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Constructing Collaboration: Connecting Innovation with Art and Design Students

In his 2010 retrospective at the Museum of Modern Art in New York, William Kentridge's words framed the exhibition for the viewer upon entering, stating: "I believe that in the indeterminacy of drawing—the contingent way that images arrive in the work—lies some kind of model of how we live our lives. The activity of drawing is a way of trying to understand who we are and how we operate in the world." The words of Kentridge and his body of work provide a significant model for considering the activity of drawing separate from the flat surfaces of its varied histories. The panel will examine how first-year curriculum can explore the diverse ways drawing moves beyond two-dimensional spaces and functions in contemporary art practices. As drawing's relevance in Foundation pedagogy continues to be debated, a more focused critique of drawing's expansive reach in contemporary strategies of production is necessary for understanding how this traditional framework for visual art education remains vital. Thinking about drawing is significant for making informed decisions about the nature of the practice and the analogous ways drawing informs disparate ways of negotiating human experience. **Thomas Albrecht**, State University of New York at New Paltz, email: albrecht@newpaltz.edu

When "Leadership" Stopped Smelling Like Sheep. Distributive Leadership as a Way to Forge Learning Partnerships in Foundations Classrooms

Few college art instructors would take issue with the notion of promoting student leadership, but there are some real philosophical and practical difficulties in attempting to bring leadership initiatives into art courses. Traditional understandings of leadership can reinforce unhelpful popular perceptions of "heroic" leadership with its attendant hierarchical power structures, narrow focus on control, individual achievement and cult of personality. Additionally, the unfortunate truth is that much of the discourse that surrounds student leadership is rather shallow, offering little real guidance as to how to actually foster student leadership in art classrooms. It's hard to quibble with a vague notion of "student leadership in the classroom," but just what does that mean? Of all the things that we should and could be teaching, is leadership really where we ought to spending our time? Is it a useful framework that can help instructors to increase student performance or teaching efficacy? This panel will seek to address these questions from various perspectives, focusing especially on one such model, distributive leadership. Recent breakout discussions at the 2011 Think Tank investigated many ways in which distributive leadership can provide a useful framework for foundations instructors to explore new ways of forging learning partnerships and offers opportunities to creatively re-imagine what and how we teach art in the freshman year. **Michael Arrigo**, Bowling Green State University, email: marrigo@bgsu.edu

Reinventing the Art History Survey: Defining Content in the International Community

This session invites artists, art historians and critics to submit papers on aspects of effectively teaching art history survey courses in a changing world brought about by globalization and internationalization. Marilyn Stokstad and Michael Cothren note in the latest edition of *Art History* that “first courses in the history of art should be filled with as much enjoyment as erudition, that they should foster an enthusiastic, as well as an educated, public for the visual arts.” Given their potential to play a crucial role in revealing and defining art, how can these courses frame content in ways that will engage students because of their relevance in today’s cultural landscape? How can survey courses effectively merge and manage “Western” art with artistic trends that arise in acknowledgment of factors such as today’s cultural diversity and hybridity, migration and diaspora? Does it suffice to divide content into “Western” and “Non-Western” paradigms? Should pedagogical methods and content depend upon local geographies of students? Should the chronological approach of art history survey texts be followed in the classroom? Should we devote equal amounts of classroom time to Renaissance art and art of the twentieth century? Participants are invited to report on their own classes and innovative curricula. This will be a proactive session, seeking to foreground enjoyable, creative and relevant ways to deliver the required art history survey course in today’s changing world. **Dr. Vivian Lee Atwater**, University of Houston-Clear Lake, email: atwater@uhcl.edu

Constructing Collaboration: Connecting Innovation with Art and Design Students

“Organic Peer Review: Collaboration and the First-Year Art and Design Student”, Nicol Nixon Augusté, Professor of English. This presentation will discuss a unique student-centered collaboration in the first-year Composition classroom. I will share two students’ inquiry that ignited a pedagogical advancement among students across sections of classes. This movement would eventually allow classes of visual learners to take ownership of not only their learning styles, but also their academic success. “Sketching the Artist’s Statement”, Jennifer Johnson, Coordinator of Academic Writing. Part of an artist’s education at SCAD is being able to express individual aesthetic philosophy in the form of an artist’s statement; many students, however, struggle with this written expression of their work. In collaboration with a senior fashion student and a Writers’ Studio tutor, I will present a workshop method using both writing and drawing instruction to inspire and facilitate students’ writing about not only their artwork, but also their overall philosophy of art. “Teaching First-Year Composition with Social Media and Pop Culture Texts”, Carey Murphy, Professor of English. Reading the texts of pop culture through the lens of social media creates classes that teach traditional analytical and interpretive skills via writing assignments that need only slight adjustment to facilitate significant student empowerment. By shifting textual focus towards reality TV personalities and graphic novel heroes as literary characters (and their perspectives critically constructed through Facebook pages and blogs), these approaches engage students collaboratively through other course offerings and interests on familiar grounds and radically alter classroom norms and expectations. **Nicol Nixon Augusté, PhD**, Savannah College of Art and Design, email: nauguste@scad.edu

Can ANYONE teach foundations these days?

As programmatic offerings at many institutions have become increasingly diverse, multi-disciplinary, and technology-oriented, the traditional profile of the studio art foundations instructor has changed as well. No longer do students necessarily get all of their two-dimensional design and drawing instruction from painters, and all of their three-dimensional design instruction from sculptors, as was once commonly the case. Foundations courses focused on digital media and techniques and time-based design have altered the essential skill set of the foundations instructor, which has resulted in essential retraining of the traditional instructor, and in the inclusion of non-painters/sculptors on the faculty of foundations programs everywhere. Photographers, graphic designers/artists, animators, digital media artists, and multimedia artists increasingly play a role in providing students with a broad(er)-based foundational experience. This session will bring together foundations instructors who break the conventional mold to discuss their backgrounds, disciplinary perspectives, innovative courses, teaching strategies and collaboration with their colleagues in expanding the role and definition of foundations in the twenty-first century. **Geoffrey S. Beadle**, Edinboro University of Pennsylvania, email: gsbeadle@msn.com

Elsewhere; teaching the beginning

There is no turning back the clock on the fact that we live and work in a global and interconnected society. In order for our students to be successful in the 21st century, they must have a clear understanding of the world in which they will live and work, which is one that extends far from their front door. The question for design educators in this ever-expanding world is: How are we educating the next generation of designers both here and elsewhere? What fundamental principles of design education are seamlessly shared across cultures and which are not? What strategies for design education are being developed beyond the history of the Bauhaus and far from the Eurocentric academy? This panel will examine ways in which professors of first year design programs teach the very beginnings of the design process. The focus will be on looking at curriculums as they are being developed worldwide in a variety of different cultures. What remains the same what changes and what can we learn from each other? Elsewhere; teaching the beginning invites presentations from those who have had the experience of teaching outside of their cultural norm as well as presentations from faculty teaching outside the American and European university. **Roberley Bell**, Rochester Institute of Technology, email: rabfaa@rit.edu

Getting Them Talking, Innovative Critique Strategies

Getting students, especially foundation students, to open up and talk at a critique is very difficult – much like herding cats. They are afraid to voice their opinions and stand out from the crowd. Fitting in, being a part of the group, is especially important to students in this category and age group. It's the faculty member's job to set up an environment where they can open up and talk. Since the critique is at the heart of analyzing a student's completed artworks and designs, it is essential to get all of the students to speak up and discuss the work. The critique forces students to verbalize and use the vocabulary of art and design. It hones their logic and reasoning skills as well as teaches them to analyze a work of art or design based on the criteria for a given project. How can you set up a safe environment where students feel comfortable to talk? What strategies do you employ? How do you get a conversation started and then keep it going? This session will explore different critical strategies and methods. Papers are sought that address critique strategies and ways to get students to talk and verbalize their feelings and opinions in classroom full of peers. **Steven Bleicher**, Coastal Carolina University, email: stevenbleicher@gmail.com

Out of the Frying Pan II: Graduate Teaching Assistants in the Foundation Classroom

This session seeks to investigate the experiences of MFA graduate teaching assistants in the foundation classroom. In many university art programs, graduate teaching assistants play an important role in the delivery of core curriculum. Situated between their undergraduate students and experienced mentor-instructors and attempting to push against boundaries in their own research, GTAs may bring fresh perspective to debates over the role of basics in higher art education. Contributions are invited from graduate teaching assistants and mentor instructors. Questions to explore include: How do mentor programs help GTAs integrate and understand their developing role as teachers in relation to their art practice? How do GTAs and art programs negotiate the tension between academic (creative) freedom and curricular responsibility? How do GTAs incorporate effective teaching methods in a way that allows them to develop their own teaching "voice"? Has the experience "on the front lines" changed GTA preconceptions about effective studio teaching? What are some specific contributions GTAs have made? **Pat Boas**, Portland State University, email: boasp@pdx.edu

Skill Based Studios- Hands On?

Will hands-on skill- based studios survive in Foundation programs now? Working with solid materials and tools gives first year students the experience of learning through the sense of touch as well as through sight and hearing. Many people retain and remember to the max through this channel. Learning through the feel of the materials is very different from most pre college students' experience. Giving them this opportunity opens the realm of very different exposures before choices of majors are made. They may expand beyond their preconceived ideas and goals if they gain the richest possible insights in their Foundation year. Simplifying the studio involvement and concentrating on concept and current components of art in the prevailing culture may not encompass all of the most intense experiences the students can have in the beginning. After learning and using skills and techniques with many materials to solve basic problems of design the students are free to use them or not. They are informed. They have a repertoire to draw from. They know what they are choosing or rejecting. What is the trend in your curricula on this subject? Could we get away without teaching in skills based studios? Do art students connect to their work in the most positive

way without putting their hands on actual tools and materials? How does it work for you? **Raya Bodnarchuk**, Corcoran College of Art and Design, email: rbodnarchuk@corcoran.org

Strategies for Student Support- Within and Outside the Classroom

This session aims to present and discuss various systems of support designed to bolster foundations year students with a comprehensive educational experience in order to be successful long-term. We will begin with brief presentations of various support system models, and then open our discussion to ideas of what works, what doesn't, why and how. Quite often we as educators focus on the overriding subject matter of our field of Art, and less on the underpinning roadmap of support. How do we support our students without enabling them? How do we work with the evolving population of millennial students to ensure success. What resources need to be present and available to do so? What form of advising is most effective, how can we best coordinate advising, campus resources, initial orientation, community building events, etc., for the most effective results? **Nicholas Bonner**, Northern Kentucky University, email: bonnern@nku.edu and **Candice van Loveren Geis**, Northern Kentucky University, vanloverec1@nku.edu

When Is the Proper Time to Implement Professional Practices?

When should art majors learn to be professionals? Not just master the skills of the different media in the visual arts but address the mechanics of being in the visual arts profession. Documentational photography, developing a curriculum vitae, preparing artwork for gallery/exhibition level presentation, filling out applications, record keeping, pricing artwork and writing artist's statements are just a few of the practices graduates are expected to have when they complete their degrees but the issue of when to begin this instruction has been subject to discussion and disagreement for years. With parents becoming more vocal about the lack of job skills in the visual arts, does higher education need to respond with a curriculum that specifically prepares the student for the professional world of visual artist? This session will discuss the issues, pro and con, of a professional practices component of the foundations curriculum. Are we missing the boat by not instilling these skills earlier in the degree program by waiting until the junior or senior year and the BA/BFA exhibition? Will adding this to the art fundamentals encourage students to explore more career opportunities or complicate the number of hours necessary for degree completion? Should this be a stand-alone course or a required component of every studio class? Do we let students learn through instruction or bitter experience after the fact? Is there an answer? Join us to find out. **Jeff Boshart**, Eastern Illinois University, email: jgboshart@eiu.edu

Lights! Art History! Action! Changing the Pedagogy of Art History Survey Courses

The history of art generally brings to mind darkened rooms and long-winded lectures. Active transmission of knowledge to a passive student audience has been described as a dinosaur's approach to teaching in light of today's plugged-in and technology-reliant student. While some may question whether traditional lecture has ever truly been effective, more and more art history instructors are exploring ways to generate active learning environments and to get students interested in art history in new and exciting ways. How do we activate the classroom? We know today's students are different, so how do we make the classroom experience different, as well? This session seeks out new strategies to engage students in active learning and liven up the traditional lecture format of art history survey courses. Papers addressing new pedagogies, new technologies, and the needs of teaching 21st-century students are especially welcome. Also welcome are examples of success and challenges in terms of classroom integration of new pedagogical methods, assignments, approaches, and ways of creating more dynamic and engaging learning strategies that focus on the history of art. Some different aspects that may be explored are ways to engage different types of students in the study of art history at the survey level. For example, teaching primarily BFA students versus liberal arts majors, or teaching an art major requirement versus a general education elective. **Angi Elsea Bourgeois**, Mississippi State University, email: abourgeois@caad.msstate.edu

'Handing On' Teaching Exercises: a (subjective) History of the Foundation Course in Art and Design

I think that it is timely to excavate from current foundation curriculum what remains of the ideas and purpose of preliminary courses in the past, in order to define what we believe is important to teach in introductory art and design education today. What do art and design students need to know? And what (if anything) is possible to teach? It is common that foundation course instructors teach versions of exercises that they

were taught themselves as students: the writing and the teaching of exercises or projects are most often inspired by what has gone before. Breaks from this process of 'handing on' of knowledge (ideas and skills) can be identified with and directly linked to the cultural context and the social and political situations of the period. I think that the rejections of ideas about how and what to teach on the foundation course are as important to look to as identifying what traces of them remain. I want to invite important figures involved in the development of foundation education to present personal accounts of exercises that they were taught and how that experience influenced their own teaching. I aim to invite artists/designers/educators from different generations, from the US and Europe, to create a subjective history of foundation course projects since their origins at the Bauhaus. **Chloe Briggs**, École Parsons à Paris- a division of Paris College of Art, email: chloe.briggs@parsons.paris.edu

Sketchbook Culture

As our students enter the foundations curriculum, what are their existing ideas about the role of the sketchbook in their creative practice? The experience of developing a sketchbook assists each student in understanding the importance of constant observation, idea development, visual research, and working across platforms. Sketchbooks are arguably essential spaces, becoming references for students, helping them to transfer their learning from once class to the next, and becoming repositories of their foundations learning. Indeed, when students develop the same sketchbook across their foundations courses, the resulting objects become records of—and metaphors for—the entire studio foundations experience. What strategies do we develop to nurture a culture of sketchbook practice, and what specific tactics do we employ to help students discover for themselves the important roles that the sketchbook—as a practice and as an object—can play in their development as artists? Or, are complementary and/or competing formats, such as studio blogs, more natural and functional spaces in which 21st century students operate? This session will consider the evolving role of the sketchbook across the studio foundations. Proposals exploring the challenges and opportunities of building a culture of sketchbook are encouraged. Proposals focusing on best practices in sketchbook project development and curriculum development are also welcome. Finally, proposals posing questions and offering alternatives to traditional sketchbook practice are also encouraged. **Amy S. Broderick**, School of the Arts, Florida Atlantic University, email: amysbroderick@gmail.com

Inventing the Commuter Campus: Strategies to Create Community in First-Year Programs at Urban-sited Universities and Institutions

The urban university setting presents unique advantages, as well as challenges, that are exacerbated in creative settings that particularly depend on on-campus time spent to maximize student learning: what is gained in proximity to art institutions and professional artists is often undermined by campuses distributed across a wide geographic footprint, a high rate of transfer students in and out at different levels of the program, and heavy reliance on adjunct and/or graduate instructors that may not themselves be firmly bound to the institution. In addition, the goals of retention, achievement, and creative curriculum must be balanced with curriculum, logistics, and facilities realities; student expectations; assessment requirements; and wide-ranging student foci and learning challenges. Which approaches have positively impacted community-building and first-year retention in these situations? How varied have they been? Topics to be covered may include courses, curricular structure, class projects, formal and informal relationships within and/or without the university, online teaching, and extra-curricular models and institutions via wide-ranging presentations that detail creative solutions and specific challenges of institutions where retention and community are ongoing concerns—and ongoing struggles. **Robert Bulp**, Wichita State University, email: robert.bulp@wichita.edu

Raw Data

Raw Data seeks information about how to foster an environment where the learners actively choose what to study as well as how and why. How are today's art students shaping their foundations experience? Raw Data also seeks information that explores how foundations instructors develop student-centered learning that is tailored to learning in today's global digital age. Students' expectation of immediate response and feedback, along with shorter attention spans, are fertile ground for active-learning. Strategies that incorporate both traditional/ analog art making as well as new media and social media are being employed to accommodate a generation of learners outfitted with iPads, iPods, and smart phones. How have Foundations instructors transformed "learning outcomes" into "student-centered learning outcomes" that accommodate Generation Y and Z multi-taskers while also fostering an interest in sustained research? Panelists are asked to share their transformative "new" as well as "time-tested" strategies of creating

student-centered situations. They will compile their own raw data that will shed light on what Generation Y and Z expect to learn, what they want to learn, and how they want to learn it. **Jessica Burke**, Georgia Southern University, email: jburke@georgiasouthern.edu and **Elsie Hill**, Georgia Southern University, email: elsiehill@georgiasouthern.edu

Today the Classroom, Tomorrow the World! (Filling the Comprehension Gap Between the Classroom and the Outside World)

Quite often students understand the principles of design and apply them correctly and skillfully on a project but remain oblivious to the same principle outside the classroom and project environment. This panel will feature presentations of Foundations level projects designed to bridge the gap of comprehension from the classroom to the outside world. As professional artists, we live in a world of immersion. Awareness of design in our environment is second nature to us and has been for years. Students must recognize how we live with design everyday by gaining an understanding of how the material in the classroom relates to the outside world. This can be accomplished by introducing projects that show how design is part of our personal experience and everyday consciousness. The panel will be discussing existing teaching methodologies and new directions designed to help students process the visual information seen in their surroundings without distraction. Presentations will feature specific projects developed with the purpose of increasing design awareness and comprehension. These methods of visual exploration will enable students to move beyond the classroom towards the fully immersed creative thinking process we all possess. When a student reaches that level of awareness, the entire world has the power to inspire. **Brett Callero**, SCAD-Atlanta, email: bcallero@scad.edu, **Jo Peterson**, SCAD-Atlanta, email: jpeterso@scad.edu

From Moment to Momentum

First year students are now commonly introduced to basic 4D design concepts in projects during the foundation sequence. When students move on to their specialty or focus area (particularly in painting and drawing), if projects in those courses do not reflect the merging of 2D and 4D media and concepts, students are less prone to experiment with 2D and 4D hybridization in their own work as they move through later advanced courses. In this panel, presenters will discuss issues related to the question, "how can time-based media be infused throughout the 2D curriculum?" This panel will bring together educators who have experimented with time-based media in drawing and painting course projects. The discussion will revolve around artists who are used as exemplars for these projects, presentations of the student projects, the relationship between 2D design concepts and 4D design concepts, as well as any other philosophical conversations related to the traditional categories "drawing" and "painting," shifting definitions of both, and how time-based projects play a role in current 2D pedagogy. **Christian Carson**, SUNY Brockport, email: ccarson@brockport.edu

Local/Global – Social Practice Art

Foundational thinking and creating has gone global. The voice of an artwork has become louder and with an expanded audience. The responsibility of artists in a socially engaged global world has increased to include intellectual exchange, social discourse, prophetic inspiration, and accountability. Instilling this foundational perspective is vital to artists of future generations. Local/Global – Social Practice Art is an initiative that connects the classroom globally through theory research on contemporary issues, along with the practice of artwork created from a variety of interdisciplinary materials in a shared collaborative environment for diverse skill and concept development. Projects include working within communities and in arbitrary public venues. This paradigmatic shift in foundations takes the student beyond the objective object to the subjective intervention. The session proposed is to exhibit the Local/Global – Social Practice Art concept through a panel of four to five artist/educators who are engaged in foundational art projects that are developed in and out of the classroom individually and collaboratively to encounter the public domain. As chair of the panel, I will introduce the Social Practice Art initiative philosophically by exhibiting images of famous contemporary art interventions that are germane to the twenty-first century global social culture. Each panel member would follow with his or her personal classroom experiences in this genre along with assessment criterion. Immediately following these presentations I will critique the connections across the panel that communicates the relevancy of Social Practice Art in the Foundations department. Time will be permitted for questions from the audience. **Sandra Ceas**, Rocky Mountain College of Art + Design, email: sceas@rmcad.edu

Engaging Today's Students in the Art Appreciation class: New Strategies and Learning Models

As neither a studio course, nor an art history course, art appreciation “is intended to give a student with little or no previous formal knowledge of art the tools to knowledgeably evaluate art as it is experienced in everyday life.” (Larmann, *Fate in Review*, 2009-2010: 32). From visual elements, to description of techniques, to the historical timeline, the course tends to model itself after a linear process removed from both mind-mapping theoretical learning and the studio environment itself. The challenges of teaching the old to new generations of learners provide a fertile ground for experimentation. Prof. Stemwedel will discuss his experiences in implementing a non-linear teaching and learning approach to his classes through adoption of the new textbook *Gateways to Art* by Debra DeWitte, Ralph M. Larmann and M. Kathryn Shield. Dr. Cempellin will discuss complementary activities to linear course progression experimented in class, aimed at engaging students with the creative process while connecting theory and visual experience: small-team analysis of works unfamiliar to students at progressive course stages, and an action-learning activity based on a combination of photography and writing. A ceramics artist and landscape designer specializing in stonework, Professor Frewaldt will provide strategies and examples on how to engage students through recognizing, considering, and contemplating parallels from the course textbooks content to contemporary culture and existence. This session will present the diverse perspectives of both artists and art historians. **Dr. Leda Cempellin**, South Dakota State University, Department of Visual Arts, email: Leda.Cempellin@sdstate.edu

Use Social Media in 360 Degree

In recent years, social media has become a major part of everyone's day-to-day experience. For educators, this is never a better opportunity to encourage and inspire students with the help of social media from in and out of classroom. We want to promote classroom information in the medium students live with every day. How do instructors mobilizing classroom information, assignments, and discussions effectively? This panel focuses on student experience, project success and ever-expanding web of communication with the combination of Facebook, Twitter, Youtube, Blog, etc. to create dialogues within the university as well as between different cities or countries. What are the creative ways to engage students/audiences using social media? This panel seeks Artists, Designers, Historians, Gallery Directors to present what they know about social media, how they are using it and the results they've achieved. **Chung-Fan Chang**, Jackson State University, email: chung-fan.chang@jsums.edu

Budget Crunch!!!

At some point in our careers, we all experience this rather real, and often potentially devastating situation: the severe budget cut. For this panel, presenters will cover the full range of foundations courses and present innovative solutions to dealing with small, or even non-existent budgets for either the entire department, foundation program or individual courses. Areas to cover would include all aspects of drawing, 2D, 3D and 4D. With spatial and time-based projects, which can often be more expensive, or even prohibitively expensive, what solutions have been developed to provide the students with a meaningful experience that ultimately gives them a solid foundation in the subject? Questions we would hope to cover include: -Just how far can repurposed material be pushed before it just seems too cheap and tacky? -Are there other offices, departments and budgets that can aid with “lending” materials and equipment? How did you get that office or budget manager to “buy in” to your proposal? If operating on a shoestring budget, how is it even possible to begin to entertain thoughts of using technology? -Is student collaboration even possible if they are responsible for acquiring the materials? Can we demand it of them? The expectation would be that presenters would describe their scenarios and limitations, along with wants and needs. Knowing that a certain outcome is desired, and ultimately because they want to keep their students and themselves “nationally competitive”, they develop impressive solutions to these seemingly insurmountable challenges. PowerPoints and handouts expected. **Shaila Christofferson**, Chicago State University, email: skchristo@gmail.com

Pre-Haus, Haus, and Post Haus: Shifting Models for Foundation Art Teaching

Responding literally to the title (postHaus) of FATE 2013, this panel—entitled preHaus, Haus, and postHaus—explores the shifting models of foundation art teaching from the 19th century through the 21st. While the dependency on “Bauhaus” models of instruction is well known, less understood is the history and critique of foundations curricula and program design “pre- and “post-” the Bauhaus. If postHaus characterizes the challenges for the present and immediate future, how does a critical reflection of

“preHaus” help us to understand the current context for basic art instruction? And by extension, how can we prepare for a post-postHaus future world? The current “elements and principles” relied upon for some eight decades—our inherited “Haus” —by foundation teachers should be updated to reflect the changing nature of the field and the socio-cultural context in which we live. The original elements and principles as formulated by Arthur Wesley Dow in the early 20th century were developed in a cultural moment that was essentially pre-electronic—pre-radio, pre-television, pre-computer, pre-internet. A 21st century curriculum needs to be responsive to the dynamic and emergent conditions and requirements of its culture. The objective elements (line, shape, texture, value, etc) and principles (unity, emphasis, balance, rhythm, scale/proportion, etc.), while relevant to studio practice, provide little foundation in those skills and heuristic strategies that are essential in our shared and increasingly interconnected world. For this panel, I want to attract current GTAs as well as jaded historians, constructivist theorists, futurologists, and (even) artists. **Dan Collins**, Arizona State University, email: dan.collins@asu.edu

LEONARDO’S LEGACY: the Importance of Perceptual Drawing in a Postmodern World

University and college art programs once nurtured visual sensitivity, talent, craftsmanship, and creativity but these goals have been displaced – and are increasingly being replaced – by the de-skilling and dematerializing promotion of a conceptually oriented approaches. Reflecting this pedagogical shift toward a post-aesthetic worldview is a tsunami of panel topics at national art conferences that call for redefining, redesigning, or rethinking of what constitutes a work of art in the 21st Century. Most notable among these topics is the seemingly ubiquitous call to replace rigorous skill-based training in observational drawing, the bedrock of traditional studio training, with non-hierarchical, theory-dependent, multi-cultural, issue-oriented, community-sensitive courses that privilege digital technology and conceptualization over direct intuitive, visual experience. The question before us is what is lost (or gained) when rigorous courses in observational drawing are exiled to the curricula margins and, if something is lost, is the skill and sensitivity that one derives from a rigorous course in observational drawing worthy of being considered an indispensable foundational experience in studio art pedagogy. All theoretical perspectives are welcome and encouraged. **Brian Curtis**, University of Miami, email: brian_curtis@mac.com

Documenting the Ineffable: Assessment as Creative Activity

This session proposes to explore how the practice of assessment in foundations-level studio and art history curricula can be addressed not as a mechanism that stifles creative activity, but rather one that enhances *active* recognition of creativity as a learning objective. We will explore the notion that, although comprehensive assessment programs have traditionally been viewed as antagonistic to the arts, such activities can actually *encourage* students and faculty alike to identify more thoroughly what creativity is (beyond a humanistic and/or emotive response) and, importantly, what it could be in the context of a learning environment in which recognizing vision and resourcefulness are key components. We welcome papers or demonstrations from artists, art education specialists, curators, and art historians on topics that include, but are not limited to, assessment innovations in studio and art history courses, developing departmental assessment programs and/or quality enhancement plans, innovations in museum education, and general issues in curriculum development. **Lucy Curzon**, The University of Alabama, Department of Art and Art History, email: lcurzon@as.ua.edu and **Sarah Marshall**, The University of Alabama, Department of Art and Art History, email: lsmarsh@as.ua.edu

Teaching Foundations vs. Studio Practice: Part 2

This session is a continuation of the session “Teaching Foundations vs. Studio Practice” presented at the 2011 FATE Biennial Conference. It examines the connection, or disconnection, between teaching and the studio practice of foundations professors. John Baldessari, well-known artist and professor, has said that he views teaching as an extension of his studio practice, however, for foundations professors, it may be difficult to find a correlation between our studio work and classroom activities. Does the work you do in the classroom creep into the studio, or is what you do in the studio a reaction against what you teach? Is teaching a liability or an asset to your work? Perhaps the answer lies somewhere in between? This session calls for proposals by foundations professors who will present their work and discuss the role teaching plays in their studio practice. Divergent views on the subject are welcome and encouraged. To apply, please email 3-5 images of your work, a list of the courses taught and a brief description of how teaching influences your work. **Heather Deyling**, Savannah College of Art and Design, email: hdeyling@gmail.com

No Puppy Dogs, No Barns, and No Glitter: Tackling the Taboo or Cliché as an Artist and a Professor

During the 1950s New York art scene, painting the representational, most often the figure, was seen as old fashioned and limited. The only way to be considered a forward thinking artist was to think Abstract Expressionism. This of course affected how an artist created work and how an art professor taught in the classroom. This session will investigate artists whose work and materials embrace traditional and contemporary taboos and clichés and if taboos and clichés should ever be a restriction in a foundations art course. **Dawn Martin Dickins**, Young Harris College, email: dawnd@yhc.edu

Foundations for Art AND Design? Do Shared Foundations Programs Work?

Does a common Foundation experience benefit art/design students equally, no matter what their eventual major? Or would discipline-specific foundations classes be ideal for the fine art or graphic design student? This session seeks a diverse range of positions concerning the plusses and pitfalls of shared versus separate Foundations program. Faculty with experience teaching within either model are invited to present their findings. **Sara Dismukes**, Troy University, email: sdismukes@troy.edu

Re-examining the Nude: A Universal Study Tool for All Art Disciplines

This topic appeals to all who believe that the study of life drawing is of primary importance in gaining creative mastery applicable to all the visual arts. In this age of digital uniformity life drawing offers a universal subject matter innate with unique challenges and outcomes relatable to any art discipline. Presenters will examine the value of studying the nude for its complexities, structures, nuances, elements of design, vitality, humanity and numerous other reasons why the nude is the ultimate study subject for visual artists. Unique or creative lesson plans and conceptually based approaches that extend beyond the anatomical basics are especially welcome. This session will link to an Open Model studio for inspired attendees interested in a follow-up drawing session. **Nancy Doolan**, Savannah College of Art & Design, email: ndoolan@scad.edu

Emerging Technologies in the Classroom

The changing use of technology has had a great impact on learning. A variety of tools have been developed to allow us to explore new approaches to teaching and learning. This session will identify and examine these new technologies and tools, along with approaches for use in the development, delivery, and support of not only online courses and programs, but also for the use in the classroom to enhance learning.

This panel session will cover the following topics:

- 1) Emerging Technologies: What new tools and technologies, such as social media, are on the horizon? Should we be exploring industry and business tools and technologies? What are we missing? How do we give learners more control over content and interaction?
- 2) Learning Theory and Practice: How is learning theory evolving? Has technology significantly changed how we are teaching and learning? Where should we look for current trends in research?
- 3) Managing Change: With every innovation comes change. How do we manage the integration of new tools and concepts? In order to move forward, what level of change is required? How do we teach our students, faculty, and administrators to prepare for and anticipate the future?
- 4) Exploring Relationships: How do we identify and connect with communities of practice? How do we leverage the value of peer learning networks? Who are the key players that we should be watching?

Stephanie Doty, Herron School of Art and Design, email: dotys@iupui.edu

Bauhaus with the Bath Water

The Bauhaus School is considered one of the first models of the modern art school. Itten's foundational teaching philosophy, in his "Basic Course" cites learning goals that are remarkably still relevant, though ninety-three years later can hardly be called "Avant garde". Although there are compelling roots from the Bauhaus School that anchor studio foundation courses in many institutions to this day, contrasted with an array of contemporary studies that suggest the impact of rapid technological change, a more diverse student body, and radically interdisciplinary practices in art and design -- the sum of the years calls for a shift in approach and priorities. Instructors of studio art foundations are most often confronted with this paradox: How does one simultaneously teach age-old design principles yet also encourage students to become creative mavericks and vanguards of culture? Can students learn underlying concepts without a methodology that is steeped in conservatism? What are the New Basics of a 21st century art education? I seek to provide answers to the above set of questions. I hope to find deliverables in the areas of innovative

studio projects; case studies in curricular development that prioritize contemporary relevance; and comparative approaches to historical and contemporary practices in art education. I plan to solicit presenters via networks of educators and will post a call for abstracts to ensure a diverse cross section. The proposal includes a presentation from the moderator as an extension of my research and a report on our recent regional workshop on the same topic. **Carol Elkovich**, California College of the Arts, email: celkovich@cca.edu

Form and Form in Question: Expanding Core from Outside Foundations

Contents of Foundations programs are constantly updated, altered, loosened or tightened in response to the expanding field. This panel will look at new fundamental content and models of art development. Avenues of inquiry include how research-based engagement popular in current art making can be reflected in first-year learning. How do “foundations” function within other fields such as the sciences or performing arts? Can looking beyond the art studio suggest inclusive, relevant methods toward the concept of foundations? The historical postmodern of the latter 20th century may represent another influential model of making no longer necessarily tied to its original ambivalent context. How have Foundations responded to the reflexive nature of contemporary art and conveyed to students the ironic distance between subject and content in much art of today? How has the proliferation of self-conscious regard for image-making, abstraction, and originality affected the teachings of basic form, craft, and concept? This session considers how instructors can teach a practical hierarchy while also reflecting concepts and practices that originate outside of a conventional artistic process or appear counter to/ deconstructive of that practice. Through the presentation of ideas and theories in progress, comparisons between fields of study, and sample assignments and problems that subvert perceived conventions, this session will reflect on the current state of form and meaning in foundations. Examination will cross genres, recount experiences, and generate further discussion and thought among artists, educators, and students. This session can continue within an online environment to further collaborations initiated during the session. **Scott Ellegood**, University of Arizona, email: ellegood@email.arizona.edu and **Robert McCann**, Michigan State University, email: mccannr@msu.edu

More than Just Office Decoration: The College Teaching Collection

In recent years, deaccessioning debates have thrust university and college art collections into the headlines. Supporters often claim that the importance of such collections is not merely financial—shoring up an institution’s bottom line—but educational. But how? Now seems a productive time to reevaluate the role of the college art collection in the education of undergraduate and graduate students. This session will explore the challenges of and opportunities for using college art collections as a pedagogical tool. What does it mean to be a “teaching collection”? How might departments incorporate objects from college collections into their art history and studio classes? What benefits might be gleaned by involving students in the day-to-day management of such collections? **Dr. Kate Elliott**, Luther College, email: ellika03@luther.edu

Action!: Artist as Activist

Through collaboration, agenda, and activism, artists integrate their lives and their art-making. Our experiences, identified through personal, local, and global needs and goals, lay the foundation for activist art. While most activist art lies somewhere between ecological and socio-political, art in general, often aims to elicit a change in thinking, and through extension, behavior. This panel will describe various approaches and projects in activist art, including ecological, recycling, upcycling, and reclamation projects, as well as performance work. Topics will include ways in which these opportunities enrich students’ experiences across the liberal arts, develop collaborative and community partnerships, and integrate local materials and matters into the classroom and beyond. **Naomi J. Falk**, The College of William & Mary, email: naomijfalk@gmail.com or nfalk@wm.edu

Foundation as a Terminal Year

Teaching Foundation ‘as if’ every student was going to leave college after their first year. Foundation Departments are often expected to prepare freshmen for majors with skills specific to those majors. It is rare that upper level departments see first year programs as much more than recruiting grounds for their areas of study. This session proposes to explore the possibility of Foundation being the terminal year for a student, and re-imagine – or defend – the first year, core curriculum. There are no major departments with which to be concerned, only the learning necessary for a one year experience. Areas to examine: grades, reading, writing, rhetorical skills, conceptual/critical thinking, life skills including self management and

wellness, Foundation faculty, the fine arts – design divide, art/design history, community engagement and outside the classroom experiences, AP studios, non tangible goals and more, especially the contributions of non – MICA participants. **Dennis Farber**, Maryland Institute College of Art, email: dfarber@mica.edu, **Carolyn Case**, Maryland Institute College of Art, casecarolyn@gmail.com, **Catherine Behrent**, Maryland Institute College of Art, cbehrent@mica.edu

Interconnected Communities

Since the global environment is multifaceted, interdisciplinary, and virtual, students and professionals have multiple options available for the delivery of ideas. This delivery is reliant upon interconnectedness; the essential framework for a responsible 21st century educational environment. However, in an increasingly interconnected world, the emphasis on maintaining a supportive and sustainable network is crucial. Within a learning community, an environment of inquiry supports awareness and a strong work ethic, as each member supports and challenges the others. As responsible practitioners of inquiry, students contribute their personal framework of knowledge to a larger interconnected culture. Navigating and utilizing tools and experiences that foster community enhances individual and group connections. In this panel, Anthony Fontana and Mathew Kelly will take a look at what it takes to create successful online and off-line communities that foster critical thinking, collaboration, and art-making practices. They will continue a discussion that began at ThinkTank6 in 2011, as part of the breakout group: Seeking Connections: Building a Community of Inquiry. Fontana and Kelly will be joined by panelists from their breakout group that have put theories of community building through pragmatic tests, seeking evidence that learning communities support growth and learning in Foundations. **Anthony Fontana**, Bowling Green State University, email: anthonymfontana@gmail.com

Contemporary Craft and Digital Design: New Roles for Foundation Programs

What is the role of craft and digital media within a contemporary foundations program? How can educators teach these divergent art forms individually and collaboratively? We seek new information that incorporates an awareness of historical and contemporary craft and uses a conceptual base for craft materials that are rich with formal 3D techniques. Panelists will present ideas for teaching crafts within a foundations program, while others will offer strategies for combining craft and digital media for a dynamic base that includes both worlds. The panel will explore and discuss provocative viewpoints that support or challenge these ideas to enrich and transform student artwork. **Kelly Frigard**, University of Cincinnati, Clermont College, email: Kelly.frigard@uc.edu and **Holly Hanessian**, Florida State University, email: Hhanessian@fsu.edu

STRIVE TO FAIL: Inspiring Courageous Risk-Taking in the Foundations Classroom

“Through failure one has the potential to stumble upon the unexpected—a strategy also, of course, used to different ends in the practice of scientists or business entrepreneurs. To strive to fail is to go against the socially normalized drive towards ever increasing success. In Samuel Beckett’s words: ‘To be an artist is to fail as no other dare fail.’” Le Feuvre, Lisa, FAILURE: Documents of Contemporary Art. What do we really mean by failure in art? And what does failure mean for beginning art students? This seems integrally linked to students’ preconceived expectations. So, how do we reestablish expectation both for faculty and students? In this session, we will discuss ways teachers might inspire more ambitious and passionate art students by emphasizing the importance of risk-taking in and outside of the classroom. In the Foundations curriculum there is an opportunity to encourage experimentation, which gives students the ability to redefine for themselves what they consider to be success. Some approaches teachers may consider include: offering specific opportunities for students to work with materials they are not familiar with, creating a safe space for students to work and receive critical feedback from their peers and others, introducing artists who work with challenging materials, unique evaluation methods, encouraging students to critique established artists’ work and what is traditionally accepted. These strategies and many others can ultimately shape what future generations of artists see as possible in their own art practice. **Lindsey Fromm**, University of New Mexico, email: fromm@unm.edu

What Do You Mean, Red, Blue and Yellow Aren't the Primary Colors Anymore? Color Wheel or Color Won't

In an era in which we are teaching and working digitally, how do we explain RGB and CMYK to our students when the textbooks still tell them that the primary colors are red, blue and yellow? Because the same limited viewpoint is taught with near-religious zeal in K-12, students come to college believing that all color derives from red, blue and yellow. This is a major handicap to learning to work with additive (light-based) color. Has the primary theory worn out its welcome altogether? How important is the experience of mixing subtractive color (paint or dye) in today's digital world? I propose that we either ditch or greatly de-emphasize the primary theory in favor of visualizing the color circle as a gradient, with many possible groups of hues as starting points, depending on the demands of the work. What types of lessons best serve students preparing for careers that demand proficiency in traditional media *and* newer technologies? For example, with so many students pursuing careers that will result in manufacturing or printing applications, I have found that teaching subtractive CMY mixing before other color models is crucial to training students that can readily change gears between the classic RYB discussion in the design studio to CMY discussions with printers and manufacturers. The aim of this panel is to share ideas and to investigate new opportunities to inspire and empower students to apply color theory to their practices. **Andy Gambrell**, Savannah College of Art and Design – Atlanta, email: agambrel@scad.edu and **Martha Horvay**, University of Nebraska-Lincoln, email: Marthahorvay71@gmail.com or mhorvay1@unl.edu

Metaphor at the Core

We want to provide a common freshman experience that integrates a broad vocabulary, an understanding of core concepts, and experiences that foster the exploration of concept and personal expression. How do we adequately investigate the latter without dismissing the former? Can we have the best of both worlds? Developing an understanding of artistic intent, association, and interpretation does not happen overnight; the level of mature consideration we help our students gain needs to be nurtured throughout their foundation experience, but it must be done without devaluing the importance of craft and form. Incorporating the use of metaphor has been valuable in that it offers the opportunity to investigate the parallel that exists between images and language. Integrating an understanding of metaphor into first-year coursework helps bridge the gap between foundation and upper-division expectations. We would appreciate the opportunity to focus specifically on the use of metaphor as a path toward content development for students in basic 2-D design and drawing. We would like this panel to be a forum for those who have been comfortably navigating this path alongside those people new to this type of experimentation. We will invite presenters to share project ideas that successfully integrate exploration of metaphor while teaching fundamental core concepts. In addition to presenting formally, participants will be invited to share successful projects on a group blog. **Jodie Garrison**, Western Oregon University, email: garrisonj@wou.edu

Idea Generation: Innovative Teaching Ideas For Innovative Minds of the Future

Educators and administrators need to understand how artists think so that art education can integrate this process into academic disciplines. Few other subjects in school take the trouble to help students learn how to generate original ideas, critically analyze working solutions, and promote mental and physical engagement in problem solving and creativity. The ability to generate ideas is central to the process of art and central to the success of artists. Instructors expect students to manufacture art objects before students are taught how to develop ideas for the art objects. Instructors wonder why many students tend to borrow ideas from others, why they copy them, and why they cannot generate new ideas. This session seeks panel members who are actively engaged in teaching students the art of manufacturing ideas and using metaphor as a form of this practice. The panel seeks members who have innovative ideas and are currently applying them in their teaching. **Joan Marie Giampa**, Northern Virginia Community College, email: joan@joanmariegiampa.com

New Directions in AP and IB Art

This session looks at innovative links between high school and college level art programs. Advance Placement Studio Art and International Baccalaureate programs are designed to both emulate and extend college foundations drawing, 2D design, or 3D design programs. Models of evaluations in these secondary school programs, especially as more inventive forms of student practice are introduced, are also relevant to college level foundations. Visionary high school Advance Placement and International Baccalaureate teachers imagine new learning outcomes for the visual arts and reach out to new students who, previously,

may not have considered study in the visual arts. They also explore curricular structures that are fluid, rhizomatic, and complex... ones that corresponds to contemporary practice and allow us to access new understandings about what might be possible in art education. **Mark Graham**, Brigham Young University, email: mark_graham@byu.edu and **Richard Siegesmund**, Northern Illinois University, email: rsiegesmund@niu.edu

Supporting Undergraduate Research

How do we define and support undergraduate research in the studio art disciplines? Do we follow a scientific research model of grant funded faculty led research or is student driven research more appropriate in the arts? What type of funding, symposia, and vetted publications exist for undergraduate research in the creative arts? How can we better support creative research at Liberal Arts institutions? This panel will provide real world examples of creative research endeavors in the area of studio art at a variety of institutions. **Hollis Hammonds**, St. Edward's University, email: hollis.hammonds@mac.com

Mind the Gap: From Community College to the University

This panel focuses on effective student transitions between community college and 4 year institutions. We want to discuss ways that faculty and art departments could help the move. Is there a special role that foundations faculty could play in the conversation between institutions? According to the American Association of Community Colleges, 2-year colleges serve close to half of all undergraduate students. Of these students the majority of Black and Hispanic undergraduate begin at these schools and many of the students are non-traditional. What are some special concerns regarding the community college student who is transitioning to the university or college? How does advisement and counseling at the 2-year level affect success at the 4-year institution? More students are choosing the community college route to begin their higher educational journeys. How do we maintain the rigor and individualism of departments and institutions while streamlining the educational offerings to help the transferring student? We want to explore in this panel innovative ways other systems are facilitating the move between institutions. **Lou Haney**, University of Mississippi, email: Lhaney@olemiss.edu and **Ashley Chavis**, Northwest Mississippi Community College, email: achavis@northwestms.edu

Exploration, Experimentation, and Exposure: Stepping Stones to Self-Discovery

This session will focus on projects, which are designed to self-empower student exploration, experimentation, and exposure in a graphic design and studio setting. Participants will discuss project objectives, learning outcomes, and how students have responded to these projects. The projects featured in this session must be able to be accomplished by the typical graphic design and studio classroom, and without the need for special equipment, funding, or technology. The goal of this session is to allow students to recognize their own potential for creativity, learning and personal growth. **Ben Hannam**, Virginia Tech, email: bhannam@vt.edu

Innovating Collaboration: Making and Breaking Models for Academia

This session, Innovating Collaboration: Making and Breaking Models for Academia, proposes to examine the new role of collaboration in and out of the classroom as well as investigate breakthroughs in collaborative models within academia. Demonstrated ways in which new, experimental or innovative collaborative efforts are being used on campus are invited (faculty-to-faculty, faculty-to-student and student-to-student models). Topics may include pioneering team-taught courses, groundbreaking project curricula, revolutionary or creative technological innovation, inventive use of resources, redefining department or college resource pools, etc. Presentations in this session should also illustrate how this vicissitude has directly led to breakthrough student or faculty projects, new creative processes, improved student outcomes, enhanced civic engagement, etc. **Angela Horne**, Armstrong Atlantic State University, email: Angela.horne@armstrong.edu

Getting Outside: Experiential Learning and Civic Engagement

Using a succinct project-sharing format, this session will seek to present a diverse and expansive number of projects that fall under the category of experiential learning and civic engagement. Emphasis will be placed on projects bringing students off-campus and into the streets, woods, and environs other than the instructor's typical classroom. The main goal will be to witness as many variations of how people are incorporating post-Bauhaus models of education into introductory or foundation-level coursework that may

either accentuate, limit, or unapologetically contradict, traditional hand-building, visualization and design exercises. For example, the session organizer will present a web-based project developed with digital librarians at Lewis & Clark College that incorporated a walking tour with the co-founder of a Black Panther Party chapter, a Situationist-inspired dérive through the streets of Portland, and GIS mapping. In addition, the 3D Technician for the same department will present his Civic Ware project that paired students with an urban gardening organization to produce ceramic wares, which housed food seeded, harvested, and prepared by the local community. In addition to encouraging current FATE members to propose project presentations, this call highly encourages proposals from institutions and educators that do not have a strong history of participation at FATE or that may represent introductory-level coursework in departments that lie outside the “Foundations” name, such as public, social and/or environmental practices. Hopefully, by sharing assignments under this broad framework, a dynamic session will emerge and allow potential models and conversations to continue beyond the context of the session. **Garrick Imatani**, Lewis & Clark College, email: garrick@lclark.edu

Injecting Momentum: Curricular Model Revisions

Presenters in this session will be actively engaged in creating a counter-culture of momentum and change within their program structures—They will share their experiences not in an attempt to highlight dysfunction, but instead, to showcase action strategies and curricular models adaptations that fuel creative inquiry. They will be looking specifically at ways in which foundational core programs can initiate this force and continuously support stronger departmental connectivity. A central focus of Injecting Momentum will be on creating forward momentum that can empower students and faculty, clarify a shared urgency, and fuel continuous progressive change. Presentations addressing revisions in curricular models, departmental structures, leadership approaches, action strategies, and other energizing “additives” are welcomed. Some discussions and models derived from Integrative Teaching International’s ThinkTank 6 Breakout session titled “Momentum in Curricular Leadership: From Content to Delivery” will be presented in this session, but others are invited to share their curricular strategies and build on this dialog of impact. **Stacy Isenbarger**, University of Idaho, email: stacyi@uidaho.edu

Making it Harder Makes it Easier: New strategies for teaching the basics

The adage, ‘fail fast and quick versus slow and hard’ that evolved from writings of Tim Brown, an advocate for design-thinking could be a strategy in the development of foundation level curriculum as educators strive to instruct and connect with students in the 21st century. The discipline of design is constantly evolving and changing based on innovations in technology, media and economies; but often the foundational studies of the discipline have not evolved swiftly enough to prepare students for this shifting landscape. In 21st century where business relies heavily on creative solutions to be relevant, design and design-thinking has become more interesting, valuable and important to society than ever before. As design educators we must go beyond what and how we were taught, it is no longer enough to educate students on the use of the design elements and principles. This panel session seeks papers from educators who are using rigor, failure, concept-based thinking and other design-thinking based strategies to develop new approaches for teaching the basics; wherein the foundation years may actually be the toughest years with regard to a student’s academic career. **Amy Johnson**, University of Central Oklahoma, email: ajohnson54@uco.edu and **Rukmini Ravikumar**, University of Central Oklahoma, email: rravikumar@uco.edu

Masterpiece Delay: Unfinished-ness, Prototyping, and Tinkering in the Studio

Production in the 21c studio foundations classroom is messy. The additions of multiple aesthetics, emergent technologies, and global awareness complicate fine art and design processes. Rather than a goal of precious and discreet object making, *Masterpiece Delay* advocates the ability to generate multiple ideas, communicate and share concepts, and test possibilities. Our panel shares studio curriculum that encourages creativity, experiment, and discovery. Through experimental studio pedagogies we further research skills and perhaps add courage and play to the equation. **Dr. Lori Kent**, Hunter College Department of Art, email: loriakent@hotmail.com

Chorography and the Classroom: Embracing, Designing and Interpreting the Campus Environment

Chorography is the art of designing, interpreting and understanding space, in order to circumscribe and delineate it. Applied by geographer Edward Casey to mapmaking and to key historical epochs and practitioners of landscape art, the term is equally applicable to pedagogy and to the 21st-century classroom.

Experimental approaches to introductory drawing, art appreciation, and freshman-level seminars in global art have shown that students energetically and creatively embrace projects and curricula that take them outside the classroom and onto their campus environments, not only to interpret them, but to design them. This session welcomes proposals that have adopted or are adopting this approach in a variety of “hands-on” settings: university art collections, college and university gardens (new and existing), worship spaces, parks, on-campus and in-town galleries, and others outside the traditional studio and classroom. **Geraldine W. Kiefer**, Shenandoah University, email: gkiefer@su.edu

Loud, Expensive, and Potentially Dangerous

Today’s incoming students often enter our classes having a wealth of studio and classroom experiences. They likely demonstrate a proficiency in drawing and painting as well as sophisticated digital processes ranging from web design to video editing. However, with the loss of high school industrial arts programs and a cultural emphasis on developing technologies, the 3D Foundation studio can be a shockingly unfamiliar place, one that is loud, expensive, and potentially dangerous. As teachers in the 3D studio, how do we manage the substantial task of introducing the fundamentals of working with tools and materials never before used by our students, while also keeping the studio a place where dynamic, meaningful experiences take place? How do we make the case for investing the time, energy, and yes—money, in projects that will likely end up in a dumpster? What strategies do we use to transform our shops into safe, welcoming, and relevant spaces, without losing the energizing potential of perceived risk? What new opportunities might we find in the skills that our students already have, and what unforeseen opportunities do emergent technologies bring? This session will focus on ideas for keeping students engaged, curious, stunned, mischievous, questioning, challenged and thoroughly hooked on the process of working in three-dimensions. **Matt King**, Virginia Commonwealth University School of the Arts, email: mpking@vcu.edu

Context, Narrative and Expression: Elements and Principles for a Contemporary Practice

Formalism relies exclusively on formal qualities, excluding content, context, narrative and expression (Barrett, 2008, p. 126). Although formal qualities are relevant to visual aspects of art and design, it is their relationship to the viewer through context, expression and narrative that creates meaning. As greater attention is placed on the reciprocal relationship between makers and viewers of visual culture (Freedman, 2003), it becomes crucial that art foundations faculty assist art students in becoming conscious makers and consumers of art. Foundations curriculum can be re-imagined to combine the formal principles of art within a cultural context that permits students to examine and de-construct art-making practices within first year art courses. How do you combine teaching the formal aspects of art while exploring context, expression and narrative in specific projects or your foundations curriculum? Are the elements and principles of design essential to an art foundations curriculum in contemporary approaches to teaching foundations? We welcome submissions from art foundations faculty who re-invent familiar foundations curriculum and projects through a contemporary perspective. **Jodie Lawrence**, The Illinois Institute of Art-Chicago, email: jlawrence@aia.edu and **Alyson Pouls**, The Illinois Institute of Art-Chicago, email: apouls@aia.edu

Why Fight It? Can Smart Phones in Studio Classes be a Help or a Hindrance?

Lets face it, today’s students are “wired” with it all, ranging from Smart Phones, Blackberries, I-Pads, Laptops, etc., and will be more so with whatever comes next into this world of booming technologies. Trying to turn them off is all but impossible. Instead of fighting it, how can instructors make all this “wiring” work in 2-D and 3-D studio classes? Is this a good idea or not? This session is seeking teaching pedagogies that would incorporate the use of electronic devices such as the “Smart Phone” into studio courses, or argue not to have them at all in the class. For example, the Smart Phone has the potential of giving instant access to research resources directly to the student during a studio class rather than have them go later to a museum or a library after a class. What is the best way to have all these resources work together? **Margaret Lazzari**, University of Southern California, email: lazzari@usc.edu, and **Dona Schlesier**, Divine Word College, email: schlesier.dona@gmail.com

Segue 2.5 – Stop Being Flat. Bridging two-dimensional drawing to three-dimensional space in the first year

The purpose of this session is to discuss and share successful projects that help transition first year foundation students from two-dimensional thinking into a fully three-dimensional way of working. Often first

year students have had experience in drawing or painting and working with the flat surface, but not with creating work that utilizes height, width, and depth - actual space. This panel seeks presenters who have developed innovative and effective assignments that start off flat and through a series of steps become fully three-dimensional. Various approaches to bridging these two aspects of working will be presented. Everyone will bring and present an assignment or in-class exercise that starts as a flat drawing and becomes a fully realized freestanding three-dimensional piece. Along with presenting the assignment, presenters should be prepared to discuss any problems that they encountered along the way with these projects. Also there will also be an opportunity to share/swap effective foundation assignments that methodically segue from two-dimensional to three-dimensional space. **Beverly West Leach**, Troy University, email: bwleach@troy.edu

Taking it Seriously: Creatively Connecting to the 21st Century Student

Running parallel with the advent of new technologies, new industries and a rapidly expanding global interconnectedness, the interests and needs of 21st century students are changing at a mind-boggling rate. Given these conditions, a key challenge in many Foundations classrooms is maintaining a sense of relevance. Is it possible to maintain student interest and foster technical and conceptual development in drawing and design for students who will move into today's diverse academic and professional landscape? Are tools like pencils, x-acto knives, paper and foam core still effective for teaching tomorrow's writers, fashion marketers and animators? Are there non-traditional materials and approaches that can be integrated to reinforce relevance between core curriculum and contemporary student interest? This session proposes that, with just as much creativity that is applied to one's own studio work, the answer is a definitive YES. Panel members will present the following:

1. The increasing diversity of student experience and interest in Foundations classrooms in today's art schools and liberal arts colleges.
2. The importance of adapting teaching methodology to accommodate the 21st century student, recognizing the rapidly changing needs of current career preparation.
3. Emphasizing the combination of metacognition (critical thinking strategies, oral and written content engagement, research methods) and kinesthetic learning (hand-eye coordination, body awareness) as the critical foundation for nearly all disciplines.
4. Integrating effective reinforcement of course content relevance through interdisciplinary studies, field trips, and guest speakers.
5. A broad range of specific course content, assignments and rubric development that have increased teaching effectiveness. **Carl A. Linstrum**, SCAD, email: clinstru@scad.edu

From Bauhaus to Posthaus: Implementing a New Value Set into Foundations

The elements and principles of design have been the focus of Foundation curriculum since the establishment of art and design programs in the academy. As art and design programs have evolved to respond to contemporary practices in the creative arts, schools around the country have tried to keep pace by reconceiving first-year program structures, pedagogy and curriculum. How have various programs grappled with new first-year value sets beyond the aesthetics of form? Have they changed or added to them given post-modernist concerns with semiotics, conceptualization and social responsibility? How are programs incorporating twenty-first century technologies and social media so prevalent and utilized by a generation of "digital natives"? What does "interdisciplinary" practice actually mean, and how have programs successfully integrated interdisciplinary learning and teaching? This panel surveys program successes in developing and instituting new twenty-first century value sets in Foundation curriculum by presenting case studies from individual project assignments, program structures and/or pedagogy. **Marlene Lipinski**, Columbia College Chicago, email: mlipinski@colum.edu and **Fo Wilson**, Columbia College Chicago, email: fwilson@colum.edu

Incorporating Time-Based and New Media into an Interdisciplinary Foundations Curriculum

As more Art departments have shifted to an interdisciplinary curriculum, Foundations programs have, in turn, begun to restructure their approach to support this. The value of teaching art making as a conceptually based practice requires introducing a wider range of skills early in an undergraduate art education. By exposing students to the basic skills of using 2D, 3D, and 4D materials at the Foundation level, students learn to build their art practice around ideas and concepts rather than restricting themselves to one medium.

Since our daily lives rely so heavily upon digital media of all kinds, it has become increasingly important to consider integrating digital thinking as part of a more holistic approach. This panel will discuss the importance of introducing students to a wider range of media early on in their art education as a means to allow more control in their individual art practice and more variety of skills to communicate their ideas. We will also propose possible strategies for addressing challenges inherent in including new media and electronic arts into a broad-based curriculum, which may include: lack of consistent access to computer labs and software, varying levels of computer knowledge of students (and faculty), and designing assignments for a variety of media types. Some of the strategies to address these challenges may be: regular skill share sessions, guest presentations, field trips, open source labs, co-teaching, workshops for teachers, and many more. **Jessamyn Lovell**, University of New Mexico, email: jlovell@unm.edu

Outside of the Comfort Zone: Strategies for Teaching Outside of Areas of Expertise

With many departments operating with restricted resources, Foundations faculty and graduate students often find themselves assigned to a diverse course load, including courses that may lie outside of the instructor's areas of expertise. This panel will examine strategies for managing new course content and approaching the unfamiliar in an innovative manner by identifying potential resources, support systems and collaborators in the preparatory stages of courses, and by developing methods for maintaining and evaluating those resources throughout the duration of the semester. Possible topics will include:

- Teaching from the Studio Perspective: Active learning scenarios in Art Appreciation
- Faculty Mentorships: Establishing and getting the most out of informal departmental faculty mentorships
- Managing Multiple Preps: Finding overlap in content and delivery
- Beyond the Text: Utilizing Available Resources Outside of the Classroom
- Taking a New Tactic: Methods of building in self-evaluation and the flexibility for change during the semester
- Ask the Expert: Collaborative teaching strategies between disciplines
- The Second Time Around: Making the most of student and peer evaluations

Melanie Lowrance, University of Central Missouri, email: melanie.lowrance@gmail.com

The College Art Gallery and Beyond

What creates a college art gallery program and what role does the gallery play for foundations students and in the community? This panel will focus on various campus programs that contribute to a dynamic campus art gallery as well as the gallery beyond gallery walls to make it a force in the community. The gallery can energize its function through venues such as service-learning, collaboration with other college galleries and museums, virtual galleries, documentation of art on campuses, restoration of existing art collections and other related settings. Foundation program faculty teaching art history, and studio courses can participate in collaborating with the gallery in various ways. For example, Windward Community College established an annual arts festival in which the gallery is a focal part of the student and community involvement. Hands on art activities led by art studio professors both inside and outside of the gallery offered activities throughout the day. Last year, the college gallery featured graffiti artists painting on large panels in addition to a collaborative painting created throughout the day by four students and their painting instructor. Community and college working together bring life to the community while also serving as a marketing tool for the college. This panel welcomes innovative and/or traditional roles the college gallery can present. **Antoinette Martin**, University of Hawai'i at Windward Community College, email: Toni-martin@hawaii.rr.com

Gesundheit: Gesamtkunstwerk in a Culture of Specialized Specialists

In schools across the nation, there has been a recent trend of separating the creative fields into more and more specialized compartments. Historically speaking, it is entirely understandable why departments are taking this route: years of learning and teaching under the 'old style' of the Bauhausian foundations model is bound to stir up revolution eventually. Gesamtkunstwerk in foundations education — referring to the 'total work of art' ideologies espoused by the Bauhaus and its contemporaries — is often rejected in some of these departments. Pretenses range from 'Coders don't need to know how to paint,' or 'Design is akin to marketing, and marketing is akin to selling out, and selling out is akin to worshipping Satan.' While these concerns are valid, some argue that, in an ever-tumultuous job market, students who have the broadest knowledge base — traditional fine arts, design, multimedia and interactivity, environment, marketing, etc. — tend to be more confident (if not more successful) once they leave the relative safety of the university

system. The self-sufficient Renaissance person will never go hungry because they will not need to pay for things they can do themselves. The difficulty is in finding an acceptable balance. The goal of this forum is to explore both sides of this challenge faced by contemporary foundations programs, examining what role Gesamtkunstwerk may or may not have within foundational education, and openly airing our deep-seated love/loathing for the foundation curricula put into practice by the Bauhaus 90 years ago. **Phillip McCollam**, University of South Florida, St Petersburg, email: mcollam@mail.usf.edu

'And the artist was cool, too': How academic art galleries could be more innovative, risk-taking and engaging

Often working outside of the commercial gallery system, an art gallery on a university campus has the opportunity to engage students both in and outside of the classroom and to offer supplemental educational practices to the university at large, but many instead report low or declining student attendance at openings and events. There are small but significant things academic curators and gallery directors can do to vitalize the gallery space, and indeed the gallery image, to strengthen their relationship first and foremost with students, beginning with curatorial choices and practices, towards the deliberate construction of a space with a reputation for hosting some of the coolest regular events on campus. **Liz Miller**, Webster University, email: Lizzie0625@hotmail.com or gallery@webster.nl

Enhancing the Studio Curriculum with Blogs

The blog is the connection between the students pre-existing social media/virtual self and the tactile/artist exploration self. Students who maintain a personal class blog gain comprehensive knowledge of visual imagery and are provided with the opportunity to conduct visual research. The blog also serves as a platform for the student to present ideas and respond to their work and the work of others. At the end of a course, the blog recounts the journey in a digital format. Such a format provides reflection and serves as an archive. In addition to the visual aspects, the blog has the ability to provide direct access to on-line journals, videos and audio such as books and radio. Awareness of past, current and future ideas, across a broad spectrum of topics and cultures, is essential to producing thoughtful and insightful artists. Practices of looking need to be supported with listening, reading, writing and verbal discourse. Maintaining a blog encourages the practice of all these skills. As for the instructor, course content can be customized when maintaining a blog for a particular course. Therefore, the blog can replace the textbook. The ability to post assignments eliminates the need for handouts and the instructor has access to the production of work done outside the studio. **Laura Mongiovi**, Flagler College, email: lmongiovi@flagler.edu

Community Engagement in the Foundations Class

This session will investigate the realm of community engagement and service learning as integral components of foundations classes. Courses that embrace community engagement enhance the student's experience by taking learning outside the classroom. They frequently feature group projects that encourage intense collaboration with other art students and potential interactions with peers in other disciplines. How can service learning aid in the successful transition from high school? What challenges are presented when students interact with community partners of various age groups? How does the service learning experience in foundations classes make for a more socially and intellectually engaged art student? How do faculty benefit from this experience? We seek submissions that examine community engagement from multiple perspectives: interdisciplinary work, group dynamics, the mission of the institution, the influence of potential employers and the making of art students into global citizens. **Richard Moninski**, University of Wisconsin-Platteville, email: moninskr@uwplatt.edu and **Carole Spelic**, University of Wisconsin-Platteville, email: spelicc@uwplatt.edu

Foundation Studies, Diversity Practices and the First Year Experience

This session will address the evolving role of diversity in higher education and take a comprehensive look at the realities of diversity in the global community. The first year experience is a crucial time to engage students in thinking about the expansive role of diversity. The goal of the panel is to move beyond simple affirmations about diversity and develop a much more nuanced conversation. Panelists are welcome to discuss the effects and practices of diversity on differently situated communities, the tension between progress and tradition, the positive/negative role of social media and the strain of resisting uniformity. Higher education promotes an international experience and wants to incorporate international student exchange. As a professor teaching in a global context, I pose several questions/topics appropriate for the panel

discussion including, but not limited to: How does this affect the Foundation Studies classroom and the educational environment? Do I have the necessary skills/knowledge to conduct a progressive and inclusive classroom? Does your institution include diversity in its mission statement? How does diversity become a part of the fabric in course syllabi and other course documents? How do we involve the diversity of faculty in the discussion? How can we promote connective behavior, open dialog among groups and advance unity in an active learning environment? **Christopher Olszewski**, Savannah College of Art and Design, email: colszews@scad.edu

Preparing Creatives for Job Application / Presentation / Interviews

We do a good job of preparing graduate students to be artists and designers in most MA/MFA programs. But often helping them to make that transition from studio to professional life in terms of interviewing skills, organizing a professional packet and professional communication is left out of the preparation. This FATE panel session would invite multiple potential interviewers to the table to present to graduate student TAs or adjuncts seeking full-time or tenure track jobs. This would provide tips on “what to do/what not to do” in the job seeking process. Those who are presenting would share their own experiences with applications, interview questions, presentation styles, casual vs. professional communication, skype vs. CAA or on-campus interviews, etc. This panel session would help prepare its attendees to hit the job search with heightened professional savvy! **Josie Osborne**, University of Wisconsin-Milwaukee, Peck School of the Arts, email: osbornem@uwm.edu

What might a PH.D. In Studio Art mean to Foundations Faculty?

The conversation about the status of studio-based doctoral degree continues to heat up despite the CAA's Board of Directors 2008 affirmation of the MFA as the only appropriate and recognized terminal degree in studio art. Supporters of the growing programs in the UK, the European Union and Australia, insist that the new degree is inevitable because of its global acceptance, its usefulness in academic career attainment and its distinctive theory-based focus. Critics of the push to doctoralizing the studio arts point to the lack of any actual American-based PH.D. programs in Studio Art, the lack of pedagogical focus in the current PH.D. programs that would be relevant to what US-based faculty do in the studio/classroom, and the crushing costs that the American higher educational system imposes on doctoral degree seeking students. The session proposes to discuss the impact on foundation faculty members of doctoral degrees become the appropriate credential to obtain a faculty appointment in studio art in America. Determining the advantages and concerns related to the first significant proposed change in the credential requirements for higher education appointment in nearly 50 years will be the focus of this session. Potential panel participants with expertise in hiring Foundation faculty, current Foundation faculty with distinctive/different educational preparation, graduate faculty with a focus on preparing candidates for Foundation positions and those with exceptionally significant graduate school-related debt as well as senior faculty who have been impeded in their career by the lack of a doctoral level credential are encouraged to submit proposals. **Morgan T. Paine**, Florida Gulf Coast University, email: mpaine@fgcu.edu

It's So Bad yet So Good!

Have you ever experienced a great student project that unconsciously broke most of the rules in your project guidelines? This session seeks discussion and examples of phenomenal foundation projects that went terribly wrong, yet the aesthetic and conceptual outcomes proved amazingly right. **Elaine Pawlowicz**, University of North Texas, email: elaine.pawlowicz@unt.edu

Foundations International

This panel specifically invites those who are teaching foundations courses abroad. This session will seek to investigate the similarities and differences of foundations programs operating around the world. By shedding some light on what is happening Internationally we can gain a better understanding of the current trends that are happening worldwide and continue to create innovative curriculum that genuinely prepares our students for what is to come in their career. Additionally, this session seeks to identify some of the unique cultural challenges introduced by working with students from various backgrounds. **Jesse Payne**, Virginia Commonwealth University in Qatar, email: jwpayne2@qatar.vcu.edu

Integrating Art History into 21st Century Studio Curricula

What is the potential for the role of art history in the studio classroom? Most would agree that 21st century art and design students should acquire historical context around their disciplines even as opinion and

practice vary widely around the delivery of this content. As the number of disciplines in art and design continue to grow, programs may be challenged to offer both comprehensive and relevant art history curriculum. For instance, concerns are raised over what is lost or gained with the breadth of an art history survey versus the depth of an area-specific course. Integrating historical content with studio practice may augment art and design courses in meaningful ways. What are some of these ways? Are programs using hybrid instruction or approaches combining work in the classroom with experiences outside the classroom? How are projects being influenced? Are there alternative resources to the traditional text that may be more applicable in the studio setting? Most importantly, is history helping students to make valuable, contextual, even measurable connections in their studio work? This panel seeks proposals from art and design instructors who deliberately use art historical junctures and innovations as a bridge to their art and design studio curricula. **Doug Post**, Woodbury University, email: doug.post@woodbury.edu and **Kim R. Taylor**, University of Cincinnati Clermont College, email: kim.taylor@uc.edu

Spicing it Up: Critique Strategies

Let's be honest, sometimes critiquing student foundation work can be a disaster! Yet, critiques are a vital component to the studio practice, but can easily become mundane, repetitive moments that lack active participation from the entire class. The question as an educator is often how to make these experiences relevant, useful teaching tools that are both critical and FUN. This session seeks to highlight practical techniques and strategies to critiquing artwork that is theme based and idea driven, as well as inclusive. Written critiques, online critiques, American Idol style critiques as well as large group critique formats will as be discussed by a panel of presenters. **Valerie Powell**, Sam Houston State University, email: vjp001@shsu.edu

Let's Go Outside! Teaching Studio Art Beyond the Four Walls of the Classroom

Traditionally studio art classes have always been centered on the academic art studio space designed for large-scale instruction. As pedagogical models of teaching art have evolved it is worthwhile to consider the possibilities of expansion beyond the typical insular classroom space. How do students respond to working in various environments such as public spaces and alternative sites? Where have you taken your students and what where the results? This session will investigate the many possibilities of teaching studio art outside of the traditional four walls of the classroom studio and the impact these experiences have on the development of the student artist. **Scott Raynor**, High Point University, email: sraynor@highpoint.edu

Building Bridges: AP Art History and the Studio Art Student

At both the secondary and post-secondary levels, the Introduction to Art History survey provides an important complement to fundamentals and upper level studio instruction, and a gateway to a new field of inquiry in its own right. While introducing students to artistic traditions that can inform their individual artistic development, these courses should also cultivate skills that will contribute to success both in upper level art history courses, and as students learn to conceptualize, describe and critically analyze their own work and that of other artists. To that end, in the coming years the AP Art History exam will transition to a redesigned curriculum with stated learning objectives, skills-based assessments, more defined content, and enhanced teacher resources, intended to more closely mirror the college-level survey experience. In addition, the redesigned curriculum will redistribute regional content delineation to improve the representation of global artistic traditions from outside the European sphere, reflecting an increasingly heterogeneous student body with diverse interests. This session will provide an opportunity for members of the redesign team and experienced educators to explore the new AP Art History curriculum framework, and the "Big Ideas" and "Essential Questions" that shaped it, with a special emphasis on course components dedicated to artistic intent, and artistic decision-making. Art history instructors are invited to share their own successful techniques for cultivating student engagement and comprehension, such as exercises that allow students to explore course themes using creative work, or collaborative projects that foster increased understanding of challenging concepts. **Diane J. Reilly**, Indiana University, Bloomington email: dreilly@indiana.edu

Public Art: Community and Public Site as Studio and Classroom

I began developing exhibition opportunities within the public arena, as a venue for student work, while I was teaching at the Savannah College of Art and Design in 2000. The result was WATERWORKS, a temporary public exhibition of floating sculptures at Daffin Park. This project was tremendously successful for the students, the school and the community and continued for another two years, after which I took a teaching

position at Salem State University in Massachusetts in 2005. I procured a five-year license with the City of Salem, to exhibit student work at two outdoor public venues; a site for the WATERWORKS project at Hawthorne Cove and Leslie's Retreat Park, a site for land and water-based sculptural works. This session will explore the rich opportunities that public art as a curricular offering can present for the student, the educational institution and the community. The presentation will focus on actual student-based public art projects and the discussion will address many issues pertinent to public art. What is public art? What responsibility does the artist have when making work in the public arena? As an artist, what are the rewards and difficulties of working collectively? The panelists will also discuss pedagogical questions such as methods of engagement with the public, collaboration techniques and the integration of public art within a Foundation curriculum. To be considered as a participant on the panel session, we invite papers from contributors on this topic for review. **Ken Reker**, Salem State University, email: kreker@salemstate.edu and **Joel Varland**, Savannah College of Art and Design, email: jvarland@scad.edu

To Honor and Challenge Drawing Traditions at Once

This session intends to examine/use classical drawing methods (19th c. French Neo classic and Romantic) as a basis for the study of drawing in a Foundations program. This approach to drawing necessitates a two part study – one of research and determination of method of drawing (through research), then to emulate that process into the course of observational still life and/or figure drawing. This project differentiates from Old Master copy assignments by insisting that the student analyze and appropriate a method of drawing rather than simply mimic a drawing. While most historical examples are figurative/nude studies, this session suggests foundational drawing from observation to include both figurative and still life subjects. Panelists will discuss/offer strategies to suggest an historical and methodological approach to drawing to include the tenets of foundation drawing (line, value, use of value to establish form and the illusion of space, composition, observational skills, object-ground relationship) while encouraging art historical research and technical examination of the subject drawings. Panelists will be historians of art materials, professionals and artists literate of art historical studies related to historical and contemporary materials and paper, drawing instructors and manufacturers of art materials. **John Rise**, Savannah College of Art and Design, email: jrise@scad.edu

Interdisciplinary approaches in Foundations Curriculum

Current developments in contemporary art and design include a multitude of disciplines. The artist and designer may work alone or collaboratively and is no longer beholden to working within a single discipline but rather works with an interdisciplinary approach. They use whichever media and process that best suits their conceptual idea. To that end they are not confined to nor require the traditional studio space. In response, many undergraduate programs have initiated multimedia and collaborative courses and programs in order to help navigate the 21st century creative world, which requires fluidity in a working practice. This panel will present courses, projects and curricular models that specifically address this issue of interdisciplinary education at the foundation level. **Alexandra Robinson**, University of Saint Mary, email: alxrob@gmail.com

Taking a Shot at the Canon: Adapting Art History Survey Courses for Studio Art Majors

The canon of art history has grown enormously over the past forty years. The breadth of information available for introductory courses can often seem unmanageable, even within the framework of two full semesters for delivery of content. This session searches for new and innovative solutions to addressing course content in a comprehensive manner without overloading and/or overwhelming the students. Alternatively, papers may also address didactic approaches that generate an ongoing interest in art history research after the survey class or classes have been completed. In addition, papers that provide strategies for doing justice to the examination of non-Western art in this context will also be welcomed. **Dr. Carey Clements Rote**, Texas A & M University—Corpus Christi, email: carey.rote@tamucc.edu

Vitality, Concept, and Possibilities: A Re-examination of the role of Gesture in Art

Gesture is an intuitive, direct, and vivid response to the impetus provoked by a subject or idea. The motif itself dictates the fluidity or sustainability of the gesture. Throughout history, artists and designers have used gesture as a means to energize their work, and suggest and create forms and structures. Gesture can be found in works that include sculptures, drawings, paintings, buildings, concepts, and commercial products of all types. Examples of gesture applied to some of these areas are found in the works of Honore Daumier, Auguste Rodin, Alberto Giacometti, Antoine Bourdelle, Rick Amor, Claude Heath, Ben Nevis, Allison Schulnik, and Frank Gehry. This session invites papers that explore, bring out, and re-examine the benefits, suggestive qualities, and possibilities of gesture in the production and development of art and design projects. Abstracts should be submitted to: **Ruben Salinas**, Savannah College of Art and Design, email: rsalinas@scad.edu

Connecting the Dots

Many Foundations programs are segmented into various areas (Beginning Art History, 2D and 3D design, Drawing), yet these classes are all interconnected in many ways. Foundations courses are not independent islands, but dots that need to be connected. Our job is to help students connect the dots, quite literally, and to show them the whole picture that emerges once the dots are connected. Encouraging a cross-disciplinary approach to teaching will allow students to “connect the dots” between classes and allow faculty to build synergy between foundations courses. Paper topics can include “connecting the dots” between studio practice and Art History; collaboration efforts and similarities between 2D, 3D Design and Drawing classes; and basic communication strategies between students and instructors, critique, and grading strategies. Does your foundations program construct an interdisciplinary approach to teaching Foundations classes? This panel will explore ways to make these connections. **Clint Samples**, University of West Georgia, email: csamples@westga.edu and **Casey McGuire**, University of West Georgia, email: cmcguire@westga.edu

I Assess, You Assess, We all Assess: Creative Approaches in direct measures and fantastic outcomes for academic assessment

Assessment is an EVIL word in the university. Many people run away from this discussion however most of us are submerged in this chaos and participate in many heated department meetings. The administration use assessment to make sure we are creating effective learning environments. However art departments are not the usual class environment because so much of our assessment is based on the professor's personal opinion and theological pedagogy. We critique, we use rubrics, we test as a part of our curriculum, but how do we deliver this information to administration? In this panel I will gather the most creative approaches in assessment and the most articulate professionals to deliver this essential information. **Amy Schmierbach**, Fort Hays State University, email: amy_schmierbach@yahoo.com

The Value of Writing in the Foundation Year: Exploring New Approaches

This panel will explore the importance of writing in both studio and art history courses in the foundation year. Some, but not all programs stress the importance of writing. Those that do, stress the value of teaching students to communicate their ideas through the written word in preparation for artists statements, transfer and grant applications, and articles down the line. Many teachers make use of online forums to encourage students to enter the conversation around art. Paper topics addressed might include: how writing is integrated into your studio course; writing assignments beyond the standard art history research paper; using technology to get students writing. **Brian Seymour**, CCPAAH, Community College Professors of Art and Art History, email: bseymour@ccp.edu

Learning Communities for Art Foundations Students

The University of Wisconsin-Madison is currently in the planning stages of creating a residential learning community for freshman art majors. The students will live on a dorm floor designated especially for arts students. Included in the dorm will be studio spaces outfitted with furnishings and equipment necessary for students to work on art projects. This means that new art majors will be not only taking most of their Foundations classes as a group, but will also have the opportunity to live in a setting that will facilitate peer group development. This residential learning facility, named the Creative Arts and Design Community, will accept students for the first time in the fall 2012 semester. Creative Arts and Design Community will offer unique enrichment opportunities to freshmen by facilitating their interaction with a roster of world-class artists and designers, along with regular contact with prominent UW arts and design faculty. Experience in community outreach will be one of the benefits of participating in the CADC. We are seeking dialogue with

other institutions that have tried something similar. Has your program offered common living arrangements for new art majors, and if so, have you seen a benefit to the group dynamic? Has it contributed to the student's taking their work more seriously? Does having the facilities in their dorm help them meet deadlines? Have there been any unintended consequences to this learning/living arrangement? **Gail Simpson**, University of Wisconsin-Madison, email: gsimpson@education.wisc.edu and **Julie Ganser**, University of Wisconsin-Madison, email: ganser@education.wisc.edu

Desperate Times/Desperate Measures: teaching introductory Art History to underprepared students

One essential part of the foundation sequence is the *Introduction to the History of Art* still most commonly taught in a two semester sequence. Even as textbooks are getting better, websites with good images and content proliferate, and digital images of many famous objects abound, popular culture remains removed from these events. Despite the success of the *Da Vinci Code*, the students one encounters in class more readily recognize Anna Nicole Smith than the Mona Lisa, and Michelangelo, Raphael, and Donatello are known as the Ninja Turtles (on a good day). Thus many of us despair over answers in which, painfully, a "Buddhist mosque" becomes a typical feature of Mesoamerican art. This session seeks presentations that would stimulate discussion and sharing of any methodical approaches that aim to engage students in a different way above and beyond traditional lectures, slide exams and museum papers, without giving up the basic requisite methodologies innate to Art Historical discipline. Anecdotal evidence suggests that many places and instructors are employing different assignments to promote students' learning. Of special interest are approaches that deal with different levels of preparedness and investment in the subject; how to work with the new "great divide"—the extremes we see in the classroom between the prepared and the unprepared, the interested and the uninterested. We hope that the presentations will illuminate some of these possibilities and encourage a helpful exchange of ideas. **Zbynek Smetana**, Murray State University, email: zbsmetana@gmail.com

History, Theory, and Practice: Potential Partnerships

Traditionally, art history has been taught by different faculty and in lectures courses that are separated from the art+design experience. Communication and critical theory have rarely been systematically taught to first-year students at all. Is this the best way to provide our students for professional success in the twenty-first century? Questions this panel will address include: What lecture+studio partnerships are currently being offered nationally? With what result? How can we best expand student understanding and judgment of contemporary practices? How can we most effectively heighten student creativity and visual sophistication? What are the advantages and disadvantages of this traditional separation between lecture and studio? Facilitated discussion strategies as well as traditional papers can be submitted to this panel. **Mary Stewart**, Florida State University, email: mstewart3@fsu.edu

Defining New Media Foundations

The paradigm of weaving together content with rich, substantive studio practice is evolving with technology changing at an unprecedented rate. Finding the right mix between emerging technologies and foundational art curriculum challenges traditional methodology. A core understanding of basic design, drawing, color and form is essential to all areas of art. But the instruments are changing, and the majority of students are moving towards disciplines that are digitally based. How do first year art and design educators teach digital and technology based arts in a manner that maintains a social, collaborative and formative classroom environment? The inclusion of digital media into the core art curriculum gives all fine art and design students an introduction to today's tools in the same way that students of the Weimar Bauhaus studied glass and metal. A contributing factor to technology evolution is social media – can this outlet be used in the classroom as an effective tool for shared ideas and improved learning outcomes? Do you use Facebook or Pinterest as a writing instrument in your classes? Have you incorporated geocaching into a drawing assignment? Or maybe you are having students use Illustrator to design, organize and download their color palettes? How does technology improve the shared responsibility of both faculty and students for a learning environment that is exhilarating, transformative and academic? In this session, let's share specific techniques, assignments and tutorials with our peers that integrate digital media in the traditional drawing, 2D and 3D design and color theory courses. **Meagan Stirling**, University of Colorado Denver, email: meagan.stirling@ucdenver.edu and **Sarah K. Arkins**, Savannah College of Art and Design, email: duchampian@gmail.com

'As Seen on TV': Incorporating Strategies from Reality Competition TV into Foundations

Buried within the barrage of reality TV competitions are unexpected strategies for engaging and challenging students in innovative ways. Whether a design show or cooking competition, these programs often set out complex problems in imaginative formats. Incorporating aspects of this programming, professors can introduce chance and fun into their curriculum, while encouraging an innate sense of competition and individual expression. This panel comprised of both adjunct and full time faculty will present working adaptations of these strategies, including: setting up collaborative challenges, creating themed concepts, introducing 'guest judges' and clients, assigning parameters through chance, and incorporating new team strategies. Together we will look at new modes of presenting information that encourage classroom interaction and increase student engagement. These strategies will be discussed in relation to two-dimensional, three-dimensional, and time-based projects. **Cindy Stockton Moore**, Drexel University and Bucks County Community College, email: cindystocktonmoore@gmail.com

Harnessing Lightning: Teaching Strategies for Ideation and Problem Solving in Foundations

Foundations students often think that ideas for artwork are born as in the myth of Athena, who sprang from Zeus's head full-grown. Without concrete strategies for idea development and creative problem solving, some students would passively wait for lightning to strike when they should be actively setting up their studio problems and devising solutions. Teaching students the tools and strategies that enable them to actively engage in creative thinking and decision-making is a critical component of a good foundations program and helps build a bridge between foundational and upper level work. This session will present methods for teaching ideation strategies and problem solving techniques in studio courses representing a variety of perspectives. Creative processes concepts, such as the role of research, lateral thinking, divergent / convergent processes, brainstorming techniques, and design thinking, as well as strategies for integrating and implementing these concepts, will be discussed. **Sherry Stone**, Herron School of Art and Design, email: ssstonecl@iupui.edu

Workshop: Collaborative Assignment Overhaul

Update, tune-up, turbo-charge or rebuild your studio assignments with a group of your foundations teaching peers from around the country. Working in small groups with facilitators, we will share assignments and tweak and strengthen them. Have a favorite assignment that needs a 21st century update? Have an assignment you think ought to be great but the students don't dig? Have a challenge-in-the-making that needs finishing touches? Bring them along! Pick the brains of your peers for suggestions and give your own insights in return. All are welcome, from emerging educators to seasoned studio teachers. Participants will bring an assignment and their questions about it and will help each other with planning, research references, wording of objectives/outcomes, suggestions for alternative materials and processes, or whatever other questions participants have. Those interested in co-facilitating this workshop should send a current resume, one or two assignments that you would like to re-tool along, with their thoughts on what aspect needs tweaking and a short statement outlining what skills/approaches you would bring to the workshop as a facilitator to cvanderplas@adams.edu. The workshop will have 4-6 facilitators. **Claire van der Plas**, Adams State College, email: cvanderplas@adams.edu

Collaboration: Everyone is doing it...time for an honest discussion

Collaborative projects have quickly become a trend in academia, yet there is not a consistent dialog among academics on how to collaborate and perhaps more importantly what projects create positive collaborative outcomes. Is mentorship possible as it relates to working and collaborating nicely? What are some tips for getting collaborative projects started within your Art + Design Department, within your college, within your community, within your region? Do common pitfalls exist when collaborating? This panel seeks input from a wide variety of experience levels, as it relates to collaboration. Topics include, but are not limited to: the history of artists/educators working collaboratively; inter-disciplinary; cross disciplinary collaboration; successful and not-so-successful collaborative experiences; exploring the impact of collaborative projects on existing curriculum; practical tips for grading collaborative projects; and evaluating collaborative projects, are all topics open for discussion as we begin to de-mystify what it really means to collaborate. **Erin Weirisma**, Kansas State University, email: ewiersma@k-state.edu

Surf and Turf: Can the successful, mentoring model that UCLA developed in the 90's have use in Foundations today?

For a brief period during the 90's UCLA was the most important and influential art school in the nation. Under the guidance of visionary faculty like John Baldessari, Charles Ray, Lari Pittman, and others, the school perfected a hands-off method of pedagogy which Pittman characterized as "sweet neglect," and a culture in which faculty members were "above all professional artists." Charles Ray explains: "Our current prominence comes from the fact that we're a department of artists. I've never written a curriculum, never prepared for a class. I [teach] by the seat of my pants. I've hired a lot of good young artists and I would never... ask them to write a curriculum. I just trust them as artists."¹ Extending that trust to their pupils, UCLA's students thrived under the guiding principles of mentoring (as opposed to instructional methodology), production, and self-direction. While the wholesale adoption of this model -which was developed primarily with graduate students- may not be practical in the teaching of Foundations, the success UCLA experienced during that time does suggest that principles of autonomy, proportionate to the experience of the student body, can be brought into play in a way that might benefit the development of young artists. The panel seeks papers or presentations addressing increased student autonomy within Foundations curriculum, the appropriate role of the professor as artist, mentor, or instructor within a Foundations setting, and related topics of discussion. 1. Hultkrans, Andrew, and Jeff Burton. "Surf and Turf." ArtForum Summer (1998) **Charles Westfall**, East Tennessee State University, email: westfallc@etsu.edu

Book Arts in the Foundations Curriculum

Within the last two years my department has incorporated into its new curriculum, a course entitled: Craftsmanship/Assembly. The class involves teaching students basic book/portfolio/and box structures to be used for presentations, and certain package designs. Primary learning objectives include honing craftsmanship, perfecting skills such as measuring, cutting, gluing, and following more complex instructions. Projects advance in difficulty, and complexity in a sequential manner. The primary advantage has been that craftsmanship has improved across the board in all classes. The session would include a review of learning objectives and outcomes, an introduction to various projects, and the specific skills addressed in each. If time and space permitted, I would also like to include a demonstration and instruction on one of the projects that could be finished within the time frame of the session. I would pre-cut and prepare materials required for the project. **James Williams**, Indiana University / Purdue University Fort Wayne (IPFW), email: willje03@ipfw.edu

Program Innovations for 21st Century Foundations Education

A significant number of institutions' art and design programs are confronting the ethics of what and how we teach; the majority of graduates from art programs will ultimately not become practicing artists and designers. In response, we must reconsider the intrinsic value of a contemporary education in the arts for all who graduate from our programs, while fulfilling our role in preparing professionals in the field. Most programs are enlarging the locus of what are considered as foundational skills and the context for the education of artists and designers. But, some are even including public service and research components for students, or aligning with civic and public institutions outside the university setting. We invite proposals for presentations from schools that are stretching the boundaries of foundations education, and have, or are instituting programmatic innovations with a strong consideration towards development of informed citizen artists and designers, and/or those programs that are addressing foundations and core studies as a vertical structure that permeates all four years of studio and theory education. Facilitators: Peter Winant and Donald Russell: Director of Provisions Library. Provisions Library is a Washington DC active resource that is dedicated to exploring and furthering the relationship of art and social change. We will talk about the integration of Provisions Library in the curriculum and programming at George Mason. **Peter Winant**, George Mason University, email: pwinant@gmu.edu

Research as Catalyst: Integrating Research Methodologies and Studio Foundations

We live in a pluralistic art world where contemporary artists regularly synthesize information from disparate sources and disciplines. Such artists transform data into imagery by making fundamental information tangible and real. The results can be eye opening, ironic, and surprising. By tapping disciplines as diverse as physics, neurobiology, archeology, economics, politics and ecology, ideas become springboards for the creative mind. With so many possibilities available, the young art student can quickly become lost and overwhelmed. Moving beyond the reference photo, students must recognize the impact information can

have on their developing art practice. At the Columbus College of Art and Design, we have been developing this model across the foundation year - from the studio through the liberal arts curriculum, thus reinforcing a clear expectation of practice and an elevation of rigor. This session seeks innovative foundation studies projects where research is the primary creative catalyst for artistic output. Session papers and presentations will focus on how information is obtained, translated, and presented. Of particular interest are research-based projects developed using primary and secondary sources, contrasting virtual and physical information, and exploring the dynamics of individual and collaborative experiences. **Christopher A. Yates**, Columbus College of Art and Design, email: cyates@ccad.edu