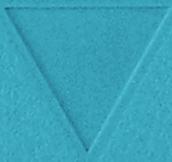


# [SERIOUS] [PLAY]

## 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. Dick 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 B

## 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](mailto: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*

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

Room: Mt. Sophris B

## Panel #1

### **The Sorcerer’s Apprentice**

**Co-chairs:**

**Alan Pocaro**, Eastern Illinois University, [adpocaro@eiu.edu](mailto:adpocaro@eiu.edu)

**Dylan DeWitt**, Hartford Art School, [dylandewitt@gmail.com](mailto:dylandewitt@gmail.com)

**Presenters:**

**Drawing Inquiry**

**David Andree**, University of Arkansas / School of Art, [andree@uark.edu](mailto:andree@uark.edu)

**Idea Makers and Problem Solvers**

**Debbie Kupinsky**, St Norbert College, [debbie.kupinsky@snc.edu](mailto:debbie.kupinsky@snc.edu)

## **Supplemental Hands and Other Arrangements**

**Alicia Little**, University of Michigan, [aelittle@umich.edu](mailto: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*

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**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](mailto:mongiovi@flagler.edu)

**Presenters:**

**Creative Play: Providing Freedom with a Safety Net**

**Katie Kameen**, Augusta University, [katiekameen@gmail.com](mailto:katiekameen@gmail.com)

**Professor as Co-Pilot**

**Diane Martonis**, Rocky Mountain College of Art + Design, [dmartonis@rmcad.edu](mailto:dmartonis@rmcad.edu)

**Principles and Elements Through Play**

**Kate Maury**, University of Wisconsin-Stout, [mauryk@uwstout.edu](mailto: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*

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**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

**Presenters:**

***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*

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**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

**Presenters:**

***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*

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**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

**Presenters:**

*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*

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**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

**Presenters:**

*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*

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**Thursday, April 13, 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*

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**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*

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**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

**Presenters:**  
**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*

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**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

**Presenters:**

**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*

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**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

**Presenters:**

**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*

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**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

**Presenters:**  
***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](http://www.integrativeteaching.org) and follow us on Facebook or Instagram @iti\_thinktank.

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

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**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

**Presenters:**  
***Non-narrative Formal Systems in 4D Design***  
**McLean Fahnestock,** Austin Peay State University, fahnestockr@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*

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

Room: Mt. Oxford

### **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

##### **Presenters:**

##### *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*

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

Room: Mt. Sophris 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

##### **Presenters:**

##### *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*

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**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

**Presenters:**  
**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*

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**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

**Presenters:**  
**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*

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**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

#### Presenters:

*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*

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**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

#### Presenters:

*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*

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**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](http://www.integrativeteaching.org) and follow us on Facebook or Instagram @iti\_thinktank.

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

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**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](mailto:samantha.goss@uni.edu)

**Riva Nayaju**, University of Northern Iowa, [riva.nayaju@uni.edu](mailto:riva.nayaju@uni.edu)

#### Presenters:

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

**Samantha Goss & Riva Nayaju**, University of Northern Iowa, [samantha.goss@uni.edu](mailto:samantha.goss@uni.edu) & [riva.nayaju@uni.edu](mailto:riva.nayaju@uni.edu)

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

**Mario F. Bocanegra Martinez**, Auburn University, [mariofbm@auburn.edu](mailto:mariofbm@auburn.edu)

### *I Have Found It: Heuristic Research Methods as Pedagogical Structure*

**Amber Tutwiler**, Utah Valley University, [atutwiler@uvu.edu](mailto: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*

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**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

#### Presenters:

#### *Synergetic Response: GTA Involvement in Developing Inclusive Curriculum*

**Ian Etter**, University of Missouri – Columbia, [ian.etter@missouri.edu](mailto: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 and 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*

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**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*

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**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

**Presenters:**

***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*

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**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**

**Presenters:**

**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*

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**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

**Presenters:**

**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*

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**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

**Presenters:**

*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,  
mcovarrubias@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*

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**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*

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**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*

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**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*

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**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*

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

**Workshop #AA**  
**Materials Workshop**

**Co-chairs:**

**Dick Blick**

TBD

**Key Words:** *Materials, Technique*

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**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

**Presenters:**

***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*

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**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

**Presenters:**

***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*

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

Room: Mt. Harvard

**Panel #2**

**Languagemaking as Troublemaking**

**Chair:**

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

**Presenters:**

***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?

Languagemaking 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*

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**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, zbenon@andersonuniversity.edu

**Presenters:**

***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, jmitchell-rogers@andersonuniversity.edu  
**Jer Nelsen**, South Carolina School of the Arts, jnelsen@andersonuniversity.edu  
**Zac Benson**, South Carolina School of the Arts, zbenon@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*

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

Room: Mt. Princeton

## **Panel #64**

### **Collaborative Constructions Taken to the Metaverse**

#### **Co-chair:**

**Susan Nichter**, Suffolk University,  
snichter@suffolk.edu

**Ilona Anderson**, Suffolk University,  
ianderson@suffolk.edu

#### **Presenters:**

#### ***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*

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**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

#### **Presenters:**

#### ***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*

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**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

**Presenters:**

***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*

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**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

**Presenters:**

***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*

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**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

### Presenters:

**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*

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

Room: Mt. Harvard

## Panel #10 Collaborate or Die!

### Co-chairs:

**Deanne Beausoeil**, Chemeketa Community College, dbeausoeil@chemeketa.edu

**Laura Mack**, Chemeketa Community College, laura.mack@chemeketa.edu

### Presenters:

#### *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*

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**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

### **Presenters:**

#### ***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*

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**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

#### **Presenters:**

##### ***9-minute Compositions***

**Josh Anderson**, Mount Mary University, andersojo@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*

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**Friday, April 14, 2:30 PM - 4:00 PM**  
Room: Maroon Peak

**Panel #34:**  
**Betwixt and Between: Leading Within the Liminal**

**Presenters:**

**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*

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**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

**Presenters:**

***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*

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**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

##### Presenters:

*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*

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**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

##### Presenters:

##### *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*

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**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, jfishe51@kennesaw.edu  
**Diana Gregory**, Kennesaw State University, dgregory@kennesaw.edu

**Presenters:**  
***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*

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**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

**Presenters:**  
***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*

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**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

**Presenters:**

***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*

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**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 Bupp**, Wichita State University, Robert.Bupp@wichita.edu

**Presenters:**

***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*

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**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

**Presenters:**

*Stretching Self: Collaboration as Composite Identity*

**Erin Ethridge**, Appalachian State University & **Colleen Marie Foley**, ethridgeee@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**

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**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

**Presenters:**

*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**

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**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

**Presenters:**

***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*

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

Room: Mt. Sophris A

**Panel #15**

**Make/Believe: Real and Fake, Reified and Fabricated**

**Chair:**

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

**Presenters:**

***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*

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**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

**Presenters:**

*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*

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**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

**Presenters:**

*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*

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**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

**Presenters:**

**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*

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**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

**Presenters:**

**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*

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

### Roundtable #59

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

**Presenters:**

**Laura Anderson**, Lincoln Land Community College, [laura.anderson@llcc.edu](mailto:laura.anderson@llcc.edu)

**Leslie Stalter**, Lincoln Land Community College, [leslie.stalter@llcc.edu](mailto: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*

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**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](mailto:jessicasimorte@hotmail.com)

**Presenters:**

**Digital Escapism**

**Meg Cook**, Sam Houston State University,  
[megcook@shsu.edu](mailto:megcook@shsu.edu)

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

**Sarah Swist**, Southwestern Illinois College,  
[sarah.swist@swic.edu](mailto:sarah.swist@swic.edu)

**Kevin Mercer**, Southern Illinois University - Carbondale, [kevin.mercer@siu.edu](mailto:kevin.mercer@siu.edu)

**Sense of Place**

**Anna Buckner**, Appalachian State University,  
[bucknerad@appstate.edu](mailto:bucknerad@appstate.edu)

**Social/Spatial Logistics**

**James Enos**, University of Georgia,  
[james.enos@uga.edu](mailto: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*

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**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

**Presenters:**

**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](http://www.whatdowedonow.art).

**Key Words:** *Project Share, Transformation, Redirection*

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**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 intermediate/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*

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**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](mailto:riesing@alfred.edu)

**Britny Wainwright**, Ohio State University, [Wainwright.26@osu.edu](mailto:Wainwright.26@osu.edu)

**Presenters:**

***Mentoring Graduate Interns and Teaching Assistants***

**Yulia Gasio**, California State University Long Beach, [yulia.gasio@csulb.edu](mailto:yulia.gasio@csulb.edu)

**Marian Stewart**, California State University Long Beach, [marian.stewart@csulb.edu](mailto:marian.stewart@csulb.edu)

***Heading into a Foundations Classroom at a New Institution***

**Douglas Degges**, University of Connecticut, [Douglas.degges@uconn.edu](mailto:Douglas.degges@uconn.edu)

***Fresh Starts***

**Rachel Cohn**, Ball State University, [rlcohn@bsu.edu](mailto:rlcohn@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*

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**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](mailto:jdhunt@ksu.edu)

**Lori Catalano**, Colorado State University, [Lori.Catalano@colostate.edu](mailto:Lori.Catalano@colostate.edu)

**Bambi Yost**, Iowa State University, [byost@iastate.edu](mailto:byost@iastate.edu)

**Presenters:**

***Strategy 1: Question the Premise***

**Patrick FitzGerald**, NC State, [pfitz@ncsu.edu](mailto:pfitz@ncsu.edu)

**Todd Berreth**, NC State, [todd\\_berreth@ncsu.edu](mailto:todd_berreth@ncsu.edu)

***Make Mistakes Faster!***

**Diane Martonis**, Rocky Mountain College of Art + Design, [dmartonis@rmcad.edu](mailto:dmartonis@rmcad.edu)

***Communication, Context and Vocation:***

***Strategies for Anxious Art and Design Students***  
**Katie Ries**, St. Norbert College, [katie.ries@snc.edu](mailto:katie.ries@snc.edu)

***Heuristic Methods as a Pedagogical Strategy in Two-Dimensional Design***

**Amber Tutwiler**, Utah Valley University, [ATutwiler@uvu.edu](mailto: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*

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**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

**Presenters:**

***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*

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**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

**Presenters:**

***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*

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

**Panel #20**  
**Reaching Way Beyond Their First Idea**

**Chairs:**

**Karen Gergely**, Graceland University,  
Gergely1@graceland.edu

**Presenters:**

***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***

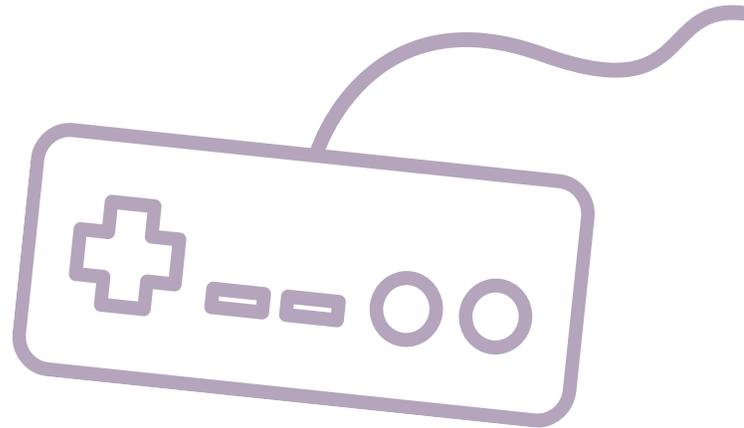
**Kate Kretz**, Montgomery College,  
kkretz4art@aol.com

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*

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## 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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