations is the AP Studio Art program, which is designed to emulate college art foundations. In 2016, over 50,000 AP portfolios were reviewed by the College Board. But, K-12 students are often not served well by the parade of foundations experiences and the relentless focus on developing skills which often reduce the study of art to outdated and repetitive exercises. The questions that are being asked about college art foundations are also relevant to art teachers at all levels. This presentation will explore the landscape of K-12 art foundations, including the AP program and presents alternative ways to both conceptualize and teach these courses. In addition, there is an often uneasy relationship between college art programs and high school AP programs. Many art programs are reluctant to accept AP courses for college credit, even though the AP Studio Art program is designed to emulate first year college courses in drawing, design. This presentation explores this relationship by presenting work from AP portfolios and examining possibilities for curricular collaboration among high school and college art teachers.

Hurry Up & Wait: Retooling 3D Foundations

Bethany Haeseler, State University of New York at Potsdam, haeselbn@potsdam.edu

Students who take a 3D Foundations gain far more than just artistic knowledge and technical skill. They learn invaluable skills that cross all disciplines such as: spatial intelligence, creative problem solving, research skills, critical thinking, and visualization of ideas and information. These skillsets can widely be utilized by students of all majors both in and outside of the Liberal Arts context. However, due to a lack of facilities or exposure in high school, students are often left feeling underprepared, uncomfortable, and unfamiliar with thinking spatially.

In the *Journal of Aesthetic Education*, Brian Bethune defines spatial intelligence as “the ability to grasp a changing whole and anticipate its next stage; the ability to make quick decisions; to size up all the relationships in a fast-changing array and understand them.” Projects are designed to promote both freedom and restriction: non-precious materials are employed in a manner that mimics Project Runway and Iron Chef. Essentially, students are challenged to look beyond what is initially perceived as a mundane material and to recognize its strengths and versatility.

When students find themselves at their most unfamiliar and uncomfortable, what teaching methods do you employ to push beyond their own perceived capabilities? This panel seeks to share innovative teaching practices and projects that promote student learning and success. Specific attention is paid to designing assignments that encourage artistic growth, spatial reasoning, and creative problem solving.

Circle of Influence: Between Control and Concern

Joe Hedges, Washington State University, joe.hedges@wsu.edu

Stephen Covey's best-selling business self-help book, the 7 Habits of Highly Successful People, contains some common sense wisdom that many philosophies and spiritual traditions also present: there are simply some things that are out of our control. These things may be within or without another circle of things we are concerned about. Americans might also recognize a related pedagogical tool, the last line of a prayer popular with Alcoholics Anonymous: "the wisdom to know the difference." In the foundations classroom, with all its swirling forces, materials, and personalities perhaps one more bit of wisdom is required: the ability to discern the things that are not out of our control but not entirely within our control either. This panel explores this unknown territory, the middle-ring, the eternal battleground of the educator: *the Circle of Influence*. How can we leverage the things we can control to affect the things in our circle of concern? How does the foundations educator intelligently identify ways to influence particular students in particular ways? This panel goes beyond curriculum to consider pedagogy and the myriad of daily best-practices that may subtly (or boldly) move the needle of concern over to real influence to proactively affect change in students and the classroom environment.

Disagree to Agree: A Debate-Abating Tag-Team Battle over Skill vs. Creativity

Ron Hollingshead, Sam Houston State University, Ronhollingshead@gmail.com

Chris Wildrick, Syracuse University, cwildric@syr.edu

Innumerable panels have discussed the hoary topic of skill vs. creativity within foundations. And yet, there is no sign of the debate abating. Additionally, most panels about this topic simply have speakers present their different points of view one after another, without interaction or challenges amongst themselves.

This panel will upend all that. Two clashing sides, each headed by one of the co-chairs, will make arguments in favor of their view. Further populated by the applicants to this panel, the teams will attempt to deny-- perhaps even mercilessly crush-- the opposing side's ideas in classic debate style (except that they may tag in and out as they see fit). No middle-ground arguments like "they're both important" allowed! This will be a knock-down, drag-out battle between two contrary camps. Verbal blows accepted; physical fisticuffs, however, will be frowned upon.

This format will force the sides to defend themselves against trenchant questioning, so the topic will end up being interrogated rigorously and in-depth. We will debate all the way to the core of this topic-- no beyond necessary. Also, once the audience votes and declares a winner at the end of the debate, the subject will be considered settled for all time.

Drawing in the Expanded Field

Session Chair: Raluca Iancu, Louisiana Tech University, raluca@ralu.ca

Without a doubt, one must teach traditional skills at the foundation levels. If students don't know the rules, how can they break them? However, I believe that we can push our students to think beyond the traditional definition of drawing - one that many of foundation level students understand as "drawing realistically." Teaching in rural USA, I found that many of my students tend to associate successful drawings and skill with the ability to draw something photo realistically. How can we push that notion of drawing to be more representative of contemporary drawing?

This panel calls for papers dealing with the integration of contemporary drawing techniques and concepts at the foundations level. What are some of the strategies that you have used and found to be effective? What about some moments of failure? What can we learn from our successes and failures in incorporating non-traditional methodologies? How can we introduce the notion that drawing can be more than just about photo realistic still life drawings without overwhelming students who are new to the discipline?

Transitions

Stacy Isenbarger, University of Idaho, stacyi@uidaho.edu

Foundations courses are increasingly taught by educators that are graduate students, new adjunct professors and new-hires at institutions with curricula that diverges widely from institution to institution. While graduate students must juggle the challenges of being both students and educators with less experience to back them, adjunct professors too, find themselves less supported and without reliable mentors. How can graduate students and first-time foundations educators leverage their situations to create pedagogy and classroom situations that create excitement from uncertainty? How can full-time faculty provide better mentorship and resources for first-time foundations educators? Does experience prevail or can freshness lead to innovation? We want to hear from newcomers and experienced educators in transitional situations, considering the term transition broadly.

Congratulations. It's an onion.

David Kamm, Luther College, kammdavi@luther.edu

The inception of Foundations is often traced to the establishment of the Bauhaus in 1919. Nearly a century later, a long gestation has given birth to something more like an onion than an apple. Despite changes in technology, courses and topics, old assumptions about a core still shape much of what we do in the 21st century. Language drawn from the call for session proposals to the current conference (in quotes, below) provides opportunities to investigate some of those assumptions in order to determine their validity.

What, exactly, are the “pedagogical values” that undergird our work?
What are the specific “obligations of core instruction in art and design?”
What are the identifiable “fundamental principles” in which we are invested?
What are the “traditional paradigms” we hope to move beyond?
What are the “world values” we hope to “instill” through Foundation instruction?

This session will seek to identify, confirm, or refute some of our most cherished assumptions about Foundations. Is the core a glowing Bauhaus ember we need to nourish, a rotting corpse we can't quite escape, or something entirely new? Strong convictions and genuine skepticism are welcome to help stimulate discussion.

Hands-on Making and Beyond: Balancing Tactile and Digital

Sohee Koo, Teachers College, Columbia University, sk3820@tc.columbia.edu

Laura Scherling, Teachers College, Columbia University, lss2165@tc.columbia.edu

A new generation of artists and designers are expanding traditional constraints by incorporating emerging technologies and tangible maker practices, bringing studio and design thinking closer together (Maeda, 2013). The increased significance of technology in the classroom has been debated by art and design scholars alike. Resnick (2006) and Blikstein (2013) argue that “making” by using digital fabrication could be the vehicle for inspiring innovative ideas and new literacies. Yet we know very little about how such distinctive thinking and approaches could be integrated into various studio art and design courses in K-12 and postsecondary education.

Today, artists, designers, and practitioners have been challenged to research and develop approaches to teaching that balance fine art and design with digital-making. This session will explore art and design pedagogies that effectively integrate technology, reframing traditional fine art and design courses. Specifically, this session will discuss student learning outcomes based on in-class observations, interviews, and artworks. We argue that it will be vital to develop flexible and creative ways to balance the effective implementation of technology and hands-on learning in order to promote the importance of studio and design thinking for meaningful collaborations and dialogue.

We invite artists, designers, educators, and practitioners coming from a wide range of creative, interdisciplinary backgrounds to submit a proposal.

Topics that apply to the theme may include:

- Maker education in art and design education and the notion of “making” in art and design education?
- Digital literacies between art and design education
- Past and present collaborations between art and design educators
- Studio and design thinking as a path to innovation
- Art and design thinking in collaborative learning and inquiry

Website: <http://cargocollective.com/makingbeyond>

SECAC Affiliate Session:

Project Share Mix Tape

Lily Kuonen, Jacksonville University, lilykuonen@gmail.com

We all scaffold courses, intentionally building skills, processes, and complexity as the academic year unfolds. We begin courses with introductory projects, reaching a stride by mid-semester, and culminating with final projects. This session utilizes the fast-paced presentation style similar to Pecha Kucha Nights. With 20 slides at 20 seconds each (total of 6 minutes and 40 seconds), panelists are invited to pitch and share a project from one of these crucial transitional points of a course. The result, the panel will be the ultimate playlist of shared projects. This SECAC Affiliate Open Session takes cues from familiar SECAC panels, transforming them into a FATE context, in particular it stems from SECAC Pres. Jason Guynes' regular panel, Something for Everyone as well as other similar sessions. Pecha Kucha Nights first launched in 2003, growing exponentially, reaching international audiences through energetic presentations. As instructors we know the careful balance of captivating audiences yet delivering pertinent content. This session tests our prowess to share projects, capturing the importance of transitional phases of development. As an affiliate session, SECAC membership is not required to present. More information about SECAC can be found [here]. Submissions should also send 3-5 supporting images of student-produced work to lilykuonen@gmail.com.

Teaching the Creative Process: iterative work and self evaluation in a liberal arts context.

Debbie Kupinsky, St Norbert College, debbie.kupinsky@snc.edu

Katie Ries, St Norbert College, katie.ries@snc.edu

How can iterative work, reflective writing and peer critique facilitate creative thinking and good studio work habits? Foundations courses draw students from across the university, many of whom are non-majors and students who are drawn to the arts, but may be unsure of their path. This session will explore strategies that allow students to work through failures and dead ends by creating multiple iterations and using in-process critiques. How can iterative work allow students to see failure as a helpful part of the process? What approaches can facilitate rigorous experimentation and self critique? How do these skills transfer to other fields and give students important tools for self evaluation? We are interested in approaches that teach students how to develop ideas and ingrain the iterative process as a way of working in art and other disciplines.

Session Title: What's History Got to Do (Got to Do) with Art?

Lara Kuykendall, Ball State University, lkuykendall@bsu.edu

Ashley Elston, Berea College, Ashley_Elston@bera.edu

How can art historians complement and enhance the foundations experience? What do art students want or need out of their introductory art history classes? Do you have a recipe for giving your art students a grounding in the basic content of an art history survey while also teaching the skills that will help them succeed in future art history courses, during studio critiques, and as writers? How can introductory art history courses be tailored to motivate studio artists to be curious about the history of art and provide them with direction for their creative futures? This session seeks presentations that propose strategies for reinvigorating the foundations art history experience and/or departing from

the traditional chronological survey. Ideas that have been tested are welcome, as are pie-in-the-sky hypothetical suggestions.

Sneaky Teaching: Teaching beneath the surface

Jason Lee, West Virginia University, jason.lee@mail.wvu.edu

In the age of instant gratification, how do we as Foundations educators instill the need for good studio practice in our students? What projects have you implemented that teach them to slow down and weigh the various options for success? How do we set them on the path to become creative problem solvers without pushing that overt agenda? Many times when presenting new ideas we don't want to overwhelm the students with an abundance of information all at once. There are the individual project goals, but also the overarching concepts that tie the entire Foundations experience together as a whole. This panel will focus on studio techniques and projects that teach beneath the surface. How we as instructors begin to build the literal foundation of a good studio practice, at times without the student being aware of what it is they are actually learning. What are you sneaking into the classroom? This panel seeks innovative project ideas or studio concepts that address this idea of "Sneaky Teaching."

Jail break! Encouraging students to think on their own

James Lipovac, Pratt Institute, lipovacjames@gmail.com

Linnea Paskow, Pratt Institute, linnea.paskow@gmail.com

The Pratt foundation drawing curriculum is comprised of sequential formal drawing exercises which collectively teach visualization. Students translate three-dimensional form into two-dimensions using drawing systems, including orthographic projections and linear perspective. In the first semester, systematic assignments with limited variables allow students to build technical and abstract thinking skills. Students enter the second semester with certain baseline skill sets as a result of this process.

At some point in the second semester, students are asked to strike out on their own. Suddenly instead of articulated forms of geometry we see in their work smudgy, cartoonish mash-ups of Pokmon and Beyonce. Clearly the formal rigor of what's been taught has flown out the window. This is happening due to a bifurcation between the students' visual interests and the challenge of finding viable visual equivalencies within the three-dimensional world. How can we encourage personal exploration while keeping formal structure? We invite other faculty to submit papers that address this issue and contribute their experience of the division between student impulse and formal aesthetic concerns of drawing.

Foundations Coordinators: Who, What, Where, When, and Why?

Michael Marks, University of South Carolina Upstate, mmarks2@uscupstate.edu

This panel seeks to continue and expand on dialogue initiated at the 2015 FATE conference session, *Coordinate THIS*, regarding the role of Foundations Coordinators. This session will examine the Foundations Coordinator position across a variety of institutions and attempt to present information on the scope of a Coordinator's responsibilities. What are the challenges you face both large and small? What are your teaching and administrative duties? How do you navigate those along with a creative practice? What are your failures and triumphs? Tell us where you've been, where you are, and where you're going.

The Urgent Artist: Creating a Collaborative Classroom

Jeffrey Marshall, Mount Ida College, jmarshall@mountida.edu

Kathleen Driscoll, Mount Ida College, kdriscoll@mountida.edu

To be a professional artist in an academic environment has never been more of a challenge. In the current campus atmosphere where the language of metrics and ROI (Return on Investment) dominate, faculty are asked to work more days, expand extracurricular activities, and be available at all hours. As the time shrinks that faculty can allot to studio practice, some look for ways to make the classroom an extension of their personal creative process. We must ask the question: is it possible, or even necessary, for a teaching artist to have an autonomous creative practice? Or is this a return to the Master's atelier studio where the master teaches the foundations of art from their own contemporary context?

In this panel we will explore artists whose creative process and product are integrated into their core teachings and curriculum. We look for a discussion with art faculty who ask Foundation classes to explore ideas, materials, processes, or subjects that reflect their own creative interests, and how that exchange of ideas strengthens artist and student.

Fury Creatures, Stylized Figures & Unicorns

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

Foundation Level Students come to college with a variety of creative inspirations that drive goals, hopes, and elaborate indexes of artistic motivators. Cartoons, manga, anime, conceptual creatures from folklore old and new (dragons and unicorns) flood the sketchbooks of so many students. Artists such as Takashi Murakami, Chris Scarborough, Yoshitomo Nara, KAWS, Thomas Grünfeld and Kate Clark connect these genres to a larger art based conversation. As instructors our options might incline towards, ignoring these immature doodlings or connecting with these creative initiations through artists and projects that evoke investigations that develop depth within the content. This panel is considering projects, papers, and research that derive from these sources of inspiration and create a springboard for connecting and creating deeper student researched projects that connect to current pop-culture trends.

Exceeding Expectations of Art Appreciation

Colleen Merrill, Bluegrass Community & Technical College, colleen.merrill@kctcs.edu

How can Art Appreciation be used as a vehicle for engaging foundations students in the larger visual and cultural landscape of their community and beyond? Through re-thinking the role of the traditional introductory art course, panelists will share innovative pedagogy that employs visual culture, community engagement and/or collaborative project-based learning. This session will shift the often stigmatized paradigm of Art Appreciation. Ideas for majors and non- majors alike will examine fresh approaches to curriculum that will inspire future artists, designers, creatives, collectors and community leaders.

This session welcomes panelists who teach Art Appreciation or any similar introductory art theory/history courses for both majors or non-majors. Community College, High School and Four-Year Institution instructors are all encouraged to apply.

Should Paneling: Mounting Groovy Presentations

Ryan Peter Miller, Carthage College, ryanpetermiller@gmail.com

Marco Rosichelli, University of Central Missouri, marcorosichelli@gmail.com

You've never meta panel quite like this. This session outlines and implements best practices for educational research presentations at professional conferences and provides guidelines for instructors to impart presentation skills within

the classroom. A terminal degree in creative visual studies affords Fine Art instructors a privileged position from which to deliver refined and dynamic presentations. Equal parts intervention, performance, and edutainment, panelists discuss how to build an audio/visual presentation that effectively communicates research topics through implementation of critical visual skillsets. Artist presentations and artist lectures are essential learning tools for a pioneering Foundations curriculum. The advent of tools like Prezi, Powtoon, PowerPoint and Keynote, along with the proliferation of TedTalks and PechaKucha, allows little room for clunky and inept presentations. Among other items, this panel addresses how to avoid technological missteps, how many words are too many words for a single PowerPoint slide, when cursing is fucking necessary, and how to push through the crushing silence of an unresponsive audience. Will it be funny? I can tell you I'm laughing already. But seriously, it doesn't necessarily need to be humorous.

Hooking the Non Major Into Art: Incorporating creativity and inspiration to all!

Angela Mircsov, Lindenwood University, a.mircsov@gmail.com

"I have to take this class in order to graduate" is heard often in general education course settings. How do we as instructors encourage these students to become more open to the creativity options in their majors and careers? Is there a need for creativity beyond the studio into Non Major classroom settings? How do the Non Art Major departments support these courses beyond major and minor requirements? The goal of this panel is to answer these questions and go beyond the mindset of *I need* this class to graduate to *I want* to take this class to better myself for my career.

Foundation Students Today: Who Are They and What Do They Know?

Judith Mohns, Columbia University Teachers College, Judithmohns@gmail.com

Foundation art programs are continually changing to incorporate new technologies and contemporary approaches to artmaking, while simultaneously fostering critical thinking fundamental skill development. Students enter college art programs today with different kinds of art skills and artistic dispositions, reflecting changes in society and secondary art education. Cutbacks to arts programming and education reforms have affected how art is taught in K-12 schools, while many students choose to make sophisticated art on their own using accessible technologies. How are foundation faculty teaching students today who present different skills and dispositions toward making art? Are college art instructors aware of the changes occurring in K-12 art education and the resulting affects on art students? How has technology shaped the core skills and concepts of foundation programs and the artistic dispositions of students?

This session invites foundation faculty and art educators to explore how art students have changed over time in terms of their high school preparation and their approach to art making. Furthermore, how are foundation faculty modifying their teaching and course content to better serve the needs of young art students, and how can high school art teachers better prepare students for foundation art studies?

Touch

Laura Mongiovi, Flagler College, lmongiovi@flagler.edu

How do we introduce, raise awareness and connect with our sense of touch? We currently have multiple opportunities not to touch. For example, we order clothing without feeling the fabric, the photograph is no longer a tangible object and reading does not require the physical act of turning pages or shuffling newsprint. Does minimal experience with materials diminish our sense of touch? Or perhaps our sense of touch is heightened due to lack of physical contact? Processing sensual observation and reflecting upon the experience allows for ideas and opinions to formulate. This type of awareness can provide a student with the ability to develop visual work that has content and meaning.

The panel will explore and question tactile experiences in the classroom. Should we strive to incorporate such experiences? If so, why and how? Discussion regarding how the sensual act of observing with our hands is equally as important as observing with our eyes and cultural associations between touch and ritual are encouraged.

Call and Response: When Student Evaluation Forms Actually Work

Guen Montgomery, University of Illinois Urbana-Champaign, Guenmail@gmail.com

In studio art courses, where the information sought is sourced from a very small sample group, student evaluations sometimes feel like a flawed way to judge an instructor's merit. Nonetheless, most universities require some kind of standardized teaching evaluation each semester, and they can be useful. What have you gained from student evaluations? Have the responses you've read on student evaluation forms lead to specific changes in your pedagogy? How have foundations curricula shaped your experience with student evaluations as compared with evaluations that result from teaching in other studio areas? This panel invites participants to investigate the oft-contested university evaluation process by both analyzing the current system's possible shortcomings and looking carefully at the results of this feedback for useful moments of pedagogical growth. In providing examples of interesting correlations between scoring and changes in the classroom or pedagogical approach we hope to initiate new conversations about their efficacy. Particular preference will be placed on those applicants who, beyond finding the evaluative system frustrating, can share their own meaningful experiences with these results.

Make it move!

Natalie Moore, Pratt Institute, nmoo1041@pratt.edu

As we prepare our students for a life in the world of art and design, it becomes evident that static is no longer the norm. While dynamic form can extend any of our disciplines in the Foundation year, it's relationship to two dimensional design can no longer be ignored.

At Pratt, our course in in the principles of Light, Color, and Design has been developed over years into a strong, cohesive Foundation Course. ,Students learn about the nuances of color interaction as well as the fundamentals of design; balance, tension, symmetry, asymmetry, contrast, hierarchy, rhythm, etc.

How do we take this knowledge and apply it to a time-based platform? What do students gain from extending principals they are learning in Light, Color, Design into time and movement?

This session will examine ways in which foundation studio professors have integrated static and dynamic design into their curriculum. We will showcase various approaches introducing the fundamentals of timing and pacing in the context of color, form and composition in the first year.

Social Practice in Foundations

Ellen Mueller, West Virginia Wesleyan College, ellen@ellenmueller.com

Social practice focuses on social engagement and collaboration with individuals, communities, and institutions as a form of participatory art. With the constant evolution of art and design foundations, where and how does this contemporary art form fit in?

This panel seeks submissions that address strategies for introducing social practice as part of foundations programs. Topics of investigation could include, but are not limited to, project/assignment outlines and analysis, critique strategies, art historical analysis of pedagogical approaches, case studies examining existing curricular structures and how social practice fits into these, etc.

Foundation Studies and the Museum

Sarah Wolf Newlands, Portland State University, newlands@pdx.edu

- What roles do museums and public art play in your foundation teaching?
- In what ways do you require students to look at culturally significant original art in non-commercial spaces?
- What transferable skills do students bring from museums or public art to the studio or classroom?

Studies have shown that examining and experiencing art in museums improves students' "careful observation skills, helps them think critically and analytically, requires knowledge to build on their own experiences, and provides frameworks for thinking about the world" (Alvarez 2011). These transferable skills are crucial for students' success in college and their careers.

This session will focus on the role of museums and public art in foundation studies. Papers should address innovative ways that instructors utilize museums and public art in foundation teaching. Submissions can address subjects from creating interpretive experiences, developing techniques in art analysis, interdisciplinary strategies for understanding subject, to dealing with the challenges and logistics of the "field trip."

Finding the Sweet Spot: Collaboration for creative growth

Mollie Oblinger, Ripon College, oblingerm@ripon.edu

Craig Clifford, University of Wisconsin Oshkosh, craigclifford60@yahoo.com

Collaboration can give students permission to experiment and grow, especially for non majors and BA students, but it also has the potential to be unfocused. It can expand student views on multiple issues, including the nature of art, authorship, and the use of materials. How much freedom should instructors give students within a project framework? What is the role of the instructor and how can we encourage students to take ownership over a collaborative project, without it devolving into chaos? What spaces, modes of working and processes are essential for collaborative projects and how should they be evaluated? This session will explore these questions and consider the link between collaboration and learning goals in the foundations.

Critical Agency Now!

Leigh-Ann Pahapill, Bowling Green State University, pahapill@bgsu.edu

The foundation year is as much about the de-stabilization of preconceptions as it is about the aggregation of knowledge. Students of art come to foundations thinking that they know what art is, how it works, and what it does. For most, it is about the creation of discrete images/objects and self-expression. All the while, the contemporary art world has moved on, and art's function has far exceeded these values. That art has the capacity to engender critical reflection and to produce social change is old news, yet curiously, the impression of art as either an inert or solipsistic commodity stubbornly persists.

The idea that art can and perhaps should be generated by engaging with society, culture, scholarship, and politics, poses a radical new methodology for most foundations students, yet social practice is an established genre. It is clear that foundations needs to catch up, but as faculty, we need to do more than merely promote engagement. What are the best practices for promoting critical engagement? How can we teach that students design questions rather than answers? This panel seeks to explore ways of introducing the critical agency of art in foundations to empower students to engage meaningfully with, rather than merely represent, their worlds.

It Takes A Campus: Collaborations That Enhance the Foundation Experience

Lynn Palewicz, Moore College of Art & Design, lpalewicz@moore.edu

Catherine Behrent, Maryland Institute College of Art, cbehrent@mica.edu

Preparing a first-year student for her major is a communal effort—a shared responsibility extending beyond first-year studio faculty to include Liberal Arts, Student Services and the artists/designers/entrepreneurs of the local organizations that neighbor our campuses. We pull from these resources to ensure that students enter the major prepared for the 21st century landscape of art and design. This collaborative approach conveys a Foundation view that emphasizes intellectual connections across disciplines, creative problem solving, civic responsibility and analytical and critical thinking skills. How do we accomplish these collaborations and to what extent do they enhance our academic goals? This panel examines various models at the curriculum and course level of collaboration in Foundation within and beyond the college campus.

We are looking for presenters that have courses and/or curriculum that collaborate with areas/institutions outside of Foundation Studio. This might include collaborations with Liberal Arts (writing/ art history), other departments in the college (student services or other major areas) and/or local organizations.

Team Transfer

Elaine Pawlowicz, University of North Texas, Elaine.Pawlowicz@unt.edu

This panel will examine the current state of transfer students in art and offer solutions on creating successful pathways for them. University and Community College professors need to forge stronger partnerships in order to clearly communicate to transfer students what is necessary to strategically enter the university. Transfer students must also be proactive with advising and concurrently seek advising from both the community college and their prospective university or art school.

Community college professors not only teach solid foundation skill sets but also spend much time teaching life skills. Some students need much encouragement in order to create portfolios, pass required state academic courses and filing financial aid and scholarship forms all necessary for university admission. Are University professors accessible to advise prospective transfer students while they are still at the community college? Many university art school programs are very specialized and will not accept credits from outside their institution. How do foundation instructors facilitate the transfer process? How do our foundation programs accommodate transfer students and assist them in their new environments?

This panel welcomes proposals from perspectives of both community college and university art school professors discussing their experience with transfer students ultimately creating flourishing artists.

Front-Facing Camera: The Contemporary Mirror

Jesse Payne, Virginia Commonwealth University in Qatar, jwpayne@vcu.edu:

This panel will explore the use of the "Selfie" in the classroom as a substitute for the more traditional self-portrait. Are selfies simply informal self-portraiture or do they expose a deeper sense of who we are? The selfie has been seen as a purely narcissistic act. However, is there actually a more honest, more powerful message in selfie? Could one argue that selfies are much deeper psychologically than say perhaps a traditional "portrait" of a sitter?

This panel seeks to explore projects being ran in various courses that use the "selfie" as a basis for deeper exploration of the self; perhaps even as a substitute for the more traditional self-portrait. Please submit project lesson plans (listing project description, goals and outcomes) along with 5 or more visual examples of the project as a continuous PDF. Consideration will be given to those pushing the boundaries of the traditional self-portrait.

What Is So Important About Color Theory?

Doug Post, Woodbury University, doug.post@woodbury.edu

Color theory is generally considered to be an important part of art and design foundation programs. But what is truly indispensable about color theory - now? Should it be a dedicated course or embedded in other courses? Is it still critical to mix paint on a palette and is it still important to create a color wheel and graduated strips? When we talk about subtractive mixing; do we still teach red, yellow, and blue primaries? What is the appropriate balance of traditional and digital? When learning color harmony, what's the level of hands-on exploration and what do these exercises LOOK like? Do we still need to know Joseph Albers? How important is physiology and physics of color perception in the practical breadth of color knowledge, and is psychology of color even more important now when civic engagement is a core value? This panel is looking for presentations that take a second look at the way color theory is taught and the particular aspects that make it indispensable in a foundation curriculum.

Could This Really Suck? Foundations as a Career {minus the burnout}

Valerie Powell, Sam Houston State University, WASH@shsu.edu

We are all passionate about teaching foundations, which is great. We are kind of awesome. We often take on tasks far beyond our job descriptions. We are on the front lines of education & are happily volunteering. But we are also super exhausted & are not so great with boundaries. How do we move beyond the typical foundations burnout? How do we even recognize the burnout? How do we advocate for foundations? How do we advocate for our own health, art making/teaching balance...in a time when over working is praised & often expected? Seeking papers & presentations from foundation educators who have practical solutions/tips that address any of the following: career burn out, over volunteering, collegiality, being awesome, promotion & tenure, modeling what we ask of our students & basically being a healthy art citizen.

New Considerations for Surface and Design

Steven A Ramsey, University of Nebraska at Kearney, ramseysa@unk.edu

Digital processes and the increasing variety of materials available to make 3D works are expanding the vocabulary and approach toward treating surface and design. This session addresses the Conference Dialog, "How does our investments in fundamental principles transport the next generation of artists and designers beyond the traditional paradigms and beyond the classroom" by exploring new or expanding ways to look at design, materials, and the object. Individual artists or designers working with traditional mediums, new materials or incorporating new design thinking into any facet of three-dimensional works or application are encouraged to submit abstracts for presentation.

You Talkin' to Me? Visual Literacy in Foundations Programs

Mysoon Rizk, University of Toledo, mysoon@utoledo.edu

Barbara WF Miner, University of Toledo, barbara.miner@utoledo.edu

Across higher education, pedagogues agree: in a screen-based media-saturated world, "visual literacy competencies are essential for 21st century learners." (See Hattwig, Bussert, Medaille, & Burgess 2012) Yet these same pedagogues, like the team of library professionals who published a guide to "visual literacy standards in higher education" (Hattwig et al.), rarely consult with, appeal to, or endorse the disciplines most primed to address the situation, i.e., faculty teaching general education and foundations courses in art, art history, and/or design. This session proposes that foundations programs already serve as essential sources for visual literacy training — and not just for art/design majors.

How effective is such training? What changes are needed? How might such an education increase relevancy for majors as well as non-majors, especially when art and design programs struggle to maintain enrollment while non-art disciplines seem oblivious to the potential strengths and central roles played by art-focused disciplines? Finally, what

is necessary for such an education to garner recognition for, gain appreciation by, and secure its place as the frontline in any effort to increase visual literacy in the general population? We welcome papers from any discipline and encourage perspectives building around concrete examples in and out of the classroom.

Quiet Radicalization of Foundations

Alexandra Robinson, St. Edwards University, alxrob@gmail.com

Katie Hargrave, University Tennessee-Chattanooga, khargrav@gmail.com

As Foundations educators, we are aware of the complexities facing our colleagues, students, departments, and universities. By nature, we work to create meaningful and fair working and learning environments, navigating attacks on liberal education and contingent labor as well as advocating for representing diverse practices and diverse bodies. There is a political implication to the work that we do. What are the liberatory possibilities for Foundations in higher education art departments? While the 20th century models for Foundations seem outdated, what can we learn from utopian educational models of Black Mountain College, the Bauhaus, or other historical precedents to our work? Beyond the history of Foundations, what can we as educators and/or administrators do to support our students and our colleagues, and how is the notion of "support" radical (albeit quietly so)? Possible topics: contingent faculty's effect on inexperienced students, fair pay for contingent faculty within studio curriculum, foundations faculty's affective labor, the politics of concept and craft, historical models of radical educational practice, and teaching students to be citizens of the classroom as well as their communities. We desire a diversity of approaches and perspectives within our panel presenters and within the content of their presentations.

Cultivating Mindfulness: Drawing into Seeing, Seeing into Drawing

Amy Schmierbach, Fort Hays State University, ajschmierbach@fhsu.edu

Erin Wiersma, Kansas State University, ewiersma@ksu.edu

More than ever our society is going at top speed and our lives are being ruled by the urgencies of the day to day. Cultivating a sense of mindfulness within our students' lives is now increasingly relevant because these stressors are invading our classrooms creating a lack of focus, inability to experiment and creatively brainstorm. This panel will address how integrating a mindful drawing practice/teaching methods can allow students the time to slow down and process the world differently through the act of drawing. How can we use the physical act of meditation and mindful qualities of drawing to help combat this pressure? How do we create learning environments where students increase their level of engagement through self awareness and their creative voice becomes even more present? This panel seeks input from a variety of approaches to mindful drawing practices, as it relates on how mindful practices function within observational drawing, using visual aids, introducing meditation into the classroom, and drawing at all levels of curriculum.

The Long View

Brian Schumacher, University of Cincinnati, brian.schumacher@uc.edu

Emil Robinson, University of Cincinnati, emil.robinson@uc.edu

With many schools of design, art and architecture facing pressure to downsize foundational design curricula, it is vital that foundation faculty continue to affirm a shared pedagogical value system and a shared nomenclature for curricular content that is deemed most essential. This session moves forward with the affirmation that observational drawing is one such body of essential curricular knowledge worthy of our continued collective attention.

But what exactly is observational drawing?-- a question that has no doubt as many answers as those who are willing to offer them. This session invites dialogue that excites and provokes, not only about the subject, value and place of observational drawing in foundations design curricula, but debate and clarification about the language we use when we talk about observational drawing. What can it mean to be forward thinking when teaching observational drawing

to undergraduate design students? Is observational drawing inherently “traditional” or “experimental” and what effect, if any, is there in labeling curricula with such terms? These questions and others are welcome to be addressed.

Papers that propose fresh teaching practices surrounding observational drawing, papers that re-establish long-standing traditions, and case studies that illustrate successes and failures of observational drawing curricular strategies are encouraged.

Foundations IRL: Form and Content in the Expanded Public Sphere

Sarah G. Sharp, University Of Maryland Baltimore County, ssharp@umbc.edu

As public and private spaces are becoming more “connected,” and our accessibility to new technologies is increasing at a rapid pace, we have unprecedented access to modes of sharing, reflection and engagement that stretch into and beyond the physical campuses and communities we teach in. Moving beyond traditional “Learning Technologies” that are used solely within the bounds of the classroom, this panel seeks modes of facilitating meaningful, concrete exchange with the public sphere. We will consider “virtual space” as a “public space” and present strategies, “real” and “virtual”, for bringing public interaction into the Foundation level classroom.

We invite papers and presentations from faculty using innovative methods that utilize digital applications, social media and other concrete and virtual methodologies as modes for accessing and addressing public spaces and local and global communities. Examples of projects might include developing proposals for public art projects through site visits, real world data gathering and real and virtual mapping activities, various time-based and performance activities like sound walks, fluxus event scores and social practice based projects. We will consider accessible platforms like Google Maps, Livestream, Twitter, Tumblr and Instagram as places to source data and content, communicate with “experts” in various fields, reflect on and share research and coursework and engage in public discourse.

Sit down and stay a while: Building community outside the classroom

Justin Shaw, University of Central Missouri, jshaw@ucmo.edu

Marco Rosichelli, University of Central Missouri, rosichelli@ucmo.edu

How do students transition from High School to Higher Education?
How do you build a robust sense of community in Foundations and beyond?
Are there moments for experiences to happen outside the classroom?
How do you push students outside their comfort zones?

This panel discussion will cover techniques, projects, and alternative forms of pedagogy that help build a dynamic inclusive first year experience; truly setting students up for success with a stable foundation. Looking at alternatives to traditional classroom modalities, this panel intends to pull aside the curtain, leave no stone unturned, and beat the bush looking for exemplars that exemplify alternative approaches to foundations.

Smartphone Technology in Foundation Design Curriculum

Sarah Steinwachs, Drexel University, ssteinwachs@yahoo.com

The smart phone can be a great way to bring the outside world into the classroom. Students can look up names, images and topics that are referenced in a lecture on the spot. We can FACETIME lecturers who might otherwise not be able to make it on campus. Besides this, we can incorporate Apps into the design curriculum. Various Apps such as *Adobe Capture* can be used as tools in foundation design to help illustrate traditional concepts. For example, in a Color Theory assignment students can use a "live color picker" at the museum as another way of analyzing a painting. It helps students visualize the root palette and how an artist organized proportion. Smartphone technology is also changing the dynamics of the classroom itself. Instead of the traditional top-down model of Professor teaching student, students are teaching each other, and their professors. Students have a sense of ownership, which has

generated enthusiasm and great discussions about art and design in the 21st century. What are your inventive ways of incorporating smartphone technology into curriculum?

The Great Chain of Assessment: Linking Assessment and Program and Curriculum Evaluation to Student Learning

Jason Swift, Plymouth State University, jaswift2@plymouth.edu

Ray Yeager, University of Charleston, rayyeager@ucwv.edu

Foundation studio programs historically provide a foundation level education for students to grow upon and progress to upper level studio courses. Traditionally, students are assessed focusing on a finished product/artwork. This is viewed as an indicator of success or failure and if the student has learned skills, concepts and theories taught within a course. This is graded work focusing on product over process and a holistic foundation curriculum. But, what about the big picture of holistic education, program evaluation and assessment? What about the link between purposeful, objective assessment and curriculum development, program growth and evolution? This panel explores and investigates the design and use of authentic assessment in foundation studio programs that transcend the focus upon end product as an indicator of learning and effective curriculum. The session seeks papers presenting innovative authentic assessment strategies used to assess student learning, curriculum and program effectiveness. As well as that address the importance of validity and reliability in assessment and its importance in assessing and collecting evidence of student learning to provide information for program and curriculum evaluation and enhanced student development in upper level studio programs from multiple disciplines.

Maps and Mapmaking in Foundations Education

Jim Toub, Appalachian State University, Toubja@appstate.edu

This session seeks to explore innovative uses of maps and mapmaking in studio art foundations. In recent years mapping has become ubiquitous in nearly all facets of life from its most utilitarian function of geographic orientation to charting esoteric, metaphysical dimensions of existence itself. From conceptual mind mapping to sophisticated GPS technologies to various forms of data visualization, mapping in seemingly countless permutations has become integral to the creative work of a wide range of artists. In what ways can maps and mapmaking be used in foundations? How can maps serve as a tool to facilitate the kinds of conceptual and practical skills that will prepare students for more advanced work in studio art? In what ways can a creative engagement with mapping illustrate that maps are not neutral but instead tell stories that reveal, confirm, subvert or even contradict one's own political, psychological or philosophical understanding of the world? Proposals from artists, designers and scholars who have used maps and mapmaking as an integral part foundations education are welcome.

On Your Mark! Get Set! Go!

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

When I was a young art student, I struggled when told "You can't really do anything without the idea." Now, while teaching foundations, I understand the familiar look of panic in my student's eyes when I say, "just brainstorm and you'll think of something." The aim of this panel is to explore ways that we guide our students through the sticky business of generating ideas and encourage them in developing concepts for a variety of projects. Panelists are asked to present their best approaches to assignments, which clearly show the first steps of original ideation. The ability to generate ideas is central to the process of art and central to the success of artists. We will explore each other's pedagogy for engagement in problem solving, motivation in the manufacturing of ideas, resulting in creativity that becomes the student's solutions to the project. At the starting line, this panel will be asking, what is your process to get the best ideas to the finish line?

Code: The Contemporary Practice

Jessica Parris Westbrook, the School of the Art Institute of Chicago, mail@arrayproject.com
Adam Trowbridge, the School of the Art Institute of Chicago, mail@arrayproject.com

Code underlies most forms of contemporary design and art: architecture, data visualization, electronics, graphics, imaging, animation, kinetic sculpture/objects, media, modeling, output, sound, visual communication design/publication, video games/interactive spaces, web-based art/design. Any process involving software, electronics, digital fabrication, or the internet involves code. Code sensibilities and skills are immensely useful and transferable. Code literacy leads to agency. Agency becomes flexibility. How is code being introduced to beginners within a context of foundations? How are design and art methods referenced or integrated in creative coding edu? How can pedagogy interrupt and address gender, race, and class discrepancies in code-based design and art practices?

Professional Practices in Art Foundations: Reaching Inward to Broaden Outward Reach

Kimberly Winkle, Tennessee Tech University, kwinkle@tntech.edu

Professional Practices pedagogy is diverse; approaches, format and purposes vary from institution to institution. Not only is the pedagogy diverse, but the timing at which to insert the course into a degree curriculum commonly differs. While there are distinctive programmatic structures, intrinsically these courses promote student introspection and articulation of personal artistic values. Through this process students are, ultimately, better able to further their outward reach into the world as art practitioners. This session invites proposals related to Professional Practices pedagogy in Art Foundations programs.

Using "The Flip": Why Your Students Want to Hear from You Rather than YouTube!

Nancy Wynn, Merrimack College, nancy@nancywynn.com

Each semester we spend multiple class periods lecturing to introduce (or reintroduce) concepts such as the Design Elements and Principles. It's essential students understand foundational elements, but let's question how we deliver the material. Time for projects is limited. When digital technology can present content in a variety of ways, why take precious class time to lecture?

Grabbing content from others on the web is helpful, but perhaps not always the best strategy. Students want to hear from their own professors! They want to engage with each other and get feedback quickly. By flipping the classroom ("The Flip") content can be watched and shared multiple times outside the classroom. Students come to class with questions, use what they learned outside of class while working on their projects in class, and produce work that reflect a better understanding of content learned.

Share your knowledge and techniques on how you have integrated "The Flip" in your courses. Have you created original video/game/collaborative content for students to utilize outside the classroom? What are your successes and failures in the age of high tech teaching and learning? With so much content being produced, we, as educators, should discuss and debate standards of excellence.