



[SERIOUS] [PLAY]

ABSTRACTS

FATE 2023 CONFERENCE
April 13-15, 2023

RmCAD





Intersections. Tension. Curiosity.

Artists and educators often find themselves at the intersection of their craft and their pedagogy. Likewise, student learning is bound by curriculum standards and assessment criteria while aspiring to instill wonder and creative risk-taking. Serious play is a balancing act, bridging the mischievous nature of creative exploration, the measurable necessities of education, and the high stakes of what lies ahead.

The 2023 FATE conference is focused on exploring these tensions by sharing the lessons we have learned and the innovative pedagogical approaches developed during this time. What will we take forward with us? What will we leave behind? Together, we can reflect upon these seismic changes, while re-imagining how we can positively impact future generations curricularly and civically. It is an opportunity to expand our understanding of how playful curricula and serious inquiry merge to create a hopeful curiosity for what is to come.

CONFERENCE SCHEDULE

Wednesday, April 12, 2023

- » 4:00 P.M. - 6:00 P.M. Registration, Torrey Peak

Thursday, April 13, 2023

- » 7:30 A.M. - 6:00 P.M. Registration, Torrey Peak
- » 7:30 A.M. - 9:00 A.M. Breakfast, Colorado Ballroom
- » 8:00 A.M. - 5:00 P.M. Vendors, Aspen Ballroom
- » 9:00 A.M. - 10:30 A.M. Conference Sessions
- » 10:30 A.M. - 11:00 A.M. Thames & Hudson, Designing More Equitable Art + Art History Textbooks, Aspen Ballroom
- » 10:30 A.M. - 11:00 A.M. BREAK, coffee, tea, and water located in Aspen Ballroom
- » 11:00 A.M. - 12:30 P.M. Conference Sessions
- » 12:30 P.M. - 2:30 P.M. Lunch, Colorado Ballroom, Welcome + Awards Ceremony
- » 2:30 P.M. - 4:00 P.M. Conference Sessions
- » 4:00 PM - 5:00 P.M. Social Mixer, Aspen Ballroom

CONFERENCE SCHEDULE (Continued)

Friday, April 14, 2023

- » 7:30 A.M - 6:00 P.M. Registration, Torrey Peak
- » 7:30 A.M - 9:00 A.M. Breakfast, Colorado Ballroom
- » 8:00 A.M - 5:00 P.M. Vendors, Aspen Ballroom
- » 9:00 A.M. - 10:30 A.M. Conference Sessions
- » 10:30 A.M. - 11:00 A.M. Thames & Hudson, Designing More Equitable Art + Art History Textbooks, Aspen Ballroom

- » 10:30 A.M. - 11:00 A.M. BREAK, coffee, tea, and water located in Aspen Ballroom

- » 11:00 A.M. - 12:30 P.M. Blick, Materials Workshop, Aspen Ballroom
- » 11:00 A.M. - 12:30 P.M. Conference Sessions
- » 12:30 P.M. - 2:30 P.M. Lunch, Colorado Ballroom
- » 1:00 P.M. - 2:00 P.M. Keynote, Kaitlin Garcia-Maestas, Curator and Director of Exhibitions, Socrates Sculpture Park, Long Island, NY

- » 2:30 P.M. - 4:00 P.M. Conference Sessions

- » 4:00 P.M. - 4:30 P.M. BREAK

- » 4:30 P.M. - 6:00 P.M. Conference Sessions
- » 5:00 P.M. - 7:00 P.M. Student Exhibitions and tours at the Rocky Mountain College of Art + Design (transportation provided)

- » 6:00 P.M. - 8:00 P.M. Members Exhibition, Redline Denver, (transportation provided)

Saturday, April 15, 2023

- » 7:30 A.M - 12:30 P.M. Registration, Torrey Peak
- » 7:30 A.M - 9:00 A.M. Breakfast, Colorado Ballroom
- » 8:00 A.M - 5:00 P.M. Vendors, Aspen Ballroom
- » 9:30 A.M. - 10:30 A.M. Conference Sessions

- » 10:30 A.M. - 11:00 A.M. BREAK

- » 11:00 A.M. - 12:30 P.M. Conference Sessions

Note: Schedule is Subject to Change.

Thursday, April 13, 9:00 AM - 10:30 AM

Room: Mt. Sophris A

Workshop #68

Fostering the Intrinsic: A Pedagogical Approach to Scaffolding Artistic Development Through “Play”

Presenter:

Anna Lemnitzer, West Texas A&M University,
alemnitzer@wtamu.edu

As an intrinsic form of human developmental experience, play leads to the building of connection, communication, and creation. It is a crucial part of how we as humans construct self, interact, learn, and innovate. Play fosters difference of perspectives, helps us move through conflict, and promote healthier mental spaces. With the rise of extrinsic motivators depleting mental health and exacerbating avoidant behaviors, art programs are more critical than ever in the formulation of play as an essential aspect of growth. Yet fear of failure and making art “for the grade” stunt progress. In our interactive presentation, we will use “play” to explore ways of igniting the artistic imagination and encouraging the formulation of this generation’s creatives.

Key Words: *Play, Imagination, Fear of Failure, Encouragement*

Thursday, April 13, 9:00 AM - 10:30 AM

Room: Mt. Sophris B

Panel #1

The Sorcerer’s Apprentice

Co-chairs:

Alan Pocaró, Eastern Illinois University,
adpocaró@eiu.edu
Dylan DeWitt, Hartford Art School,
dylandewitt@gmail.com

Panelists:

Drawing Inquiry

David Andree, University of Arkansas / School of Art,
andree@uark.edu

Idea Makers and Problem Solvers

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

Supplemental Hands and Other Arrangements

Alicia Little, University of Michigan,
aelittle@umich.edu

Is it possible to recognize and foster genuine creative thinking in the Foundations classroom? Even while striving for an ideal synthesis between seriousness and play, our efforts as educators can overemphasize one at the expense of the other, leading either to rote dogmatic responses, or to irresponsible, frivolous outcomes. Burdened with achieving various technical competencies, space for the creative application of ideas in first year classes can seem like an unaffordable luxury best left to future courses. And where it is applied, the notion of “creativity” is often over-defined as a series of concrete steps intended to yield novel results. But are they creative?

Our thinking about what constitutes legitimate creative activity needs an update.

This panel includes presentations that contemplate various approaches to teaching creative practices, balancing rigor and freedom in teaching art, while considering concrete successes and failures in real-world Foundation-level courses.

Key Words: *Creativity, Instructional Design, Critical Thinking*

Thursday, April 13, 9:00 AM - 10:30 AM

Room: Mt. Harvard

Panel #21

Welcome to The Playground: Community, Curiosity and Innovation

Chair:

Laura Mongiovi, Flagler College,
mongiovi@flagler.edu

Panelists:

Creative Play: Providing Freedom with a Safety Net

Katie Kameen, Augusta University,
katiekameen@gmail.com

Professor as Co-Pilot

Diane Martonis, Rocky Mountain College of Art + Design,
dmartonis@rmcad.edu

Principles and Elements Through Play

Kate Maury, University of Wisconsin-Stout,
mauryk@uwstout.edu

Let It Go: Play to Release Stress, Sidestep Expectations and Build Community

Chris Wildrick, Syracuse University,
cwildric@syr.edu

Moments of play are significant to the growth and well-being of individuals. Carefree interaction with tangible objects, spaces and people meet emotional needs while promoting goodwill. A sense of community is established, providing students with a supportive environment for risk taking and curiosity. Students are challenged to explore beyond the surface and engage with the unknown, establishing a path to innovative solutions. The panel will share methods that incorporate play into the curriculum as well as discussion regarding why this approach to learning is valued in contemporary learning environments.

Key Words: *Play, Community, Curiosity, Risk*

Thursday, April 13, 9:00 AM - 10:30 AM
Room: Mt. Yale

Panel #23
Streamlining Assessment for Sustainability and Adding Value

Chair:

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

Panelists:

We Call it Critique: or How I Learned to Stop Worrying and Love Assessment

Erik Scollon, California College of the Arts,
escollon@cca.edu

Streamlining Assessment with a Digital Portfolio

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

Assessment from Integrated Department Outcomes

Seth Van Der Eems & Adam Long,
George Fox University
svandereems@georgefox.edu &
along@georgefox.edu

In the aftermath of the COVID pandemic and years of various online and hybrid learning environments in secondary classrooms, assessment is increasingly essential to our understanding of student learning needs. Anecdotal stories point to extreme polarity in incoming art education skills and art/design

exposure. This widening gap presents unique challenges for instructors to meet learning needs and to prepare students to enter their sophomore year. Meaningful assessment, including quantitative data, can help Foundations bridge the knowledge gap by highlighting deficits and identifying the strategies that best cultivate these learning objectives.

But how? Assessment in visual art is an inherently challenging process—we are collecting, sorting, and ranking visual outcomes to determine a student's knowledge of abstract concepts and the somewhat subjective values of faculty and departments. Foundation studio programs have assessment practices in place to meet accreditation requirements but how can we adjust our current assessment tools to better meet evolving student needs and advocate for resources to support Foundation learning?

Presenters will share strategies that they use to develop, implement, interpret, and sustain meaningful assessment in their studio curriculum. Attendees will leave this experience with examples and resources that they can use and adapt for their programs.

Key Words: *Assessment, Accreditation, Strategies, Student Learning*

Thursday, April 13, 9:00 AM - 10:30 AM
Room: Mt. Princeton

Panel #32
Smartphones and Tablets

Chair:

Steven Bleicher, Coastal Carolina University,
bleicher@coastal.edu

Panelists:

The Smartphone as an Artmaking Device

Steven Bleicher, Coastal Carolina University,
bleicher@coastal.edu

Exploring Place Through Cellphone Images

Susan Meyer, Monmouth University,
smeyer@monmouth.edu

Most faculty tell their students to put away their cell phones. It can be aggravating when they seem to text and may not be paying attention. But what if you turned the tables? Smartphones are powerful tools and can be used for research and to create artworks and designs. There are powerful apps/tools such as Brushes and many other apps

that can turn these into working art and design devises. Students tend to teach each other about the software and are, therefore, more engaged in the class and their work. As with all studio-based projects – it's the conceptual underpinnings of the assignment that give it purpose.

This session will explore how faculty are incorporating these new tools into their classroom/studios. It will explore the projects are being given and how are they used in drawing, design, painting, color or photography as well as showing the results of these assignments.

Key Words: *Smart Phones, Project Share, Technology*

Thursday, April 13, 9:00 AM - 10:30 AM

Room: Maroon Peak

Panel #35

Resurrecting Art Club: Utilizing Foundational Courses to Rebuild Artistic Community in a Post-Covid Era

Co-chairs:

Will Jacks, Troy University, wjacks@troy.edu

Sara Dismukes, Troy University,

sdismukes@troy.edu

Panelists:

Rebuilding Community with Experimentation, Collaboration, and Exploration

Carissa Samaniego, New Mexico State University,

carissas@nmsu.edu

Melissa Sclafani, Fort Lewis College,

msclafani@fortlewis.edu

The Printmaking Studio: a Nexus for Community

Raluca Iancu, Iowa State University,

riancu@iastate.edu

Lessons from the First Year of Art Club

Joseph Kameen, University of South Carolina Aiken,

joe.kameen@gmail.com

Collaborative Portraiture

Hanna Kozlowski, Marshall University,

hanna.kozlowski@marshall.edu

Engineering Curriculum to Develop Community

Sara Dismukes, Troy University,

sdismukes@troy.edu

From the Darkroom to the Daylight: Rethinking Intro to Photography

Will Jacks, Troy University, wjacks@troy.edu

Many of today's rising juniors and seniors have spent the majority of their college careers in COVID protocol. They've been taught that isolation equals safety and physical gatherings are dangerous. Opportunities for art-based community engagement have been minimal, and as such traditional department community-builders such as Art Clubs were reduced to online meetings if they survived at all.

As we emerge from COVID restrictions the need for community is stronger than ever. How do we rebuild a physical community that has retreated into a world of online engagement?

This panel explores course and project examples designed to provide technical and conceptual lessons that are also intended to help rebuild the physical communities we've lost over the last two-plus years. Of particular interest are examples in classroom environments with significant numbers of first-generation students at regional universities.

Key Words: *Community, COVID, Extracurricular, Student Engagement*

Thursday, April 13, 9:00 AM - 10:30 AM

Room: Mt. Columbia

Panel #37.1

4D Design, Part I

Chair:

Heather Deyling, Savannah College of Art and

Design, hdeyling@gmail.com

Panelists:

Untethered: The Immersive Digital Experience

Justin Barfield, University of Notre Dame,

jbarfie1@nd.edu

Upside Down on the Monkey Bars: 4D

Foundations Through the Lens of Reversals

Margaret (Maggie) Chambers, Ball State University,

margaret.chambers@bsu.edu

4D Design with Basic Skills of Adobe Photoshop & Illustrator

Jong-Yoon Kim, Plymouth State University,

jkim@plymouth.edu

Meet Them Where They Are: 4D concepts as Instructional Model

Christopher Williams, Savannah College of Art and

Design, chwillia@scad.edu

4D Design is becoming more common in Foundations programs. It covers a range of media, including video, performance, sound, animation, game design, and installation. This session will explore approaches to teaching 4D design. Presenters may share their strategies and projects as well as the joys, successes, and challenges they have experienced teaching 4D Design. Part I.

Key Words: *4D, Design, Project Share, Pedagogy*

Thursday, April 13, 9:00 AM - 10:30 AM
Room: Mt. Oxford

Panel #2 **Langagemaking as Troublemaking**

Chair:

Allison Yasukawa, Independent Scholar,
allisonyasukawa@gmail.com

Panelists:

Diagramming Grief

Ishita Dharap, University of Illinois Urbana-Champaign, idharap@illinois.edu

Walls Turned Sideways (Become Bridges): Creating an Abolitionist Identity Design System

Dave Pabellon, Columbia College Chicago, dpabellon@colum.edu

Color is a Word and Other Things

Adam Farcus, Illinois State University,
adamfarcus@gmail.com

There's a Borges quote about writing that's something about anticipating the translation. Or maybe he never said anything like that at all. It might be even better this way because there's a playful trouble that happens in anticipating, not the translation, but the mistranslation. When we approach language from the perspective of creative practice, it can be so much more than a straightforward tool of communication. There is both liberation and delight in working against the standard—where we reorient ideas of “getting it wrong” to ones of “getting it better.” As such, this panel seeks explorations of creative-linguistic practices of resistance that, in the words of communication studies scholar, Joanne Gilbert, “heckle the status quo.”

Panelists may take the following questions as points of departure for their own pedagogies of troublemaking: What is possible when we think about language not as a thing but a practice that is

both creative and critical? How might we creolize art/design teaching and learning? How could we enact a multilingual practice of critique?

Langagemaking as troublemaking can blend and bend creative and linguistic repertoires to insist, to resist, and to remake multiple ways of being and knowing.

Key Words: *Language, Multilingual, Resistance, Trouble*

Thursday, April 13, 10:30 AM - 11:00 AM
Room: Aspen Ballroom

Presentation #00 **Designing More Equitable Art and Art History Textbooks**

Presenter:

Priscilla McGeehon, Thames & Hudson,
pmcgeehon@thames.wwnorton.com

Thames & Hudson editor Priscilla McGeehon will talk about the experience of writing and editing *The History of Art: A Global View*, Thames & Hudson's new multi-author art history survey textbook. Many of the lessons learned are applicable to art and art history instructors who want to make their own courses more inclusive.

- What editorial and authorial decisions helped make this art history book more equitable and diverse?
- What were some of the unanticipated benefits of those decisions?
- What were some of the unexpected challenges?
- What are some practical ways instructors can talk about art history to be more inclusive in their own classrooms?

There will be time for Q&A.

Key Words: *Equitable, Art History, Inclusive*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Mt. Sophris A

**Roundtable #39
Engaging in Play While Creating
Community and Curriculum Through
the Integration of Tools & Technology**

Co-Chairs:

Agnes Ma, Rocky Mountain College of Art + Design,
ama@rmcad.edu

Anna Valenti, Rocky Mountain College of Art +
Design, avalenti@rmcad.edu

Lucas McMahon, Rocky Mountain College of Art +
Design, lmcmahon1@rmcad.edu

In this roundtable, led by the RMCAD Studios Coordinator Team, considerations about digital technology and its collaborative teachings will be discussed. While playing with digitally fabricated tiles in various materials, discourse will break down how we think about things at RMCAD, how studio coordinators and faculty view positions in the classroom, and ways technology can be integrated with classes and curriculum. Through conversation on digital technologies and creating art, together we will foster community.

Key Words: *Play, Curriculum, Technology*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Mt. Sophris B

**Panel #52
Rebooting Creative Practice: Artist
Residencies and Cross-Discipline
E-Residencies**

Chair:

Jojin Van Winkle, Carthage College,
jvanwinkle@carthage.edu

Panelists:

Revolt Gallery - Taos, New Mexico

Clark Stoeckley, American University of Kuwait,
cstoeckley@auk.edu.kw

Poop, Gold, and a Cult: Residencies as Long-Term Catalysts for Curious Play

Billi London-Gray, University of Wyoming,
billi.london-gray@uwyo.edu

Finding Creative Meaning in Repetition

Céline Browning, Kentucky College of Art + Design,
cbrowning@kycad.org

Residency as Creative Generator

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

Time and Space: E-Residencies Offer Flexible Opportunities

Bryan Robertson, Yavapai College,
bryan.robertson@yc.edu

Artist residencies allow for extended time to devote to artistic practice. Spaces are meant for building networks with other artists, collaborators, and communities. Since the 1990's international residency opportunities have been steadily on the rise. As COVID-19 impacted national and international travel, new e-residency programs rapidly developed in response to support artists, connecting them globally with other creatives.

In this session, presenters will share their experiences with residencies and e-residencies in pre-pandemic and current times. Presenters will discuss how residencies can reboot playfulness and curiosity (back) into artistic practice. The benefits and challenges of cross-discipline residency experiences like visual arts and performing arts collaborations or art and science collaborations will be highlighted.

Panelists will talk about specific projects and working methods that unexpectedly evolved while participating in residencies. Consideration will be given to the long-term impacts of residencies on artistic practices and potential influences on teaching practices.

Key Words: *Artist Residencies, Rebooting, Inspiration, Creativity*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Mt. Yale

**Panel #24
The Contour of Drawing's Place in
Foundations Pedagogy**

Chair:

Mary Johnson, New York State College of Ceramics at Alfred University, johnsonma@alfred.edu

Panelists:

Hand-Eye Codification

Rachel Black, The University of North Texas,
Rachel.Black@unt.edu

Analog-Digital-Analog

Nicole Condon-Shih, Pratt Munson Williams Proctor
Art Institute, ncondonshih@mwpa.edu

**Moving Beyond Eurocentrism in Foundations
Drawing Curricula**

Fuko Ito, University of Kentucky, fuko.ito@uky.edu

How do we value drawing in Foundations?
Drawing is agreed upon to be a central component
in foundations programs, yet we have differing
perspectives on the nature of this value depending
on our area of specialization or our distinct
program.

Is drawing a way of seeing, thinking, doing,
showing or knowing? Should drawing be valued
as critical thinking- a way of seeing through mark
making? Or in Foundations should it be about
representation and knowledge- a needed means to
an end for a future major? Is this a false distinction
to make?

Furthermore, what is the role of technology
in these perspectives? Should it be integrated
in a drawing regime for Foundations and if so,
how? How does it enrich or reject the above
philosophies?

Key Words: *Drawing, Critical Thinking, Technology,
Mark-making*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Mt. Princeton

Panel #58

**Serious Play Beyond the Classroom:
Enriching Student Learning and
Community Building Through
Co-Curricular Opportunities**

Chair:

Gretchen Schaefer, Rocky Mountain College of Art +
Design, gmschaefer@rmcad.edu

Panelists:

**Extended Education and Extracurricular
Experimentation**

Tobias Fike, Rocky Mountain College of Art +
Design, tfike@rmcad.edu

**Play in the Garden: How Games Grow
Community and Make Meaning**

Minki Jeon & Audrey Jacobs, Florida State
University, Mjeon2@fsu.edu & ajacobs2@fsu.edu

Painting as a Collaborative Art Event

Christopher McEvoy, State University of New York at
Oswego, Christopher.mcevoy@oswego.edu

**Beyond Free Food: Student-Led Co-Curricular
Programming**

Heidi Neff, Harford Community College, hneff@
harford.edu

From ski trips to gallery receptions, and movie
nights to visiting artist lectures, and student
government to clay clubs; co-curricular activities
provide thoughtful learning and social connection
that is unique to their occurrence outside of
the course curriculum. These resources and
opportunities are distinctively positioned to
advance experiential learning in areas of diversity,
equity, civil engagement, social interaction, and
community building. By voluntarily participating
in these activities (most co-curricular events are
not required for a grade or graduation), students
develop skills like self-motivation and practice
the exciting risks of putting themselves out there,
meeting new people, and trying new things. This
optional nature also means the programming has
to be attractive to students. So how do we craft
compelling interactions that also have academic
depth? How do these opportunities meaningfully
combine fun with relevant issues in today's art and
design communities? How does your institution
value the important learning experience of just
being together? How does gathering translate
online? Can it? How do your co-curricular
opportunities encourage students to explore new
ideas and experiences, diverse perspectives, and
ways of making that foster a rich and sustainable
practice? What other questions are you asking of
your co-curricular programming in order to enrich
a student's development and success? This panel
will contend with the distinctive learning that
occurs when students engage with activities and
resources outside of the course curriculum.

Key Words: *Co-Curricular, Collaboration,
Experimentation, Beyond the Classroom*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Maroon Peak

Panel #49.1

Forgetting How to Teach: Relearning How to Teach

Chair:

Integrative Teaching International,
Raymond Yeager, Savannah College of Art and Design, ryeager@scad.edu

Panelists:

Striking a Balance: Reinventing Feedback on Foundations Project

Billi London-Gray, University of Wyoming, billi.london-gray@uwyo.edu

The Design Process: A Model for Creating Place-Based Learning Experiences

Michael Flynn, Savannah College of Art and Design, mflynn@scad.edu

Desperate Times Call for Desperate Measures: The Struggle to Engage Displaced, Disinterested, Traumatized and Untrained Students in Drawing at a State Institution

Erin Dixon, University of West Georgia, edixon@westga.edu

After the Beginning and Before the End

Jason John, University of North Florida, jcjohnpaint@gmail.com

This panel is organized by Integrative Teaching International (ITI) to gather participants in an exploratory platform for collaborative investigation and discussion of our current academic climate and redefining teaching. Modeled after ITI's ThinkCatalyst and ThinkTank events, panelists will briefly introduce a question or concern relevant to relearning to teach, methods and approaches that have come in response to our current classrooms, students and pedagogical needs born out of the pandemic to be workshopped collaboratively by panel attendees in the following session. The session chair will document these discussions and distribute the results (both theoretical and applied) following the conference. For more information, please visit ITI at www.integrativeteaching.org and follow us on Facebook or Instagram @iti_thinktank.

Key Words: *Teaching, Collaboration, Curriculum Building, Inclusion*

Thursday, April 13, 11:00 AM - 12:30 PM

Room: Mt. Columbia

Panel #37.2

4D Design, Part II

Chair:

Christopher Williams, Savannah College of Art and Design, chwillia@scad.edu

Panelists:

Non-narrative Formal Systems in 4D Design

McLean Fahnstock, Austin Peay State University, fahnstockr@apsu.edu

Play Fair: Focus on 4D Design

Christopher Olszewski, Savannah College of Art and Design, colszews@scad.edu

Sight / Sound / Motion

Eloise Philpot, Radford University, ephilpot@radford.edu

4D Design is becoming more common in Foundations programs. It covers a range of media, including video, performance, sound, animation, game design, and installation. This session will explore approaches to teaching 4D design. Presenters may share their strategies and projects as well as the joys, successes, and challenges they have experienced teaching 4D Design. Part II.

Key Words: *4D, Design, Project Share, Pedagogy*

Thursday, April 13, 2:30 PM - 4:00 PM

Room: Mt. Sopheris A

Panel #22

The Trauma Informed Art Foundations Classroom

Co-chairs:

Lindsey Fromm, Central New Mexico Community College, lfromm@cnm.edu
Ellen Babcock, University of New Mexico, ebabcock@unm.edu

Panelists:

Prototyping A Trauma-Sensitive Game for Art Critiques

Jeff Kasper & Susan Jahoda, UMass Amherst & Meghan Moe Beitiks, Concordia University
jeffkasper@umass.edu & sej@art.umass.edu & mobeitiks@gmail.com

The Compassionate Art Foundations Classroom

Jessamyn Lovell, University of New Mexico,
jlovell@unm.edu

How Can Critique Build Student Resilience?

Hannah Brancato, Maryland Institute College of Art,
hbrancato@mica.edu

Complex Dichotomies: Play, Structure, and the Necessity of Both in the Foundations Art Classroom

Chandler Brutscher, George Fox University,
cbrutscher@georgefox.edu

Current educational scholarship asks, “How can we design class structures and experiences to navigate and account for the impact trauma may be having on our student’s abilities?” It seems to many educators that often of our youth feel that they have been tasked with processing not only personal trauma, but that of our entire nation, our lineages, and that of non-human species—the whole planet. How can we invite trauma to be present in our foundations classroom to promote and strengthen student’s learning abilities? Can incorporating play into assignments and critiques; can stances of “posing as if,” or abiding by collaboratively created “rules of the game” create an atmosphere of trust that can relieve some of the isolating burden of trauma? Can playfulness be an authentic and effective strategy to guide potentially triggering classroom conversations on to a ground that is safe, stable, and productive for all? We propose this panel discussion to develop a working framework for addressing trauma as it arises in Art Foundations classrooms. This panel will discuss techniques for creating classroom boundaries, implementing critique methods, incorporating collaborative assignments and facilitating difficult discussions.

Key Words: *Trauma, Boundaries, Safe Spaces, Critique*

Thursday, April 13, 2:30 PM - 4:00 PM

Room: Mt. Sophris B

Panel #41:

Finding Your Story in Art History

Chair:

Todd Parker, Southwestern Oklahoma State University, todd.parker@swosu.edu

Panelists:

Relatable, Engaging, Equitable: Strategies for the Art History Classroom

Pierette Kulpa, Kutztown University,
kulpa@kutztown.edu

The Endangered Approach

Margaret Zaho, University of Central Florida,
margaret.zaho@ucf.edu

Helping Students Find Their Story in Art History

Todd Parker, Southwestern Oklahoma State University, todd.parker@swosu.edu

Teaching about historical works of art from the past, whether one hundred or thousands of years old, can be a daunting task. Instructors typically strive to find an even balance between what can seem, as described by Charles Harrison in his book, *An Introduction to Art*, a vacillation between connoisseurship/aesthetic or academic/historical approaches. Students in art history courses can sometimes feel disconnected from the subject of art. Some might ask, “What the heck does this have to do with me?” This might be particularly true for students who have had little to no exposure to what are traditionally considered to be examples of fine art. This panel is primarily focused upon helping students realize the significance of art when it seems too removed from their own experiences and how to reevaluate the canon of art history to better serve students and strategies that can be used to engage students with art history content.

Key Words: *Art History, Relevance, Interdisciplinary, Student Experience*

Thursday, April 13, 2:30 PM - 4:00 PM

Room: Mt. Harvard

Panel #28

I Want to Design a First-Year Foundations Experience. But...

Chair:

Rachel Kirk, Central Washington University,
Rachel.Kirk@cwu.edu

Panelists:

But Does Anyone Really Know What Time (It) Is?

Rachel Cohn, Ball State University, rlcohn@bsu.edu

Foundations Must Die!

Samuel Ladwig, Kansas State University,
sladwig@ksu.edu

Visual Literacy: A Foundation for Design Foundations Curriculum

David Moyer & Brian Flynn, Pennsylvania College of Technology
dmoyer@pct.edu & bflynn@pct.edu

Exciting things are happening in art foundations programs. The silo walls of drawing, 2D, and 3D Design classrooms are coming down, and 4D foundations experiences are becoming the norm as more and more departments embrace an integrated, holistic, and technology-infused approach to the core foundations experience. Sounds great, right? You want to do the same at your institution, but... How do you serve transfer students who already have some - but not all - of their foundations credits? How do you get your colleagues on board to radically alter the structure of your program when they think everything is just fine the way it is (and has always been)? Where will the class meet if there's not a studio space large enough to accommodate the various mediums and curricular topics of a holistic foundations experience? How am I supposed to envision students using charcoal and a computer in the same course? What other "buts" are holding you back? This panel will examine successful first-year foundations experiences, and offer advice to those of us who want to move in that direction but simply don't know how or where to start.

Key Words: *First-Year, Advice, Holistic, Foundations*

Thursday, April 13, 2:30 PM - 4:00 PM
Room: Mt. Yale

Panel #30 **Supporting Graduate Students as Emerging Educators Beyond the Synchronized Curriculum**

Chair:

Shannon Lindsey, University of Central Florida,
shannon.lindsey@ucf.edu

Panelists:

Applying an Accordion Fold Approach: Back and Forth Strategies for Extending Graduate Instructor Reach

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

Challenging Prescribed Curricula through Experimental Play

Gretchen Smith, University of Central Florida,
gsmith81@knights.ucf.edu
Leeann Rae, University of Central Florida,
Leeannrae@knights.ucf.edu

Creating Conversations for Teaching Assistants in Social Justice Art Workshops: How Does An Artmaking Experience Impact Their Professions and Understanding?

Minki Jeon, Florida State University,
mjeon2@fsu.edu

Mentoring Graduate Interns and Teaching Assistants

Marian Stewart, California State University, Long Beach, marian.stewart@csulb.edu
Yulia Gasio, California State University,
yulia.gasio@csulb.edu

As we all know, foundations courses are vital to the development of visual language, critical thinking, and creative production through various materials and processes. Many foundations courses have synchronized curriculums and are taught by educators that are graduate students. How can they balance building autonomy as first-time foundations educators while supporting a synchronized curriculum? How do foundations coordinators and faculty encourage graduate students to develop their personal teaching styles while maintaining consistency in course objectives? What kinds of risks are these emerging educators taking in content delivery, project development, and classroom community to inform their pedagogical approaches to teaching? This panel includes presentations from graduate students, foundation coordinators, and emerging and experienced educators to share perspectives on how to support graduate students beyond the synchronized curriculum.

Key Words: *Graduate Students, Mentoring, Pedagogy, Emerging Educator*

Thursday, April 13, 2:30 PM - 4:00 PM
Room: Mt. Princeton

Panel #29 **Throwing Pots and Balls**

Chair:

Raymond Gaddy, Georgia Southern University,
rgaddy@georgiasouthern.edu

Panelists:***The Athletic Nature of Making/Teaching Art***

John Rise, Savannah College of Art and Design,
jrise@scad.edu

Triangulation and Other Design Tips from the Pitch

Joel Varland, Savannah College of Art and Design,
jnvarlan@scad.edu

Packing the Court

Jonathan Frey, Bucknell University,
jcf027@Bucknell.edu

Art and athletics share many similarities. Both involve long hours of practice, hard work and rigor in the pursuit of excellence and mastery. Art and athletics are about intensity and performance but often, except at the highest level, lacking in glory. Most importantly artists and athletes are trained to interpret, manipulate and respond to space. This panel brings sports, play and the arts together, whether that is through an assignment that

engages athleticism, athletics influencing the arts or an interaction with a student athlete of any type.

Key Words: *Athletics, Sports + Art, Practice, Play*

Thursday, April 13, 2:30 PM - 4:00 PM

Room: Maroon Peak

Breakout #49.2**Forgetting how to Teach: Relearning how to Teach****Chair:****Integrative Teaching International**

Raymond Yeager, Savannah College of Art and Design, ryeager@scad.edu

This breakout session is organized by Integrative Teaching International (ITI) to gather participants in an exploratory platform for collaborative investigation and discussion of our current academic climate and redefining teaching. Panelists from the preceding session will act as facilitators to work with attendees gathered in groups to generate ideas, content and approaches culminating in brief group presentations of subjects explored. The session chair will document these discussions and distribute the results (both theoretical and applied) following the conference. For more information, please visit ITI at www.integrativeteaching.org

integrativeteaching.org and follow us on Facebook or Instagram @iti_thinktank.

Key Words: *Teaching, Collaboration, Curriculum Building, inclusion*

Thursday, April 13, 2:30 PM - 4:00 PM

Room: Mt. Columbia

Panel #54**Creating through Informed Curiosity: A Panel****Co-chairs:**

Samantha Goss, University of Northern Iowa,
samantha.goss@uni.edu

Riva Nayaju, University of Northern Iowa,
riva.nayaju@uni.edu

Panelists:***Creating through Informed Curiosity: Engrossment & the Iterative Process***

Samantha Goss & Riva Nayaju, University of Northern Iowa,

samantha.goss@uni.edu & riva.nayaju@uni.edu

Image-making Studio: Experimental Methodologies Towards Teaching & Visual Research

Mario F. Bocanegra Martinez, Auburn University,
mariofbm@auburn.edu

I Have Found It: Heuristic Research Methods as Pedagogical Structure

Amber Tutwiler, Utah Valley University,
atutwiler@uvu.edu

Artistic making and teaching are both enhanced through informed curiosity. Curiosity represents personal interest and motivation in either. Informed captures the importance of sustained inquiry during all phases. Our artistic practices and pedagogy value sustained engrossment through iterative processes. Why do students hesitate when asked about their interests or to share their iterations? What holds them back? While there are a number of possible reasons from not wanting to be vulnerable to simply not having done this before, all we can do as educators is provide models and guidance to support students in these practices we see as critically important to their art and design education and future careers. This panel will share several artist educators approaches for fostering and encouraging sustained curiosity utilizing engrossment and iterative processes. How

do you foster and encourage informed curiosity in your art and design courses?

Key Words: *Inquiry, Curiosity, Iteration, Creative Process*

Thursday, April 13, 2:30 PM - 4:00 PM
Room: Mt. Oxford

Panel #43
Inclusive Foundations Curriculum: Rewards and Challenges

Chair:
Binod Shrestha, University of North Texas,
Binod.Shrestha@unt.edu

Panelists:

Synergetic Response: GTA Involvement in Developing Inclusive Curriculum
Ian Etter, University of Missouri – Columbia,
ian.etter@missouri.edu

Inclusion on Three Fronts
Rachel Black, University of North Texas,
Rachel.Black@unt.edu

Small Steps Large Impact: Modes, Methods, and Materials to Capture Student Needs & Interests
Millian Giang Pham, Auburn University,
Millian@auburn.edu

Fostering an Authentic, Inclusive Curriculum
Meredith Cowley, University of North Texas,
meredith.cowley@unt.edu

How could a program, department, and college create an inclusive curriculum to reflect the needs of our students in the Foundations Program? What are the challenges and pitfalls of working with various stakeholders? What are the rewards for developing course content from discussions and conversations with stakeholders? What can be done to address the lived experiences of diverse groups of students?

This session will lead the discussion on how we might create opportunities (challenges/rewards) for inclusive Foundations Curriculum development.

Key Words: *Inclusion, Curriculum, Student Experience*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Aspen Ballroom

Workshop #61
Professional Development Workshop

Chair:
Heidi Hogden, Arizona State University,
heidihogden@gmail.com

This Professional Development Workshop strengthens our mission to promote excellence as well as encourage networking between members. Mentees sign up to meet with an individual mentor for 30 minutes, to review an aspect of their professional development (in the form of a CV, portfolio, or mock interview).

Key Words: *Professional Development, CV, Mock Interview, Portfolio*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Sophris A

Panel #11.1
A Digital Transformation in Design: Changing Processes and Practices (Part I)

Chair:
Laura Scherling, Columbia University,
lss2165@columbia.edu

Panelists:

No Back to Normal: Studio Forward at California College of the Arts
Rachel Berger, California College of the Arts,
rberger@cca.edu

Pandemic and the Inevitable Change in Design Processes and Practices
Nanhee Kim, California State University (Chico),
nhkim@csuchico.edu

Equitable Digital Access in an Era of Uncertainty
Laura Scherling, Ed.D., Columbia University,
lss2165@columbia.edu

The speed of technology change has been profound and digital technologies have become fundamental to designers, artists, and creative technologists. Digital transformation is not only a technical process, it is also a social and learning process that widely applies to the way that

organizations engage with technology use on a day-to-day basis. How to interpret and use new data sources, tools, and emerging technologies is now critical to being prepared to solve the most contemporary and complex digital and interactive challenges. To a great extent, the effects of digital transformation are inherent to design and technology-focused work—where the creation, visualization, and development of information systems are used to address functional communication needs. Attempts to address the expansive effects of digital transformation have often been reactive, emphasizing skills requirements without closely examining what resources, interventions, and shifts in pedagogical practices might best support designers, artists, and creative technologists as they pursue creative, innovative, and research-driven work. This session considers how practitioners, educators, and students are continuously challenged with re-imagining work and education practices that

are more responsive to a digital transformation, exploring these quickly changing processes and practices.

Key Words: *Emerging Technologies, Digital, Pedagogy, Design*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Sophris B

Presentation #63
Meaningfully Assessing Open-Ended Design and Foundations Courses: Our Journey to a Statistically Reliable and Equitable Assessment Tool

Panelists:

Raymond Veon, Utah State University,
raymond.veon@usu.edu
Darrin Brooks, Utah State University,
darrin.brooks@usu.edu

As artists, we assess our own work and the work of our students naturally and continuously based on professional insight, judgment, and experience. But we sometimes face issues when needing to formalize and quantify our assessment practices for the sake of certifying organizations, university oversight, proving transparency and fairness, or communicating to stakeholders who fail to understand the nuances, rigor, and legitimacy of assessment in studio courses. Our nationally

regarded Interior Design program attracts 5 students for every available seat, increasing the pressure to assess applicants in a transparent, rigorous, and fair way. For four years, we've successfully used an innovative e-portfolio system to select the best candidates, one that explicitly assesses the unique foundations skills, knowledge, habits of mind, and creativity developed in studio courses. It simultaneously rewards and assesses innovative thinking and risk taking, but is equitable for all students. Developed at Goldsmith's University in London, this valid, online, portfolio-based assessment methodology has a .95 reliability coefficient—rivaling the reliability of standardized tests by using the Thurstone-Pollitt Law of Comparative Judgments. Relatively new to the USA, it has been implemented over 30,000 times in Europe and Asia, it can be used summatively and formatively.

Key Words: *Assessment, Reliable, Design, Portfolio*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Harvard

Panel #25
BEYOND EARTH

Co-chairs:

Meredith Starr, SUNY Suffolk County Community College, meredithLstarr@gmail.com
Janet Esquirol, CUNY BMCC,
jesquirol@bmcc.cuny.edu

Panelists:

Drone Beuys: Place and Non-Place

Nick Bontrager & Adam Fung, Texas Christian University, n.bontrager@tcu.edu + adam.fung@tcu.edu

Awake in the Dark

Hollis Hammonds, St. Edward's University,
lauraah@stedwards.edu
Sasha West, St. Edward's University,
swest1@stedwards.edu

Rethinking Turf: Seeing the Invisible Through Illustration

M. Genevieve Hitchings, New York City College of Technology, CUNY, mhitchings@citytech.cuny.edu

Artists, Educators and Researchers have always been explorers, seeking new media and technology to use in their practice and classroom - trailblazing and finding new frontiers. We're teleporting BEYOND EARTH to consider what solutions for

the future of our planet lie beyond its terra firma. Artists such as Andrea Wollensak, Katie Paterson, George Ferrandi, and Zack Liberman have exhibited projects that utilize unique technologies to depict their research and create art that brings consciousness to our current climate crisis. This panel invites artists, educators, and pioneers going beyond our physical world in their work. Artistic themes blurring the line between space and physicality are welcome, as are abstract interpretations of the terms environment, frontiers, and sustainability. Show us your impact on earth and beyond.

Key Words: *New Media, Climate Crisis, Hope*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Yale

Panel #26.1
What Sound Does This Color Make?
Teaching with Sound and Music to
Encourage Students to Play with
Foundational Art Concepts - 2D

Chair:

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

Panelists:

The Principle of Rhythm: Sound and Sight

Margaret G. Carneal, Radford University,
mgcarneal@radford.edu

Sound and Vision: Using Song and Music to
Create New Work

Modesto Covarrubias, California College of the Arts,
mccovarrubias@cca.edu

Visually Interpreting Beethoven: A 2D Design &
Color Theory and Orchestra Collaboration

Erin McIntosh, University of North Georgia,
erin.mcintosh@ung.edu

Synthesia in the Foundations Classroom

Bryan Robertson, Yavapai College,
Bryan.robertson@yc.edu

Sound and visual art are intimately linked, not only in contemporary art practice but also fundamentally. Both sound and visible light can be described visually as a wave. This allows sound to be used to teach foundational visual art elements such as color and line, and music to teach principles such as repetition and movement. Music

conquers minds and hearts; teachers and students alike are likely to have a band or a scene so dear to them that it's intimately linked to their identity. And sound and music interfaces can be approachable and responsive to a degree that the tools of visual art may not yet be for foundational students. The very playability of sound encourages students to explore, and thereby learn. Sound is fertile ground for teaching.

We may all play our mixes in the background while students work, or assign a project inspired by a song, but do you use sound and music to encourage students to play with foundational art concepts? This panel is a project share of such approaches.

Key Words: *Project Share, Sound, Music, Performance, Play, 2D*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Princeton

Panel #36
Nostalgia and Play as Andragogy

Co-chairs:

Kate O'Donnell, Rocky Mountain College of Art + Design, kodonnell@rmcad.edu
Becky Black, Rocky Mountain College of Art + Design, rblack@rmcad.edu

Presenters:

Seriously Sweet: Deliberate Kitsch, Cliché, and
Sentimentality for the Foundations Classroom

Millian Giang Pham, Auburn University,
millian@auburn.edu

Soft Sculpture: Nostalgia, Pathos, and Design

Andrew Thompson, Stamps School of Art & Design, University of Michigan, MCAndyT@umich.edu

Since the 1970's, sentimentality and nostalgia in contemporary art practice is often seen as what Clement Greenberg would have condemned as "kitsch" (Greenberg, 1939; Lee, 2008). Visual culture of such "kitsch," (Greenberg, 1939) toys, teddy bears, puppets, candy, and cartoon popular characters evoke sentimentality and nostalgia, overtly countering austere Modernist notions of self critique and challenging the past (Solomon, 1991). However, it is widely known and accepted in early childhood education discourse that despite the Modernist disdain of nostalgia and sentimentality, these positive emotions, combined with elements of play with such objects, has shown

efficacy in helping develop childrens' academic and emotional learning (Patton, 2014). If contemporary artists, building from the Pop-Art aesthetic, are engaging with sentimentality and nostalgia, for example works by Jeff Koons, Pretty Sweet, and Desire Obtain Cherish, to critique contemporary culture, and both emotions are proven effective in pedagogy through play, what would andragogy focused on play through sentimentality and nostalgia in the college classroom and workplace look like? This panel explores theories of andragogy in connection with their own different uses of

sentimentality and nostalgia in art making and teaching practices for college level learners and colleagues.

Key Words: *Nostalgia, Play, Andragogy*

- Greenberg, C. (1939) "Avant-Garde and Kitsch," Partisan Review.
- Lee, Y.-J. (2008). Build-A-Bear Workshop: Its Aesthetic and Ideology. *Art Education*, 61(6), 20–24.
- Patton, R. M. (2014). Games That Art Educators Play: Games in the Historical and Cultural Context of Art Education. *Studies in Art Education*, 55(3), 241–252.
- Solomon, R. (1991). On kitsch and sentimentality. *Journal of Aesthetics and Art Criticism*, 49(1), 1-14.

Friday, April 14, 9:00 AM - 10:30 AM
Room: Maroon Peak

Presentation #50
I Don't Get It And It Makes Me Feel Weird: Understanding Conceptual Art with Emotional Intelligence

Co-chairs:

Houston Fryer, Middle Tennessee State University, houston.fryer@mtsu.edu
Jennifer Seo, Middle Tennessee State University, jennifer.seo@mtsu.edu

Presenters:

Using Emotional Descriptors to Understand Artwork

Houston Fryer, Middle Tennessee State University, Houston.Fryer@mtsu.edu

Thank You for Stating Your Discomfort

Jennifer Seo, Middle Tennessee State University, Jennifer.Seo@mtsu.edu

Students have a hard time accessing the conceptual content of art works. After Foundations students learn to draw or paint from observation, they hit a wall on the "why" of art making,

especially in constructing their own ideas. Breaking art down by how formal elements make the work feel emotionally provides an easy and accessible point to understand art, both in accessing the work of others and in production of their own work. Having to connect formal art elements to emotional descriptors also helps by strengthening emotional intelligence, recognition, and classification in users.

This panel will explore how emotional intelligence strengthens art production and understanding to help students at the foundations art level, as well as papers that address broader issues related to the role of emotion in understanding and producing art, how art strengthens emotional vocabulary in students, and any other meaningful exploration of the panel talk subject.

Additional questions to consider: How does a student communicate about art before they have command of a formal art vocabulary? How does art relate to emotional intelligence in the producer and observer? Is it important for a student to know how they feel in relation to an art work? Is artwork objective or subjective emotionally? Does a person with more emotional awareness read art better? Or does reading art better give you more emotional clarity?

Key Words: *Conceptual Art, Emotional Intelligence, Art Theory, Critique*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Columbia

Panel #40
Mindfulness in Art Pedagogy and Practice

Chair:

Noah Phillips, Rocky Mountain College of Art + Design, nphillips@rmcad.edu

Presenters:

Guided Underwater Breath-Holding With Dale Earnhardt

Martaleah Sandler, Valencia College, University of Central Florida, msandler@valenciacollege.edu

Zen and Art

Howard Tran, Lycoming College, tran@lycoming.edu

Mindfulness is more than a buzzword. It is about cultivating intentional focus to help us deal more fully with whatever we do in the classroom, the studio, or the rest of life. Mindfulness takes a

variety of forms, including a multitude of practices, activities, and mantras.

We often feel intensely rushed, we can't slow down. Practicing mindfulness can increase that slow and spacious time, so we can be more compassionate listeners, more perceptive drawers, better teachers/ students, or just more focused.

Artists are experts at attention, or directing their minds to things, to then direct audience attention. Developing mindfulness (in ourselves and with our students) helps us explore and discover; and the calm that comes from mindfulness means that students (and teachers) can focus and be more successful.

This session will emphasize the importance and benefits of mindfulness in art pedagogy, in the classroom, and in art practices. It will consider how mindfulness can manifest in the classroom (and beyond), and help participants understand how mindfulness can practically benefit their own abilities and help them help others, and will highlight the diverse practices and ways that mindfulness can uplift experiences within the art classroom and beyond.

Key Words: *Mindfulness, Meditation, Pedagogy, Health*

Friday, April 14, 9:00 AM - 10:30 AM
Room: Mt. Oxford

Presentation #27 **The Fate of Foundation/s**

Presenters:

Nicole Condon-Shih, Pratt MWP,
nicolecondon@gmail.com
Su Yang, University of North Texas,
su.yang@unt.edu

What is in a name? "Foundation/s, Core, First Year Experience..." This panel offers a forum to discuss, debate, and propose thoughts on what a program title implies. What impact does a label have as it relates to student and faculty perception? How are transitions to upper level, major specific coursework understood within the school or university framework? What priorities have shifted in "Foundation" pedagogy or what revised curriculum strategies have been implemented that call for the re-examination of how departments are coined? Structured as a debate, each panelist will share their best argument, analogy, theme song, or visual

diagram, etc. to confirm or propose new program titles, terms, or department nicknames. What names reflect our most current concerns? What is the fate of Foundation/s?

Key Words: *Debate, Program Title, Foundations, Curriculum*

Friday, April 14, 10:30 AM - 11:00 PM
Room: Aspen Ballroom

Presentation #00 **Designing More Equitable Art and Art History Textbooks**

Chair:

Priscilla McGeehon, Thames & Hudson,
pmcgeehon@thames.wwnorton.com

Thames & Hudson editor Priscilla McGeehon will talk about the experience of writing and editing *The History of Art: A Global View*, Thames & Hudson's new multi-author art history survey textbook. Many of the lessons learned are applicable to art and art history instructors who want to make their own courses more inclusive.

What editorial and authorial decisions helped make this art history book more equitable and diverse? What were some of the unanticipated benefits of those decisions?

What were some of the unexpected challenges? What are some practical ways instructors can talk about art history to be more inclusive in their own classrooms?

There will be time for Q&A.

Key Words: *Equitable, Art History, Inclusive*

Friday, April 14, 11:00 AM - 12:30 PM
Room: Aspen Ballroom

Workshop #AA **Materials Workshop**

Co-chairs:

Joseph Gyurcsak, BLICK Resident Artist and Utrecht Brand Manager

Discover how new Utrecht Artists' Acrylic Colors can be mixed and matched with a range of acrylic mediums. Sure to inspire new color combinations and surface manipulations, please join us for this

fun exploration of the workable properties of acrylic mediums and colors.

Key Words: *Materials, Technique*

Friday, April 14, 11:00 AM - 12:30 PM

Room: Mt. Sophris A

Panel #11.2

**A Digital Transformation in Design:
Changing Processes and Practices
(Part II)**

Co-chairs:

Laura Scherling, Columbia University,
lss2165@columbia.edu

Rachel Berger, California College of the Arts,
rberger@cca.edu

Panelists:

Redesigning Play in the Age of Computing

Zhenzhen Qi, Columbia University Teachers College,
zq2145@tc.columbia.edu

Manual vs. Digital: One Project, Two Processes

Margaret McManus, Savannah College of Art and
Design, mmcmanus@scad.edu

The speed of technology change has been profound and digital technologies have become fundamental to designers, artists, and creative technologists. Digital transformation is not only a technical process, it is also a social and learning process that widely applies to the way that organizations engage with technology use on a day-to-day basis. How to interpret and use new data sources, tools, and emerging technologies is now critical to being prepared to solve the most contemporary and complex digital and interactive challenges. To a great extent, the effects of digital transformation are inherent to design and technology-focused work—where the creation, visualization, and development of information systems are used to address functional communication needs. Attempts to address the expansive effects of digital transformation have often been reactive, emphasizing skills requirements without closely examining what resources, interventions, and shifts in pedagogical practices might best support designers, artists, and creative technologists as they pursue creative, innovative, and research-driven work. This session considers how practitioners, educators, and students are continuously challenged with re-imagining work and education practices that

are more responsive to a digital transformation, exploring these quickly changing processes and practices.

Key Words: *Emerging Technologies, Digital, Pedagogy, Design*

Friday, April 14, 11:00 AM - 12:30 PM

Room: Mt. Sophris B

Panel #47

Whose IDEA is it Anyway: Thinking and Rethinking Inclusion, Equity, Diversity, and Access

Co-chairs:

FATE DEIA Committee Members:

Sherry Muyuan He, The City College of New York,
sherry@sherrymuyuanhe.com

Kevin Kao, Furman University,
kevin.kao@furman.edu

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

Panelists:

IDEA Fail: When Inclusion, Diversity, Equity, & Accessibility Goes Wrong

Allison Yasukawa, Independent Scholar,
allisonyasukawa@gmail.com

Necessary Analysis

Stephanie Sabo, Otis College of Art & Design,
ssabo@otis.edu

Wednesday Slides: Diversity, Equity, & Inclusion Happens When Students Lead The Class

Andrew Thompson, Stamps School of Art & Design,
University of Michigan, MCAndyT@umich.edu

Much too late, many institutions have woken up to glaring inequities within themselves and have sought steps toward redressing inclusion, diversity, equity, and access (IDEA) issues. These hesitant conversations have become circular, while effective solutions and concrete steps still elude many institutions and make it hard for individuals to find their place in this work. In order to assess whether an institution is caught in an unproductive circular discourse and how to break out of it, this session will consider and discuss the following questions: What does it mean to have inclusion, equity, diversity, and access in higher education? Who is the beneficiary of these conversations? What are some effective ways to create opportunities for

those who are left behind? Who is responsible for IDEA work? How are institutions held accountable?

Key Words: *IDEA, Accountability, Responsibility, Diversity Work*

Friday, April 14, 11:00 AM - 12:30 PM
Room: Mt. Yale

Panel #5
On The Same Page: Flexible Collaboration within a Consistent Structure

Chair:

Bethany Pipkin, Anderson University,
bpipkin@andersonuniversity.edu
Zac Benson, Anderson University,
zbenson@andersonuniversity.edu

Panelists:

Choose Your Own Adventure: Using Flexible Curriculum to Build Creativity

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

From 30,000 Feet: Keeping Student Success in View

Jo Carol Mitchell-Rogers, South Carolina School of the Arts, jmittchell-rogers@andersonuniversity.edu
Jer Nelsen, South Carolina School of the Arts, jnelsen@andersonuniversity.edu
Zac Benson, South Carolina School of the Arts, zbenson@andersonuniversity.edu
Bethany Pipkin, South Carolina School of the Arts, bpipkin@andersonuniversity.edu

First year students need consistency regarding policies, course content, technical skills, and assessment within their institution. How can instructors provide this foundation without the experience becoming stale or thwarting critical thinking or problem-solving? How can we balance students' need for structure with the need for a growth mindset? This panel will discuss strategies for maintaining both consistency and flexibility within first year programs that often require controlled parameters, rigorous expectations, and objective assessment while contending with various changes in class size, instructors, student outlook, and pedagogy.

Key Words: *Assessment, Consistency, Flexibility, Growth Mindset*

Friday, April 14, 11:00 AM - 12:30 PM
Room: Mt. Princeton

Panel #64
Collaborative Constructions Taken to the Metaverse

Co-chairs:

Susan Nichter, Suffolk University,
snichter@suffolk.edu
Ilona Anderson, Suffolk University,
ianderson@suffolk.edu

Panelists:

Collaborative Constructions Taken to the Metaverse

Susan Nichter, Suffolk University,
snichter@suffolk.edu
Ilona Anderson, Suffolk University,
ianderson@suffolk.edu

Amplification of Metageometry in Art/Design/ Film Studies

Alethea Maguire, Berkeley College,
aletheamaguirec@gmail.com

Ecological Inspiration: Using the National Parks to Inform and Inspire Foundational Design Projects

Laura Kimball, Radford University,
lkimball@radford.edu

Using the Language of CAD as a Building Block in the Elements of Design

Jeff Campana, Kennesaw State,
jcampana@kennesaw.edu
Dominic Thomas, Kennesaw State University,
dthom310@kennesaw.edu

NFTs, virtual galleries, and creating in the metaverse have expanded beyond gamification. Combining traditional skills with new technology has lent itself to new forms of exploration and expression. Share how you have explored the creative process with your students, taking design thinking from the physical world into the metaverse. Whether it is handmade objects or installations created in the real world and brought into virtual reality, or tools and forums you have used to create shared experiences using VR and AR.

Teaching through multiple modalities our students are participating in calls for art that address global issues. They created site specific installations, creating photo iterations using both virtual and hand-made art. Through these projects they witness all stages of design thinking. Collaboration

allows for empathy turning ambiguity and chaos into constructive making.

Virtual experiences bring us together and allow for opportunities across countries, boundaries, and isolation during times of crisis. VR allows us to meet up in groups where it is otherwise impossible, as well as creating 3D environments due to space and budget constraints. The conversation expanded as we shared our virtual galleries at a STEAM Event and collaborated with members of the Business School and Blockchain Club.

Key Words: *Collaboration, NFTs, Metaverse, Digital Arts, VR, AR, STEAM*

Friday, April 13, 11:00 AM - 12:30 PM
Room: Maroon Peak

Panel #53
Eating Our Tail: Endless Return and the Serious Play of Curriculum Design

Co-chairs:

Celine Browning, Kentucky College of Art and Design, cbrowning@kycad.org
Andrew Cozzens, Kentucky College of Art and Design, acozzens@kycad.org

Panelists:

The Ouroboros as a Model for Curriculum Design

Andrew Cozzens, Kentucky College of Art and Design, acozzens@kycad.org
Céline Browning, Kentucky College of Art and Design, cbrowning@kycad.org

Flexibility and Consistency in the Syracuse Studio Art Core

Chris Wildrick, Syracuse University, cwildric@syr.edu

From Participation to Generation of Virtual Art History Experiences

Dena Gilby, Endicott College, dgilby@endicott.edu

Curriculum development is often approached in a linear fashion, yet there are undeniable merits to a more circular curriculum development; a kind of ouroboros, where wholeness is achieved by looking both at the end and the beginning simultaneously. In this panel, presenters are asked to address integrated curriculum design between year levels.

Key Words: *Curriculum Design, Cyclical Flexibility, Art History*

Friday, April 14, 11:00 AM - 12:30 PM
Room: Mt. Columbia

Panel #7.1
Playful Pedagogies 1: Fine Art Round

Chair:

Carol Elkovich, California College of the Arts, celkovich@cca.edu

Panelists:

The Art Action Oracle

Carol Elkovich, California College of the Arts, celkovich@cca.edu

How to Achieve Sculpture

Alex Hanson, Oberlin College, ahanson1@oberlin.edu

Bodies & Cards: Engaging Students in Play

Janine Polak, Purchase College, SUNY, janine.polak@purchase.edu

Framing the Project Brief as a Creative Game

Matthew Watt, Parkland College, mwatt@parkland.edu

From Dadaist games to making processes based on the I Ching or a throw of the dice—for centuries artist-teachers have used games to create interactive curricula. Games are a form of guided play, and they encourage creative mindsets and teach artists to be resilient. Games in the studio can be fun, playful, competitive, informative, and social. Games build a tolerance for risk and help players learn to weather failure. This panel focuses on successful strategies in the foundation art studio classroom that deliver sound learning outcomes through engaging and novel methods. Our panel presents playful ways to build community and other strategies that initiate a student-led classroom. Presentations offer ice breakers, project generators, critique techniques, collaborations, and revision games that are appealing, equitable, and productive. (with a Fine Art focus)

Key Words: *Games, Community Building, Pedagogy, Growth Mindset, Fine Art*

Friday, April 14, 11:00 AM - 12:30 PM

Room: Mt. Oxford

Panel #57

**Moving from Defense to Integration:
the Role of Liberal Arts in Art + Design
Curriculum**

Co-chairs:

Dr. Lucas J. Sheaffer, Rocky Mountain College of Art + Design, lsheaffer@rmcad.edu

Dr. Colin Marlaire, Rocky Mountain College of Art + Design, cmarlaire@rmcad.edu

Panelists:

Immigration, Cultural Awareness and Social Justice through Typography

Melanie Uribe, Southern Connecticut State University, uribem2@southernct.edu

Work of Art: Springboard for Inquiry

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

Cluster Courses: the Liberal Arts In Practice

Summer Zickefoose, Westminster College, zickefse@westminster.edu

This panel will explore creative, collaborative, and “playful” ways faculty members integrate Liberal Arts courses and their content into Art + Design degree programs. So often these conversations oscillate between defensive or explanatory (“why do the Liberal Arts matter?”) to functional and mechanical (“Liberal Arts gives you the soft skill necessary for success”). Yet much is lost in these two understandings of Liberal Arts within an Art + Design institution. This panel is looking for proposals that explore imaginative ways of articulating liberal arts and general education courses, as well as specific experiences, pedagogical approaches, and curriculum developments that have moved to integrate these courses into the learning experience of students.

Key Words: *Liberal Arts, Pedagogy, Curriculum, Student Learning*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Sophris A

Panel #3

**New Connections: Finding Meaning
in Ordinary, Cast Off, and Overlooked
Materials**

Chair:

Anne Stagg, Florida State University, astagg@fsu.edu

Panelists:

Problem Solving for Change

Anne Stagg, Florida State University, astagg@fsu.edu

Collective Identity through Collage

Jim Graham, Florida Atlantic University, Jamesgraham@fau.edu

How Do You Transform Apathy to Empathy?

Erin DiGiovanni & Danielle Jones, University of Arizona, erindigiov@gmail.com + danielle.chrisjones@gmail.com

Do you ever wonder what happens to book jacket covers in the library? Or how we can better purpose discarded clothing/fabrics? How about off-cuts from the wood shop, or the mis-prints from the FabLab? In this session, we will talk about ways that we can bring ‘waste’ into the classroom as the basis for material investigation, critical inquiry, and problem solving. Not only can this inspire our students to consider the original context of the materials and how that history can often be embedded within new artworks, but it also opens new modes of inquiry at the foundations-level. By introducing a problem from the perspective of material investigation we begin not with a set of instructions, but instead a question: “we have this material, now what?”. The conversation that comes about can drive conceptual questions and focus student research through a range of responses. Additionally, with the high cost of traditional art supplies, reusing materials that are readily available decreases cost, opens up new modes of thinking, and hopefully begins to address access and equity. Our session will look at case studies where art projects are built around readily available materials and explore ways that the process can build new connections.

Key Words: *Curriculum Development, Problem Solving, Material Investigation, Reducing Waste + Recycling*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Sophris B

Roundtable #70 DEIA Listening Session

Chair:

FATE DEIA Committee

Adam Farcus, Illinois State University,
adamfarcus@gmail.com

Panelist:

Allison Yasukawa, Moderator, Independent Scholar,
allisonyasukawa@gmail.com

The FATE board and our community wants to hear from you on DEIA concerns, critiques, and observations related to the FATE conference and organization. Hosted by the FATE DEIA Committee, this listening session will be moderated by an external moderator, Allison Yasukawa. This listening session is in support of our ongoing work on diversity, equity, inclusion, and accessibility. All FATE members are encouraged to participate. Members can participate in the listening session and/or submit anonymous comments via the Google Form on the FATE DEIA section of the FATE website. Comments submitted before the session will be read aloud during the Session.

Things we want to hear about include but are not limited to: experiences from conferences, institutional accountability, biases, action/inaction, and transparency. While suggestions and solutions are more than welcome, they are not expected of participants nor should they be the responsibility of participants.

Members of the FATE DEIA Committee include:

- Adam Farcus, Instructional Assistant Professor, Illinois State University
- Elizabeth Folk, Assistant Professor, California Polytechnic State University
- Katie Hargrave, Associate Professor, University of Tennessee at Chattanooga
- Sherry Muyuan He, Assistant Professor, The City College of New York
- Kevin Kao, Assistant Professor, Furman University
- Colleen Merrill, Associate Professor, Bluegrass Community & Technical College
- Millian Giang Lien Pham, Assistant Professor, Auburn University
- Binod Shrestha, Director, CVAD Foundations Program, University of North Texas

Key Words: *DEIA, Community, Listening Session*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Harvard

Panel #10 Collaborate or Die!

Co-chairs:

Deanne Beausoleil, Chemeketa Community College,
dbeausoleil@chemeketa.edu
Laura Mack, Chemeketa Community College, laura.mack@chemeketa.edu

Panelists:

Collaborate or Die!

Kay Bunnenberg Boehmer & Heidi Preuss Grew,
Chemeketa Community College
Kay.Bunnenberg.boehmer@chemeketa.edu &
Heidi.grew@chemeketa.edu

Drone Buys: Wits and Death

Nick Bontrager, Texas Christian University,
n.bontrager@tcu.edu
Adam Fung, Texas Christian University,
adam.fung@tcu.edu

Integrating Collaboration Across the Institution

Seth Van Der Eems & Chandler Brutscher,
George Fox University,
svandereems@georgefox.edu &
cbrutscher@georgefox.edu

Sharing Meals and Responsibilities

Becci Davis, Brown University,
rebecca_davis1@brown.edu

This dramatic phrase is often used by the art faculty of Chemeketa Community College to stress the importance of collaboration in academic, artistic, and educational development. Despite what much of the general population may think, most artists are not brooding alone in their studio and developing groundbreaking concepts. Innovation comes from the exchange of ideas, give and take, and working together.

This panel includes papers related to collaboration and its importance as a pedagogical approach. Presenters will explore how the importance of collaboration is taught in Foundations level art classes and will focus on examples of projects, assignments, exercises, or lessons that introduce students to the practice of collaboration.

As professionals in the art world, we know that most of our careers focus on and thrive on collaboration. How do we ease students into this

practice that will be an enduring and important part of their careers and lives?

Key Words: *Collaboration, Practice, Innovation*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Yale

Panel #8
Ecologies of Engagement

Co-chairs:

Carol Flueckiger, Texas Tech University,
c.flueckiger@ttu.edu

Travis Neel, Texas Tech University,
Travis.Neel@ttu.edu

Panelists:

Finding Curiosity in Place

Michelle Swinehart & Michelle Illuminato, Portland State University, mlswine@pdx.edu & illumin@pdx.edu

I Found it on the Ground: Gleaned Materials and Compostable Sculpture in 3D Foundations

Victoria Wagner, California College of the Arts, vwagner@cca.edu

1 Cubic Foot of Compost: Grounds for a Resilient Creative Community

Jean Schmitt, University of Arkansas, jeans@uark.edu

Within the broader topic of Art, Design, and Climate Change, this session is a call for presentations of Foundations assignments related to environment and sustainability. Renewable energy, conservation, deep time, ecocide, animism, weather, overlooked landscape, science fiction, social engagement, and site specific projects are welcome themes. In this session we want to hear how your foundations curriculum is engaging in climate change.

Key Words: *Climate Change, Sustainability, Curriculum*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Princeton

Panel #26.2

What Sound Does This Color Make? Teaching with Sound and Music to Encourage Students to Play with Foundational Art Concepts - 3D and 4D

Chair:

Neill Prewitt, Georgia State University,
nprewitt@gsu.edu

Panelists:

9-minute Compositions

Josh Anderson, Mount Mary University, andersjo@mtmary.edu

Comparing Music/Sound Interpretations to Inspire Wearable Sculpture

Nate Byro, Iowa State University, nbyro@iastate.edu

Shake, Shimmy, and Spin: Playing Around with Sound

Naomi J. Falk, University of South Carolina, falkn@mailbox.sc.edu

Eyes to Hear and Ears to See

Eloise Philpot, Radford University,
ephilpot@radford.edu

Sound and visual art are intimately linked, not only in contemporary art practice but also fundamentally. Both sound and visible light can be described visually as a wave. This allows sound to be used to teach foundational visual art elements such as color and line, and music to teach principles such as repetition and movement. Music conquers minds and hearts; teachers and students alike are likely to have a band or a scene so dear to them that it's intimately linked to their identity. And sound and music interfaces can be approachable and responsive to a degree that the tools of visual art may not yet be for foundational students. The very playability of sound encourages students to explore, and thereby learn. Sound is fertile ground for teaching.

We may all play our mixes in the background while students work, or assign a project inspired by a song, but do you use sound and music to encourage students to play with foundational art concepts? This panel is a project share of such approaches.

Key Words: *Project Share, Sound, Music, Performance, Play, 3D, 4D*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Maroon Peak

Panel #34:

Betwixt and Between: Leading Within the Liminal

Panelists:

Thomas Albrecht, State University of New York at New Paltz, albrecht@newpaltz.edu
Rae Goodwin, University of Kentucky, rae.goodwin@uky.edu

Anthropologist Victor Turner wrote of the liminal as a space where “entities are neither here nor there; they are betwixt and between the positions assigned.” We find ourselves, individually and collectively, in a particular cultural moment between what we knew and what we know. The panel will explore what it has meant to shift radically our understanding of what it is to listen, to connect, and to teach amidst global pandemic and societal reckoning in the United States. We have been challenged to alter the way we engage first-year students—a time already fraught with great transformation—now exacerbated by remote teaching and curriculum disseminated via virtual, little boxes. What has it meant to innovate without live bodies in an actual studio, and what will it take to lead curriculum as we learn from our collective history and recent past as we envision new ways of being in the academy? This in-between space is both incredibly challenged, and ripe with possibility as we move forward. The panel will include educators re-thinking first-year curriculum and administrators that are supporting the envisioning of new approaches to how students transition into college-level art and design education.

Key Words: *Leadership, Administration, Pedagogy, Curriculum*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Columbia

Panel #7.2

Playful Pedagogies 2: Design Round

Chair:

Ed Rushton, Georgia Southern University, erushton@georgiasouthern.edu

Panelists:

The Knife as a Tool or the Knife Tool?

Ed Rushton, Georgia Southern University, erushton@georgiasouthern.edu

Unconventional, Unexpected, and Ungraded: Playful Pedagogies as Preparation for Design Projects

Laura Kimball, Radford University, lkimball@radford.edu

Gameshow Quiz Challenge

Margaret Carneal, Radford University, mgcarneal@radford.edu

Typography 1 Gamification

Sherry Muyuan He, The City College of New York, sherry@sherrymuyuanhe.com

From Dadaist games to making processes based on the I Ching or a throw of the dice—for centuries artist-teachers have used games to create interactive curricula. Games are a form of guided play, and they encourage creative mindsets and teach artists to be resilient. Games in the studio can be fun, playful, competitive, informative, and social. Games build a tolerance for risk and help players learn to weather failure. This panel focuses on successful strategies in the foundation art studio classroom that deliver sound learning outcomes through engaging and novel methods. Our panel presents playful ways to build community and other strategies that initiate a student-led classroom. Presentations offer ice breakers, project generators, critique techniques, collaborations, and revision games that are appealing, equitable, and productive. (with a Design focus)

Key Words: *Games, Community Building, Pedagogy, Growth Mindset, Design*

Friday, April 14, 2:30 PM - 4:00 PM

Room: Mt. Oxford

Panel #38

Capstone Courses in the Visual Arts

Co-chairs:

Karen Brown, College of Western Idaho, Nampa, Idaho, karenbrown@cwidi.edu

Goran Fazil, College of Western Idaho, Nampa, Idaho, goranfazil@cwidi.edu

Panelists:

Portfolio/Seminar/Professional Practices: Wait! How Do You Become an Artist?

Susan Altman, Middlesex College, saltman@middlesexcc.edu

Professional Concerns

Jodie Garrison, Western Oregon University, garrisonj@wou.edu

The Right Stuff: a Sustainable Capstone Model

Hollis Hammonds & Alexandra Robinson, St. Edwards University
lauraah@stedwards.edu & alexan@stedwards.edu

Leaving the Nest: Preparing Emerging Artists for Success

Jessica Mongeon, Arkansas Tech University, jmongeon@atu.edu

We teach in a new Studio Arts program at a recently accredited community college. Our Studio Arts capstone course, which we developed, is designed to prepare students for transfer and help them take their first steps as art professionals. Assignments include readings and conversations devoted to visual culture, professional development (such as resume writing and meetings with professional artists), the development of a website, and the production of a unified body of work for a final exhibition. We also use this class to assess our programmatic objectives.

How have you structured your capstone course? What assignments are important, how are they structured and how do you assess them? How have you integrated/encouraged creative play, creative exploration, and creative risk-taking while needing to assess technical mastery, polish professional skills, and prepare students for transfer or graduation? If your institution doesn't require such a course, what do you require at the end of the degree? We invite proposals from anyone who teaches or is developing such a course for both 2-year and 4-year degrees.

Key Words: Capstone, Assessment, Transfer Students, Professional Practice

Friday, April 14, 4:30 PM - 6:00 PM

Room: Mt. Sophris A

Panel #55

Bridging the Gap: Curricula and Pedagogy that Meet Today's Student Needs

Chair:

Jason Swift, University of West Georgia, jason.a.swift@gmail.com

Panelists:

Spirit Squad Standards

Ashley Chavis & Lucia Nelson, Northwest Mississippi Community College, ashleykchavis@gmail.com & lhnelson@northwestms.edu

A Place for Diversity to Speak and Think

Daniel Esquivia Zapata, Auburn University, dze0017@auburn.edu

The Art of Storytelling as Pedagogy

Marvin Milian, Institute for Doctoral Studies in the Visual Arts, mmilian@pointloma.edu

From the Hardwood to the Studio Classroom

Raymond Yeager, Savannah College of Art and Design, ryeager@scad.edu

The importance of art as a crucial part of a student's holistic education has been stated for generations. A foundations art curriculum attests to the importance of art making, artistic development and building an artistic repertoire. But, does it facilitate a student's ability to build and create connections to content whether popular, political or personal regardless of student age? Is today's foundations curricula and pedagogy taking into account the diversity of our student body and is it equipped to facilitate their growth, personal expression and meet their needs as learners? This panel investigates gaps in foundations programs and the curricula and pedagogy needed today to facilitate student growth, artistic development, abilities to connect with content and the creation of more relevant personal narratives and compositions. It focuses on innovative foundations methods, pedagogy and curricula that meet the needs of a diverse student body and learners. Panelists will investigate and address how gaps in foundations programs are bridged

and eliminated through curricula and pedagogy that meet the needs of a diverse student body and learners facilitating stronger, more relevant artistic development, learning, abilities to create connections with content and more relevant and personal narratives.

Key Words: *Curriculum, Pedagogy, Diversity, Artistic Development*

Friday, April 14, 4:30 PM - 6:00 PM
Room: Mt. Sophris B

Panel #45
Collaboration: Students As Partners & Embracing the 'We' of Mentorship

Co-chairs:

Jonathan Fisher, Kennesaw State University,
jfish51@kennesaw.edu
Diana Gregory, Kennesaw State University,
dgregory@kennesaw.edu

Panelists:

We the People: Collaboration as a Pedagogical Priority

Christopher Metzger, Stevenson University,
cmetzger@stevenson.edu

Choose Your Own... Technology!

Margaret McManus, Savannah College of Art & Design, mmcmanus@scad.edu

Research in visual arts, according to Winters (2015), is an unusual situation where artists must offer details about how their artistic process represents a methodology, what its research methods are, and why this is an appropriate, reliable, and valid procedure. This session is mindful of Sword's (2019) compelling question about writing research results with the identity-flattening pronoun "we" in situations where there is clearly a power imbalance between co-authors or contributors. Leggo (2008) notes pedagogy is all about transformation, but that many of us do not live without the privilege of telling our stories or the privilege to be heard. Students as partners aim to encourage artists/researchers/teachers in creative disciplines by allowing their stories to be told. Students as partners in art and design research also acknowledge and confront the inherent power imbalance between faculty and students. How can mentorship be meaningful, more inclusive, and less hierarchical? This panel will present instances of collaboration where foundation faculty have engaged in mentorship

where the traditional professor/student hierarchical identities are challenged in favor of the collaborative "we". Panelists will share examples of research with students, collaborative pedagogy, and visual outcomes where a more inclusive notion of student voice was considered.

Key Words: *Collaboration, Inclusion, Research, Mentorship*

Friday, April 14, 4:30 PM - 6:00 PM
Room: Mt. Harvard

Panel #33
Playing to Learn: Learning to Play

Chair:

Susan Altman, Middlesex College,
saltman@middlesexcc.edu

Panelists:

Breaking the Figure Drawing Canon Through Play-based Methodology

Miles Halpern, Kishwaukee College,
mhalpern@kish.edu

Color Interactions Printing Playground

Joel Varland, Savannah College of Art and Design,
jnvarlan@scad.edu

Drawing Presence

David Andree, University of Arkansas / School of Art,
andree@uark.edu

The Game's Afoot: Designing and Integrating Analog Games into Foundational Courses

Polly Hoover, Wilbur Wright College, one of the City Colleges of Chicago, phoover@ccc.edu

Everyone loves to play! How do we challenge students in our foundation courses to play with their materials? How do we get them to build a foundation, experiment with ideation and explore numerous directions without the pressure to immediately get it "right" and get a good grade? For many community college students, the pressure to succeed and build a portfolio to move onto a 4-year BFA program takes precedence over experimentation and play. How can we connect playfulness and rigor? Our students balance many things in their lives, and often getting to the next stage of their education as quickly as possible takes precedence. Students will avoid risk and stick to the familiar, fearing failure instead of being willing to fail forward or be playful on their journey. What exciting projects and approaches are you doing in your

classes? This panel presents innovative and playful pedagogical approaches that support learning in the studio and art history classroom.

Key Words: *Pedagogy, Community College, Play, Balance*

Friday, April 14, 4:30 PM - 6:00 PM

Room: Mt. Yale

Panel #12

Facilitating Transfer of Knowledge between Liberal Arts and Art & Design Practice

Chair:

Heidi Eichbauer, College for Creative Studies, heichbauer@collegeforcreativestudies.edu

Panelists:

The Making of Meaning: A Techne for Bridging Liberal Arts with Art & Design Practice

Heidi Eichbauer, College for Creative Studies, heichbauer@collegeforcreativestudies.edu
Caleb Lalinsky, College for Creative Studies, clalinsky@collegeforcreativestudies.edu

The Studio as a Tool for Thinking

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

Building Boats and Making Connections

Quintin Owens, Black Hills State University, quintin.owens@bhsu.edu

This session explores the question, what role can a liberal arts curriculum at an art and design institution play in facilitating transfer of knowledge—"a cognitive practice whereby a learner's mastery of knowledge or skills in one context enables them to apply that knowledge or skill in a different context" (Barnett and Cece, 2002). What means—course readings, assignments, instructional methods, activities—are used to help students make active connections between ideas and topics explored in liberal arts with their art and design practice, or that enlist their creative process and talents to promote academic literacies and deeper learning and engagement with themes and/or theories in liberal arts? This session will explore examples of pedagogies that encourage intellectual maturity and empower students to become thoughtful and knowledgeable artists and designers.

Key Words: *Liberal Arts, Interdisciplinary, Transfer of Knowledge*

Friday, April 14, 4:30 PM - 6:00 PM

Room: Mt. Princeton

Panel #44

The Full Court Press: Strategies For Securing A Job In Academia

Co-chairs:

Elizabeth Folk, California Polytechnic University, efolk@calpoly.edu

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

Panelists:

Elsewhere and Back Again

Christine Adame, Texas Woman's University, cadame4@twu.edu

Planning For the Big Picture: The Job Search and How to Prepare

Melanie Uribe, Southern Connecticut State University, uribem2@southernct.edu

Don't Wear A Sweatsuit: Things I Have Seen From Job Candidates

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

A Search Committee Veteran and Department Head's Perspective

Elizabeth Sutton, University of Northern Iowa, elizabeth.sutton@uni.edu

Panelists in various stages of their academic careers will share candid tips and best practices for conducting a successful academic job search. Attendees will walk away with practical tips for the development of competitive application packets, preparing for and completing primary interviews and campus visits, conducting teaching demos, and negotiating offers when they come. There will be time reserved for a robust Q&A.

Key Words: *Job Search, Professional Development, Academic Employment, Mentorship*

Friday, April 14, 4:30 PM - 6:00 PM

Room: Maroon Peak

Panel #51.1

Creative Collaboration: Long-term Artistic Collaborations

Co-chairs:

Tobias Fike, Rocky Mountain College of Art + Design, tfike@rmcad.edu
Matthew Harris, Rocky Mountain College of Art + Design, mharris@rmcad.edu

Panelists:

Stretching Self: Collaboration as Composite Identity

Erin Ethridge & Colleen Marie Foley, Appalachian State University, ethridgeeee@appstate.edu & colleen@colleenmariefoley.com

A Good Life

Alexandra Robinson, St. Edwards University, alxrob@gmail.com
Michael Kellner, Columbus College of Art & Design, mkellner@ccad.edu

Collaboration is complicated. Whether it is with students, faculty, or colleagues, in a classroom, studio, or committee, collaboration can bring newfound perspectives as well as frustrating situations. Presenters will collaborate with us with papers about their personal experiences and outcomes of collaboration for this 2023 Fate Session. We will include stories of success as well as failure and hope to explore the drama, comedy, and triumphs of creative collaboration. This session will focus on long term artistic collaboration.

Key Words: *Collaboration, Play, Flexibility, Group Activities/Projects*

Friday, April 14, 4:30 PM - 6:00 PM

Room: Mt. Columbia

Panel #18

Reskilling for Creativity: Approaching Innovative Ideation as a Core Foundational Skill

Chair:

Joshua Field, Tennessee Tech University, jfield@tntech.edu

Panelists:

Inviting Creative Content: Strategies for Teaching Ideation in Foundations Pedagogy

Laura Graham, Florida Atlantic University, grahaml@fau.edu

Artificial Intelligence as a Pedagogical Tool for Student Research in Foundations

Binod Shrestha & Terry Davis, University of North Texas – Denton
binod.shrestha@unt.edu & terry.davis3@unt.edu

Beyond Cheap Tricks: Voice as Essential, Holistic Foundation

Kate Kretz, Montgomery College, kkretz4art@aol.com

Beyond the walls of the art classroom, the world fawns over creativity as a mythic gift granted only to a rare few. Within the university, we laude creativity when it occurs but frequently only embed it in post-facto critical analysis rather than developing innovative ideation as a core foundational skill. While academic and professional practices outside of art have worked toward organizing and cultivating creativity for design innovation purposes, creativity as a learnable skill has historically escaped formal inclusion in art pedagogy. From the “SCAMPER” technique’s origins in advertising to “TRIZ” methodology’s growth out of engineering and science, creativity as a skill has been demonstrably codified for decades in other fields. This session explores the efficacy of teaching creativity as a stand-alone skill and examines the potential of giving it the full weight of a Foundational curricular requirement in a BFA program.

Key Words: *Creativity, Ideation, Innovation, Skill Building*

Friday, April 14, 4:30 PM - 6:00 PM

Room: Mt. Oxford

Panel #56

Approaching Accommodations in the Fine Arts; Tools from Neurodivergent Professors that Honor a Neurodiverse Student

Co-chairs:

Samara Johnson, University of Colorado - Boulder, samara.johnson@colorado.edu

Sarah Heyward, University of New Mexico - Valencia, sheyward@unm.edu

Panelists:

Approaching Accommodations in the Fine Arts

Samara Johnson, University of Colorado at Boulder, sheyward@unm.edu

Sarah Heyward, University of New Mexico - Valencia, samara.johnson@colorado.edu

The Professor as Human Being

Eddie Villanueva, The College of New Jersey, evillanueva.art@gmail.com

Approaching Accommodations in the Fine Arts; Tools from Neurodivergent Professors that Honor a Neurodiverse Student, seeks to discuss key tips and tricks used to support a neurodiverse student body in succeeding at the collegiate level in the Fine Arts with or without official accommodation letters. The panel will acknowledge how professors can develop a more intuitive understanding to how some students may require more assistance than others with our unique perspective as neurodivergent educators ourselves.

Areas of interest for the panel include, but are not limited to, the following topics:

The different learning styles applicable to all students (kinesthetic, visual, auditorial, reading and writing). We will give tips on how to emphasize the basics and reinforce students to promote all learning styles, including giving students the flexibility that they require to focus.

Tips for professors on finding a team with colleagues to share advice on instruction, how to ease students into the virtual and in-person classroom as they face pandemic challenges and trauma

Ways in which we as professors navigate student conflicts as the students' primary point of contact
How to be an effective communicator in the classroom

Various types of language for students who indicate that they don't understand classroom content.

Ultimately, we focus on leading with compassion (while setting emotional boundaries) when in a neurodivergent learning environment.]

Key Words: *Neurodivergent, Instruction, Flexibility, Challenges*

Saturday, April 15, 9:00 AM - 10:30 AM

Room: Mt. Saphris A

Panel #15

Make/Believe: Real and Fake, Reified and Fabricated

Chair:

Jennifer Ustick, University of Cincinnati, ustickje@ucmail.uc.edu

Panelists:

Painting Pedagogy and the Advent of Image-Generating AI

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

Wabi-Sabi and the Aesthetics of Authenticity

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

The Shadow City

Sarah Stolar, University of New Mexico-Taos, sstolar@unm.edu

Make/Believe: Real and Fake, Reified and Fabricated is a panel about the increasingly complex contexts that art educators and students are navigating today. Foundations students have for years struggled with accepting the production methods and authenticity of the work of artists like Jeff Koons (or even Rubens) and Richard Prince, whether questioning the validity of outsourcing studio labor or appropriating the intellectual property of other creative entities. Fast forward to artists like Swoon who employ flexible and geographically diverse teams of assistants and participants in socially engaged and publicly situated works that also blur the boundaries of authorship and ownership. Further complicating these questions are the explosion of NFTs, following (at least to be considered in certain circles) the watershed moment of Maurizio Cattelan's "Comedian" at Art Basel Miami Beach in 2019. What is authentic or "Real" in a world steeped in virtuality,

augmentation, rapid prototyping, filters, and blue check marks? How do these questions relate to serious problems that need to be confronted in relationship to American identity, myth, and romance/romanticism?

Key Words: *Production/Fabrication, Authenticity, Authorship, Virtual*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Mt. Sophris B

Panel #46
Envisioning Balanced Critiques: The Case for Prioritizing Community, Curiosity, and Empathy for Better Crits

Chair:

Kay Seedig, Texas Christian University,
Kayla.Seedig@gmail.com

Panelists:

Envisioning Balanced Critiques: The Case for Prioritizing Community, Curiosity, and Empathy for Better Crits

Kay Seedig, Texas Christian University,
Kayla.Seedig@gmail.com

Gamification!

Christine Adame, Texas Woman's University,
cadame4@twu.edu

From Transactional to Relational: The Practice of Consent in the Studio Art Classroom

Caroline Hatfield, Mississippi State University,
chatfield@caad.msstate.edu

Retooling Critique with Critical Response Process

Jon Vogt, University of Georgia,
mangalang@gmail.com

Critique is arguably one of the most valuable experiences in foundations. It strengthens skills like critical thinking, visual literacy, communication, and observational, but crits can be much more. Those of us teaching in foundations witness moments of clarity, productivity, empathy, community, understanding, giving, and receptivity. We also witness disengagement, assumptions, microaggressions, tension, exclusion, disempowerment, and toxic positivity. At the foundations level, I envision critiques being a dialogic, polyphonic space that is student-centered and driven by curiosity, slow looking, and deep listening. What strategies can we use to get there?

With the title of this session in mind, presenters will explore: how are we expanding on historical and contemporary critique methods to ensure we value the intersection of students' voices, identities, and experiences, not just the work they produce? What happens when the power dynamics inherently present in critique are dismantled to make room for student autonomy, empowerment, and shared trust within the classroom community? What strategies are we employing to strengthen not just critical thinking and analysis skills, but our students' capacity for curiosity and empathy? How do we involve students in seeking the answers to these questions to achieve balance and better critiques?

Key Words: *Critique, Balance, Inclusion, Empathy*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Mt. Harvard

Panel #13
I'm Burned Out, You're Burned Out, Everyone's Burned Out

Chair:

Janine Polak, Purchase College, SUNY,
janine.polak@purchase.edu

Panelists:

How a Mental Health Crisis Lead to Course Redesign

David Van Ness, Northern Arizona University,
David.van-ness@nau.edu

Radically Honest Meeting Notes

Eddie Villanueva, The College of New Jersey,
Evillanueva.art@gmail.com

Art Therapy or Art Education, The Changing Landscape of Higher Education

Julie Puma, Rocky Mountain College of Art + Design,
jpuma@rmcad.edu

Faculty, staff, and students are facing unprecedented levels of exhaustion, anxiety, and disillusion from the past few years of a pandemic, unstable global and national politics, looming (and present) war, economic uncertainty, and more. This panel will include presentations that explore ways that faculty have found morale, energy, and excitement while maintaining their own artistic/research practices and joy within the classroom. What even is burnout? How does it germinate, and how does it infiltrate the various aspects of our lives? How can we recognize and honor our

own exhaustion, while simultaneously realizing the inherent privilege within academic work (compared to other essential workers)? How do you set boundaries to focus on your own research, but still find enough time to create outstanding experiences for your students?

Key Words: *Mental Health, Work-Life Balance, Morale, Pedagogy*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Mt. Yale

Panel #14
Strength in Numbers: Exploring the Relationship Between Two-Year and Four-Year institutions

Co-chairs:

Jenn Gardner-Selby, Rowan-Cabarrus Community College, jenn.selby@rccc.edu
Jessica "JB" Burke, University of North Carolina Charlotte, j.burke@uncc.edu

Panelists:

Michigan Art Transfer Pathway Degree

Erin Hoffman, Muskegon Community College, erinhoffman78@gmail.com

Connecting Curriculum: Regional Campuses & Community Initiatives

Kate Windley, University of North Georgia, Kate.Windley@ung.edu

Common Vision, Divergent Outcomes

Neill Prewitt, Georgia State University, nprewitt@gsu.edu
Lisa Alembik, Georgia State University, lalembik@gsu.edu

2 to 4: One and the Same?

Caleb Taylor, Metropolitan Community College - Longview, caleb.taylor@mccck.edu
Jean Schmitt, University of Arkansas - Fayetteville, jeans@uark.edu

This session emphasizes the need for ongoing, supportive and adaptable dialogue between two-year and four-year institutions. As Administrators, Coordinators, Educators and Artists, how can we foster this partnership? What are some of the ways we are supporting each other and helping our students create pathways to success, especially BIPOC and historically marginalized students? Papers/Presentations will be presented in pairs representing a 2-year and a 4-year point

of view. Following the presentations, there will be a facilitated discussion between all presenter pairs. Attendees will be encouraged to be part of the discussion. Presentation/Paper topics could include articulation agreements, joint marketing strategies, transition programs, facilities/equipment, missions, learning outcomes and employment after graduation. Submissions may focus on research, strategies, practical applications and/or real-world scenarios.

Examples of topics for the facilitated discussion:

- Core Foundations values to consider
- Shared critical concepts/skills/experiences within these shifting landscapes
- Addressing our biases regarding two-year and four-year programs
- Barriers to transfer (real and perceived)
- Best practices to support students before, during, and after transfer
- Data Models that bridge the gap between two-year and four-year programs
- Responsibilities of two-year and four-year faculty in transfer

Key Words: *Two-Year/Four-Year Institutions, Partnerships, Transfer, Discussion*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Mt. Princeton

Panel #51.2
Creative Collaboration: Collaborative Curriculum

Chair:

Kathi Smith, Husson University, smithk@husson.edu

Panelists:

Co-creating Across Generations

Kathi Smith, Husson University, smithk@husson.edu

Art Across Borders - An Intercultural Collaboration Between Art Students in San Miguel d'Allende, Guanajuato and Auburn, New York

Melissa Johnson, Cayuga Community College, melissa.johnson@cayuga-cc.edu

Collaboration in the Design Foundations Classroom

Todd Barsanti, Sheridan College, todd.barsanti@sheridancollege.ca

Collaboration is complicated. Whether it is with students, faculty, or colleagues, in a classroom, studio, or committee, collaboration can bring newfound perspectives as well as frustrating situations. Presenters will collaborate with us with papers about their personal experiences and outcomes of collaboration for this 2023 Fate Session. We will include stories of success as well as failure and hope to explore the drama, comedy, and triumphs of creative collaboration. This session will focus on collaborative curriculum.

Key Words: *Collaboration, Play, Flexibility, Group Activities/Projects, Curriculum*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Maroon Peak

Roundtable #59 **Engaging the Synergy between Competition and Collaboration**

Co-chairs:

Laura Anderson, Lincoln Land Community College, laura.anderson@llcc.edu
Leslie Stalter, Lincoln Land Community College, leslie.stalter@llcc.edu

This panel will explore how competition and collaboration support inclusive learning through meta cognitive experiences that allow students to reflect and expand on existing knowledge. Providing diversity in curating culminating activities allows students to interpret, reflect, and experience creative products in contexts that represent real-world situations.

This panel includes presenters that engage with the case studies listed below, and others that build from the natural synergy between competition & collaboration. These foundational art course projects translate prior knowledge to provide reflection and application via conversation, writing, individual competitions and/or group activities that: simulate real-world scenarios, engage diverse learning styles via active learning, and provide meta cognitive experiences with multiple forms of communication and reflection.

Presenters will discuss this intersection of competition and collaboration through case studies that include but are not limited to public-facing presentation / student environment, group-curated exhibitions, multi-class collaborative assignments, and other pedagogical practices.

Key Words: *Competition, Collaboration, Meta Cognition, Pedagogy*

Saturday, April 15, 9:00 AM - 10:30 AM
Room: Mt. Columbia

Panel #16 **Location, Location, Location**

Chair:

Jessica Simorte, Sam Houston State University
jessicasimorte@hotmail.com

Panelists:

Digital Escapism

Meg Cook, Sam Houston State University,
megcook@shsu.edu

Here & There: Sensing, Layering & Communicating Place Through Drawing

Sarah Swist, Southwestern Illinois College,
sarah.swist@swic.edu
Kevin Mercer, Southern Illinois University - Carbondale, kevin.mercer@siu.edu

Sense of Place

Anna Buckner, Appalachian State University,
bucknerad@appstate.edu

Social/Spatial Logistics

James Enos, University of Georgia,
james.enos@uga.edu

This panel will discuss the role that place, physical or conceptual, has in art education. Consider the significance that location has in our student's lives and our curriculums. How do place-specific challenges or advantages impact the classroom? How does rootedness, or lack thereof, affect art students? This panel will include place-based and/or site-specific project prompts, regional discussions of art, the role of belonging in classrooms, and the unique transitory nature of academia.

Key Words: *Place, Space, Site-Specific, Student Experience*

Saturday, April 15, 9:00 AM - 10:30 AM

Room: Mt. Oxford

Panel #31

Radical Pivots: A Project Share

Co-chairs:

Stacy Isenbarger, University of Idaho,

stacyi@uidaho.edu

Michelle Illuminato, Portland State University,

michelleilluminato@gmail.com

Naomi J. Falk, University of South Carolina,

naomijfalk@gmail.com

Panelists:

Faculty/Student Collaboration + Civic Engagement to Advance Digital Literacy

Sharon Massey, Indiana University of Pennsylvania,

smassey@iup.edu

Sean Derry, Indiana University of Pennsylvania,

tvls@iup.edu

Trying to Find My 100-Level North Star

Lauren McCleary, University of Idaho,

laurenm@uidaho.edu

Reality Bites: Revisioning the Foundations Classroom Away from Perceptual Realism

Mollie Hosmer-Dillard, Utah Tech University,

molliehd@gmail.com

Take Only What You Need, Not What You Want

Erik Scollon, California College of the Arts,

escollon@cca.edu

As foundational educators our need for redirection has been intense; our desire for a secure return or grounding, not yet fully realized. In the last three years, we've had to redesign, then assess and redesign again, and yet again. As we continue to discover and reinvent, we'd like to invite faculty to gather, share, and talk candidly about their experience.

We are looking to host those who can share changes made to projects since 2020 and a few examples of project outcomes, but also, more importantly account for the "whys" that drove their perspective shifts. Transformations are happening in a multitude of ways for a multitude of reasons. How and why are your objectives shifting? What delivery methodologies are you keeping, tweaking, retooling, or kicking all together? Of your past expectations, what's been worth reconsidering? ... letting go? ...or going back to? Generative responses to these questions and more are welcome. Share your twists, turn and pivots with us!

Assignments collected from this session will also be made accessible through the online project www.whatdowedonow.art.

Key Words: *Project Share, Transformation, Redirection*

Saturday, April 15, 11:00 AM - 12:30 PM

Room: Mt. Sophris A

Workshop #67

Digital Sketchbooks: Reframing Student Reflection

Presenter:

Leslie Macklin, University of Central Arkansas,

lmacklin@uca.edu

Digital sketchbooks are special websites that archive student projects, research, and reflections. Like a physical sketchbook, the work in a digital sketchbook is not meant to be professional quality or an image portfolio of completed work. Instead, the content highlights student growth over time, incorporating significant learning experiences across curricular, co-curricular, and extracurricular settings. Students use the digital space to respond critically to their own and others' creative activity, practice the use of arts specific language, strengthen conceptual development and research practices, practice project documentation and curation, begin building a professional activity record (CV), and showcase their achievements with classmates, distant friends, and family. Think of it as a living document that represents a student and their learning while in college and beyond.

Workshop participants will build their own custom digital sketchbook template, receive technical guidance for implementing a digital sketchbook into any course, and will learn how to adapt existing assignments for use on the web platform. Several examples sites will be shared. No website building experience is necessary and some indermediate/ advanced techniques will be demonstrated. A laptop is required for participation and wired/ wireless mouse is recommended.

Key Words: *Digital Sketchbook, Student Portfolio, Student Growth*

Saturday, April 15, 11:00 AM - 12:30 PM

Room: Mt. Sophris B

Panel #6

Imposter Syndrome: Supporting New Instructors in Art Foundations

Co-chairs:

Katarina Riesing, Division of Painting, Drawing & Photography Alfred University, riesing@alfred.edu
Britny Wainwright, Ohio State University, Wainwright.26@osu.edu

Panelists:

Mentoring Graduate Interns and Teaching Assistants

Yulia Gasio, California State University Long Beach, yulia.gasio@csulb.edu
Marian Stewart, California State University Long Beach, marian.stewart@csulb.edu

Heading into a Foundations Classroom at a New Institution

Douglas Degges, University of Connecticut, Douglas.degges@uconn.edu

Fresh Starts

Rachel Cohn, Ball State University, rcohn@bsu.edu

We all know that teaching Foundations is a beast – constantly developing and shifting curricula while orienting brand new college students. In many Foundations art programs, these responsibilities often fall on graduate teaching assistants, adjunct, and junior faculty, who are juggling teaching with their own studios, professional practices and often other jobs. What resources are available to new teachers? How does one transition from student to teacher? Most importantly, how can we better support this process?

This conversation is both for the experienced educator looking to mentor newcomers, and those new at teaching. We will discuss how best to support individuals experiencing “imposter syndrome”, how to best facilitate discussion around pedagogy, and explore how to keep our ideas in the classroom fresh by learning from those new to the role.

Key Words: *Adjunct/New Educator Experience, Mentorship, Pedagogy, Servant Leadership*

Saturday, April 15, 11:00 AM - 12:30 PM

Room: Mt. Harvard

Panel #17

Overcoming Resistance: Methods for Reducing Students’ Anxiety When Engaging in the Creative Process.

Co-chairs:

Jon Hunt, Kansas State University, jdhunt@ksu.edu
Lori Catalano, Colorado State University, Lori.Catalano@colostate.edu
Bambi Yost, Iowa State University, byost@iastate.edu

Panelists:

Strategy 1: Question the Premise

Patrick FitzGerald, NC State, pfitz@ncsu.edu
Todd Berreth, NC State, todd_berreth@ncsu.edu

Make Mistakes Faster!

Diane Martonis, Rocky Mountain College of Art + Design, dmartonis@rmcad.edu

Communication, Context and Vocation:

Strategies for Anxious Art and Design Students

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

Heuristic Methods as a Pedagogical Strategy in Two-Dimensional Design

Amber Tutwiler, Utah Valley University, ATutwiler@uvu.edu

As more students in our classes deal with increased levels of anxiety, we often witness—unfortunately—this upsurge in students’ attitudes towards activities, such as drawing, making, and writing. Student experiences associated with increased anxiety tend to result in their resistance to beginning and immersing themselves into an assignment or project. Students’ fears and lack of confidence are heightened when confronted with the nonlinear creative process, multiple possible solutions, and not knowing if the outcome will be good enough. Ultimately, these emotions result in some students developing unproductive behaviors and negative self-beliefs, or dropping out because they believe that they are not creative enough to succeed.

This panel will include presentations from art and design instructors who implement tools, methods, and strategies in the classroom to guide students in understanding themselves and developing

healthy behaviors that reduce anxiety, increase productivity, and result in deeper learning.

Key Words: *Anxiety, Reflective Learning, Design Process, Student Care*

Saturday, April 15, 11:00 AM - 12:30 PM
Room: Mt. Yale

Panel #42
Talking Place: Public Art and Geographic Narrative

Chair:

Jeryn Woodard Mayer, Houston Community College, jeryn.mayer@hccs.edu

Panelists:

The Belfast Story and the Power of Public Art

Jeryn Woodard Mayer, Houston Community College, jeryn.mayer@hccs.edu

Mapping My Life: A Model for Space and Place-based Reflection

Becci Davis, Brown University, rebecca_davis1@brown.edu

Public Art: Understanding and Practice (The Groovy Opportunity)

Benjamin Duke, Michigan State University, dukeb@msu.edu

Place!

Meghan Sullivan, Pacific University, Mcsullivan27@pacificu.edu

Committee to Community : The Pipeline of Commitment to the Campus Read and its Artistic Conversations

Evin Dubois, West Kentucky Community and Technical College, evindubois@gmail.com

From questioning our relationships with where we have lived to considering how public art both can define and be defined by a community, this panel investigates how the concepts of place and public art can be explored both inside and outside of the classroom. By investigating an individual's perception of place and their role within it, students must consider their notions of who they are and what geographic areas have influenced them, prompting conversations around migration, relocation, and a growing awareness of how we view the world through the lens of our personal geography. As the pandemic prevented physical

togetherness, prompts such as creative mapping as a conceptual framework for exploring places help students understand their classmates even at a distance. Bringing students outside the classroom to study and create public art encourages them to consider the public as well as understand their role in a collaborative effort. Exercises like these that inform an artist's understanding of their own place can guide their approach to public art projects, and this panel will explore the importance of artists' influence on the public visual culture of their communities both from a historical and practical point of view.

Key Words: *Place, Public Art, Migration, Geography, Understanding*

Saturday, April 15, 11:00 AM - 12:30 PM
Room: Mt. Princeton

Panel #19
Playing the Critique: Probability, Chance, Risk, and Motivation in the Gamification of Peer-Reviews

Co-chairs:

Justin Makemson, University of New Mexico, jmakemson@unm.edu
Laurie Gatlin, California State University Long Beach, Laurie.Gatlin@csulb.edu

Panelists:

Stages of Visual Creativity

Gurkan Mihci, IUPUI Herron School of Art and Design, gmihci@gmail.com

Gamification of Critiques for Equitable Engagement – Design Dice

Carol Elkovich, California College of the Arts, celkovich@cca.edu

Gamification is the translation of game design elements such as embodiment, probability, risk, and reward to non-gaming situations in an effort to increase student motivation, responsiveness, and self-determination. This session examines possibilities for a gamified approach to peer-review of artwork and classroom critiques. Game-based assessments are more disruptive, e.g. disruptive in terms of the learner's immediate and automatic response to what they see, and innovative than traditional forms of assessment. Gamified peer-review encourages learners to apply knowledge within different contexts, rather than measuring the learner's knowledge within a single context,

which is important when the context of a critique can and often is determined by the questions/ prompts of the instructor. Presenters will discuss strategies employed in their own teaching, strategies requiring learners to respond within a series of constructed parameters or alternatively to rely on probability-and- chance in guiding reviews and formulating responses to the works of others. Examples include responding to qualities and categories in the work not addressed by prior reviewers, responding only to parts or sections of a work, responding at designated levels of Feldman's hierarchy of visual interpretation, and formulating responses grounded in a probability-determined persona, poetry structure, acrostic, or writing style.

Key Words: *Art Critique, Peer-Reviews, Gamification, Motivation*

Saturday, April 15, 11:00 AM - 12:30 PM
Room: Mt. Columbia

Panel #20
Reaching Way Beyond Their First Idea

Chair:

Karen Gergely, Graceland University,
Gergely1@graceland.edu

Panelists:

Disorganized Order

Carla Tedeschi, Texas Tech University,
carla.tedeschi@ttu.edu

Modeling Brainstorming, Research and Divergent Thinking with Simple Project Prompts

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

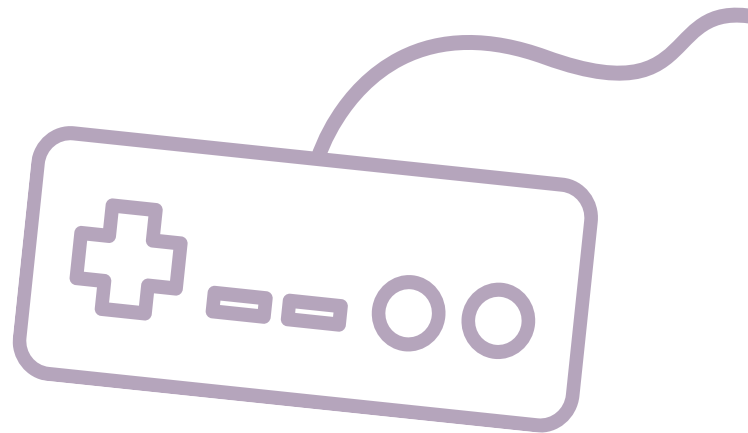
"Good Enough" Rarely Is: Deep, Meaningful Work in an Art Hack Culture

Kate Kretz, Montgomery College,
kkretz4art@aol.com

So often our students want to run with their first idea. How can we establish a learning space where our students understand the worth of moving beyond their 5th, 10th, 20th, or even 30th idea and finding worth in the process? What are ways for us to cultivate non-linear conversations around possible solutions in the research and discovery phase? Are there ways we can weave this process into all aspects of making? How might we use class time together for individual and collaborative idea iteration and how might we build benchmarks

into the process to assess? What are different ways to reach majors and non-majors? This session includes conversations around the value of idea generation in foundations, including but not limited to best practices, attempted assignments, successes, failures, and ways of thinking about teaching divergent thinking.

Key Words: *Idea Generation, Divergent Thinking, Iteration, Problem-Solving*



SERIOUS PLAY

Intersections. Tension. Curiosity.

Artists and educators often find themselves at the intersection of their craft and their pedagogy. Likewise, student learning is bound by curriculum standards and assessment criteria while aspiring to instill wonder and creative risk-taking. Serious play is a balancing act, bridging the mischievous nature of creative exploration, the measurable necessities of education, and the high stakes of what lies ahead. The 2023 FATE conference is focused on exploring these tensions by sharing the lessons we have learned and the innovative pedagogical approaches developed during this time. What will we take forward with us? What will we leave behind? Together, we can reflect upon these seismic changes, while re-imagining how we can positively impact future generations curricularly and civically. It is an opportunity to expand our understanding of how playful curricula and serious inquiry merge to create a hopeful curiosity for what is to come.

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