



DENVER
[SERIOUS
PLAY] [▶]
April 13th – 15th, 2023

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.

Call for Papers/Workshops/Participation

Please submit your paper abstracts to become a presenter at FATE's 19th Biennial Conference *Serious Play* in Denver, CO from April 13th-15th, 2023. Please note: FATE membership is not needed to apply to the conference, but will be expected of all conference presenters.

Call for papers closes October 15, 2022. Notifications will be sent by October 31, 2022.

- Please submit a new form for each session for which you are applying.
- Conference participation limits/rules:
 - Members may present at a maximum of two sessions/workshops
 - OR members may chair/co-chair one session/workshop and present in one additional session/workshop
- Apply for no more than a total of three sessions and/or workshops

Submit here: <https://wwwFOUNDATIONSART.org/2023fatecall>



FATE is a national organization dedicated to the promotion of excellence in the development and teaching of college level foundation courses in both studio and art history.

<p>Session 01</p>	<p><i>The Sorcerer's Apprentice</i></p>	<p>Chair/Co-Chair</p> <p>Alan Pocaró, Eastern Illinois University adpocaró@eiu.edu</p> <p>Dylan Dewitt, Hartford Art School dylandewitt@gmail.com</p>
<p>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.</p> <p>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?</p> <p>Our thinking about what constitutes legitimate creative activity needs an update.</p> <p>This panel invites 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.</p>		

<p>Session 02</p>	<p><i>Languagemaking as Troublemaking</i></p>	<p>Chair/Co-Chair</p> <p>Allison Yasukawa, California College of the Arts yasukawa@cca.edu</p>
<p>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.” Prospective panelists can 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? Languagemaking as troublemaking can blend and bend creative and linguistic repertoires to insist, to resist, and to remake multiple ways of being and knowing.</p>		

Session 03	<i>Problem-solving for change</i>	Chair/Co-Chair Anne Stagg, Florida State University astagg@fsu.edu
<p>Do you ever get the impression that students are bored? In this session we will look at how increased access to technology and production creates an opportunity for material investigation and problem-solving. Not only are tools like laser cutters, 3D printers, CNC routers, vinyl plotters, and the like becoming more accessible in educational environments, but they are also widely adopted in commercial modes of production. What happens with the leftover waste? Can misprinted signs, off-cuts of wood and fabric, scraps of plexi, and so on become opportunities for material and social growth? Through collaboration with members of our community, generated waste can become source material for research with the greater goal that social and common aspects of problem solving outweigh an individual sense of self.</p> <p>Through iterative material research, our students engage in invention, adaptation, collaboration, and evaluation to fabricate new materials and in turn, use them to create. Let's teach the fundamentals of art while also reducing waste and building new systems of investigation and innovation. Instead of focusing on single project outcomes, students use teamwork to identify questions, explore possibilities, and design solutions. Outcomes are tied to discovery and problem solving on both large and small scales.</p>		

Session 04	<i>Instructors of Record: Supporting MFA Graduate Students</i>	Chair/Co-Chair Barbara Bergstrom, Bowling Green State University bjbergs@bgsu.edu
<p>This session call seeks submissions from those who assist in the professional development of MFA graduate students who are assigned teaching positions. Many graduate students gain experience as Instructors of Record for teaching foundations-level courses at their respective schools, however, aside from learning about the nuts and bolts of the job (i.e. syllabi, attendance policies, assignments, room access), how do Schools of Art prepare them as pedagogues? There exists inspiring literature related to teaching undergraduates in a studio classroom, however, how might we consider the development of MFA graduate students as "preservice" educators? In keeping with contemporary pedagogy, how do we help graduate students rationalize "play" to university colleagues and administrators who may not conceive of play as a worthy endeavor? Since MFA students often need support in the unfamiliar role of "professor", how might we teach them ways to articulate the value of play? This panel aims to share strategies that support graduate students amidst their student-artist-teacher identities while they begin to develop their individual pedagogies.</p>		

Session 05	<i>On The Same Page: Flexible Collaboration within a Consistent Structure</i>	Chair/Co-Chair Bethany Pipkin, Anderson University bpipkin@andersonuniversity.edu Zac Benson, Anderson University zbenson@andersonuniversity.edu
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	<p>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.</p>
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Session 06	<p><i>Imposter Syndrome: Supporting New Instructors in Art Foundations</i></p>	<p>Chair/Co-Chair</p> <p>Britny Wainwright, The Ohio State University wainwright.26@osu.edu</p> <p>Katarina Riesing, Alfred University riesing@alfred.edu</p>
	<p>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?</p> <p>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.</p>	

Session 07	<p><i>Playful Pedagogies</i></p>	<p>Chair/Co-Chair</p> <p>Carol Elkovich, California College of the Arts celkovich@cca.edu</p>
	<p>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.</p>	

Session 08	<i>Ecologies of Engagement</i>	<p>Chair/Co-Chair</p> <p>Carol Flueckiger, Texas Tech University c.flueckiger@ttu.edu</p> <p>Travis Neel, Texas Tech University Travis.Neel@ttu.edu</p>
<p>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, ecocide, deep time, animism, weather, overlooked landscape, science fiction, social engagement and site-specific projects are welcome themes. In this session we want to hear how your art foundations curriculum is engaging climate change.</p>		

Session 09	<i>Chasm of Critiques with Generation Z</i>	<p>Chair/Co-Chair</p> <p>Casey McGuire, University Of West Georgia cmcguire@westga.edu</p>
<p>How do we as educators give critical feedback to this generation of students? How has this generation shifted our expectations of critiques?</p> <p>Requests for lectures and critique to be online create attendance issues that provoke a need for new engagement tactics. Generation Z students can seem to have shorter attention spans and want feedback that results in directly applicable information. One can feel confronted with a new set of students who are disconnected and disassociated. Current critique models can have little consequence, or even cause stress and heightened anxiety.</p> <p>This panel is looking for projects provoking engagement, and critique models that are helping educators shift to the new generation's paradigm. Papers may compare critique before and after the pandemic, contrast online critique with in-person critique, and contrast critique focused on skill-based critical analysis with opinion-based observation. Papers should focus on how critique is different today and how as educators we can adapt to a new set of standards and a new set of students.</p>		

Session 10	<i>Collaborate or Die!</i>	<p>Chair/Co-Chair</p> <p>Deanne Beausoeil, Chemeketa Community College dbeausoleil@chemeketa.edu</p> <p>Laura Mack, Chemeketa Community College laura.mack@chemeketa.edu</p>
<p>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</p>		

	<p>exchange of ideas, give and take, and working together.</p> <p>This session asks for submissions related to collaboration and its importance as a pedagogical approach. Submissions will explore how the importance of collaboration is taught in foundations level art classes. Presentations may focus on examples of projects, assignments, exercises, or lessons that introduce students to the practice of collaboration.</p> <p>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?</p>
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Session 11	<p><i>A Digital Transformation in Design: Changing Processes and Practices</i></p>	<p>Chair/Co-Chair</p> <p>Laura Scherling, Columbia University lss2165@columbia.edu</p>
	<p>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.</p>	

Session 12	<p><i>Facilitating Transfer of Knowledge between Liberal Arts and Art & Design Practice</i></p>	<p>Chair/Co-Chair</p> <p>Heidi Eichbauer, College for Creative Studies heichbauer@collegeforcreativestudies.edu</p>
	<p>This session invites participants to explore 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 seeks to explore examples of</p>	

	pedagogies that encourage intellectual maturity and empower students to become thoughtful and knowledgeable artists and designers.
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Session 13	<i>I'm burned out. You're burned out. Everybody's burned out.</i>	Chair/Co-Chair Janine Polak, Purchase College, SUNY janine.polak@purchase.edu
	Faculty, staff, and students are facing unprecedented level 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 seek presentations that explore ways that faculty have found morale, energy, and excitement while maintaining your own artistic/research practice and still found joy within the classroom. What even is burnout? How does it germinate, and how does 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?	

Session 14	<i>Strength in Numbers: Exploring the relationship between two-year and four-year institutions</i>	Chair/Co-Chair Jenn Gardner-Selby, Rowan-Cabarrus Community College jenn.selby@rccc.edu Jessica "JB" Burke, University of North Carolina Charlotte j.burke@uncc.edu
	<p>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.</p> <p>Examples of topics for the facilitated discussion:</p> <ul style="list-style-type: none"> • 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 	

Session 15	<i>Make/Believe: Real and Fake, Reified and Fabricated</i>	Chair/Co-Chair Jennifer Ustick, University of Cincinnati ustickje@ucmail.uc.edu
<p><i>Make/Believe: Real and Fake, Reified and Fabricated</i> is a panel that invites papers 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 checkmarks? How do these questions relate to serious problems that need to be confronted in relationship to American identity, myth, and romance/romanticism?</p>		

Session 16	<i>Location, Location, Location</i>	Chair/Co-Chair Jessica Simorte, Sam Houston State University jessicasimorte@hotmail.com
<p>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 welcomes 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.</p>		

Session 17	<i>Overcoming Resistance: Methods for reducing student's anxiety when engaging in the creative process.</i>	Chair/Co-Chair 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
<p>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</p>		

	<p>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.</p> <p>This panel seeks proposals 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.</p>
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<p>Session 18</p>	<p><i>Reskilling for Creativity: Approaching Innovative Ideation as a Core Foundational Skill</i></p>	<p>Chair/Co-Chair</p> <p>Joshua Field, Tennessee Tech University, School of Art, Craft & Design jfield@tnitech.edu</p>
	<p>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.</p>	

<p>Session 19</p>	<p><i>Playing the Critique: Probability, chance, risk, and motivation in the gamification of peer-reviews</i></p>	<p>Chair/Co-Chair</p> <p>Justin Makemson, University of New Mexico jmakemson@unm.edu</p>
	<p>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</p>	

	grounded in a probability-determined persona, poetry structure, acrostic, or writing style.
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Session 20	<i>Reaching Way Beyond Their First Idea</i>	Chair/Co-Chair Karen Gergely, Graceland University Gergely1@graceland.edu
	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 invites 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.	

Session 21	<i>Welcome to The Playground: Community, Curiosity and Innovation</i>	Chair/Co-Chair Laura Mongiovi, Flagler College lmongiovi@flagler.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.	

Session 22	<i>The Trauma Informed Art Foundations Classroom</i>	Chair/Co-Chair Lindsey Fromm, Central New Mexico Community College lfromm@cnm.edu Ellen Babcock, University of New Mexico ebabcock@unm.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.

<p>Session 23</p>	<p><i>Streamlining Assessment for Sustainability and Adding Value</i></p>	<p>Chair/Co-Chair Lynn Palewicz, Moore College of Art & Design lpalewicz@moore.edu</p>
<p>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 Foundation bridge the knowledge gap by highlighting deficits and identifying the strategies that best cultivate these learning objectives.</p> <p>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?</p> <p>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.</p>		

<p>Session 24</p>	<p><i>The Contour of Drawing’s Place in Foundations Pedagogy</i></p>	<p>Chair/Co-Chair Mary Johnson, Alfred University johnsonma@alfred.edu</p>
<p>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.</p> <p>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</p>		

	<p>distinction to make?</p> <p>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?</p> <p>This panel seeks to gain a range of perspectives.</p> <p>Responses can be:</p> <ul style="list-style-type: none"> • Statements of philosophy from a particular specialization or programmatic perspective • Curricular explorations of drawing's integration into a wider foundations curriculum • Examples of project prompts or courses that answer one, or more, of the above questions
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<p>Session 25</p>	<p><i>BEYOND EARTH</i></p>	<p>Chair/Co-Chair</p> <p>Meredith Starr, SUNY Suffolk County Community College meredithLstarr@gmail.com</p> <p>Janet Esquirol, CUNY BMCC jesquirol@bmcc.edu</p>
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	<p>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.</p>
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<p>Session 26</p>	<p><i>What Sound Does This Color Make? Teaching with Sound and Music to Encourage Students to Play with Foundational Art Concepts</i></p>	<p>Chair/Co-Chair</p> <p>Neill Prewitt, Georgia State University nprewitt@gsu.edu</p>
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	<p>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,</p>
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	<p>and thereby learn. Sound is fertile ground for teaching.</p> <p>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 is a call for a project share of such approaches, with performances welcome in addition to projects.</p>
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Session 27	<i>The Fate of Foundation/s</i>	<p>Chair/Co-Chair</p> <p>Nicole Condon-Shih, PrattMWP nicolecondon@gmail.com</p>
	<p>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?</p> <p>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?</p>	

Session 28	<i>I Want to Design a First-Year Foundations Experience. But...</i>	<p>Chair/Co-Chair</p> <p>Rachel Kirk, Central Washington University Rachel.Kirk@cwu.edu</p>
	<p>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.</p>	

Session 29	<i>Throwing Pots and Balls</i>	Chair/Co-Chair
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		Raymond Gaddy, Georgia Southern University rgaddy@georgiasouthern.edu
	<p>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 seeks to bring sports, play and the arts together, whether that is through an assignment that engages athleticism, athletics influencing the arts or a interaction with a student athlete of any type.</p>	

Session 30	<i>Supporting Graduate Students as Emerging Educators Beyond the Synchronized Curriculum</i>	Chair/Co-Chair Shannon Lindsey, University of Central Florida shannon.lindsey@ucf.edu
	<p>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 invites presentations from graduate students, foundation coordinators, and emerging and experienced educators to share perspectives on how to support graduate students beyond the synchronized curriculum.</p>	

Session 31	<i>Radical Pivots: A Project Share</i>	Chair/Co-Chair 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
	<p>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.</p> <p>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</p>	

	<p>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!</p> <p>Assignments collected from this session will also be made accessible through the online project www.whatdowedonow.art.</p>
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<p>Session 32</p>	<p><i>Smartphones and Tablets</i></p>	<p>Chair/Co-Chair</p> <p>Steven Bleicher, Coastal Carolina University bleicher@coastal.edu</p>
	<p>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 drawing, illustration, photography and painting platforms.</p> <p>I give my students conceptually based projects that must be completed using either their smartphones. There is free high-level quality software as well as some at a nominal cost. I find my students tend to teach each other about the software and are, therefore, more engaged in the class and their work.</p> <p>As with all studio-based projects – it’s the conceptual underpinnings of the assignment that give it purpose. This session is to explore how faculty are incorporating these new tools into their classroom/studios. What projects are being given and how are they used for drawing, design, painting, color or photography. Presentations are sought from faculty currently giving assignments that need to be completed using smartphones or tablets and showing the results of these assignments.</p>	

<p>Session 33</p>	<p><i>Playing to Learn: Learning to Play</i></p>	<p>Chair/Co-Chair</p> <p>Susan Altman, Middlesex College saltman@middlesexcc.edu</p>
	<p>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 seeks presentations from community college professors (or others) who are</p>	

	using innovative and playful pedagogy to support learning in their studio classroom.
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Session 34	<i>Betwixt and Between: Leading Within the Liminal</i>	Chair/Co-Chair Thomas Albrecht, State University of New York at New Paltz albrecht@newpaltz.edu
<p>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 seeks submissions from 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.</p>		

Session 35	<i>Resurrecting Art Club: Utilizing Foundational Courses to Rebuild Artistic Community in a Post-Covid Era</i>	Chair/Co-Chair Will Jacks, Troy University wjacks@troy.edu Sara Dismukes, Troy University sdismukes@troy.edu
<p>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.</p> <p>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?</p> <p>This panel seeks 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.</p>		

<p>Session 36</p>	<p><i>Nostalgia and Play as Androgogy</i></p>	<p>Chair/Co-Chair</p> <p>Kate O'Donnell, Rocky Mountain College of Art + Design kodonnell@rmcad.edu</p> <p>Becky Black, Rocky Mountain College of Art + Design rblack@rmcad.edu</p>
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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 seeks proposals that engage with 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.

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.

<p>Session 37</p>	<p><i>4D Design</i></p>	<p>Chair/Co-Chair</p> <p>Heather Deyling, Savannah College of Art and Design hdeyling@gmail.com</p>
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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.

<p>Session 38</p>	<p><i>Capstone Courses in the Visual Arts</i></p>	<p>Chair/Co-Chair</p> <p>Karen Brown, College of Western Idaho karenbrown@cw.edu</p> <p>Goran Fazil, College of Western Idaho goranfazil@cw.edu</p>
<p>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.</p> <p>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.</p>		

<p>Session 39</p>	<p><i>Upping the Ante – Motivating Deeper Engagement Through Friendly Competition</i></p>	<p>Chair/Co-Chair</p> <p>Mark Schatz, Kent State University mschatz@kent.edu</p> <p>Sharon Koelblinger, Kent State University skoelbli@kent.edu</p>
<p>Competition is often broadly cited as correlative to fostering individual drive and achievement. Rarified extrinsic rewards like grades or recognition motivate many students to excel, but can also be a disincentive. In the Foundations studio, we are observing many students today who view competition as unnecessarily hierarchical, intimidating, and divisive.</p> <p>Within the studio environment, competitions and games can still be valuable tools for transforming educational exercises into dynamic, interactive events. Competitions can require evaluative thinking, active inquiry, self-reflection, debate, and calculated risk. How can instructors capture the urgency and energy that games inspire to activate collective engagement and deeper learning?</p> <p>This panel seeks presentations on strategies to de-fang competition. How do you reframe competition to emphasize the skills learned in the fray, and trivialize the value of winning or losing?</p>		

Session 40	<p style="text-align: center;"><i>Mindfulness in Art Pedagogy and Practice</i></p>	<p>Chair/Co-Chair</p> <p>Noah Phillips, Rocky Mountain College of Art + Design nphillips@rmcad.edu</p>
<p>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.</p> <p>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.</p> <p>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.</p> <p>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. This session seeks submissions that highlight the diverse practices and ways that mindfulness can uplift experiences within the art classroom and beyond.</p>		
Session 41	<p style="text-align: center;"><i>Finding Your Story in Art History</i></p>	<p>Chair/Co-Chair</p> <p>Todd Parker, Southwestern Oklahoma State University todd.parker@swosu.edu</p>
<p>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, <i>An Introduction to Art</i>, 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 presentation 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. Successful candidates will address what strategies can be used to engage students with art history content.</p>		
Session 42	<p style="text-align: center;"><i>Shared Experiences and Lessons from Online Teaching During the COVID Pandemic</i></p>	<p>Chair/Co-Chair</p> <p>Eric Homan, Columbus College of Art & Design ehoman@ccad.edu</p>

In March 2020, the global spread of the COVID-19 pandemic caused a shockingly monumental shift in how we as art and design educators instruct our students. Suddenly, we had to rethink everything about how to translate what we did in the physical classroom to be taught online. With the pandemic's incredible disturbance to our teaching status quo, we educators had to adapt to a brand-new way of communicating and thriving in this new online environment. With any change with sudden growing pains, mistakes were made, limitations were addressed, and solutions were learned. Online instruction was certainly possible, yet some things were not easily adaptable. Then arose other online instruction curveballs such as Internet connection issues, laptop difficulties, and maintaining a positive learning atmosphere with our students. Another side effect of the pandemic with online learning was how to address the significant mental health concerns of our isolated students. We as educators had to address how to engage the students beyond just teaching the curriculum. How did we use the concept of "serious play" in our online classes where the students could prosper while still addressing the requirements of the course, producing strong work, and sustaining healthy learning conditions?

Session 43	<p align="center"><i>Inclusive Foundations Curriculum: Rewards and Challenges</i></p>	<p>Chair/Co-Chair</p> <p>Binod Shrestha, University of North Texas binod.shrestha@unt.edu</p>
<p>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?</p> <p>This session will lead the discussion on how we might create opportunities (challenges/ rewards) for inclusive Foundations Curriculum development.</p>		

Session 44	<p align="center"><i>The Full Court Press: Strategies For Securing A Job In Academia</i></p>	<p>Chair/Co-Chair</p> <p>Elizabeth Folk, Cal Poly, San Luis Obispo efolk@calypoly.edu</p> <p>Robert Bulp, Wichita State University Robert.Bulp@wichita.edu</p>
<p>Panelists 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.</p> <p>The panel seeks submissions from full-time faculty in various stages of their academic careers; recent hires with fresh experience on the job</p>		

	market, more experienced faculty who participate in mentoring job candidates, and those who have served on a significant number of search committees. Members of groups that have been traditionally marginalized within academia are especially encouraged to submit.
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Session 45	<p><i>Collaboration: Students As Partners & Embracing the 'We' of Mentorship</i></p>	<p>Chair/Co-Chair</p> <p>Jonathan Fisher, Kennesaw State University jfish51@kennesaw.edu</p> <p>Diana Gregory, Kennesaw State University dgregory@kennesaw.edu</p>
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	<p>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 aims to encourage artists/researcher/teachers in creative disciplines by allowing their stories to be told. Students as partners in art and design research also acknowledges and confronts the inherent power imbalance between faculty and student. 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.</p>
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Session 46	<p><i>Envisioning Balanced Critiques: the case for prioritizing community, curiosity, and empathy for better crits</i></p>	<p>Chair/Co-Chair</p> <p>Kay Seedig, University of North Texas Kay.Seedig@unt.edu</p>
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	<p>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, papers submitted for this session could address: 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</p>
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	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?
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Session 47	<i>Whose IDEA is it anyway: thinking and rethinking inclusion, equity, diversity, and access</i>	Chair/Co-Chair FATE DEI Task-Force
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	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?
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Session 48	Nurturing Play-States in Studio Art & Design at the College Level (panel)	Chair/Co-Chair Stacey Salazar, Maryland Institute College of Art ssalazar@mica.edu
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	<p>Grounded in recent research and interdisciplinary scholarship, presenters will share case studies of college art and design classrooms that use constraints and build community to create spaces sufficiently safe for continuous research and development in which participants are united in their commitment to suspend judgment, explore, and experiment: that is, to play.</p> <p>Play is advantageous to human development and contributes to human creativity. Play has an inherent attraction that draws the player in, making involvement voluntary. The player experiences a sense of freedom from time and diminished consciousness of self, and the player engages in play for its own sake, hoping it will continue for as long as possible. These qualities have analogs in creativity: creativity emerges from personal interest; creative individuals enter a state of “flow”; and creative people take risks in order to further a creative project. Indeed, creative people are playful. For artists and designers, play is a serious and necessary way of working that might not seem to others like work at all. Play is a strategy for encountering the unexpected, for letting “minds roam” in order to discover new facts, patterns, and relationships, or to move in unforeseen and unpredictable directions.</p>
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Session 49	<i>Forgetting how to Teach: Relearning how to Teach</i>	Chair/Co-Chair Integrative Teaching International
<p>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, we seek panelists who will briefly (approximately 5 minutes) 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. Panelists act as facilitators to work with attendees gathered in groups to generate ideas, content and approaches culminating in brief group presentations of subjects explored. The session chair will document these discussions and distribute the results (both theoretical and applied) following the conference. Interested panelists should send a brief description of the topic they would like to present and then have discussed. Relevant topics might include redefining the value of face to face learning and responsive redefining of teaching identity and methods, but we encourage proposals exploring related timely topics. Please also indicate your experience or interest in your proposed topic. For more information, please visit ITI at www.integrativeteaching.org and follow us on Facebook or Instagram @iti_thinktank.</p>		

Session 50	<i>I Don't Get It And It Makes Me Feel Weird: Understanding conceptual art with emotional intelligence</i>	Chair/Co-Chair Houston Fryer, Middle Tennessee State University houston.fryer@mtsu.edu Jennifer Seo, Middle Tennessee State University jennifer.seo@mtsu.edu
<p>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.</p> <p>We invite papers exploring how emotional intelligence strengthens art production and understanding to help students at the foundations art level. We also welcome 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.</p> <p>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</p>		

	emotional awareness read art better? Or does reading art better give you more emotional clarity?
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Session 51	<i>Creative Collaboration</i>	Chair/Co-Chair Tobias Fike, Rocky Mountain College of Art + Design tfike@rmcad.edu Matthew Harris, Rocky Mountain College of Art + Design mharris@rmcad.edu
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Collaboration is complicated. Whether it is with students, faculty, or colleagues, in a classroom, studio, or committee, collaboration can bring new found perspectives as well as frustrating situations. Please collaborate with us by submitting presentations about your personal experiences and outcomes of collaboration for this 2023 Fate Session. We welcome stories of success as well as failure and hope to explore the drama, comedy, and triumphs of creative collaboration. The Chairs for this session are Tobias Fike and Matthew Harris have been artistically collaborating since 2010. Over the years, they have dragged each other across the desert, fenced with balloon swords, and dealt with social distancing by creating synchronous video performances through Zoom.

Session 52	<i>Rebooting Creative Practice: Artist Residencies and Cross-Discipline E-Residencies</i>	Chair/Co-Chair Jojin.Van Winkle, Carthage College jvanwinkle@carthage.edu
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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 had 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.

Session 53	<i>Eating Our Tail: Endless Return and the Serious Play of Curriculum Design</i>	Chair/Co-Chair Celine Browning, Kentucky College of Art and Design cbrownin@gmail.com
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		Andrew Cozzens, Kentucky College of Art and Design acozzens@kycad.org
	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 call, members are asked to submit abstracts for a panel discussion on integrated curriculum design between year levels.	

Session 54	Creating through Informed Curiosity: A Panel	Chair/Co-Chair Samantha Goss, University of Northern Iowa samantha.goss@uni.edu Ravi Nayaju, University of Northern Iowa riva.nayaju@uni.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?	

Session 55	Bridging the Gap: Curricula and Pedagogy that Meet Today's Student Needs	Chair/Co-Chair Jason Swift, University of West Georgia jason.a.swift@gmail.com
	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. This panel seeks papers that investigate and address how the 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 develop more relevant and personal narratives.
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Session 56	<i>Approaching Accommodations in the Fine Arts; Tools from Neurodivergent Professors that Honor a Neurodiverse Student</i>	<p>Chair/Co-Chair</p> <p>Samara Johnson, University of Colorado - Boulder samara.johnson@colorado.edu</p> <p>Sarah Heyward, University of New Mexico - Valencia sheyward@unm.edu</p>
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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.

The proposal should include a written abstract (300-500 words) that contains your research and contribution to the topic for the panel.

Session 57	<i>Moving from Defense to Integration: the role of Liberal Arts in Art + Design Curriculum</i>	<p>Chair/Co-Chair</p> <p>Lucas Sheaffer, Rocky Mountain College of Art + Design lsheaffer@rmcad.edu</p> <p>Colin Marlaire, Rocky Mountain College of Art + Design cmarlaire@rmcad.edu</p>
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	<p>This panel seeks to 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.</p> <p>The proposal should include a 200-250 word abstract and articulate how it contributes to this conversation.</p>
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Session 58	<p><i>Serious Play Beyond the Classroom: Enriching Student Learning and Community Building Through Co-Curricular Opportunities</i></p>	<p>Chair/Co-Chair</p> <p>Gretchen Schaeffer, Rocky Mountain College of Art + Design gmschaefer@rmcad.edu</p>
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	<p>From ski trips to gallery receptions, movie nights to visiting artist lectures, 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 yourself 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? We invite papers that contend with the distinctive learning that occurs when students engage with activities and resources outside of the course curriculum.</p>
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Session 59	<p><i>Engaging the Synergy between Competition and Collaboration</i></p>	<p>Chair/Co-Chair</p> <p>Laura Anderson, Lincoln Land Community College, laura.anderson@llcc.edu</p>
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	<p>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</p>
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	<p>curating culminating activities allows students to interpret, reflect and experience creative products in contexts that represent real-world situations.</p> <p>This panel seeks 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.</p> <p>Please submit proposals that 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.</p>
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Session 60	<p><i>Graduate Student Project Share and Workshop</i></p>	<p>Chair/Co-Chair</p> <p>Adam Farcus, University of Illinois at Urbana-Champaign adamfarcus@gmail.com</p>
	<p>Two of the features that define FATE are the commitment to community engagement and art and design pedagogy. This 90-minute workshop is a professional development opportunity for current graduate students and recent graduates who have graduated within the year preceding the conference. In this workshop, graduate students and recent graduates will share project, lesson, assignment, or course designs and receive feedback from a panel of peers. Workshop attendees are encouraged to participate in feedback.</p> <p>All studio-focused topics and materials are welcome. Proposals for projects, lessons, assignments, and courses that address how historically marginalized identities and narratives are often excluded from art education and the art canon are strongly encouraged.</p> <p>Prospective graduate student participants should submit a CV and 200 - 250 word abstract describing the project, lesson, assignment, or course they plan to present during the workshop.</p> <p>The panel of five peers will be sought from FATE members by the chair of the workshop.</p> <p>This workshop is modeled after demonstration sessions held at the Association for Theatre in Higher Education (ATHE) conference.</p>	

Session 61	<p><i>Professional Development Workshop</i></p>	<p>Chair/Co-Chair</p> <p>Heidi Hogden, Arizona State University heidihogden@gmail.com</p>
	<p>In the Professional Development Workshop you can sign up for a professional review of one of the following options (1) CV, (2) Professional</p>	

	<p>Portfolio, OR (3) Mock Interview. Mentors and mentees will be paired up for a 30 minute session. Mentees must choose what option they would like reviewed in the 30 minute session, and come prepared to discuss.</p> <ul style="list-style-type: none"> • CVs must be printed • Portfolios (with no more than 25 images) can be viewed on the mentee's laptop • Mock Interviews require that the mentees describe the fantasy university in which they are applying
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<p>Session 62</p>	<p><i>General Conference Call for Papers</i></p>	<p>Chair/Co-Chair FATE 2023 Program Committee rmcadfate@rmcad.edu</p>
	<p>Thank you for looking closely at all of the wonderful panels for FATE 2023 in Denver, CO. If you did not see a panel that fits with your research or paper topics, then please feel free to submit your abstract to this session. The Program Committee will review it and (1) send it to a session from the above, or (2) keep it on file and determine if there are several papers that come in through the general call and would work as a conference panel.</p>	