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

Leinberger, Rena, SUNY New Paltz
**folding, cutting and breaking**
Utilizing the model and method of sculpture as verb, *folding, cutting and breaking* will be explored as specific strategies for their capacities of immediacy, and to expand drawing into other fields of action – particularly engaging sculptural, documentary/ephemeral, time-based and performative practices.

Sarrantonio, Thomas, SUNY New Paltz
**Drawing as Experience**
In the film *Cave of Forgotten Dreams*, Werner Herzog introduces us to a Prehistoric world of images that, despite the distance of time and memory, retains the power to communicate and affect our emotions. It is speculated that these images were created in shamanistic rituals, guided by artists with access to realms of experience beyond the limitations of normal perception. The images become portals between the visible world and the invisible. While the act of Drawing has largely lost this function of mediation, there are artists who attempt to recapture the powerful nature of the act. The process of Drawing offers possibilities of negotiating the terrain that lies between personal experience and communal experience. The immediacy and accessibility of Drawing allows for exploration of the physical realm as a bridge to the metaphysical. The ephemeral nature of temporal experience is transformed by the mark of the maker, which in turn makes possible a shared experience that can create community, promoting the potential for a more meaningful experience of life.

Scoon, Amber, Texas A & M Corpus Christi
**Drawing as Access to the Question of Being**
Drawing is the activity of becoming aware of oneself. It happens while students are busy learning to see, to render, to manipulate mark and explore space. Each time a student makes a mark, she or he makes a choice, thus becoming conscious observers. Amit Goswami writes, “Apparently, choice is a concomitant of conscious experience but not of unconscious perception. Our subject-consciousness arises when there is a choice made: *We choose, therefore we are.*” Drawing is an access point to the questions, “Who am I? What is the relationship between my being, my observation, my creation and my world?” These philosophical questions are born out of the sensual: the eye’s process of seeing, the hand’s activity of touch and the body’s awareness of its own form in relation to the space it encompasses. The educator must ask, “How can foundations professors guide students to become aware of these larger philosophical questions? How can professors introduce diverse, contemporary practices of drawing in a foundations class? How can a philosophical question, which is born in the sensual, be addressed? How can these questions benefit the art student’s learning process? This paper explores ways to introduce foundations drawing students to the unending potential of drawing, to drawing as a means to its own end and to drawing as access to the ultimate questions of being.

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

Richardson, Dave, Eastern Illinois University

**A Hybrid Process: Integrating Analog and Digital Techniques into Foundation Courses**

Abstract: In this paper, the presenter will discuss the conceptual goals behind several computer-based 2D foundation projects that undergraduate students have completed in the last three years, ranging from photographic collage (studies of fractured perspective), line/shape/color triptychs (study of positive/negative space and color system transitions), and grid-based experiments (implying emotion with color and pattern). Coming from a digital background, the presenter believes firmly that digital art has a home in foundation courses. However, based on the "successes and failures" of various projects, the presenter believes the pitfalls of approaching foundational art education with digital tools are many, including a lack of physicality in art-making, a reliance on pre-determined mark-making, and the often difficult translation from promising sketches and ideas to an intriguing visual design in digital space. To overcome these challenges, a hybrid process is proposed: a continual integration of both analog and digital techniques into the process of ideation and final art-making, with an emphasis on students understanding the strengths and weaknesses — the uses and misuses — of both of analog and digital tools. The presenter posits that an "un-separated" approach to analog and digital tools and mark-making can be fundamental to design research and creative thinking as students move into advanced art/design courses.

Raines, Stephanie, SCAD, Jen Library, Outreach and Access Services

**Title: Class Continued: Social Media in the Syllabus**

Can you imagine a blog created by students, which shares and expands upon the current class discussion? In this presentation I will address the potential for continued class discussion and exchange through social media. Most students already use social media to exchange ideas, make friends and network with friends and colleagues. They watch YouTube, post status updates to Facebook and tweet everything on their minds. These social media platforms can also operate as an extension of the classroom environment where by students become active participants and creators of content and continue to expand upon course content. Students can be challenged to not just consume the available content on the web but to create and collaborate with their peers and engage the given curriculum in a variety of mediums. In this presentation I will offer several ideas about how faculty integrate social media in their teaching style, expanding the classroom; where by their students utilize their current social media accounts or create new ones to produce a class blog, make videos, start online discussions or get a topic trending on Twitter. The strategies offered in this presentation are applicable to all traditional foundations course.

Echeverria, Paul, University of Colorado Boulder

**Hybrid Graphite: Emerging curriculum within the studio space**

It is a daunting challenge to introduce elements of emerging media within the studio space, effectively intertwining traditional tools with the likes of social networks, digital devices and immediate gratification. How can it be done? Working as a foundations instructor with a background in filmmaking, I have often made connections between 2D, 3D design elements and motion images. Although these areas are often taught within different settings, they share properties that are surprisingly unified and establish relevant learning outcomes. The next major challenge is to enhance the new media paradigm within the foundations curriculum. Initially, the incorporation of online resources, blogs and software are simple changes of process. At a certain point, the instructor must evaluate whether these modifications possess a relevant and meaningful conclusion. My presentation contains three main objectives. First, I will share examples that link the elements of motion, 2D and 3D imagery. Next, I will highlight new media and technological approaches that are currently being used in the classroom. To conclude, I would like to explore the extent to which these tools have made a relevant impact. In setting these objectives, the presentation will attempt to integrate the use of technological approaches with a wide array of learning outcomes.
Thomas, Liz Murphy, Florida State College at Jacksonville

Don’t Turn Them Off: cellphones as the key to student engagement

In this presentation I will address the merits of cellphone use in the classroom. While they are often described as a distraction, cellphones - especially “smart phones” - should be seen instead as a valuable reference guide, an impromptu sketchbook and collaboration tool. As we prepare students for tomorrow, it is imperative that we can identify and hone those skills that will best help them to achieve in the professional environments they will find themselves in. As trends continue, this environment will continue to be more interconnected, more multisensory and more technological. In this presentation I will share strategies I have used in introductory level art courses including Art Appreciation that actively utilize cellphones as well as proposed strategies for alternative communication and critique interactions utilizing text messaging.

Can ANYONE teach foundations these days?

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

McKelvey, Terry, Edinboro University of Pennsylvania

No more apologies: re-asserting the value of traditional foundations training

Like liberal arts education itself, the very concept of traditional art foundations has been under siege for so long that it’s rare to hear anyone defend it without some sort of quasi-apologetic preamble. Where two full years of concentrated study in drawing and design was once a standard practice in baccalaureate visual arts training, very few schools adhere to a one-year foundations nowadays. In fact, many school package their foundations training into a single semester or even a single course. In most art programs, the teaching of foundations courses is so de-valued that these introductory courses are typically taught by the least experienced adjunct faculty, and even to graduate teaching assistants. Concurrent with the devolution in foundations instruction has been the ascendant notion (not just in visual art, but across the educational spectrum) that the mere acquaintance with a fundamental concept, media, or tool confers sufficient knowledge on the part of the student, allowing them to skip ahead to post-modernism. The result of our societal acceleration through the foundational stage of learning into the sexier realm of post-modernism is that generations of artists are producing visual images with very little formal or technical training. Students themselves seem increasingly discouraged from the difficulty of developing a visual sensibility, or honing hand skills. The very concept of developing a personal aesthetic is alien to many contemporary students, who typically cannot differentiate between a formal concern and a conceptual concern. Having taught (mostly) traditional foundations studio courses, which include observational drawing, perceptual acuity, two-dimensional design, and color theory, I am increasingly convinced that the very foundational concepts, which are becoming as endangered as the Philosophy degree, need to be re-integrated meaningfully into visual arts training.

Hertel, Heather, Slippery Rock University

Interdisciplinary Art Collaboration

In 2009, I asked a professor in the Dance department and a Dance Musician to collaborate with me in providing an interdisciplinary experience to the students in both the Art and Dance departments at Slippery Rock University. We offered a 3 day experience where the topics of Shape, Texture, Time and Collaboration were investigated through interactive sessions/exercises for a combination of Dance and Visual Art students. Each instructor (Dance, Music, Art) taught and provided a collaborative exercise on each of the topics for all students to participate in. Three Elements: Shape, Texture, Time were taught/learned/experienced in three different disciplines: Dance, Music, Visual Art. Dance students and Visual Art students participated together side by side, each learning from one another. The experience helped to open the perspectives from one discipline to the next, while also revealing similarities between the three forms of expression. For example
how is Shape utilized in Dance? In Music? In Visual Art? How can we make shapes with our bodies in space? How does a choreographer shape a formation of people? What is the shape of sound? How can we create shapes with our minds? And after a visual artist is exposed to how a dancer or musician works with “shape”, then how does this further expand how the visual artist can envision “shape”? The event culminated with an “open” collaboration performed/created by all students who participated.

Hogarth, Emma, Rhode Island School of Design
Synthesizing Media: “old” “new” “traditional” “digital”
Contemporary art and design practice encompasses a broad range of representational, technological, material and conceptual possibilities. As artists, designers and students experiment with cross-disciplinary forms that incorporate “traditional” and “new” technologies, synthesizing a formal understanding of seemingly disparate media has emerged as a crucial question in Foundation Studies. Drawing on the strategies of my own multi-disciplinary art practice has brought this question into keener focus, and provides a possible perspective from which to approach the synthesis of the “traditional” and the digital in the Foundations studio. Through drawing, digital print, glass, video, performance and installation, my work compares "old" and "new" representational technologies, translating visual information from one form to another, and placing the results in dialog in the installation space. Such strategies inevitably highlight the formal possibilities and elemental differences of imaging technologies, providing an opportunity to explore the inherent conceptual and visual relationships between "old" and "new" media. This paper will discuss specific digital studio projects, presented to students in the context of their connection with prior related practices. Projects discussed include: 3D digital drawing, using the G-Speak spatial operating environment, which is explored in relation to traditions of linear perspective, and representations of gesture, space, time and movement. 20th century conceptual, instruction-based and participatory practices foreground the Network Project, which connects to larger design questions of the politics and power dynamics of visual information exchange. The culminating Final Project attempts translation of visual information between media, stressing synthesis and fusion through the resolution of visual contradictions.

Martin, Robert, California State University
Teaching Foundation Courses Without a Bias
For too long, art and design foundation programs have supported the fictional separate but equal model of instruction. This presentation will help answer the question, “can anyone teach foundations?” My instruction and research encourages students to bridge the gap in art and design literacy. Third generation web savvy faculty and students understand the importance of combining the history and principles of both design and art into every foundation course. Most welcome the introduction of video, performance and the foundation friendly computer coding called "Processing." This new model for academia, inspire creative risk-taking and the potential to experience the unexpected benefit of working with materials they are not familiar with.

40,000 Portfolios in Eight Days: The Past, Present and Future of the AP Studio Art Program: Are they a true indicator for preparation for advanced classes? Or are they a great indicator for preparation for a university level freshman art program?
Established in the mid-1970s, the AP Studio Art Program began with a single general art portfolio serving a handful of students in the United States. Today, the AP Studio Art Program has evolved into three separate portfolios: 2-D Design, 3-D Design and Drawing to serve over 43,000 students in the United States and abroad. But is success in an AP Studio Art program a true indicator for preparation for advanced studio classes; or is it an indicator for preparation for a university level freshman art program? Data has been collected from faculty members, department chairs and freshman coordinators from art departments at universities, art schools, and community colleges to address:
1) Does the school grant AP credit? If so, how do they credit the student?
2) If the school does grant AP credit, are the students adequately prepared for requisite courses?
3) If the school does not grant credit for the respective class, does the students’ level of discipline and skill level give them an advantage over the other students as they enter the freshman I classes?
4) If credit is not awarded, are there alternative incentives in place to attract these students? This panel will present and discuss with audience participation how foundation programs at various institutions apply the AP credit structure within their respective programs and outcomes, if any, that have been recorded.

Donald W. Becker Delaware State University and College Board AP Studio Art Reader, Dale Clifford, SCAD Atlanta and College Board AP Studio table leader and Art Development Committee, Greg Skaggs, Troy University and College Board AP Studio Art Reader

Bleicher, Steven, Coastal Carolina University
**Getting Them Talking, Innovative Critique Strategies**

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

**Zollinger, Stephanie, University of Minnesota**

**Say It Out Loud: Three Critique Strategies That Will Empower Design Students As Critics**

Critique has always been at the core of educational activity in the design studio. Although content delivery and knowledge acquisition come in other formats such as lecture and discussion, positive design outcomes are heavily dependent upon critique as an important vehicle for students' knowledge acquisition and growth. Educational methods have undergone dramatic change over time, but studio critique has remained fairly constant, typically utilizing an unformatted approach or framework in which work is assessed according to the opinions and biases of the critic(s). Criticism by the instructor, or knowledgeable source, is accepted. Students' opinions tend to be de-valued because all too often they do not have adequate knowledge for a thorough assessment. Preserving teaching and peer input is important to the studio critique. However, it is time to consider new approaches to teaching students how to critique. This presentation will address three new critique strategies that will emphasize: Using Specific Guidelines and Framework, Substituting Judgment for Objectivity, Being Open to Change, Verbalization Skills and Observation, Encouraging Learning-Centered Motivation, Student Involvement. The suggested strategies proposed in this presentation offer new ways to approach a much-used vehicle in the design studio. While the primary goal of each strategy is to improve the quality of the critique by requiring students to use specific guidelines, a secondary goal is that of encouraging knowledge acquisition for the peer review. It is hoped that these ideas for critique will serve to educate within a context.

**Skrzynski, Jackie, Ramapo College of New Jersey**

**Do you Want the Good News or the Bad News? Or Reframing the Purpose of the Group Critique.**

Two essential goals of the group critique are first, to give useful feedback to students about their work and second, to give students the opportunity to demonstrate verbally their ability to evaluate works of art. Since students in foundation classes are new to the practice themselves, they do not see their opinions as a valuable part of the teaching process. In addition, students are often reluctant to voice criticisms because they view anything critical as insulting. By reframing the critique as a public, collaborative forum designed to help students become better artists, professors can ensure not only that all students talk, but that students recognize their comments as helpful to their classmates. This presentation will focus on three proven methods that foster dialogue, trust, and substance.

**Goodwin, Rae, University of Kentucky, Toutant, Colleen, University of Kentucky**

**Honest Analysis through Trust, Humor and Variety**

Critique can be a daily tool used in flexible and responsive ways to increase student awareness of their own work, strategies for success and empathy towards their classmates. A variety of critique methods are intentionally imbedded into the curriculum in the University of Kentucky’s Foundation Program. Building from the very first day of class, students must work collaboratively, and verbally reflect on their work and the work of their classmates. The student focused critique curriculum includes a variety of approaches and different methods to capture student analysis. In order for students to be engaged in a critique process and gain greater knowledge of the course work, they must build relationships with one another and with the professor over the course of the semester. Simple activities like having them exchange phone numbers and work daily in peer review teams enables these relationships to form. Adding humor to the mix also deflates the anxiety of a critique scenario, for instance, holding an American Idol vote or writing a silly poem based on what they see in someone elses's project are ice-breakers that hold their attention and focus the conversation. Of course every group of students will respond differently to these strategies. As facilitators
of knowledge, we must also reflect and respond, to what is working in the moment and be willing to risk our pride, authority, etc to build our students’ trust in us and in the process of talking about art.

**Constructing Collaboration: Connecting Innovation with Art and Design Students**

This panel discusses how professors and art students collaborate in order to move college-level student learning and pedagogical practice forward. In “Organic Peer Review: Collaboration and the First-Year Art and Design Student” Nicol Nixon Augusté describes a unique student-centered peer review collaboration in the first-year Composition classroom. This particular collaboration process permits visual learners to not only take ownership of their learning styles, but also their academic success. Jennifer Johnson's presentation “Sketching the Artist's Statement” details a workshop method using both writing and drawing instruction to inspire and facilitate students’ writing about not only their artwork, but also their overall philosophy of art. In “Teaching Group Dynamics to Art & Design Students through Collaborative Projects” Irini Kokkinou will discuss how identifying group dynamics in the context of creative collaborative projects and implementing solutions for the pitfalls of teamwork, allow students to understand psychological principles and improve their collaborative skills while also realizing their creative potential. Carey Murphy argues in “Teaching First-Year Composition with Social Media and Pop Culture Texts” that reading the texts of pop culture through the lens of social media creates classes that teach traditional analytical and interpretive skills via writing assignments that need only slight adjustment to facilitate significant student empowerment. By shifting textual focus towards reality TV personalities and graphic novel heroes as literary characters, students can engage collaboratively through other course offerings and interests on familiar grounds and radically alter classroom norms and expectations.

**Nicol Nixon Auguste, SCAD**

**Augusté, Nicol Nixon, SCAD**

**Organic Peer Review: Collaboration and the First-Year Art and Design Student**

This presentation will discuss a unique student-centered collaboration in the first-year Composition classroom. I will share two students’ inquiry that ignited a pedagogical advancement among students across sections of classes. This movement would eventually allow classes of visual learners to take ownership of not only their learning styles, but also their academic success.

**Johnson, Jennifer, SCAD**

**Sketching the Artist’s Statement**

Part of an artist’s education at SCAD is being able to express individual aesthetic philosophy in the form of an artist’s statement; many students, however, struggle with this written expression of their work. In collaboration with a senior fashion student and a Writers’ Studio tutor, I will present a workshop method using both writing and drawing instruction to inspire and facilitate students’ writing about not only their artwork, but also their overall philosophy of art.

**Kokkinou, Irini, SCAD**

**Teaching Group Dynamics to Art & Design Students through Collaborative Projects**

Identifying group dynamics in the context of creative collaborative projects and implementing solutions for the pitfalls of teamwork allow students to understand psychological principles and improve their collaborative skills, while realizing their creative potential.

**Murphy, Carey, SCAD**

**Teaching First-Year Composition with Social Media and Pop Culture Texts**

Reading the texts of pop culture through the lens of social media creates classes that teach traditional analytical and interpretive skills via writing assignments that need only slight adjustment to facilitate significant student empowerment. By shifting textual focus towards reality TV personalities and graphic novel heroes as literary characters (and their perspectives critically constructed through Facebook pages and blogs), these approaches engage students collaboratively through other course offerings and interests on familiar grounds and radically alter classroom norms and expectations.

**Skill Based Studios- Hands On?**

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

Anderson, Larry Jens, SCAD-Atlanta
Skill Based Studios- Hands On?
Could we get away without teaching (Foundations) in skills based studios? Would art students connect to their work in a more positive way if they did not put their hands on actual tools and materials?”. What are the options if taken to the extreme?
1. Assistants make the work from verbal descriptions?
2. Should the output be purely conceptual? It is important that Foundation students have the hands on experiences. If not, why not teach dance students performance movements by them listening to audio recordings. This is an interesting conceptual idea but limiting. There is a need to have many varied physical and conceptual experiences as a Foundations student. The more abundant data a computer has the more complex the solutions; the same with the human brain. My way of teaching any project is by layering the conceptual with hands on skills, art history, professionalism and creativity. To demonstrate I have chosen to talk about my Drawing II assignment on perspective. Being physically able to construct an illusion of three-dimensional space on the two-dimensional plane is a valuable tool. Sculpture, animation, game development, drawing, painting, installation art, set design, illustration, exhibition design and other fields require the ability to conceptualize space. Even if one later does not put ruler to the page, understanding perspective allows for more complex thinking. Even if you have something fabricated, it gives one the conceptual understanding to express oneself.

Lasch, Carol, Rhode Island School of Design
Hands on Studios: Skills and Concepts
Hands-on studios are vitally important to students’ experience in their first year. With today’s proliferation of digital technology, students are often coming to Foundation Studies with less developed manual skills and less experience using tools and physical materials. In my experience teaching 3-D design studios, students often have very limited exposure to hands-on techniques. This is both a challenge and an exciting opportunity for teaching and learning. For students, working with materials, figuring out how to connect parts together, having a project stand up to gravity, trying for the best possible craftsmanship, and working from initial concept through trial and error to finished designs, can be both daunting and inspiring. Students who have never considered a major in a 3-D area before taking my class have decided to pursue industrial design, sculpture, architecture and other fields after the experience of working with a variety of materials and tools. Hands-on learning and conceptual development need not be in conflict with each other. The development of skills and techniques occur while students are considering the aesthetic qualities of their design and the concept they are developing. Hands-on experience leads to greater confidence and stronger work.

Purdue, Seiko A., Western Washington University
Getting our hands dirty: touching to learn in art
In the 2D and 3D foundation courses that I teach, I think a great deal about the necessity of hands-on experiences. We can find a lot of information from screens and books, but ideas and theories have to be expressed through the hand. Until we mix colors physically and try to create our own painting we don’t know how to execute contrast of saturation. In my 3D foundation course, I use a paper relief project. This project involves many steps: forming a positive shape in clay, making a negative mold and casting in paper; but the students gain so much self-confidence by using various materials, understanding “under cut” and achieving a finished work. Although the computer can be a good tool and should be introduced in class, the physical experience through “touch” is the most powerful form of knowledge. If a student doesn’t have these and other skills, they will experience frustration in expressing their concepts. Particularly for foundation courses, I believe that hands-on skill-based projects are necessary. In my presentation, I will provide examples through photo documentation of how I guide students towards artistic self-discovery through hands-on
Weiss, Joshua, Drexel University  
**Tactile vs. Digital... What is the right balance?**  
Yes, hands-on skill-based studio practices must survive within Foundation programs. With the current trend of adding more digital components to design curriculum, the important act of making is in jeopardy. It is not that studio based work outweighs digital based work as both tools need to coexist to create more effective outcomes. I believe that the most important aspect of Foundations is to facilitate a student's desire to create through a complex process. In the panel discussion I would like to share my experience of merging digital and studio based media. Over the past three years I have been assigned the task of creating courses that are 50% digital and 50% studio based. These Design for Media courses were created to address the needs of film and digital media students. I have found that students pursuing a digital or time-based major have rarely used a tactile method of making and needless to say it has been a challenge creating projects that enable students unfamiliar with the experience of hands on making. I also teach the traditional model of Foundations with an emphasis on tactile studio practices at the core. Supplementing aspects of a project with digital media actually strengthens the overall hands-on experience. Digital tools enable a student to move through ideas quickly thus allowing more time and energy for the crafting of a more complex image or object. The overall tactile process fosters better craftsmanship, more intricate elements, and a greater understanding of how materials work.

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

Bradbury, Leonie, Montserrat College of Art  
**Beyond Montserrat: Preparing Students For Life Off Campus**  
With creative and pragmatic professional practice initiatives, Montserrat College of Art Galleries dramatically augments the academic learning environment. Through the Visiting Artist Program and Beyond Montserrat workshop series, the Galleries introduce professional practice onto campus in a creative way that has redefined what it means to be a Teaching Gallery. Considering the notion that the best sources for success are creative ideas, we want to prepare our students and community for a career in the Creative Economy. Beyond Montserrat is a series of professional practice workshops designed to inspire and prepare artists to manage and advance their careers and that address the profession of being an artist from multiple levels. Topics include: Residencies, Copyright, Entrepreneurial Artists, Elevator Pitch, Business Plan among others. At the end of every semester, arts professionals are invited to meet with each graduating senior for an ‘exit portfolio review’ - not critiquing their work, but their presentation, materials and their ability to describe what they do. Visiting Artist Program invites 40 artists and arts professionals each year to work with our students in a variety of capacities. Classroom visits, collaborative projects, critiques and formal presentations are all carefully designed to satisfy the learning outcomes of our students and faculty. Guests visit our Senior Seminars to discuss: the day job, studio practice & time management, post-graduate trajectory, the importance of community and collaboration and personal measures of success. Each VA offers a different story, providing students with the understanding that the life of an artist has many different outcomes.

Connelly, Mary K. University of Colorado Denver  
**Professional Practices in Foundations Curriculum: Teaching Deferred Gratification**  
Including professional practices in foundations curriculum is not premature; rather, it is highly consistent with “First Year Experience” best practices to improve student success and retention. This paper proposes that
the introduction of professional practices in core curriculum could be framed more broadly, to embrace the notion of teaching “deferred gratification”. There is a strong correlation between deferred gratification—defined as self-regulation—and current and future academic, social, and emotional success. Deferred gratification—also referred to as impulse control, self-control, self-discipline, patience, and will power—is the ability to delay reward. Research suggests that self-regulation is a key factor in emotional intelligence, predictive of both academic and personal success. Recommended teaching approaches derived from research in this area are well aligned with professional practices in the arts and can be infused into the core curriculum—for example, project-based learning, goal setting and strategic time allocation. As Area Head of Foundations, my thinking about professional practices is informed by my five-year experience with student outcomes in teaching the BFA Thesis capstone course in my institution. While I have seen some improvement in professional writing and oral presentations, seniors continue to struggle with time management, accountability and realistic goal setting. I strongly advocate integrating the tasks, presentation skills and goal setting of professional practice into all foundation studios, which will strongly instill deferred gratification and self-regulation. Doing so will improve student learning at the first year level and better prepare our students for success in their advanced studios, BFA Thesis and beyond.

Karabinis, Paul, University of North Florida
Too Little and Too Late: Professional Practice at the Senior Level
This presentation is focused upon a teacher’s experience and growing belief that courses in professional practice are of questionable value when introduced at the senior level. Too often, students have little experience with writing artist statements, searching and preparing for exhibitions, developing professional websites, strategies for applying to graduate school, and the general business of being an artist and what it means to lead a creative life. As art programs face growing pressures related to academic assessment and the importance of developing viable skills in the arts, basic strategies for surviving as an artist and leading a creative life need to be introduced early and reinforced throughout the undergraduate curriculum.

Roberts, Cynthia, Endicott College
Looking Back: The Portfolio in Perspective
Imagine a BFA with three required internships, including one full-semester full-time internship, as well as a dedicated Portfolio & Professional Practices course in the junior year; in this context, first-year art and design students enter a process of professional development from their first months of the program. In this session, the Foundation year portfolio will be examined in relation to the advanced level portfolio, and an exploration will be developed of how the seeds of professionalism can be planted in this foundational year in order to develop proto-professional expectations, conceptual synthesis, and a general sense of individual advancement and visual voice, within the creative practice. Sample student portfolios at both levels will be shown, and a brief discussion included of the Portfolio Review process as a departmental and school-wide companion to the individual portfolio development. Of particular interest is the way in which the foundations faculty can provide models not only for furthering individual creative practice, but also foster student identities which position them as emerging art world professionals.

Reilly, Terri F., Webster University
A Study of Professional Practices Approaches in Post-Secondary Visual Art Curricula
Many would agree that today’s undergraduate art curriculum should prepare students to keep pace with an increasingly competitive and ever-changing global art market. However, the educational debate continues between relying on a classical (traditional) art curriculum and (or) adding professional practices coursework that will help graduates get a job in their field. Some visual art schools have adopted professional practices approaches/courses. Others have not. Although there is relatively scant literature or academic agreement on the topic of exactly how to educate an artist/professional — there are certain underlying assumptions about the nature and general accord regarding requirements of a core Studio BA/BFA art curriculum (intro to drawing, intro to painting, figure drawing, 2-D and 3-D design, art history, etc.) — there isn’t an explicit or even implied standard to teach art students professional practices. This study investigates existing educational standards and professional practices requirements in selected U.S. institutions, and suggests embedding professional practices approaches and courses into the curriculum would better prepare students to be successful future art professionals and leaders in the arts.

Lights! Art History! Action! Changing the Pedagogy of Art History Survey Courses
The history of art generally brings to mind darkened rooms and long-winded lectures. Active transmission of knowledge to a passive student audience has been described as a dinosaur’s approach to teaching in light of today’s plugged-in and technology-reliant student. While some may question whether traditional lecture
has ever truly been effective, more and more art history instructors are exploring ways to generate active learning environments and to get students interested in art history in new and exciting ways. How do we activate the classroom? We know today’s students are different, so how do we make the classroom experience different, as well? This session seeks out new strategies to engage students in active learning and liven up the traditional lecture format of art history survey courses. Some different aspects that may be explored are ways to engage different types of students in the study of art history at the survey level. For example, teaching primarily BFA students versus liberal arts majors, or teaching an art major requirement versus a general education elective. **Angi Elsea Bourgeois**, Mississippi State University

**Joyce, Beverly, Mississippi University for Women**

**How to Teach Art History to a Pet Rock**

In the 2011 fall semester, I had a disconcerting experience with my Art History Survey class. Typically, I look out from my lectern and imagine my students as baby birds with mouths open to receive lecture material. This class was not as engaged as my usual passive receptors of art historical knowledge, however. Instead, I saw this group as pet rocks; physically there but mentally elsewhere. This paper traces my efforts to engage this cohort of students in the following spring semester through a research project based on the Grand Tour, an extended trip through continental Europe that was popular with wealthy 17th- and 18th-century British travelers. The Grand Tour typically took the traveler on well worn paths to examine and appreciate High Renaissance and Baroque art based on Classical models. In this project, my students researched all facets of the Grand Tour and created a blog, in which two fictional characters followed in the footsteps of the original Grand Tourists. Their fictional characters come from a land that had lost all knowledge of art and are magically transported back in time, via a Potter-esque port-key, to Europe to rediscover art. Through this project, they researched artists, artwork, and architecture to produce a narrative that combined their research with college-age humor. For my part, I was rewarded with some precious moments of truly engaged learning. In the end, my pet rocks had transformed themselves into the goal of any educator; that is, into active learners.

**Mau, Kate, Wisconsin Lutheran College**

**Get Off My Lawn!: Developing Web-Based Lecture Strategies for Art History Survey Courses**

Every Art History instructor at some point faces a “get off my lawn” moment. The moment where one notices, often in the middle of a lecture, the student body has changed and traditional methods are no longer the most effective. Employing web-based tools that enhance a conventional presentation in the classroom (such as prezi.com) or that offer short videos and articles for students to review outside of the classroom (such as the valuable smarthistory.org) are helpful in some ways. But even these do not implicitly change the static images and academic approach critically necessary to teaching survey material, nor do they on their own elicit an interactive response. Instead we should consider that today’s students already interact with their daily world in a much more complex way. Though passively ingesting information is still part of their daily interaction, students are also on an almost hourly basis approving, ranking, and commenting on information from friends, celebrities, favorite brands, and news outlets. This paper critically explores different web-based strategies that potentially deepen the classroom experience only if importance is placed on students’ immediate, quick response rather than simply utilizing fancy new technology. Three prime classroom examples, as well as their inherent challenges, will be discussed including Blogger/ Tumblr, Google Image Search, and smarthistory.org. Allowing students to interact with information using familiar methods assists not necessarily in changing the course material but rather in allowing students to view material as a still vital part of understanding the world.

**McAlister, Amber A., University of Pittsburgh at Greensburg**

**Into the Streets! A Scavenger Hunt Assignment Applies Learning Outside the Classroom**

Creating an active learning environment in the classroom is only part of the challenge for the art historian. How do we get students to engage with art outside the classroom, to apply what they’ve learned inside the classroom to the world outside? How do we make our classes relevant to the typical liberal arts major who takes an art history survey course to fulfill a requirement? I have found success with “field work”: a Scavenger Hunt that sends students in and around our campus, the town, and our local museum. Students work in groups to find examples of terms, including architectural elements, materials, techniques, formal elements, works by named artists, and concepts. Photographs must be accompanied by captions that explain the term and why the object in the photo is a good example. Each individual then writes a reflection essay guided by a series of prompts that ultimately asks them to consider what local art and architecture reflects about American culture and its relation to world cultures. Via this assignment students experience works of art first hand, witness the evolution of southwestern Pennsylvania from agriculture to industry, and
recognize international influences on the history of American art and architecture. Students comment that they are excited to visit other museums, and they appreciate their surroundings in an entirely new way, as if they had been blind and now can see. The result is an increased level of interest, engagement, understanding, and enjoyment of art and architecture.

Petersen, Robert S., Eastern Illinois University
An Active Learning Strategy for Art History Foundation Courses
In order to address the persistent problem of student engagement I developed a new method of teaching that puts the responsibility of learning the material directly in the hands of the students. This new method, Archive Paradigm Learning (APL), is based on the premise that learning art history should be more like doing art history. Students work collaboratively as if they were research teams sorting through unidentified archive materials. The archive consists of a large set of folders each containing a high quality print relating to the course content. Archive Paradigm Learning has consistently demonstrated significant advantages over standard instruction models. In an APL class while students are studying the folders the instructor primarily guides and encourages active exploration by either correcting assumptions, guiding further inquiry, or affirming observations. In this way the students develop the key skills of observation and analysis that are necessary for art historical research. APL promotes acuity in visual analysis and the course content the students learn is not simply a subset of what was covered in lecture, but students are encouraged to explore the art on their own and make their own deductions. This paper will discuss my work for the past five years in developing strategies for implementing an APL system for a variety of subject areas in art history. I will also discuss some of the assessment methods that I have created and assessment reports measuring my student’s achievements and course satisfaction.

‘Handing On’ Teaching Exercises: a (subjective) History of the Foundation Course in Art and Design
I think that it is timely to excavate from current foundation curriculum what remains of the ideas and purpose of preliminary courses in the past, in order to define what we believe is important to teach in introductory art and design education today. What do art and design students need to know? And what (if anything) is possible to teach?
It is common that foundation course instructors teach versions of exercises that they were taught themselves as students: the writing and the teaching of exercises or projects are most often inspired by what has gone before. Breaks from this process of ‘handing on’ of knowledge (ideas and skills) can be identified with and directly linked to the cultural context and the social and political situations of the period. I think that the rejections of ideas about how and what to teach on the foundation course are as important to look to as identifying what traces of them remain. I want to invite important figures involved in the development of foundation education to present personal accounts of exercises that they were taught and how that experience influenced their own teaching. I aim to invite artists/designers/educators from different generations, from the US and Europe, to create a subjective history of foundation course projects since their origins at the Bauhaus.

Briggs, Chloe, Paris College of Art
Drawing Experience
My presentation will focus on the teaching of drawing at foundation level. I will share my experience of learning to draw as a foundation student in the UK (1994-1995) with an example of a project that has influenced both my work as an artist and as a teacher of drawing in a U.S college. I aim to give a broad sense of the recent history of the British foundation course and identify differences with the U.S model for a general first year of art and design education. I will go on to elaborate my current approach to teaching drawing: what I consider important to maintain from the tradition I inherited and ideas I have about the particular relevance and role for drawing in an international foundation curriculum today.

Rutherford, Jay, Bauhaus University Weimar
TBD
I started my first design study in Kingston, Ontario in 1969. I had courses showing how to mix pigments and sharpen chisels, as well as one course which was just called “design”. Here we concentrated mainly on drawing, looking closely at radiators, teapots, fruits and vegetables, with the odd life model to liven things up. I don’t remember much of that foundation course -- it was, after all, over 40 years ago -- but the main gist was technical; there wasn’t much in the way of theory or art. When I came to Weimar in 1993, we had just founded a new Faculty of Art and Design. Our founding dean, Lucius Burckhardt, was of the opinion that foundation was old hat, kind of “that was then, this is now”. We built, alongside fine art and product design, a
moment of clarity.” That moment, brief or prolonged, makes us aware that the potential for personal
inspiration. Sketching involves the notion of craftsmanship and is most aptly described by Jody Brown
(or craftsmanship) as the notion of ‘craftsmanship’ and is most aptly described by Jody Brown
(Brown, 2011) stating that “Craft is about precision and perfection and elegant design. Craft is about that
moment of clarity.” That moment, brief or prolonged, makes us aware that the potential for personal

 department of Visual Communications where there was no foundation course (strange, at the home of
Joannes Itten and his buddies), and no curriculum. To this day, we offer a bare minimum of introductory
courses, primarily as a way to get to know the various teachers in the department. This system may seem
almost decadent to some observers, but the work that comes out of our department can be quite amazing.
Since students are not forcibly steered into traditional craft directions, they are forced to find their own way.
Our graduates have settled all over the world, from California to Toronto, London to Tokyo, Vienna to
Venezuela. All without foundation courses.

Kirsten D’Andrea Hollander, The Maryland Institute College of Art (MICA)
Integrating Foundation Color Practices with Community Engagement
As a foundation student at The Maryland Institute College of Art (MICA) in 1984, I was taught a set of
drawing, design and color skills that would permit me a successful undergraduate painting career. Engaging
these skills also taught me patience, focus and perseverance regarding practicing art, design and ultimately
filmmaking. However, as an undergraduate I was only painting for my immediate art-school audience. In
addition, I was confused how my acquired skill-set was serving my artistic intentions, passions and hopes to
connect with diverse audiences. Nine years ago I returned to MICA as a foundation instructor and my
students taught me that they do not want to practice skill-sets for the sake of mastering such. They want to
pursue core foundation skills by-way-of diving deeply into the content for which they are most invested. This
pursuit not only provides support for foundation students to gracefully move through their high school to
college transitions, but also allows for relevant and present-day content to readily emerge. In-turn, bridges to
diverse audiences are cultivated. Accordingly, my job is to create a safe classroom environment to
encourage these mindful investigations while making sure my students are imbued with the same disciplines
of patience, focus and perseverance taught to me. Striving for this balance has lead to interesting projects
for my students such as integrating foundation color practices with community engagement. During my
presentation I will elaborate on such integrated projects and the ways they enhance discipline, local and
global community-building and creative growth.

Linda Hudson, Otis College of Art & Design

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

Dawkins, Jim, The Florida State University

Expressions of Impressions: Listening to My Sketchbook Talk
Utilizing a progression of hand and drawing instrument gestures to express images depicting one’s visual
impressions is an effective and distinct form of design communication. Its basic form is rooted in the simple
act of sketching. Sketching reinforces the notion that the hand is still important in talking, of expressing who
we are. The discipline to regularly sketch in a particular place – the sketchbook - can result in more
effectively mapping memories, thoughts, and experiences to a student’s design behavior. Appropriately
utilized, the sketchbook can be an intimate record of one’s personal expression of ideas, observations, and
visual impressions of a built (or unbuilt) environment. Here a student can document the obvious or posit the
inspired. Sketching involves the notion of ‘craftsmanship’ and is most aptly described by Jody Brown
(Brown, 2011) stating that “Craft is about precision and perfection and elegant design. Craft is about that
moment of clarity.” That moment, brief or prolonged, makes us aware that the potential for personal
creativity is at its zenith. At that point, the sketchbook becomes a tool for crafting imagination. It is in its own right a designed tool for designing. By sketching, a student is more likely to engage in the process of design, take part in the consummation of an idea, and claim a measure of design ownership when participating in the creative process. The sketchbook can be a powerful expression of creative potency, of being wide awake when others are merely dreaming.

Ransdell, Marlo, Florida State University
Sketchbooks to Ebooks
This session will discuss how ebooks are being introduced into the visual curriculum of interior design higher education. Specifically, this presentation will highlight how sketchbook process work is integrated into final design presentations through the use of ebook software. The ebook that will be shared highlights graduate student furniture design through the integration of process sketches, drafted CAD drawings, 3-D computer modeling, and final constructed prototype photos and video. The goal of the course ebook is to show the range of work completed in the course through a combination of media, as well as the complete design process each student worked through, from their sketchbook to the ebook. The resulting ebook serves the students as a portfolio piece as well as serves the department as a promotional piece for the furniture design curriculum. This presentation will explain how the ebook was designed and how students worked with the instructor to create a complete successful interpretation of their final furniture design and the process work that lead them to their final design solution. Tips and strategies for implementing ebooks into visual curriculum will also be discussed.

Levacy, Megan R., Georgia Perimeter College
Sketch-Blogging: Interpreting the Traditional Sketchbook Through Social Networking
Encouraging students, especially foundations students, to approach the concept of a sketchbook with more than grudging obligation can be a challenge. As the sketchbooks role of documenting the artistic process and evaluating the overall development of ideas is a critical tool in helping students gain the beneficial skills of self-evaluation and self-reliance, it is important to find new ways of making the act of keeping a sketchbook personally relevant and contemporary in the technological age. In order to excite and entice students to enter into a more open mode of exploration in the classroom, social networking may be utilized to establish an online forum for students to collect and organize information pertaining to their creative process. The digitization of information in the form of a blog allows students to feel engaged in ways which are already familiar to them while experimenting with the traditional techniques and processes of keeping a sketchbook. The creation of open sketchbooks online promotes a higher level of student accountability while facilitating discussion and interaction with peers in and out of the classroom. A discussion of various methods of including blogging into course curriculum will be paired with examples of successful implementation and responses from participating students.

Toub, Jim, Appalachian State University
The Pedagogy of Sketchbook Doodling
The implications for doodling as an integral part of sketchbook practice are great and have not, to date, been fully explored. To many, doodling is a frivolous activity for the bored or distracted, for others, however, doodling is a protean graphic form at the very heart of the creative process. In recent years some have argued that doodling results in higher comprehension, greater retention, enhanced listening skills and increased creativity. Some have even gone so far as to postulate a pedagogy of doodling. An Amazon book search, for example, reveals more than forty how-to doodle books marketed to children and adults alike. Author Sunni Brown or the many adherents of the Zentangle doodle-like process, for example, have offered detailed step-by step doodling strategies that can be codified and applied, they argue, in a variety of educational settings. Although doodling can be an important catalyst for the creative process, recent efforts to codify it in a sequence of steps or exercises threatens to compromise its potential as a vital dimension of sketchbook practice. As a form of graphic representation frequently gone unnoticed, doodling has historically enjoyed freedom from academic conventions and constraints. From Leonardo's drawing marginalia to Robert Motherwell’s "automatic doodling" to Jean Michel Basquat's obsessive graffiti doodles, doodling may free students to examine possibilities for creative activity they would never have otherwise explored. This paper will examine a variety of efforts, some codified, others not, to teach doodling as a vital and integral part of sketchbook practice.

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

Bradley, Kip, Armstrong Atlantic State University
The Hacker Classroom From A Tinker Teacher
In today's web based culture, information is no longer stored in our brains for potential use but accessed as needed from the web. Adjusting teaching strategies to simulate Maker/Hacker/Tinkerer challenges through presentations and problem based learning strategies creates a need for research and skill development. Hacker/Tinkerer Artists manipulate existing technologies, object and craft traditions toward a new and different end. They challenge traditional limitations of cultural expression, often discovering new and un-expected results. Maker, Hacker, and Tinker's are often not experts in a field but individuals with an idea that set out to solve problem learning as they go. Students generally do best when involved in active learning situations where a personal quest requires information to be obtained. This will often lead students toward innovative solutions and ultimately result in unique resolutions. This approach creates exciting and often unexpected studio experiences where students become innovators and inventors. Through these types of open ended in class assignments the elements and principles of design, as well as media become problems to solve. These projects enhance and support learning and generate applied understanding while allowing students to work to their individual strengths and personal interest, learning core curriculum according to their needs. I propose to present results of action based research from open ended creative problem learning as tested in diverse education programs and applied to Foundations Studies classes such as 2d Design, Drawing 1 and 2 in order to engage and teach to today's learner.

Arkins, Sarah K., University of South Carolina at Beaufort
Revisiting the "Clicker"
Audience Response Systems or "Clickers" have been used in classrooms for decades. Borrowed from marketing technologies where advertisers wanted to instantly gage customer desire and response to film and television programming, this technology quickly was adapted for classroom use. Traditionally faculty use these quick response systems as a means to engage students in large lectures where there may be 500 students listening to a single professor tackle a complex concept like Differential Geometry or the Theory of Subjective Value in Economics. Using the clicker allows the lecturer to either quiz students directly by capturing registered responses to questions or to use the system to anonymously gage student understanding and retention of advanced concepts before moving on to the next topic in mid-lecture. A similar idea can be easily visited today either for classes that are online with a synchronous meeting time or in a hybrid class setting through the use of Adobe Connect or Blackboard Collaboration (Virtual Classroom). In this presentation supporting examples of how to integrate audience response systems into foundations courses will be shown and ideas for new technology that mirrors this older model for proven results in engaging students and assessing their understanding of the course material and concepts.

Mulligan, Ryan, University of Cincinnati
"New Students, New Questions, New Lectures: fully student generated"
If they were to completely leave college at the end of my class what would they need to survive? A presentation on a substantial curricular shift that threw out the lessons for one foundation seminar and flipped the focus to a fully student designed learning model. Instead of teaching students what I thought they needed to know, I let them ask the questions. I gave these 100 students the chance to fully write the topics of each and every class. Each day an epic pile of 3x5 index cards filled with burning questions became the topics of short lectures and discussions. The students knew what they needed to learn, and they seized on the chance to define their own education. These questions ranged from myths about the art world, fears of shortcomings in their future art education, how to deal with college life, what defines success, how to be inspired, and the professional life of an artist. These insightful thoughtful questions are frankly never answered in any substantial way for our students. This became an "everything you ever wanted to know
about art, art school, and life” course that kept us on our toes kept me constantly researching, and generating respectful, encouraging, and frank answers for them. This was a reality check and holistically changed how I view students. This presentation will be a discussion of the lessons learned for all parties, with student interviews and feedback it will be an eye opening approach to curriculum design.

LaJeunesse, Paul, Georgia State University
Do it again, but better
The ability to analyze their own work and determine the strengths and weaknesses and the willingness to edit their works to improve them, is the most important skill I teach students. This serves them as practicing artists beyond their time as a student. However the current generation of student is geared towards turning in a polished version of the first draft. The biggest difficulty I encounter is getting students to continue to analyze and brainstorm in the process of creation, as opposed to switching from creative to production/finish mode. Their desire to complete the task and get the grade outweighs their interest in developing and refining an idea. Students often fixate on minor details that either they are enamored with, or assume that the instructor is, resulting in final products that do not express their intended content. It is my intention to show projects, critique and grading methods that are designed to encourage and reward analysis and revisions in 2D design and Drawing 1. This methodology is more similar to an artist’s studio practice, where works of art go through stages, and often backtrack significantly, in order to reach resolution.

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

Cruz, Vanessa B., University of North Florida
Crossing Over: The Transition in Teaching Print to Motion
The days of driving down the highway and viewing billboards that are actually meant to be read are long since past. Graphic Design is and has been emigrating to new platforms at a rapid rate. Society’s interaction with technology is no longer limited to the field of science and business. It has become a part of everyday life. Elementary students share assignments with Wikispaces, home-makers use Smartphones to organize their day, and the rest of us, well it’s become so embedded in our everyday we don’t give it a second thought. Digital billboards have replaced their old-fashioned counterparts, LCD multi-displays in subway stations such as in New York and London have replaced traditional paste-ups, and eReaders are displaying more and more interactive features than simple reading content. So how are we preparing our graphic design students to enter into this brave new world? This paper addresses issues related to incorporating digital media into a traditional graphic design course matrix; the redesigning of curriculum, the challenge of introducing students in print to time-based media, and the pitfalls and successes of its development.

Eileen Feeney Bushnell and Laurie O’Brien Rochester Institute of Technology
Contextualizing 4D Design
Two years into the implementation of 4D Design as a facet of the Foundation Program in the College of Imaging Arts and Sciences at the Rochester Institute of Technology, our understanding of this discipline within the context of our program has expanded dramatically. Conceptualized as a course that would introduce students to the basic concepts of art and design in time and space, 4D was intended to cover not only elements and principles, media, materials and processes, it was organized to give students the basic skills and methods for exploring, choosing, and applying concept generation, idea fluency, problem solving, research, and questioning to delimit a project’s criteria and objectives (divergent and convergent thinking). What has emerged is a course that while expanding the options that our students have in relationship to these skills and processes, has also forced a reevaluation of our other foundation courses in relationship to these issues.
Warshafsky, Beth, Pratt Institute
The Zone Between Stillness and Motion
Pratt introduced 4D into its first year program in 1998 as a logical extension of 2 and 3 dimensional design. Adding the time dimension allowed for the introduction of movement (apparent motion), sound, dynamic composition and sound image relationships through the use of digital technology. Our idea was to address conceptual, material and procedural distinctions between and among the dimensions. In addressing key concepts of time-based work including the moving image, sound image relationships, narrative and non-narrative forms, student's developed their timing and spacing skills for temporal composition across multiple parallel tracks. I will present our on-going efforts to formalize 4D, focusing on the inherent and potential links between 4d and 2d. The addition of the timeline amplifies all 2D considerations with the power of change and increases the potential complexity of a composition in both form and process, which is further augmented in the context of digital tools. Working to define some basic relationships between these disciplines will create a fertile space for dynamic content and will provide our students with the ability to move fluidly between and among the dimensions. The zone between stillness and motion is wide and rich with a potential for both traditional and hybrid forms.

Foundation as a Terminal Year
Teaching Foundation 'as if' every student was going to leave college after their first year. Foundation Departments are often expected to prepare freshmen for majors with skills specific to those majors. It is rare that upper level departments see first year programs as much more than recruiting grounds for their areas of study. This session proposes to explore the possibility of Foundation being the terminal year for a student, and re-imagine – or defend – the first year, core curriculum. There are no major departments with which to be concerned, only the learning necessary for a one year experience. Areas to examine: grades, reading, writing, rhetorical skills, conceptual/critical thinking, life skills including self management and wellness, Foundation faculty, the fine arts – design divide, art/design history, community engagement and outside the classroom experiences, AP studios, non tangible goals and more, especially the contributions of non – MICA participants. Carolyn Case and Dennis Farber, Maryland Institute College of Art

Kienke, Chris, Savannah College of Art and Design
Creative Practice
As the definition of creative practice continues to expand, artists and designers regularly incorporate new ideas and technologies, along with new forms into their work. In the face of this growing paradigm, what is the value of an art and design school education? One cannot teach art to a student, but you can teach them a variety of cognitive skills and concepts, which will aid them in the development of their own studio practice. I have a firm belief that in a one year terminal degree, students starting out in art and design fields need to become active learners and be taught the ability to acquire new skill sets, materials and techniques. They need to learn how to develop independent concepts, be able to communicate content to a range of audiences and understand the context of their work in relation to the tradition and expanding canon of creative practice. This presentation will look at a range of examples including but not limited to: assignments, course structures, seminar readings and discussion formats as well as highlight some recent student outcomes from several foundations courses I teach at SCAD. Topics covered in this talk will touch on creativity, fostering curiosity, establishing patterns of creative behavior, collaboration, student leadership, instilling courage, establishing inertia and beginning the process of life long learning.

Weiss, Joshua, Drexel University
The First Year Experience
Too often I hear students describe the foundation sequence as “insane amounts of work”. Of course the first year experience needs to be a “boot camp of how to make” but students also need to see the overall possibilities of their ideas as well as the greater vernacular of design. In your panel discussion I would like to share how I have implemented platforms outside of the classroom to broaden student engagement and how I would further advance the first year experience within the classroom.

If first year were the only year, oh how I would do things differently! I would explore the following;

- Emphasize deeper dialogs concerning design and not just “learning the rules”.
- Blur the lines between 2-D, 3-D and Color Theory courses.
- Broaden a student’s base of research for source imagery and conceptual agendas.
- Allow for more trial and error within a student’s exploration of design.
- Allow students the time to fully flush out an idea - encourage the various
come.
ephemeral exchange that could create lasting impact on a younger generation, and possibly generations to
get to sit at the worktable with Bernie and Brittany to watch in wonder at the

• More cross disciplinary – allowing faculty to co-teach at times.

My department has created a broader first year Foundations experience outside of the classroom. I have
aided in creating a student run visual arts organization, a student project space and hosted numerous
visiting artists. I believe these external platforms have fostered a more self-motivated first year student within
the classroom, hardwired for artistic exploration and independence.

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

Eric Araujo, Raritan Valley community College
Return to the Land
Eric Araujo will be presenting Return to the Land, a brief power point that illustrates how he introduces the
notion of the public realm as an arena for conceptual thought and practice by asking his students to leave
the confines of the studio and manifest a dialogue with the environment and society at large. By introducing
early Earthworks artists such as Robert Smithson, Michael Heizer, and Walter de Maria and emphasizing
the nature specific practice of Andy Goldsworthy and Cameron Hockinson, students are encouraged to
exude a sense of investigation and play in Mother Nature’s backyard. Eric offers an alternative to working
solely with natural materials by introducing the social interventionist, site specific, dialogical practices of
artists such as Krzysztof Wodiczko, Ant Farm, Ross Campbell, Adam Dougherty and himself. The
presentation will consist of examples from historic and contemporary artists along with evidence of past
student projects.

Jack, Julie, Tennessee Wesleyan College
Watching in Wonder
“I think it’s ugly.” This was the terminally ill, Bernie Schultheis’ response to the portrait she had created with
extremely arthritic hands, using an “exquisite corpse” type of execution. Though she didn’t like the
outcome, her attitude in class was one of determination. By the end of the project, Morning point residents
had created a self-portrait from six different pieces that they had no idea were connected. The five students I
had in the Art Practicum course were excited to work with the residents at The Morning Pointe Assisted
Living facility as a service-learning experience. They seemed to be much more excited than I about the
prospect. Brittany Rothfolk stated in one of her goals for the course that she would “… learn more ways to
positively impact the lives of others by helping them discover enjoyable activities and talents they may not
have been aware of.” This session “Local/Global- Social Practice Art” made me start thinking about other
global opportunities, which seem exciting. However, I have to say that what was so wonderful about our
local experience was the tender one-on-one, face to face connections made between the students and the
residents. While their portraits sublime reveal lifetimes of experiences (and the viewer can fairly readily
“get” that), the rest of us don’t get to sit at the worktable with Bernie and Brittany to watch in wonder at the
ephemeral exchange that could create lasting impact on a younger generation, and possibly generations to
come.
Pike, Nikki, Rocky Mountain College of Art + Design
CULTURE JAMMING | Digital goes Public: Research | Design | Intervene
This project utilizes digital technology to make inquiries on mainstream cultural institutions. This approach starts in the classroom where students research institutions and become familiar with digital drawing (Adobe Illustrator), printing and mounting, and social intervention. Students are invited to make commentary on any institution by using its existing visual language. Students are then asked to reinstitute their creations into the public sphere for discourse. Specifically, students are asked to choose a logo to then alter. In their alteration, students may comment, celebrate, or invent products or ideas to use culture jamming as a means to artistic inquiry and practice. The product is the produced and ready for intervention. Formalism and technical skills meet the foundational requirements necessary for students to learn visual basics. From their social practice demands research and critical thinking to push their work beyond the classroom into the public sphere.

Clark, Stoeckley, Bloomfield College
Participatory Artivism – Take It Outside
I will discuss how I have incorporated social activism into curriculum for a foundations painting class and an introductory new media course. These class projects require community outreach and volunteer participation. My painting students display proposals for a public mural in class and then we undergo a consensus decision-making process similar to that of Occupy Wall Street to finalize the design. We dissect the design elements and messages from all of the proposals and merge them into a single proposal for mayoral approval. The township pays for the paint, prepares the walls, and handles the public relations. Community volunteers and local high school students are also encouraged to participate in the painting process. My Experimental Digital and Analog Media class receives a semester mission on the first day. I asked them to list and describe how they would change the world, a nation, our community, and themselves. Their challenge was to get one of those messages in the media before the final class, thus creating an ongoing discussion about tactics to creatively and effectively gain attention for a social issue. Both classes also designed protest posters, which I delivered to Occupy Wall Street, Philly, and DC. Images of these soon appeared on live news, social media sites, and blogs. I will also briefly describe other student projects, inspirations such as the Yes Men, and my work as an “artist.”

Use Social Media in 360 Degree
In recent years, social media has become a major part of everyone’s day-to-day experience. For educators, this is never a better opportunity to encourage and inspire students with the help of social media from in and out of the classroom. We want to promote classroom information in the medium students live with every day. How do instructors mobilize classroom information, assignments and discussions effectively? This panel focuses on student experience, project success and ever-expanding web of communication with the combination of Facebook, Twitter, YouTube, blog, etc. to create dialogues within the university as well as between different cities or countries. What are the creative ways to engage students/audiences using social media? This panel seeks artists, designers, historians and gallery directors to present what they know about social media, how they are using it, and the results they’ve achieved. Chung-Fan Chang, Jackson State University

Bivens, Emily, University of Tennessee, Knoxville
I don’t want to know what you did last summer, but I am interested in what you looked at last night.
At the risk of sounding a bit old fashioned, I am uncomfortable with the collapse of the carefully codified and meticulously maintained divisions between work and home, parents and friends, and past and present. Maybe it is just semantics, but I would rather not be pinged or poked by my students. Until recently I advocated avoiding the use of social media in classes and encouraged working within the confines of institutional interfaces such as Blackboard and the traditional sketchbook/process book. This all changed when I started some unbridled late-night pinning. This paper expands on how sites, like Pinterest, can be effective tools in guiding students to build a visual vocabulary or image bank with the digital culmination of influences, aspirations, and interests. Because this platform allows images or video to be captured from either the Internet by pinning/re-pinning or from life by importing video or image, it allows students to both borrow and contribute to a massive sea of content. Creating a shared network of student sites allows for idea sharing through re-pinning and encourages students to develop a deeper understanding of their classmate’s work. Sites such as Pintrest give students a structure to learn from and be influenced by each other. Like the traditional sketchbook/process book, a visual collection aids instructors in understanding a student’s aesthetic and interests. Perhaps the most lasting side effect of asking students to actively participate in a shared image bank is influencing a new generation of students to be more productive and interesting late night Internet trollers.

Briz, Nick, School of the Art Institute of Chicago
Social Media and Digital Ecology
My presentation will explore how artists work within social media as its own system, rather than simply use it, in order to better understand our digital environment. My primary focus as an educator is to emphasize the foundational importance of digital literacies and digital ecology—a critical investigation into society’s mode of interacting with emerging digital environments. Both, I will argue, are crucial to establishing a sense of agency in a digital age. Commentators who argue that social media is simply a tool for helping us engage more easily offer a reductive view of its impact on our daily lives. Social media not only changes the way work is distributed, it changes the role of art within economies and has forever altered the relationship between audiences and society. On a daily basis we exchange our privacy for digital goods and services like Facebook and mail. Likewise, social media has forever altered the value of a digital work. I will present work by artists such as Petra Cortright, who has developed an algorithm which generates a price tag for her videos based on their view-count on YouTube; and look at agencies who have transformed social media itself into currency, charging, not money, for works, but literally tweets. I will also discuss the social media interventions of artists like Glitchr and Jake Elliott, who address themes of anonymity, sourcing, automation and interface to make us aware of the limitations of these social systems and the ways in which they inform, and sometimes control, our interactions.

Geil, Mark, Jackson State University
Ask the Website: Research Methods Outside the Library
Previously, as an instructor, I required students to give presentations on photographic artists and to begin their research with a physical monograph retrieved from a library. This process both required them to search the stacks and draw from an original source. While the legitimacy of a published monograph sometimes signaled the historical significance of a particular artist, the specific sequencing and editing inherent in a published work often distilled and clarified that artist’s intent. As physical libraries transition their stacks to increasingly virtual collections, I have relaxed the physical book requirement. Still, I sought ways to preserve the legitimacy and artistic intent a book provides. I wanted students to avoid some of the pitfalls of Internet research, including misattributed sources, mistagged images, and low-resolution thumbnails. One solution to this issue was to ask students to search out contemporary artists online and contact them directly. They would then come-up with a list of questions and interview the artists electronically. This method suddenly invigorated the research process and made it much more interactive. Increasingly artists’ own websites and even their representation on gallery sites mirror the same cohesive bodies of work that are collected in monographs. The students were also able to draw from a primary source, and often inquires about the artists’ influences would lead to discussions of historical figures and movements in art. At the same time, this process works to contribute to the larger classroom discussion of viewing both research methods and technology as a continuum.

Carol P. Hodson, Webster University, Dr. Olive B. Luewing, artist, scientist, activist, and angler. Creative (Mis)use of Facebook as Art and Pedagogy
In this presentation I will share my artwork and experience as FB persona, Dr. Olive B. Luewing and explain how creative (mis)use of the popular social media has been successfully inspired my work as an artist and professor of art. Specifically, I will share how the invention of a virtual "permissioned self" can empower
students to design themselves as actual individuals, while inspiring dialogue and productivity of conceptually related work in a wide range of traditional and digital media.

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

Betz, Scott, Winston-Salem State University
Strategies when Funding is Thin: What Works for Today's Foundation Student
I will wager we have all have had financial challenges as students. Some worked to get the money to buy the supplies. Some looked at the material needs and dove into dumpsters for lumber after the theatre program struck the set. Now that we are on the other side of the classroom as teachers, what can we do to afford the learning and teaching qualities we desire? Some schools have handsome budgets. Some students have laptops loaded with the latest Adobe programs. Lately, in this economic climate, both schools and families have been challenged to find funding. I'll add my challenge at a historically black (and historically under-funded) art program where freshmen do not have access to the computer lab. Some may say “hurray” and those kids need the hand skills. But I have found a balance of digital and analog skill building that costs nearly nothing. This presentation will reveal the software and projects from an engaging 2D Design course.

Reichert, Isabel, Ohlone College
Growing Up But Not Out: Expanding a 4D Curriculum without Expending Your Budget
This paper examines how freeware, shareware, and open-source platforms can help expand classroom offerings to new media students without adding pressure to the department's budget. By combining animation, video, audio, and other media, students can develop interactive mobile device applications, using their own smart phones or tablet PCs. The focus of my own experience is with augmented reality applications (platforms that combine virtual environments with real environments) as part of a 4D curriculum. Students are introduced to modern techniques in virtual reality, principles of visual simulation, narrative concepts, design and display of quantitative information while using a Mobile Augmented Reality Platform and Asset Server, both free and accessible online. In addition to offering these new insights into expanding the curriculum, this paper also covers some of the challenges I have encountered with hardware and software, overcoming obstacles in negotiating with the many different smart-phone operating systems, and encouraging students to collaborate.

Driscoll, Kathleen, Mount Ida College
Plagued by Pollution!
Yes, our college is in a budget crunch, basically the School Director says no to any request unless we can prove we need it. On the other hand, I am also plagued by consumerism, merchandising and buying in general, in the end to add to the growing garbage pile expanding in many places on earth. What is inspiring is to try to approach very little buying of new material for our classes. The film “Pictures of Garbage” shows Vik Muniz with garbage pickers of Jardim Gramacho, one of the largest dumps in Latin America, making monumental photographs with garbage. This is an inspiring idea. I have built my life on the love of art, building skills, knowledge and making art. Currently, I am more concerned in the human use of resources than anything else. This overshadows the making and teaching of art. So, how do we reconcile this problem to an object hungry youth? Student budgets are tight, tuition high, living costs expensive. Why do we expect
students to buy endless materials to experiment with, only to heave into the trash when done? We need innovative ways to approach an art foundation education where the freedom to experiment exists. The world has become a different place. Before the archival process Modernists used found board, cardboard. Can we find materials through a Freecycle website or at a local materials recycling source? In my paper I will expand upon the ideas above.

Christofferson, Shaila, Chicago State University

Budget Crunch!

At some point in our careers, we all experience this rather real, and often potentially devastating situation: the severe budget cut. For this panel, presenters will cover the full range of foundations courses and present innovative solutions to dealing with small, or even non-existent budgets for either the entire department, foundation program or individual courses. Areas to cover would include all aspects of drawing, 2D, 3D and 4D. With spatial and time-based projects, which can often be more expensive, or even prohibitively expensive, what solutions have been developed to provide the students with a meaningful experience that ultimately gives them a solid foundation in the subject? Questions we would hope to cover include:
- Just how far can repurposed material be pushed before it just seems too cheap and tacky?
- Are there other offices, departments and budgets that can aid with “lending” materials and equipment? How did you get that office or budget manager to “buy in” to your proposal? If operating on a shoestring budget, how is it even possible to begin to entertain thoughts of using technology?
- Is student collaboration even possible if they are responsible for acquiring the materials? Can we demand it of them?

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

Responding literally to the title (postHaus) of FATE 2013, this panel—entitled preHaus, Haus, and postHaus—explores the shifting models of foundation art teaching from the 19th century through the 21st. While the dependency on “Bauhaus” models of instruction is well known, less understood is the history and critique of foundations curricula and program design “pre-” and “post-” the Bauhaus. If postHaus characterizes the challenges for the present and immediate future, how does a critical reflection of “preHaus” help us to understand the current context for basic art instruction? And by extension, how can we prepare for a post-postHaus future world? The current “elements and principles” relied upon for some eight decades—our inherited “Haus”—by foundation teachers should be updated to reflect the changing nature of the field and the socio-cultural context in which we live. The original elements and principles as formulated by Arthur Wesley Dow in the early 20th century were developed in a cultural moment that was essentially pre-electronic—pre-radio, pre-television, pre-computer, pre-internet. A 21st century curriculum needs to be responsive to the dynamic and emergent conditions and requirements of its culture. The objective elements (line, shape, texture, value, etc) and principles (unity, emphasis, balance, rhythm, scale/proportion, etc.), while relevant to studio practice, provide little foundation in those skills and heuristic strategies that are essential in our shared and increasingly interconnected world. For this panel, I want to attract current GTAs as well as jaded historians, constructivist theorists, futurologists, and (even) artists. Dan Collins, Arizona State University

Presentation Abstracts

Adams, Dean, Montana State University

Shifting Ground Demands Flexibility

In the setting of a state university our foundations curriculum equally serves art/design majors and non-art/design majors. I strongly feel the center-looking model (Bauhaus) and the transmitter histories of higher education are less relevant than at any time in history to our educational needs and outcomes. I say less relevant because there are still some roles for Bauhaus in Posthaus. Arthur Wesley Dow exemplifies a structure for training artists, for teaching, which is centered on answers rather than questions and elevates the instructor as the lone authority and master of knowledge. PreHaus and Haus both generated rather static trajectories, which started with a steep arc and then flattened with mastery. We revere the makers and the works but the systems do not fully embrace the role and scope of art and art education in the 21st century. I believe we need to act from a place of generating questions rather than answers. Further, we are teaching the ability to manage complexity, as well as the ability to recognize complexity and relationships. When instructors are positioned as facilitators and moderators the classroom/studio experience evolves and potentially remains flexible through decentralization. Through authentic art/design experiences in the foundations year students are able to develop generative questions which guide their directions and inform their identities. Active collaborative involvements assist in critical thinking and connecting between
recognized silos or disparate territories, recognizing and building communities. Finally, mentored genuine undergraduate research potentially fosters a more dynamic, responsive curriculum.

**Cunningham, Ben, Millersville University, Mata, Nancy, Millersville University**

**Evaluating 21st century undergraduate Art & Design students skill set**

It has been argued that we are leaving the information age and are entering the conceptual age [Pink 2005], where creativity, intuition and other typically “right-brained” skills will be valued as much as the typically left-brained skills of computation and scientific analysis. These changing demands require new skills of 21st century students, skills that are naturally obtained through art & design classroom instruction. Our current study explores, tracks and is developing a model for the evaluation of art and design, using the essential 21st century skills: Design, Story, Symphony, Empathy, Play and Meaning. Implementing pre and post-surveys, charting our student’s intraclass correlation progress as well as individual progress over the course of their undergraduate studies. In this session, we will present the results of Millersville University art & design undergraduate students recent work and will show our modeling for this study.

**Miller, Liz, Webster University, Worldwide, Piet Zwart Insitute, Rotterdam, the Netherlands**

**A new structure, a stronger foundation, a braver art future: Towards a new model for foundations curricula in university art departments.**

The Post-Haus context currently under examination will be the structure from which the post-postHaus era is borne. This paper is comprised of two components working together towards a new model for foundations curricula with inbuilt sustainability for future growth. The first component focuses on the broad re-examination of structure as a relevant and effective strategy transitioning into the future. Structural strategies outlined will include the re-evaluation of skill-based content in design and drawing courses, the re-structuring of art history survey content by theme and relevant cultural or socio-political topics in response to the cloud nature of culture and information, and the infusion of multi-culturalism into all foundations courses. The second component of this paper addresses the introduction of a core course, which teaches personal creative process as course content. Multiculturalism, trans-nationalism, individual thinking and learning styles, personal production timelines, research strategies, construction of personal creative space, the use of language, and the development of ideas and concepts with contemporary relevance are all things which, when not only taught and considered in-situ over the course of an art program but are also the focus of a dedicated course, can result in a personal art-process that is more rewarding, less opaque, more connected to the broader changing world of the maker, and earlier converted from hindrance to catalyst in a student’s academic and artistic life. With fresh and sustainable structure and content in place in our foundations courses, university art departments can further the strength and shape of tomorrow’s artists.

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

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

**Brian Curtis, University of Miami**

**Kretz, Kate, Montgomery College of Art & Design**

**In a “Guitar Hero” World, The Importance of Touching Your Instrument**

As art superstar manage branding while others handle “the making”, deskilling has trickled down to many art classrooms. We’re left with a decision: teach our students the discipline of fully exploring their instruments, or teach “the moves” of being an Artist? Beyond the practical application of being able to sketch a diagram for your fabricator, the act of observational drawing is more essential than ever. Trends follow sine waves: when enough deskilled artists have flooded the art world, audiences will inevitably begin to search for that magical, simultaneous combination of head, heart, and hand once again. Many recent critical references have been made about “spectacle art”, designed to wow through sheer (hired) man-hours.
Established artists are speaking out about their contemporaries, who employ teams of assistants. Even Damien Hirst is now trying to paint his own paintings. Most academic disciplines are making radical adjustments, pandering to shortened student attention spans, but the Zen-like discipline of getting lost in a stagnant object is training that will serve artists in all areas of life. Observational drawing demands that the brain work in a unique way, firing otherwise unused synapses. Most importantly, in a time-and-money-obsessed culture, drawing students participate in an act of radical resistance. Devoting precious hours to an endeavor that is not necessarily valued by the establishment, creating a product that is its own reward, is an exercise in defiant individualism, one of the cornerstones of powerful art making.

Fendrich, Laurie, Hofstra University
There’s More to Drawing than Meets the Eye: What Perception-Based Drawing Teaches
As an abstract painter whose work has affinities with early American geometric painters, a professor of painting and drawing at a liberal arts college, and a writer who has devoted considerable attention to the vicissitudes of the postmodern contemporary art world, I might be expected to be in favor of getting rid of perception-based drawing as part of an artist’s education. Why not embrace the times by endorsing the post-studio approach that emphasizes research, theory and post-theory, interdisciplinary inquiries, and computer-based solutions to visual problems? To defend perception-based drawing today requires we move beyond nostalgia, the authority of tradition, or even the profounder arguments that it teaches artistic “touch” or “sensitivity.” A stronger defense lies in returning to Leonardo’s philosophical probing of its meaning. Leonardo made the startling discovery that naturalism is achieved only when the artist draws in a manner that records the uncertainty of his perceptions. His “rough sketch” (to use the words of E.H. Gombrich) remains the strongest foundation for sharpening and intensifying perception, as well as teaching its limits. Moreover, to Leonardo, the rough sketch also offered a way for artists to create new art forms that could move far beyond naturalism, and range from the ideal to the ugly and monstrous. By reexamining Leonardo, we can not only establish that perception-based drawing is the best way to teach the limits to and uncertainty of knowledge, it is also the best way to offer art students a creative route to escaping contemporary artistic conventions.

Kaniaris, Peter J., Anderson University
21st Century Art Education and Observational Drawing: Will They Blend?
Observational drawing is not much in vogue these days, neither to be found much in contemporary art nor in current art school pedagogy. In many cases, art schools can’t seem to divest themselves fast enough from this apparently old world, pre-technology vestige of art education. For some, it is the last failed remnant of the modernist catechism gone bad. Like it or not postmodernity is upon us, and the task of reforming art education for a global citizenry cannot be accomplished with an HB pencil. For others, observational drawing invokes the historical methodology - the one that is fundamental and intrinsic to art pedagogy. It has been the foundation for students for as long as anyone can remember. In this context, drawing is the antithesis of contemporary theory driven, technology based, and overly instrumentalized art pedagogy. Its significance lies in its superb history and also in the hope that it may yet represent the prison break from our current pedagogical chaos. The task of this paper is to examine perceptual drawing, a previously fundamental studio practice, its roots in the 19th and 20th centuries, and how it has come to be a contested territory. What is the nature of this contested territory and why did the collapse of modernity and subsequent rise of postmodernity lead to the demise of one of the most basic assumptions of art education, namely: that all art education begins with drawing?

Luecking, Stephen, DePaul University
Pre-Digital Graphic Computating: Albrecht Durer’s Geometric Inventions in Drawing
Albrecht Durer was a geomater on the par with della Francesca and da Vinci. His 1525 publication “On Measurement” set out the geometric knowledge he believed all artists needed to draft images. As it turns out, much of Durer’s research established the basis for key areas of computer graphics. This knowledge included the principles of ray-tracing, proportional and conformal grids, geometric approximation and analog devices for algorithmically generating curves. The author introduces these inventions and their application to computer graphics. Citing the example of Durer, the author argues for descriptive drawing as a necessary prelude to learning computer graphics.

LEONARDO’S LEGACY Part 2

Post, Doug, Woodbury University
Learning to See
A basic observational drawing course is more than learning how to create a “true” representation but learning to see visual relationships. Any visual medium or discipline requires arranging elements spatially. Acquiring the skill to arrange elements with desired proportional and spatial relationships is a fundamental skill in the visual ideation process and also arguably THE fundamental, learning outcome in a beginning observational drawing course. The Beginning Drawing course we teach is strictly observational and a requirement for our students, all in applied design, non-fine art disciplines. Of our Foundation courses it is the one I would least likely change because in this course, learning to see is a predictable learning outcome and an invaluable and empowering “life skill” for the artist and designer. I would like to talk about these benefits using our course as a jumping off point.

Dempsey, John, Mott Community College
The Empiricist Strikes Back: Observational Drawing and Art Foundations
An articulated premise behind the argument that observational drawing should be de-emphasized in foundation programs is that drawing from direct observation is a closed system. That is to say that the pursuit of observational drawing is a path of inquiry that invariably leads students towards questions that have already been raised and solutions that have been previously defined. Is training based on an empirical approach to image making a dead end that distracts from, or interferes with, training that reinforces critical thinking, collaboration and new media? Is the process inherent in contemporary art practice in direct conflict with the empirical approach that is provided by observational drawing? This paper will look at empirical drawing as an open system based on the premise that there are still things to be discovered by the individual working from direct observation. Ideas formulated by art historians and art writers such as Erwin Panofsky and the contemporary philosopher Nelson Goodman will be touched on as they relate to the pursuit of empirical visual studies and the practice and discipline of observational drawing.

Gordon, John, St. Norbert College
A Future for Art
The current crisis in the visual arts is the result of a theoretical maneuver carried out at the turn of the 20th century by a small group of modern artists and critics, in which a new theory of perceptual painting, developed and articulated by Paul Cezanne, was summarily rejected and buried. Whereupon the modernists put forward their own theory and attributed its content to Cezanne. The elimination of Cezanne’s theory reframed the Postimpressionist conversation as a Traditionalism-vs.-Modernism dualism (illustrious realism versus inventive abstraction) and gave birth to the postmodern everything-is-art monism that now governs the field. The reintroduction of Cezanne’s theory forces us to take one of two possible positions regarding his relationship to Modern Art. Either he repeatedly lied about his own intentions as an artist or Modern Art criticism is guilty of historical and critical malpractice. I will take and defend the latter position choosing not to insult the intelligence of my adversaries by suggesting they were merely mistaken. You may wish to be more generous, but Cezanne’s position is clear: “If they try to create a new school in my name, tell them they have never understood, never loved what I have done.” There is more than enough information in Cezanne’s published letters and conversations to reconstruct his theory in full, yet I have yet to read a single work of criticism that even acknowledges its existence. This paper reintroduces Cezanne’s theory and speculates on its implications for the future of art.

Knecht, Sam, Hillsdale College
“Wherefore Art Thine Art? The Peril in Dumping Freehand Drawing”
I am making an argument for skill-based freehand training in observational drawing. I feel strongly that, in our progressively digital age, hands-on observational drawing needs to be revaluated as an essential foundational course of study in undergraduate art departments. I believe that there is a fundamental human need for art images that have their origins in human perceptual experience and that drawing “from life” is indispensable in training artists of any era to produce artworks of a superior qualitative nature. If a culture wishes to continue to produce skillful and perceptive artists like Lucian Freud, Stephen Assael, Thomas Eakins, and Andrew Wyeth, then that culture needs to promote visual discrimination through drawing from observation. The case for attaining drawing skill continues with emphasis on the development of personal vision and artistic confidence that derives directly from a rigorous program in observational drawing. The day of clumsy, ill-formed drawing is no more excusable in the visual arts than is playing music out of tune in the concert hall. Inept drawing is as unnecessary as it is unacceptable. On the positive side I intend to demonstrate that visual artists, regardless of their applications, depend on the same rich repertoire of shapes and pictorial relationships that are inspired by the careful study of natural forms. One cannot fully
absorb the treasure trove of perceptual experience without the well-learned appreciation of form that comes from rigorous training as a draftsman.

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

**Curzon, Lucy The University of Alabama, Marshall, Sarah, The University of Alabama**
**Assessing the Ineffable: Rubric-Writing as Creative Activity**
In this presentation, we will discuss how to develop comprehensive rubrics for assessing creative (broadly defined, including studio arts and art history) projects by acknowledging that assessment itself can and should be a creative activity. At its most basic level, rubric-writing is one small step that an instructor can take toward developing a comprehensive assessment program. As instruments, rubrics satisfy administrative directives to gather and interpret data for instructor evaluation and program accreditation. On another level, however, rubrics can be powerful tools for examining personal values held by faculty about their disciplines, including the fact that creative activities often involve some aspect of the unexplored or the unpredictable. As such, we argue, student evaluation must involve creative thinking in and of itself. To demonstrate this, we will detail various ways to create rubrics that acknowledge the unique challenges that assessment presents to the arts, thus recognizing that this type of activity is sometimes perplexing, but not impossible. Much of this presentation will revolve around our discussion of an NSF-funded program, “Autonomous Cohorts and Emergent Learning,” which has been the foundation for our discoveries regarding how to “articulate” the often ineffable qualities of creativity.

**Gansstrom, Linda, Fort Hays State University**
**The Test of Fire**
Things blow up in Ceramics. Most of us learn by doing; the test of fire. There are no grades in life. You get in the show or you don’t. Your work is sold or it isn’t. Your work makes it through the process or it doesn’t. But we are constantly assessed. Considered assessment offers students insight into how their work will be professionally evaluated and aids their artistic growth. Let’s assume our students are in art school to learn how to become “Creatives” or art professionals. Professional “Creatives” go beyond self-expression and recreational or therapeutic uses of art to address additional issues such as formulating a problem, research and development, design, craftsmanship and skill, communication, presentation, marketing and the ability to work in groups. Seeking to facilitate students in developing their curriculum in beginning Ceramics, they are aware of the course objectives and then work to set a problem, create a calendar and develop a set of evaluation questions that will guide them through their project. After the project is completed, they discuss, then document and evaluate their achievement in writing addressing their original goals. They assign points and grade themselves justifying their decisions as if to a supervisor. Their papers are reviewed and returned for revision until they are satisfied with the results. Often exhibitions encourage outside evaluation through competition and acceptance, visitors’ comments and sales. All valued by emerging talent seeking to engage their communities and begin their professional lives prepared for the test of fire.

**Veon, Raymond E., Director of Fine and Performing Arts, Atlanta Public Schools**
**Taming the Assessment Beast**
Accountability in the form of assessing student growth and achievement has become the norm across the nation and the world. In the arts, we assess our own work and the work of our students naturally and continuously based on professional insight, judgment and experience. The issue we have as art educators comes when we have to formalize and quantify our assessment practices for the sake of certifying organizations, governmental departments, and other stakeholders who fail to understand the nuances, rigor and legitimacy of qualitative assessment in art. This disconnect gives rise to the Assessment Beast, which threatens the entire spectrum of art education – from Kindergarten through College. Learn how Project
A.R.T.S. (Assess, Reflect, Transform, Succeed), funded by a US Department of Education grant, provides a detailed map showing how to explicitly assess the unique skills, knowledge, habits of mind, synthesis, and creativity developed in studio art and how an innovative e-portfolio assessment system can help tame the assessment beast. This system is designed to simultaneously reward and assess innovative thinking. Developed by Richard Kimbell, emeritus professor of technology education at Goldsmith’s University in London, this 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. Although new to the United States, this methodology has previously been implemented over 30,000 times in the United Kingdom, Ireland, Scotland and Israel at the public school level.

Teaching Foundations vs. Studio Practice: Part 2
This session is a continuation of the session “Teaching Foundations vs. Studio Practice” presented at the 2011 FATE Biennial Conference. It examines the connection, or disconnection, between teaching and the studio practice of foundations professors. John Baldessari, well-known artist and professor, has said that he views teaching as an extension of his studio practice, however, for foundations professors, it may be difficult to find a correlation between our studio work and classroom activities. Does the work you do in the classroom creep into the studio, or is what you do in the studio a reaction against what you teach? Is teaching a liability or an asset to your work? Perhaps the answer lies somewhere in between? This session calls for proposals by foundations professors who will present their work and discuss the role teaching plays in their studio practice. Divergent views on the subject are welcome and encouraged. To apply, please email 3-5 images of your work, a list of the courses taught and a brief description of how teaching influences your work. Heather Deyling, Savannah College of Art and Design

Session 1

Kuonen, Lily, Jacksonville University

Interactivity
I get students in the core, at the beginning of their college career. It is a mystery, how these students will develop and change as they navigate the next four years of their life. In my courses, I get to see how this process starts. Who sets the pace, and how do they flex against me, the content of the course, the institution, and each other?

It is understandable to assume that coursework correlates to or is derivative of our own personal studio production and artistic interests; however, the greater connection for me lies in the very climate of teaching. It is an ever-changing landscape. I make PLAYNTINGS. They are the synthesis of painting with another form and action. Guided by material interactivity, play, and the unknown, my process seeks to discover what materials are capable of as combined structures. Thus, wood, canvas, paint, and all the scraps and tools of the studio can combine to explore beyond categorical structures. This same kind of interactivity is exchanged in the classroom. Every student creates a variation to the structure of the class, and every sequence, project, and day is different due to the mix of personalities involved. By observing the arc of process, success, and failure tempered with the fluctuations of developing individuals I fulfill the role of professor, mentor, and guide. I find parallels between this open-ended participatory exchange and the process I explore in my own studio.

Thomas, Brent, Marshall University

Do as I say, Not as I Do
The complicated scenario of separating ones content development from the art objects formal development is tricky. The correlation is difficult to articulate beyond instructional mainstays. The creation of belabored compositional studies is no longer part of my process, while students are required to complete pages of sketches prior to creating a work on the computer. This is meant to circumvent students from making design decisions on the fly. Drawing from photos is prohibited for my students when focusing on observational drawings; however, it is a vital part of my personal art practice. In spite of all this, my teaching practice does indeed aid my creative process and articulation about my work. Coaching others on terminology or phrasing solidifies my practice. The constant dialog that happens in a class about the manufacture of an object crops up when making decisions about my work. For instance my decisions on the use and amount of negative space, or how to best balance the negative space and maintain a correlation to the content when especially walking the fine line of “economy”. The way teaching influences my work is definitely a “do as I say, not as I do” scenario. I believe it is necessary for students to understand the variables of creating by knowing how and why they work. I have distilled this information over the years down to a personal short hand that is
unique to my practice, and having students mimic this shorthand leaves vital information missing from their process of learning.

Itty Neuhaus, Susanna, SUNY New Paltz

Unlearning

My artwork has been changed for the better through teaching Foundation art for the past 13 years and I have unlearned much of what I thought I knew about the relationship between teaching and artmaking. Through the process I have become a more essential, distilled version of myself as an artist. When I look at the artwork I did before beginning to teach at the Foundation level, it engaged with a contemporary art dialog, but did not operate on multiple levels. My current work benefits from increased attention to the fundamental properties of form, material handling and concepts. Until recently, my studio work was almost completely separate from what I taught in the classroom. I attribute this separation partially to keeping the studio "pure" from influence, partially to avoid exerting too much influence on my students. I now see the value in mingling personal studio pursuits with the work of beginning students. While on a Fulbright in Newfoundland last year, I found ways to incorporate the same themes and material investigations used in my studio into the Foundation classroom, which makes me more energized to teach than I have ever been. In one project, Dystopia/Utopia, students combined digital and tactile methods in ways related to collage work that I am doing in my studio. I plan to show the reciprocal relationship between the classroom and the studio in Foundation student projects and my own work.

Session 2

Bergstrom, Barbara, The University of Arizona

Vocation Infiltration

I believe that the same thing motivates artists and teachers, the desire to convince an audience that what is being “said” is worth knowing, understanding, or, at the very least, momentarily paying attention to. Having taught studio art at the foundations level in higher education for many years, my vocation infiltrates my art making, (re)search process, and my perspectives behind optimistic deliberation. It provides an accommodating sense of structure that informs my aesthetic choices. Thoughtfully planned, visually ordered, paced for spontaneity (however contradictory that notion seems), overwhelmingly dense, and innately proactive, the concepts behind successfully leading a classroom of art students merge and/or clash at opportune places within my creative process and resulting visual work.

Dedas, Brent, Western Kentucky University

Do as I say not as I do?

Can your professional artwork be boiled down to a formulaic foundations assignment? It has become taboo to create “artistic clones” when it comes to pedagogy yet our research is expected to trickle down to the masses. My presentation explores my own practice of experimental approaches to drawing and painting and the resulting connections made in the classroom. Emphasis will be placed on broad strategies that deal with open-ended artistic processes and unknowable results. Examples from my own work, as well as popular contemporary artists working in similar veins will be discussed. The friction that often occurs between craft and concept will be open for discussion.

Pouls, Alyson, The Illinois Institute of Art-Chicago

Artist and Teacher: Integration through Creativity

Teaching and art making are reciprocal and inseparable dialogues within my life as both an artist and foundations teacher. Creativity is the bridge that connects the act of teaching to my studio practice. Teaching and artistic practices equally require reflection on experience, are influenced by context, include risk-taking and moments of “breakthrough” involving mediation with and challenges from groups and individuals. Both are art forms requiring flexibility, a willingness to push through obstacles, and the passion exemplified in creative action. In this presentation, I will use examples of my work and its influence on my delivery of instruction to illustrate how I have balanced my identity as “artist” and “teacher” through the recognition of this similar creative process. I seek to demonstrate how life as a creative individual has influenced my perspectives on teaching, artistic endeavors and my connections with students.

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

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

Sara Dismukes, Troy University
Common Ground, Global Campus: Teaching Foundations Online
For the first time, our university's Foundations program is moving online. Teaching online is more intuitively suited to working with digital tools, but this course supports both graphic design and studio fine arts. This is a report from the front lines of the attempt to find a balance and learning to teach within this unfamiliar classroom.

Kim, Nanhee, University of North Alabama
Fine art and Design: Making the Connection
How can or should Art and Design relate to one another? This project investigates the connections between the Foundation and Design. It will address how Art and Design can be complement one another and what each area contributes to the other. The presentation will introduce a course project and explain how it brings art majors or non-major students to practical instruction on the practice and application of graphic design. Using examples of student work, we will discuss what students learn in Fine Art and how to transfer that learning into applied art areas. By integrating basic media, skills, and content, the course project provides learning activities in which students advance from the Elements and Principles of Design into design & layout, and concept based design.
A major focus of the presentation will be how the common Foundations experience can help Fine Arts students better understand Graphic Design and at the same time bring Graphic Design students to a greater enthusiasm for the Fine Arts.

Thames, Kelly, The Art Institute of Atlanta
3 Vegetables and a Meat
At the Art Institute of Atlanta we have a variety of Design majors. Even though they are All Design majors, Departments select different Art Foundation classes from the “class buffet”. The “buffet” style can be confusing to students and faculty. One Web Design teacher was complaining to me that his Intro to Web Design students did not know their complementary colors. I quickly informed him that Web Design students are currently not taking Color Theory. He was shocked. I am not surprised. The mix of majors in our Art Foundation classes works well. It is important that students understand how these classes support their majors, but also how other majors support their industry. Our selection of course content is the same for all the majors. The problem arises when students or majors come to the “Buffet” and do not receive a full meal before leaving Art Foundations department. Could a set “menu” for all Design majors serve students and faculty better or do we continue with the rotating, ever changing “buffet style”? These questions are discussed among the Art Foundations Department as well as with Department Chairs. There is only so much that can be placed on a student's plate. It is a challenging decision of what to place there and how much.

Terrasi, Tore, University of Texas at Arlington
The Anxiety of Interdisciplinarity (Foundation Heebie-Jeebies)
The title of this session (The Anxiety of Interdisciplinarity – Foundation Heebie-Jeebies) is a play off the second volume of the art criticism and theory series ‘De-,Dis-, Ex-‘ edited by Alex Coles and Alexia Defert. As such this panel will present an inside perspective of the University of Texas at Arlington foundation program where much thought, discussion and most importantly, action is occurring. Finessing and updating a foundation program to meet today's art and design student is daunting. There are both major and minor implications to such change. This presentation will discuss what we are doing to evolve in Foundations as student populations in non-traditional art fields (Graphic Design, Film & Video, Intermedia) increase and how we aim to accomodate both Art and Design students. Curriculum overhaul and edits, as well as assignments will be discussed for foundation level courses in Two and Three-Dimensional Design, Digital Design, and Drawing courses. The 2012-2013 academic year will find our program offering discipline-specific foundations classes (Graphic Design) for the first time and field oriented traditional foundation courses (Drawing for Film and Video). As a department we are also in the process of evolving our Introduction to Digital Design courses to be more genre specific by section. As this panel has already suggested such change does indeed come complete with ‘plusses and pitfalls’. We are discovering both and as a Foundation Area Coordinator at UTA I am self-compelled to share and move the discussion on all of our ‘Anxiety of Interdisciplinarity – Foundation Heebie-Jeebies’ forward.
Re-examining the Nude: A Universal Study Tool for All Art Disciplines
This topic appeals to all who believe that the study of life drawing is of primary importance in gaining creative mastery applicable to all the visual arts. In this age of digital uniformity life drawing offers a universal subject matter innate with unique challenges and outcomes relatable to any art discipline. Presenters will examine the value of studying the nude for its complexities, structures, nuances, elements of design, vitality, humanity and numerous other reasons why the nude is the ultimate study subject for visual artists. Unique or creative lesson plans and conceptually based approaches that extend beyond the anatomical basics are especially welcome.
This session will link to an Open Model studio for inspired attendees interested in a follow-up drawing session. Nancy Doolan, Savannah College of Art & Design

Doolan, Nancy, SCAD-Savannah
Life Drawing: The Balance Between Form and Invention
As soon as information becomes concrete and timeless, we are caught in a conflict between truth and invention. My goal is to present life drawing as a balance between learning conventions for drawing the figure and strategies for cultivating creative discovery. This is the challenge of a Life Drawing Class that proposes to prepare students for creative futures. It presents a valuable opportunity to examine the complexities of the nude as an object of higher-level training and simultaneously a unique source of creativity. Drawing the nude is like writing a poem, or playing Brahms; it raises the level of language and the possibility of what can be said. While we find clarity in the use of concrete structure and measuring tools, the teaching of creative vision and accidental connection is an elusive action with little strategy other than suggesting its presence and encouraging its discovery. This presentation explores class projects, student work and an array of master drawings that in some way reflects a marriage of these ideals.

Langley, James, SCAD-Savannah
The Nude Sketchbook: The Figure as Model for Foundation Studies in Art and Design Curricula
This topic examines the foundational role of the nude in 21st century art and design curricula. The nude serves as a model of integrated design, reinforced by sketchbook practices that balance research and invention. The discussion includes using the nude as motivation for overcoming creative block.

Pacheco, Carole, SCAD Savannah
The Flow of Human Form in Flamenco-Inspired Architecture
In this presentation we learn how the human form becomes the primary instrument of expression in the architectural design of an International Flamenco Academy and Museum in Jacksonville, Florida. The project reveals how competent drawings of the flamenco dancer enable the viewer to instantly become one with the passion and spirit of the art, and depicts how gestural drawings become an inspirational touchstone for architectural design. Knowledge of life drawing enables students to draw the human figure engaged in the motion of flamenco. The simultaneous rigidity and fluidity of the dancer’s body, the flame-like movements of the hands, and the heels driven with deep emotion into the floor become the module of design for the project. The exercise continues when they participate in the dance themselves. Ultimately, the scale and spirit of the dance is expressed in the architecture that they created: the strong correspondence to human scale, the fluidity that appears in the building’s lines, and the delight of surprise that is so deeply embedded in the essence of flamenco.

Emerging Technologies in the Classroom
The changing use of technology has had a great impact on learning. A variety of tools have been developed to allow us to explore new approaches to teaching and learning. This session will identify and examine these new technologies and tools, along with approaches for use in the development, delivery, and support of not only online courses and programs, but also for the use in the classroom to enhance learning. This panel session will cover the following topics:
1) Emerging Technologies: What new tools and technologies, such as social media, are on the horizon? Should we be exploring industry and business tools and technologies? What are we missing? How do we give learners more control over content and interaction?
2) Learning Theory and Practice: How is learning theory evolving? Has technology significantly changed how we are teaching and learning? Where should we look for current trends in research?
3) Managing Change: With every innovation comes change. How do we manage the integration of new tools and concepts? In order to move forward, what level of change is required? How do we teach our students, faculty, and administrators to prepare for and anticipate the future?
4) Exploring Relationships: How do we identify and connect with communities of practice? How do we leverage the value of peer learning networks? Who are the key players that we should be watching?

Stephanie Doty, Herron School of Art and Design

Evans, Brian, University of Alabama
Automating Qualitative Assessment (from studio critique to art appreciation)
I grade two hundred essays every week in my art appreciation class. To be more accurate, my two hundred students grade each other using an online learning management system (LMS). Last semester I had twenty studio majors critiquing and assessing each other online. These days I crowdsource much of the grading in my classes. (I use specifically the Workshop module in Moodle, a free and open source LMS.)
The literature on computer-based peer assessment shows that it works. Observations from successful implementations include:
• students learn from being graded by their peers and from grading their peers
• the process of peer-review is more effective if done anonymously
• meta-assessments (grading the grading) improve overall quality
• aggregating multiple reviews per project is better than a single assessment (the magic number seems to be six)
• sorting assessed work and making it available to students provides useful models of quality for future assignments
I just finished my first semester with a class of two hundred students where each wrote and received a grade for a short essay every week. I agree with the literature. It works. I will discuss some of what I did and what I learned. (This work is being done with the support of a research grant from the NSF CreativeIT program.)

Fontana, Anthony, Bowling Green State University
Creating a Social Learning Environment
Student engagement in classroom lectures is at an all time low. Participation in classroom discussions can feel like pulling teeth. When faced with these situations, faculty find themselves ripping their hair out. Enter QizBox...QizBox is a web application which uses gamification mechanics to create a social learning environment. Created to enhance the real-life classroom lecture and presentation experience, QizBox offers the presenter the ability to share slides, quiz the audience and provide real-time feedback. When enabled, the audience may discuss the lecture in a chat room, ask and answer questions, and even take notes that are accessible for review through a dashboard interface. QizBox also includes a dynamic award system that honors audience engagement with the presentation. Users can accumulate, create, and distribute awards that contribute to a collaborative and cooperative learning environment. All this, from any internet enabled device. In this presentation, Anthony Fontana will present several years of research related to student engagement in the classroom and the creation of QizBox. Furthermore, Fontana will give a live demo of QizBox and discuss the ways in which classroom engagement his Foundations art classes has led to a more active classroom community. For more info on QizBox, A Social Learning Environment, check out my video: http://youtu.be/5Jk9qcBgMJg

Salsali, Edmond, Georgian Court University
Integrating Computer Game Design in Foundation Courses
Due to the complexity involved in creating computer games, this field has long been exclusively explored by a small number of specialized design institutions. These institutions integrated computer programming courses in their curriculum, and matched them to the disciplines of 3D modeling and animation. Recently, a few software companies have begun developing affordable applications that take over the programming aspect of game development. Most of the required programming is handled by pieces of prefabricated code that can be simply dragged into the scene to generate interactivity. This feature allows designers to concentrate on creating the assets of the game, including 3D models and environments, and assign the task of creating interactivity to the software. In addition, they can use relatively simple scripting languages to further enhance the interactive functionalities of their games or create new ones. As a result, design programs in colleges and universities are able to offer game design courses that use the aforementioned software intensively. Following the invention of these innovative programs, many designers quickly started to develop small and successful 3D interactive applications and games, mainly geared towards the mobile market. This phenomenon has created an incredible opportunity for designers to enter the game design industry without needing to be affiliated with a publisher. My presentation will demonstrate the new possibilities of incorporating game design courses into small scale new media programs, such as the one we
have recently initiated at Georgian Court University. Furthermore, I will explore the challenges and advantages of creating related curriculums.

**Yavelberg, Josh, Art Institute of Washington**

**ePortfolios, developing a community of practice model in support of life-long learning.**

It is essential for the contemporary student to develop new skills if they are to remain competitive in this 21st century world. Portfolios provide a mechanism that stems from traditional fine arts practice that can be adapted using new technologies to engage students with these 21st century skills. By adapting the developing ePortfolio model and combining this medium with social networking features such as blogs, bookmarking, and commenting options, formative development might take place through a system of ongoing sharing and critique. This method can support what educational research refers to as a community of practice (CoP) leveraging the value of peer learning. This paper will discuss research in the field of e-portfolios and CoP. The paper will also provide a model for implementation of ePortfolios in conjunction with the fine arts classroom reflecting a natural professional practice in the arts. A working learning management system (LMS) prototype has been developed and may be demonstrated.

**Bauhaus with the Bath Water**

The Bauhaus School is considered one of the first models of the modern art school. Itten’s foundational teaching philosophy, in his “Basic Course” cites learning goals that are remarkably still relevant, though ninety-three years later can hardly be called “Avant garde”. Although there are compelling roots from the Bauhaus School that anchor studio foundation courses in many institutions to this day, contrasted with an array of contemporary studies that suggest the impact of rapid technological change, a more diverse student body, and radically interdisciplinary practices in art and design -- the sum of the years calls for a shift in approach and priorities. Instructors of studio art foundations are most often confronted with this paradox: How does one simultaneously teach age-old design principles yet also encourage students to become creative mavens and vanguards of culture? Can students learn underlying concepts without a methodology that is steeped in conservatism? What are the New Basics of a 21st century art education? I seek to provide answers to the above set of questions. I hope to find deliverables in the areas of innovative studio projects; case studies in curricular development that prioritize contemporary relevance; and comparative approaches to historical and contemporary practices in art education. I plan to solicit presenters via networks of educators and will post a call for abstracts to ensure a diverse cross section. The proposal includes a presentation from the moderator as an extension of my research and a report on our recent regional workshop on the same topic. Carol Elkovich, California College of the Arts

**Elkovich, Carol, California College of the Arts**

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**Neff, Heidi, Harford Community College**

**The Teach-Them-Everything-and-Let-Them-Sort-It-Out Approach**

This paper will explore how Bauhaus principles can be integrated into foundations courses in an historical context so that students are as aware of the principles as they are of reasons to stray from them. I teach at a two-year school where many of the students do not have a strong high school art education. Many have never been to a museum and definitely not a contemporary art gallery. In order for these students to transfer well, they are going to need to both recognize and know how to apply the principles and elements of design, in addition to understanding the historical contexts of Modernism and Postmodernism. Because of this, I
have developed my syllabus for Fundamentals of 2D design to teach Bauhaus principles within an historical framework as opposed to as unwavering standards for good art and design. At the beginning of the semester, I give an overview of Modernism and Postmodernism and how they came about. The first half of the semester is dedicated to Modernism and the principles and elements of design and the second to themes and approaches in Postmodern artmaking. I stress that academic art, Modernism and Postmodernism all coexist in the contemporary art world and that they will need to learn it all and critically decide in what way they want to add to the conversation. My paper will give concrete examples of assignments, readings and discussion topics and discuss both difficulties and successes of teaching foundations with this approach.

**Pocock, Daniel, Indiana Wesleyan University**

**Back to the Future of Design Foundations**

Much has changed since the days of the Bauhaus and Itten’s ideas about the fundamentals and foundations of teaching visual thinking. I firmly believe that the Modernists had it right. My design education at Shepherd and RIT provided me with much of the systematic and exploratory problem solving challenges that have at their roots in the Bauhaus Model. The title of “Foundations” that Itten prescribes as the title for his course, is by definition a statement of belief that its content and activities should explore those essential tools (actual or cognitive) that are truly foundational to the visual arts. Therefore, I believe that by their nature, the elements and principles of design that the modernist’s subscribed to as foundational to the core of visual art continue to be valid and essential. The question we face today as educators is how to teach these foundational concepts in a fashion challenging and supporting current contexts, technological advancements, creative demands, shortened process time, and the philosophical bents of our students. I will present my research exploring the six volume series edited by Gyorgy Kepes, *Vision and Value* (1965-66), which highlights premier thinking and essays from the Bauhaus through the publish dates concerning visual thinking, foundational visual understanding, visual perception, critique, and visual education. Gleaning from these the intent of modernist foundational educational goals, I will compare this to evaluations of current foundational postmodern methods and propose how foundational learning activities, educational problem formation, and critique methods can similarly challenge today’s postmodern educational experiences.

**Form and Form in Question: Expanding Core from Outside Foundations**

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

**Ellegood, Scott, University of Arizona**

**Foundational Thinking**

We talk and speculate about what foundations is, and what best practices should be, and what project based inquiries best move us from a “beginning” to a perceived “end” of a set of core courses. But, perhaps we need to look at how we think about foundations and how “foundational thinking” could open our curricular doors to more robust and relevant experiences? Through an examination of the concept of (what is) foundational within other intellectual pursuits, and the speculation as to how foundational experiences from across disciplines and across time frames can influence thought processes within studio art core courses, I hope to begin to define “foundational thinking”. In beginning to define a conceptual mode of thought, I hope to generate more questions than any attempts at answers. Reflection, cross disciplinary synthesis, the
inculcation of methods to enable students to form their own “foundational” moments: This presentation will not offer concrete answers, but examples that can generate questions for further exploration by administration, instructors, and students alike in discovering what “foundational” means and how “foundational thinking” could affect the learning process.

Dietrick, Joelle, Florida State University
Indexical Pleasure: Another History of Color
During the 2010-11 academic year, the DAAD gave me a research grant to investigate the importance of color in the manufacturing of consumer desire and political ideology in Cold War Berlin. At the heart of this research were concerns about consumer excess, unsustainable patterns, and resulting class divides. Many of these patterns were set after World War II and exported to Europe through the Marshall Plan. I studied art and design in divided Berlin because it was ground zero for related ideological debates. This paper summarizes discoveries made during my year in Germany, reviews my 2012 ISEA conference paper, and extends those ideas to appropriate color instruction in undergraduate education. With the U.S. economy causing Americans to reevaluate their relationship to design and consumerism, now is an ideal time to study the psychological impact of color, especially as it is streamlined and easily indexed with digital technology. In the spirit of the Bauhaus, both my research in Germany and contemporary artworks about color, including my own, considers the complicated relationship between design and identity during tough economic times.

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

Mark Stemwedel, South Dakota State University
Shannon Frewaldt, South Dakota State University

Art History for Design a newly generated Learning Model
Cindy Bailey Damschroder, University of Cincinnati
At the University of Cincinnati our current hopes of engaging today’s student in the History of Art classes faces new challenges during the 2012-2013 academic year. To begin with, the University has switched from quarter-based to semester-based instruction creating both new opportunities and challenges in the delivery methods regarding the making of art and its historical information. Second, we have adopted the Gateways to Art textbook by Debra DeWitte et al. in order to best serve our largest student group – freshmen students in the School of Design. Other sections of our “traditional” History of Art course will continue to use Marilyn Stokstad’s History of Art. This new book adoption of the DeWitte text was important due to its non-linear approach. This approach will allow the “History of Art for Design” syllabi to align with the over arching themes covered in the design foundation studios. The delivery of this course will also be encapsulated in only one semester; therefore, several pedagogical methods will be employed focusing on student learning in a variety of activities and assessments. Gateways to Art offers technologies that assist student learning and assessment in tiered activities. Peer reviews, group assignments, and both writing and photo journals are learning models that are also built into the instruction of this course. Course enrollment is approximately 200 students. All students will convene once a week for part of their course requirement. They will meet at one other assigned time throughout the week as part of a 50-person breakout session.
More than Just Office Decoration: The College Teaching Collection
In recent years, deaccessioning debates have thrust university and college art collections into the headlines. Supporters often claim that the importance of such collections is not merely financial—shoring up an institution’s bottom line—but educational. But how? Now seems a productive time to reevaluate the role of the college art collection in the education of undergraduate and graduate students. This session will explore the challenges and opportunities for using college art collections as a pedagogical tool. What does it mean to be a “teaching collection”? How might departments incorporate objects from college collections into their art history and studio classes? What benefits might be gleaned by involving students in the day-to-day management of such collections? Dr. Kate Elliott, Luther College

Bolin, Anne M., Sacred Heart University
The Collection and The Human Journey: Integrating Art into The Core Curriculum
My greatest challenge in nine years of teaching art history at Sacred Heart University has been to make art seem relevant to non-art majors. With just under 3500 fulltime undergraduate students, Sacred Heart is the second largest Catholic university in New England and yet it does not offer an art history major and the University’s permanent collection of over 300 contemporary works of art was a largely untapped resource. In 2010, I proposed that these paintings, prints and sculptures be strategically reinstalled throughout the campus to make them an integral part of student and faculty daily life. The Collection is now arranged thematically to reflect The Human Journey, Sacred Heart’s signature core curriculum. This installation of art works addresses the same fundamental questions about human experience asked by the common core:

What does it mean to be human?
What does it mean to live a life of meaning and purpose?
What does it mean to understand and appreciate the natural world?
What does it mean to forge a more just society for the common good?

This paper will present the insertion of SHU’s Collection into a broader academic context first by discussing the thematic organization of the Collection and how artists, faculty and students were involved in its development, followed by an account of how the Collection has now entered into the interdisciplinary discussions of universal human values that enrich our academic mission.

Elliott, Kate, Luther College
“Learning Professionals: The Student-Curator in the Classroom and Gallery”
Many smaller institutions have what is commonly known as “Teaching Collections,” consisting of art objects collected organically over a number of years. Often, as is the case with my home institution, these collections have no physical home and have only a limited professional staff for whom collections management is only one part of their daily duties. The objects themselves are scattered across the campus—hung in study lounges, administrative offices, and classroom corridors. Yet, even with these supposed limitations, such collections are—by definition—supposed to be utilized in the teaching of students, but how? One idea is to use a portion of the collection as primary sources for a semester-long research project. Luther College was recently gifted a significant collection of 19th century French prints. Rather than simply accession them and watch them disappear to various meeting rooms across campus, my 19th century Art class will be curating an exhibition as their semester-long research project this fall. The assignment is designed to be a team-based, collaborative learning project that balances dual objectives of training students in the rudiments of collections management (accessioning, labeling, organizing) and assisting students in developing their higher level thinking skills (evaluating, analyzing, and creating) through a hands-on research project. This paper will outline the project and discuss intended outcomes for student learning, as well as assess how well these outcomes were actually achieved.

Parker, Wendy Ann, University of Iowa
Writing about the Visual Arts: Art as Live Model
Just as a student in a Life Drawing class relies on the presence of a live model for the greatest success in understanding nuanced form, so does the art history student benefit from the presence of real works of art when writing about them. The University of Iowa began offering a course in 2008 called Writing about the Visual Arts. At the time, the university’s sizable art collection was scattered, stored in a number of locations following the disastrous June flood that destroyed, among other buildings, the campus museum. In 2009, a gallery space was created at the Iowa Memorial Union, offering a different rotation of works each semester from the university’s collection, featuring American, African, Asian, and European art spanning centuries and media. All students taking art history classes visit the gallery at least twice during each semester as part of their coursework, but Writing about the Visual Arts takes particular advantage of the opportunity such proximity provides. Being able to view an actual work of art in a gallery setting, with access not only to the
object itself but also to professionals who can answer questions, is invaluable, and students are clearly more engaged with their subjects than when they are limited to pictures in a book. For many students, this is their first exposure to real works of art, and this alone, more than any other reason, is enough to indicate just how integral a university’s art collection is to a rich and well-rounded college experience.

**Action!: Artist as Activist**

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

**Cloud, Laura, Michigan State University**

“Fallen Utopia” (working title)

My multi-layered mixed media installations attempt to deconstruct cultural traditions, stereotypes and mythologies. By juxtaposing diverse bits of information, the work slowly reveals hidden power structures and injustices. The materials I use often have inherent meaning: gold leaf, architectural elements, popular culture images, mass produced objects, etc. The work from the 1990s explored issues of class, race and gender. The concept of “war” was used as a point of intersection between ideology and physical experience; where traditional gender roles such as male aggression or female passivity become most evident and therefore can be exposed as pure myth. Often, these stereotypes actually deny lived experiences. "Female passivity" can be exposed, for example, during World War II when women maintained and upheld many parts of the economic structure in the US. A cultural redefining of traditional roles occurred when female workers were aggressively pushed back into the domestic sphere at the end of the war, enabling the returning veterans to find work. By appropriating images over several wartime periods and through several forms of popular media I reference the cyclical nature of this history and a continuation of these social stereotypes. Another body of work directly pointed out discrepancies in our governing and judicial systems. This work explored the distance between visionary ideology and lived experience by directly addressing decisions made by the Supreme Court through video and photography layered with actual recordings of landmark cases heard before the Supreme Court during the 1960s-70s.

**Robinson, Olivia, Maryland Institute College of Art**

Luminous Intervention – bringing

Luminous Intervention is an ongoing series of large-scale outdoor video projections developed by a group of artists and activists in Baltimore, Maryland. Each projection event seeks to bring light to hidden histories, practices, and envisioned futures to provoke dialogue in and about Baltimore. Working in collaboration with other activist and community groups, Luminous Intervention has presented a monthly series of projections around themes of urban development, jobs, education, immigration, and economic justice beginning May 2012. Luminous Intervention’s work is part of a national movement of artists and activists using guerrilla public video projections as a creative tactic for bringing attention to a variety of social and political issues in urban centers.

**Joan Giroux and Ames Hawkins, Columbia College Chicago**

Beauty(ful) Changes: Art Activism and the Making of Beauty as Democratic Power

In *The Open Space of Democracy*, writer and art activist **Terry Tempest Williams** argues that “In the open space of democracy beauty is not optional, but essential to our survival as a species.” In this presentation, we position socially engaged practice as one way to bring notions of beauty into direct and tangible relationship with open spaces of democracy. Introducing the co-taught, co-developed course *Art and Activism Studio Project*, we describe concrete strategies merging studio/post studio practice in teaching and learning. In different iterations, students participated in two art activist projects: creating cradles through assemblage of salvaged and scavenged materials (The Cradle Project, 2007–2008) and hand-forming ceramic bones (One Million Bones, 2008–present). Coursework bridged cultural theory and cultural practice, and students brought individual paradigms and skills to each project, while developing consciousness of their action and production within a community of artists, activists, agents of change. We assert that production—the making—of beauty elicits changes in thinking, and by extension, behavior. Most importantly we argue that, with art activism and the attendant task of enriching open spaces of democracy the beauty visible in collective
accumulations of objects matters more than that inherent in specific, particular objects made by named, individual artists. Singular expressions manifest most powerfully through amalgamation and accretion. Participant-observations and student writing and feedback affirm that the making of objects, and most significantly the connections this process of making reveals between themselves and others, inspires students to grow as citizens in the classroom and beyond.

Toosi, Fereshteh, Columbia College Chicago

Students explore the role of culture and dialogue as an agent for change

Columbia College Chicago (CCC) is the nation’s largest private art school, offering courses of study in the fine and performing arts, media arts, and the liberal arts and sciences. Columbia’s first-year universal requirement is called First-Year Seminar (FYS). In this interdisciplinary course, our students explore texts from various media curated to inspire dialogue about course themes such as identity, ethics, community, and the artist’s role in society. Students develop creative projects in response to these texts, and share their art works accompanied by an analytical “Rationale Essay”. How can instructors teach about political art, social justice, and activism without being didactic or promoting our own viewpoints? How can we challenge students to question their conceptual and creative habits while also empowering them to develop a strong sense of voice and agency through their work? During this presentation, I will examine how our instructors have addressed the unofficial school motto of “Create Change”, specifically as it relates to a school-wide program called Critical Encounters, which in the 2011-2012 academic year explored the theme of “Rights, Radicals, and Revolutions”. I will discuss student responses to university restructuring and austerity measures. Finally, I will offer strategies for addressing sensitive contemporary events while encouraging students’ autonomy to express their diverse perspectives on these issues. Examples will include student projects in response to the death of Trayvon Martin, rising tuition costs, student debt, police torture in Chicago, health care, and the Occupy movement.

Interconnected Communities

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

Kelly, Mathew, Central College

Pinterest: Developing a Research Community

Mathew Kelly will be presenting the use of Pinterest as an effective option for developing a virtual learning community that extends into and beyond the classroom. After using Pinterest as a research tool in only a select group of upper level classes for two years, it has already connected art majors, minors and non-majors through all four years including recent graduates. It is an option that is comfortable and familiar to students so research is perceived as less of a chore especially when they connect with each other within this environment. The ability to develop your own targeted “bulletin boards” also means having a collection of images located in one place and readily accessible, potentially eliminating the need to develop yet another PowerPoint slide show. Pinterest has been a very useful tool for providing a broad spectrum of imagery to illustrate elements and principles of design; show interpretations of ideas, and to use as a supplemental research tool.

Payne, Jesse, Virginia Commonwealth University, Qatar

Facebook: Extending the Classroom

Facebook can be used as a valuable teaching tool. It can be used in a variety of different ways to enhance the classroom. It can serve as an extension of the classroom in ways that benefit the student and
professors alike. From holding Facebook Crits to posting documents or links to important information that you want the students to see before the class, it is proving to be a wonderful tool for teaching and learning.

Albrecht, Thomas, State University of New York at New Paltz  
**DRAWING THE DURATION: Building Community Through Interactive Process**  
Beginning at midnight on Halloween 2010, students at the State University of New York at New Paltz started drawing; this process continued for the next twenty-four hours. Participants were invited to come and draw, with no established parameters except a wall covered with paper and provided supplies. What unfolded over the marathon drawing session was a remarkable example of community building amidst immersive physical and mental test, and the drawings that were created—all started as individual markings—were visual evidence of communal negotiation through trial and error. This presentation will focus on how community can be established through events that transcend the classroom, yet equally benefit the studio environment by forging relationships among students based on impactful, shared experiences.

**Contemporary Craft and Digital Design: New Roles for Foundation Programs**  
What is the role of craft and digital media within a contemporary foundations program? How can educators teach these divergent art forms individually and collaboratively? We seek new information that incorporates an awareness of historical and contemporary craft and uses a conceptual base for craft materials that are rich with formal 3D techniques. Panelists will present ideas for teaching crafts within a foundations program, while others will offer strategies for combining craft and digital media for a dynamic base that includes both worlds. The panel will explore and discuss provocative viewpoints that support or challenge these ideas to enrich and transform student artwork.

Kelly Frigard, University of Cincinnati, Clermont College  
Holly Hanessian, Florida State University  
Frigard, Kelly, University of Cincinnati, Clermont College  
**Teaching Craft with Foundations: Material and Textural Intersections**  
How can educators teach traditional craft based media with a focus on both the material and the conceptual? Craft is rich with sculptural and textural possibilities and yet it is often excluded from the foundations curriculum because it poses the challenge of teaching highly technical skills with specialized equipment. This proposal will explore ways to overcome these obstacles while fulfilling the goals of the foundations curriculum. How can a new generation develop as artists through the command of media which demands a hands on approach with a patient, intentional, and specific skill set? The proposal will explore how traditional craft-based media can enrich student understanding of Foundations.

Gillis, Brian, University of Oregon  
**Timelessness, Tedium, and the Technological Dog Leash**  
In its best form Foundations elicits wonder, pushes boundaries, yields a wealth of competencies, and germinates a rigorous and productive individual practice. Foundations curricula need to position a student for success in a narrow or broad trajectory, thus encompassing an extraordinary breadth. As our field shifts and develops new priorities our pedagogies need unprecedented agility with range as dynamic as the field. Recently, this range has moved to include installational, performative, and social practices, issues concerning authorship, historicity, and interdisciplinary, and especially technology, perhaps the most colossal of them all. While technology infiltrates the ranks, its ubiquity is all the more obvious and that urgency to become truly intimate with it is all the more warranted. As my torrid love affair with digital modeling developed and I found new ways to incorporate it into my teaching and research, I also became suspicious of its greater value and what truly relevant role it has. This led me to even larger questions about timelessness and such shifts in priority. My paper will articulate this journey and serve as a platform from which research, public wonder, and speculation become the primary methods to better understand timelessness, its historic value, and what relevance it has in contemporary art practice and foundations education. It will survey both historic notions of timelessness and the development of technology in the field in order to site an examination of how we may be both bound and liberated by technology.

Miller, Mike, The University of Illinois Springfield  
**Drawing with the Right Tool: The Practiced Digital Hand and the Foundations Studio**  
Artists employ an increasingly diverse array of materials, processes, collaborative strategies, and tools to produce their work. It follows that the studio art curriculum should reflect current artistic practice and periodically reassess the core concepts and methods that produce a strong foundation. In “Abstracting Craft: The Practiced Digital Hand”, Malcolm McCullough explores the correspondence between digital work and
traditional craft. Using McCullough’s observations as a point of departure, this paper will identify core digital concepts and skills and their application to the foundations curriculum. In seeking to define the digital core, existing biases and assumptions about digital processes will be examined and potentially debunked. These include the “just press print” ease of printers and machines, problems with Google image search appropriation, the banality of filter presets and built-in software aesthetics, and a perceived lack of drawing skill among digital artists. In particular, the issue of traditional versus digital drawing techniques will be explored with the intent of finding the mixture of drawing experiences necessary to prepare the next generation of practiced digital and analog “hands”.

Mitchell, Meg, University of Wisconsin-Madison
Rethinking digital media through the craft of “the hack”: Interfacing foundations education with the community makerspace/hackerspace
In the last 5 years we have witnessed a relative explosion of "maker culture" via internet destinations and local hackerspaces. While the very idea of the “hack” may seem antithetical to the idea of crafting, I propose that the collaborative environment of the hackerspace coupled with the diverse population within these spaces serves to highlight for students the importance and relevance of digital craft in a multidisciplinary, real-world context.
Based on my own classroom experience bringing digital technology into a traditional studio curriculum at the University of Wisconsin-Madison, I would like to share my recent experiences having my Digital Foundations class collaborate with our local hackerspace, Sector67 (www.sector67.org) Teaching what has now been termed “digital craft” in a context not specifically charged with art making, what new criteria emerge to constitute the craft-value of the work produced? Traditional design criteria such as function, efficiency and resource management supersede the aesthetic values, but also provide a platform for the integration of traditional craft media such as wood, metal and ceramic based on the use requirements and material properties. This paper will address the role of craft in the culture clash that emerges when aesthetic objectives conflict with the culture of the “hack.”

Integrating Art History into 21st Century Studio Curricula
What is the potential for the role of art history in the studio classroom? Most would agree that 21st century art and design students should acquire historical context around their disciplines even as opinion and practice vary widely around the delivery of this content. As the number of disciplines in art and design continue to grow, programs may be challenged offering both comprehensive and relevant art history curriculum. For instance, concerns are raised over what is lost or gained with the breadth of an art history survey versus the depth of an area-specific course. Integrating historical content with studio practice may augment art and design courses in meaningful ways. What are some of these ways? Are programs using hybrid instruction or approaches combining work in the classroom with experiences outside the classroom? How are projects being influenced? Are there alternative resources to the traditional text that may be more applicable in the studio setting? Most importantly, is history helping students to make valuable, contextual, even measurable connections in their studio work? This panel seeks proposals from art and design instructors who deliberately use art historical junctures and innovations as a bridge to their art and design studio curricula.

Doug Post, Assistant Professor, Woodbury University Kim R. Taylor, Assistant Professor, University of Cincinnati Clermont College

Stewart, Mary, Florida State University
Setting the Stage: A Contemporary Art Foundation
The Contemporary Art and Design Foundations course at Florida State University provides students with a lively overview of visual practices from 1975 to today. The first month is devoted to vocabulary building and to visual communication theories. An overview of Modernism and Postmodernism is offered in the second month. A thematic exploration of contemporary practices concludes the term through lectures on Power, Narrative, Nature, etc. Frequent references are made to historical masterpieces, especially in the thematic section. By connecting historical works to contemporary practices, students can clearly see the distinctive differences in attitude and approach. Course content delivery is also innovative. Selected lectures are posted online, providing students content in multiple forms. At times, we even “flip” content delivery, by presenting the lectures online and working on homework in class. Video, animation and motion graphics are discussed as seriously as painting and sculpture. In the final month, student’s research and present information on a contemporary art museum, gallery or design firm. These “Expedition” presentations have become a high point of the course. In my presentation, I will provide an overview of the course, then focus on innovative strategies for content delivery. This is a writing intensive course, so I will also talk through several of the writing assignments. By starting with contemporary art, we are able to motivate students and thus teach
more effectively. Once they see the value of art and design history, they are better prepared to take more traditional art history courses and much more receptive.

Taylor, Kim, University of Cincinnati Clermont College
Art History and Fine Arts: Links within the Studio Classroom
In teaching Painting and Drawing Fundamentals I have recognized the importance of art history as a framework for studio projects. I’ve found these historically linked art assignments to provide introductory-level students with tangible connections to their artwork, allowing them to effectively build upon techniques and themes from both tactile and cerebral perspectives. Assignments are introduced by first presenting a specific art movement or genre to contextualize the project objectives in both technique and purpose. During these introductory presentations, students are asked questions and engage in informal discussion about the artworks, artists, materials and approaches to the art-making process. Relevant vocabulary terms are introduced to expand student understanding, while the applicable techniques are taught through physical demonstration to further develop student skills and awareness of materials. In my presentation I will outline specific examples of drawing and painting class projects—from the introduction of each genre to the project guidelines / objectives, along with examples of student outcomes.

Tucker, Peter, SUNY Fredonia
Incorporating art history in a Digital Foundations curriculum
I use art movements of the 20th century as a framework for a Digital Foundations curriculum. Fauvism provides the starting point and is an excellent vehicle to teach digital painting in a vector based program. Constructivism functions beautifully as a means of teaching 3-D modeling. I assign 10 projects covering 8 movements. Not only do the assignments reinforce what the students have learned in survey courses, they also provide significant inspiration for the production of work. I find that freshmen find this prescriptive method a comfortable way to explore the complexities of creating in the digital realm.

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

Robinson, Eso, University of New Mexico
Outside the Studio: Field-based Approaches for Becoming Adaptive Artists
This presentation will focus on the integration of field-based approaches to facilitate students’ capacity to develop auxiliary practices. These methods will explore learning how to work outside of the controlled aspects of a studio, mobility, and collaboration. Student skill-shares and material demonstrations can support these practices, as students are more likely to commit to new materials after first experiencing some measure of direct/immediate success. With these new skills, students will develop the ability to more quickly think on their feet, become adaptive, respond to new sites with urgency and focus, and develop methods to work with what is available. These are all skills that will better prepare them to respond to, and create within, an ever-evolving landscape.

Roberts, Cynthia, Endicott College
The Giant Hairbox and Other Risks: An Invitation to Exploration in the Foundation Year
Two students created a giant box covered in human hair, and suspended it 16 feet in the air. Why? How? What surrounded it? And moreover, how did they get there? In this paper, risk-taking within the visual art context will be explored as invitation and passport to advanced art-making. By establishing the necessity of
exploration, foundation faculty can create an atmosphere where breakthroughs are rewarded and students develop contagious excitement about building a path of risk-taking in their work. Elements that foster this exploration include creating a capsule class where the experimentation can occur; inspiring students with visiting artists whose work can be contextualized and metabolized; offering safety, process, and reward for the exploration; and finally, promoting a culture within the classroom and curriculum where the surprises can be developed for further investigation. Sample student work and assignments will be shared.

Williams, Christopher L., Savannah College of Art and Design
A Practice of Inquiry; Enhancing Creativity in Art and Design Studio Foundations
The practice of inquiry allows students to engage a studio environment in which a larger sphere of concepts, collaborations, materials and methods are in play. How can students maintain a creative foothold (and identity) in a sea of unfiltered visual information? What instructional methods can foster a sense of curiosity in students? This paper will address actions that enhance a practice of inquiry in studio art and design foundation curriculum; project ideas, collaborative exercises, and evaluation criteria will be explored.

What Do You Mean, Red, Blue and Yellow Aren’t the Primary Colors Anymore?, Color Wheel or Color Won’t
Andy Gambrell, Savannah College of Art and Design – Atlanta and Martha Horvay, University of Nebraska-Lincoln
In an era in which we are teaching and working digitally, how do we explain RGB and CMYK to our students when the textbooks still tell them that the primary colors are red, blue and yellow? Because the same limited viewpoint is taught with near-religious zeal in K-12, students come to college believing that all color derives from red, blue and yellow. This is a major handicap to learning to work with additive (light-based) color. Has the primary theory worn out its welcome altogether? How important is the experience of mixing subtractive color (paint or dye) in today’s digital world?
I propose that we either ditch or greatly de-emphasize the primary theory in favor of visualizing the color circle as a gradient, with many possible groups of hues as starting points, depending on the demands of the work.
What types of lessons best serve students preparing for careers that demand proficiency in traditional media and newer technologies? For example, with so many students pursuing careers that will result in manufacturing or printing applications, I have found that teaching subtractive CMY mixing before other color models is crucial to training students that can readily change gears between the classic RYB discussion in the design studio to CMY discussions with printers and manufacturers. The aim of this panel is to share ideas and to investigate new opportunities to inspire and empower students to apply color theory to their practices.

Burton, Michael, University of Nebraska- Lincoln
Color 2.0
I often wonder whether my intro to color assignments have impact and are applicable to the needs of my 21st century students. These students have access to more diverse visual tools than students in the past. They have access to technology that is somewhat familiar to them and I have found ways to use this to reach my students.
My students come from a diversity of academic areas; architecture, interior design, art, textiles, etc. and I feel it is necessary to address a variety of color media, color theories and formal design possibilities. My students are not only faced with the challenge of seeing and understanding color and using it in tangible outputs like paintings and paper sculptures (while trying to use a strong visual aesthetic) but they also must create digitally based projects that exist in an RGB color space. I feel combining color theory lessons in RBG, CMYK, and RYB gives them a common vernacular for which to discuss their design concepts while not privileging one theory nor output over the other. One example of a tech based solution to an age old problem is to use the black and white setting on the cell phone camera to see the value of a fully saturated color set. I have students create one image in paint four times in four different color palettes and make all four match in value. I check their results by photographing the paintings together and desaturate the image in Photoshop.

Curtis, Brian, University of Miami, FL
Roses Are fe0000, Violets Are 0000ff: Sugar Is C\textsubscript{12}H\textsubscript{22}O\textsubscript{11} and Technological Jargon Is a Buzzkill
Art curriculum is undergoing a pedagogical shift that is the result of a belief that the computer is the central component of the educational process because it increases productivity, speeds up the learning curve, makes us smarter, offers the essential skill-set for success, and provides a democratizing template that will
push the world toward universal human rights and expanded individual freedom. That would be great if it were based in fact. However, I am sorry to say that there is an ever-increasing body of empirical evidence that indicates that very little of this techno-euphoria bears up under scrutiny. As the popular appeal of computers tilts internal art departmental dynamics toward programs rooted in technology there has been a disturbing number of panels at recent art conferences, chaired by faculty in electronic media, that blatantly encourage the elimination of hands-on training in traditional media. Most often these attacks have focused on observational drawing, but, in the case before us today, the target for elimination is Newton’s Color Wheel, and by extension, the teaching of Painting itself. My response to these attacks will be twofold. I will first set out to clarify what is meant by color theory and in the process distinguish it from color models, color mechanisms, color space, color technology, color systems, and color psychology. And secondly I will demonstrate the beautiful simplicity and clarity of Newton’s Color Wheel that makes it an indispensable learning tool for uncovering the universal elements of color and of color interactions.

Gambrell, Andy, SCAD-Atlanta
Color Wheel or Color Won’t
How can we best prepare students to bridge the gap between traditional media and newer technologies? I have found that teaching subtractive CMY mixing before other color wheels is crucial to training students that can readily change mental gears from the classic RYB discussion in the design studio to CMY discussions with printers and manufacturers. My aim is to share classroom adaptations I have made that foster student confidence and ownership of color theory and practice.

Horvay, Martha, University of Nebraska-Lincoln
What Do You Mean, Red, Blue and Yellow Aren’t the Primary Colors Anymore?
In an era in which we are teaching and working digitally, how do we explain RGB and CMYK to our students when the textbooks tell them that the primary colors are red, blue and yellow? Because the same limited viewpoint is taught with near-religious zeal in K-12, students come to college believing that all color derives from red, blue and yellow. This is a major handicap to learning to work with additive (light-based) color. Has the primary theory worn out its welcome altogether? How important is the experience of mixing subtractive color (paint or dye) in today’s digital world? I propose that we either ditch or greatly de-emphasize the primary theory in favor of visualizing the color circle as a gradient, with many possible groups of hues as starting points, depending on the demands of the chosen medium.

Rea, Winn, Long Island University–Post
Additive or Subtractive—In Color Theory It’s What You See that Counts
“What is the source of all color?” After a long pause and some tentative guesses, students in the darkened studio arrive at the accepted answer—light. “Yes—but how do you know? What does it take to see color?” More puzzled murmurs. “Yes, you need light—but what else do you need?” “Eyes!” calls out an alert student. “Yes, you need the source of color—light, a receptor device—eyes, and something more—a processing unit—the brain.” With that, we get to the crux of color theory—perceptual visual phenomena. Whether my foundation students are headed for majors in digital design, fine art, photography, or art education, everything they will learn about color theory is predicated on the fact that color is a phenomenon that begins with human physiology. The tendency for the brain to seek balance is undeniable as students stare first at a projected image of the additive color system (interlocking RGB circles) then at a white screen. They experience—first-hand—their brains generating CMY. With a little more observation (and switching between slides) they discover the complementary nature of the wavelengths. In this way, students are “hooked” on physiological color experience that becomes the portal to understanding color interaction in additive and subtractive media. In my presentation I will share the slides that help my students make these basic discoveries about color perception and additional images that elucidate relationships between additive and subtractive color systems that are essential knowledge for students working across media platforms today.

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

**Jodie Garrison**, Western Oregon University and **Diane Tarter**, Western Oregon University

**Approaching Metaphor**

We think in language and in visual images; the balance of the two varies from person to person and situation to situation. Art students tend to respond to the visual, which makes a lot of sense, but in their early college experience they often can’t describe their reaction – where it comes from or what it’s based on. In this frame of mind they gravitate to things they like, sometimes dismissing images that they don’t understand. They like what they like but don’t know why. This familiar response to art is common in our society, and it is the spot from which many foundation level students start their work. In our department we focus (or limit) the projects in our Beginning 2-D design to non-objective imagery, so that the essence of design on a 2-dimensional plane can be explored without a recognizable layer of representation taking the driver’s seat in the viewer’s mind. This can be unfamiliar territory for students. It’s useful for students to discover for themselves the benefits of written and verbal language as they analyze their response to visual images. We teach established terminology used to describe the way art and design “work,” this helps us recognize and discuss baseline behaviors. We typically start teaching foundations of 2-D design by defining terms, and it certainly helps to share commonly understood vocabulary. We have been working on ways to help students bridge the gap between analysis (using language about elements, principles, and theory of visual perception) and personal emotional response. Both are important and useful, but they tend to be polarized for students early in their art experiences.

**Jessica Burke**, Georgia Southern University

**Myth Interpretation Assignment**

Students in their initial Foundations courses seem to struggle with the ability to translate an idea or concept into a symbolic interpretation. Therefore I developed a problem-based project that I call Myth Interpretation. Students are asked to choose from a list of traditional myths and fairy tales from various cultures. They will need to conduct research on the traditional version of their chosen story because it often differs from the populist version that they may be familiar with. Then they must identify a concept or action within the narrative that is integral to its message or content and translate this into a still life that will be the basis for their final drawing. The process of distilling their idea and using critical thinking skills to solve the problem within the given parameters is what I think is most valuable to the students. This process of research and various stages of idea development before reaching a resolution will also serve them as practicing artists beyond their time as a student.

**Martha MacLeish**, Henry Radford Hope School of Fine Arts, Indiana University

**Thresholds: Using Visual Analogy and Metaphor in Fundamentals Pedagogy**

When visual analogy and metaphor guide formal practices, work can readily move beyond generalization and toward complexity and expressive power. I give my projects titles that pinpoint the type of thinking I hope to engender from my students. *Thresholds* as a title gets at the crux of one project, and I head its description with a quote by poet Molly Peacock; “By comparing one thing to another, a simile leaves the original as it is – say, just a flower – but it also states what that is like, making a threshold into another world.” For this project, my students use collected plant life as a motif for their drawings. They are asked to consider how specific formal concerns, such as line character, graphic density, and atmospheric perspective, can be employed to suggest something beyond their botanical subject and make a conceptual theme manifest. Another project’s title, *Memory Palace*, is borrowed from a classical mnemonic device. For this work, my students begin with drawings of personal mementos. These serve as symbolic components of their memory, and as actual building blocks for an architectonic structure that they compose. A third project’s title, *Eye Rhymes*, is taken from the world of poetry, and refers to an imperfect rhyme. Students are asked to generate a work of art through the unlikely combination of two parts: a three-dimensional paper construction with a digital image printed or projected onto its surface. Neither part alone expresses their idea; it comes only through the imperfect analogy of their combination.

**Michael Marks**, Anderson University
Metaphorically Speaking: Intersections of Practice and Theory in Integrated Teaching

Remaining sensitive to traditional approaches in materials, introducing key concepts, and nurturing contemporary conceptual flexibility is an often debated methodology of instruction within foundations curriculum. This paper considers a model for a foundations experience that is receptive to both the exploration of personal expression and materials while resisting the typical binary models of one vs. the other so often found in these approaches to instruction. By analyzing foundations problems within a team-taught, two-semester integrative studio sequence for freshman Art and Interior Design Majors, this paper researches contemporary approaches to basic 2-D and drawing problems through an examination and exploration of metaphor in foundation design projects and problems. The challenges posed to students are undertaken through an integrated approach, requiring knowledge of design terminology, specific skills, concepts from disparate disciplines, in addition to creative critical thinking processes and a vested investigation of ideas, content, and meaning. These learning objectives – understanding fundamental principles while developing expressive capacities – incorporate the use of metaphor as a vital tool in problem solving and are examined in relation to numerous projects/problems within the first-year foundations sequence. Approaches to this overall teaching philosophy within foundations curriculum and discussion from the 2011 ThinkTank Intensive “Towards a 21st Century Foundation” breakout session, “Contemporary Drawing Approaches”, will also be discussed. I argue that successful integration and exploration of materials, core concepts, and personal expression can be nurtured throughout a foundations experience, helping to create a more student-centered studio environment and richer pedagogical practice.

Steve Novick, New England School of Art and Design, Suffolk University

I Am What I Mean: Metaphor and Identity

The construction of metaphor is the construction of identity. For the Foundation-level student, the generation of visual metaphor reveals hidden aspects of a subject or subjects, illuminates previously unseen aspects of pictorial communication, and results in a richer, more nuanced sense of self. By engaging in this process, the beginning artist/designer makes connections not only between the pictorial object and its potential meaning, but also between him/herself and the world at large. In a first-year 2D course, this can be a semester-long endeavor, encompassing the development of formal and technical skills as well as idea and content generation. Students address the twin problems of picture- and meaning-making using approaches such as:

- “Rorschaching” Abstraction: The execution of progressively more complex shape- and value-based compositions is accompanied by analysis of implied or associative content, during both the image-generating and critique phases
- Context as Content: Using found imagery, students explore the effect of context on the meaning of pictures
- Form-driven Content: Restricted to “purely visual” comparison (e.g. photographing identical shapes/colors/textures in otherwise disparate scenes), students realize the metaphorical potential of a “formal” exercise
- Synthetic Content: The process of photographic documentation and recomposition of an object/scene is considered as an analogy for the perception and construction of self

At semester’s end, the course is recapitulated orally, project by project, with each assignment viewed as a metaphor for self-aggregation.

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

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

Dumas-Hernandez, Amanda, SCAD-Atlanta

Shooting Buckshot: Packing Pedagogy and Ideation All Into One Round.

Training Freshmen to be original with little recoil, while also packing a maximum spread of skills (relevant for all art and design school majors) can be as difficult as killing 7 birds with one stone. The concept of
“Shooting Buckshot” plays with the absurd but attainable notion that ideation, process, form, core concepts, craft skills, writing and critique can all fit into one assignment’s trajectory—while still hitting the mark of originality. My paper and slide presentation will target teaching methodology with assignment ideas in 2D, 3D and Color Theory that are rooted in metaphor. I will provide examples of student work, assignment sheets, and rubrics, in addition to other relevant process work and writing used to complete an assignment. Results of the development of visual metaphor from creative writing exercises, as well as writing from original student-generated visual metaphor will be presented.

**Johnson, Jerry R., Troy University**  
**Strategies for Cultivating and Harvesting Ideas**  
In creative endeavors the concept of generating ideas (or ideation) is mission critical and desirously prolific. However, when creative individuals or teams brainstorm or otherwise come up with streams of creative solutions, how are these many and varied creative gems assimilated into a more focused, workable solution? How do the collective and collaborative parts become a harmonious sum? This presentation will offer a selection of ways in which ideas are germinated, cultivated and perhaps more importantly—harvested.

**Swift, Sharon, Virginia Wesleyan College**  
**Helping students find their voice**  
At the small liberal arts college where I teach many of our upper level art majors struggle to formulate content. Addressing this early and throughout our curriculum is such a significant goal that we are committed to emphasizing this skill in all of our courses. For example in introductory photography I use a variety of exercises to encourage students to “think like artists.” The first day of class they learn that they must propose their own final projects. To immediately expose them to different ways artists use photography, a presentation is assigned to be made the second week of class. By week three they are responding to the presentations on-line by proposing projects, revising and expanding on each others’ ideas. Formal research presentations are made on photo topics of their choice later in the course. They again respond on-line. All on-line discussions are available throughout the semester and before they submit a proposal for the final assignment. We journal about our passions, fears, and hopes together. Then students are encouraged to only make images if they give a damn about the content. The first shooting assignment emphasizes concept over technical control. In a lively discussion we brainstorm the topic “sets and pairs.” Students interpret this phrase for three different concepts. These are a few of the ways I encourage students to find their own voice. After the course students consistently say they see the world differently.

**Thorp, Scott, SCAD-Savannah**  
**Curiosity: the fuel for creativity**  
As a child, Jack Dorsey’s first love was ambling around the downtown streets of his home, St. Louis, Missouri and wondering about what people were doing. While doing so he became intensely curious about what happened at places when he wasn’t there. Over time, Dorsey became obsessed with information concerning other people and the maps he could make representing their data. From this obsession, he experimented for years visualizing and sharing data until created the largest real-time search engine in the world. Curiosity is the driving force of change that has led innovation throughout history. In essence, curiosity is the fuel for creativity. However, it is rarely mentioned in books on creativity. But what is most discouraging is that it doesn’t seem to be used as a tool for learning in art departments. Ideation methods promoting curiosity can be ultimate tool for creative production because they instill the motivation to continue generating ideas after the class has finished. This presentation will describe curiosity, discuss how it works, and demonstrate specific strategies for incorporating it in any art and design class as a tool for idea generation.

**New Directions in AP and IB Art**  
This session looks at innovative links between high school and college level art programs. Advance Placement Studio Art and International Baccalaureate programs are designed to both emulate and extend college foundations drawing, 2D design, or 3D design programs. Models of evaluations in these secondary school programs, especially as more inventive forms of student practice are introduced, are also relevant to college level foundations. Visionary high school Advance Placement and International Baccalaureate teachers imagine new learning outcomes for the visual arts and reach out to new students who, previously, may not have considered study in the visual arts. They also explore curricular structures that are fluid, rhizomatic, and complex... ones that corresponds to contemporary practice and allow us to access new
understandings about what might be possible in art education. Richard Siegesmund, Northern Illinois University and Mark Graham, Brigham Young University

Brandhorst, John, Grady High School, Atlanta, and the Atlanta Public Schools  
**A comparison of AP and IB Studio Art Portfolios to a new British process assessment.**

The AP Studio Art Portfolio and the IB Portfolio examination are currently the main evaluations for college consideration in visual art. A new evaluation is being developed out of England by Dr. Richard Kirmbell and the University of London’s Goldsmith College. This new evaluation is being piloted in the Atlanta Public Schools and a range of other schools worldwide. All three models of creative exposition are reputable and all are very interested in their international validity as a measure of student ability. In light of the new Common Core Curriculum and recent discussion regarding “21st Century Skills”, there needs to be a balance struck between the individual and social concerns of the contemporary learner and the increasing hunger by school systems and the government for even greater emphasis on standardized testing. My presentation will offer clear profiles of each of the test styles and how they each play into and against the current trends in the secondary environment.

Brandhorst, Natalie, Atlanta, Public Schools, North Atlanta High School  
**What you can expect from the 21st Century IB Art student as an incoming college freshman?**

The greatest component of the IB Art Program is the students’ ability to pursue their interests and truly backup their influences, ideas and methods of approaching solutions to create a personalized visual language. The process and documentation thereof is as important as the product. The sketchbook is no longer a sketchbook. It has become an Investigative workbook. Students document all interests, sparks of ideas and development using correct artist vocabulary. All imagery has to be properly cited and photocopied with written context from the students and explain how and why it as acquired. Students must also relate their personal interests and how they are connected to larger global concerns and issues. Students can chose which level of IB Art they wish to pursue, SL Standard Level or HL Higher Level. These courses are taken in the junior and senior year. SL is generally for a three year art student and HL a four year art student. IB ART students are divergent thinkers, problem solvers and critical thinkers. They can discuss their ideas, how they want to create them and tell you why and with what media. These are essential tasks for post secondary inquiry in the arts. A powerpoint with basic overview of the IB program will be provided as well as sample portfolios and lesson plans.

Graham, Mark, Brigham Young University  
**Foundational Metaphors, AP Studio Art and University Art Education**

Foundational knowledge for the postmodern artist suggests many possibilities for weaving concept and idea into a hybrid mix of media and artistic conventions. The “building” of artistic practice on a firm “foundation” of skills is a metaphor that might be in drastic need of re-description or revision. What would happen if we had a term that was more fluid, rhizomatic, or complex... one that corresponds to contemporary practice and allows us to access new understandings about what might be possible in art education? What if we were to find a different metaphor that is not derived from “to lay a base for,” which is the origin of the word foundational? This presentation will explore emerging possibilities for defining foundations in the Advanced Placement Studio Art Program and in a unique approach to university foundations. The AP Studio Art Program is deliberately designed to emulate college foundations drawing, 2D design or 3D design courses. The process of developing AP courses and evaluating student work creates an important link between secondary and college level art programs. This year, more than 40,000 high school students will complete AP portfolios. Many of the issues of college foundations are also relevant to the AP program. This presentation will explore the ideological background of the AP program and its connections to college level foundations. It will also explore innovative curricula that engages students with the practices of contemporary artists and teaching methods that touch on relational aesthetics and performance for both secondary and college students.

Lucero, Jorge R., University of Illinois  
**Conceptual Foundations: From Art to Philosophy**

The first year of the undergraduate art degree is marked by a conceptual shift that aims to introduce the art student to contemporary art discourses/theory alongside their ongoing formal investigations. This often expands the student’s vocabulary (for praxis and critique) propelling them to explore ideas, as well as mediums, that had previously seemed far-fetched, risky, or even too advanced for a student whose high school art education--most likely--consisted of media specific projects which more likely then not trained the student to think in terms of “concentrations” and mastery of materials, rather then ideas. Can the conceptual
conversation that initiates the undergraduate art degree begin sooner (e.g. high school)? This presentation will provide examples of curricular investigations that straddle and contend with this transitional space; a space that has the potential to transform the art process into a philosophical gesture.

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

Balkır-Kuru, Dr. Nur, Kadir Has University
Decision-Making in Redesigning a Foundational Program on the Context of a Turkish University
The foundational level courses have always been accepted as cornerstones of art and design education helping students learn how to use their skills in further steps of their majors. Furthermore, the foundational level courses are designed to equip students with necessary skills and abilities that will help them excel in professional community that necessitates managing and balancing a wide range of responsibilities. Like many art and design institutions worldwide, a private university in Turkey, Kadir Has University has gone through a challenge as to how to advance the student learning and what to change, eliminate, or include in foundational level program. The curricular changes at Art and Design Faculty of KHAS have been designed to emphasize the need to find the best way to teach students the underlying concepts that can apply to the current faculty departments, industrial design, graphic design, and interior design. During the modifications, the question of how best to teach students the underlying concepts that they can apply to their fields has been a major concern. Some of the courses such as Visual Culture, Drawing, and Design and Creativity were left out while some were redefined and re-titled as to cover some of the materials of the cancelled classes. How to implement, evaluate, and refine the program and how to establish goals and procedures, and finally how students feel about the redesigning the program will be the major discursive points of the paper. Keywords: Foundational Courses, Art and Design Education, Curricular Changes

Heintz, W. Eirik, The American University of Sharjah
Finding a Path: A Design Education From the Middle East
At first glance, students from the American University of Sharjah (AUS) in the United Arab Emirates seem very much like their counterparts in North America. Many dress in western clothes, eat American fast food, listen to many of the same musical artists, watch many of the same TV shows and have spoken English for most of their lives. Beyond these general traits, there is a marked difference in how students in this part of the world think about art and design from their counterparts in North America. This paper will examine how culture and one’s previous education can influence the way in which students think about design. It will address how the foundations program at AUS has confronted societal expectations, work habits and the students’ concept of community. It will outline how students are encouraged to challenge the status quo as a means to gain confidence and confront their fears of venturing outside of the collective environment. The foundations program at AUS is the beginning of a journey for these design students that builds independence by empowering decision-making and challenging authority. It is a program that builds critical thinking by emphasizing process over product and seeks to integrate rigor in all phases of a design students’ education. The path they find often requires a leap of faith rather than a series of conscious decisions. The destination is the means to confront design issues with a unique perspective and a global understanding.

ILGİM VERYERİ ALACA, KOÇ UNIVERSITY
Art and Innovation as a Habit
Fundamental principles of art and design education are offered basically in two levels at Koc University: 1-as introductory courses in Media and Visual Arts Department, 2-core courses. According to the new regulations, each student is required to choose an art & aesthetics core course from a pool of courses in
their first year of study. None of the students (majors as well as non-majors) who take these courses go through a talent exam. The courses are truly a first time experience for most, and a chance to begin building new habits that reinforce creativity. In this study, the habit building activities such as using a sketchbook, making observations, utilizing visual data as well as working on specially designed projects that encourage students to utilize creativity in a multi-disciplinary level will be evaluated. Then, the changes in their creativity level will be observed while introducing their term projects.

**Mitchell, Kevin, American University of Sharjah**

**Mediating between the Universal and the Specific**

Principled approaches to space/form

Educating designers for an increasingly globalized world in the twenty-first century demands consideration of the tensions between an international outlook and sensitivity to the specific contexts in which designers may find themselves working. This presentation describes pedagogical approaches developed within the context of a multicultural university located in the Middle East. The approaches discussed here are based on an exploration of fundamentals can be made place- and/or region specific. Contemporary architecture and design practice in the Middle East has suffered from abandoning the knowledge of geometry and the skills associated with its application. In an effort to explore the value of geometry as a design tool, the pedagogical approaches described in the paper employ Arab-Islamic patterns to teach basic design two- and three-dimensional design principles. Analysis of patterns, provide an introduction to formal ordering systems. The results inform investigations into the transformation from a two-dimensional drawing to a three-dimensional object; continuing investigations focus on transforming the three-dimensional object through an iterative process that introduces color. Primary concerns include the relationship between space and form and principles associated with transformation, repetition, negative/positive space, solid/void relationships, figure/ground relationships, order, pattern, structure and part/whole relationships. Proceeding from the premise that an understanding of basic design principles is fundamental to efforts to mediate between the universal and the specific, this paper discusses how broadly applicable design principles can be employed, transformed and manipulated to result in space/form that evokes context-specific associations.

**Lynnnemarree Paterson, Whitecliffe College of Arts & Design**

**Voices from the Pacific Rim**

New Zealand /Aotearoa is a young Pacific nation. Auckland is the major urban centre with a population of 1.4 million hosting a multicultural mix of indigenous Maori, British settlers and recent immigrants from around the Pacific Rim and Asia. Whitecliffe College of Arts and Design is an independent school of art and design catering for close on 400 students in an Undergraduate programme which allows successful Foundation students to major in Fine Art, Photography, Graphic Design and Fashion and Postgraduate offerings in Arts Management, Art Therapy and Fine Art. The Foundation programmes address, in their structure, and content the demands of a post colonial society and the differing learning styles manifest in Polynesian, Asian and European cultures. I will highlight how an amalgam of the traditional, the contemporary and the hybrid seeks to honour cultural difference while preparing students for an academic and professional future.

**Supporting Undergraduate Research**

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

**Kennedy, Bill, St. Edward’s University**

**Undergraduate Creative Research and Experiential Learning**

Educating the next generation of creative professionals is a rewarding yet complicated process. Graduates today must know more and be capable of doing more, from mastery of traditional media and new media to community engagement and business expertise. To be successful in the job market and to gain acceptance to graduate school, students must possess a well-developed understanding of their cultural role as visual communicators. One way to address the educational and practical challenges students face is to actively seek opportunities to extend undergraduate creative research in the classroom through experiential learning, collaboration with other academic programs on campus, and by seeking appropriate professional development opportunities off-campus. In this presentation I will provide three examples of undergraduate creative research courses that have recently been implemented at St. Edward’s University.
**Horne, Angela, Armstrong Atlantic State University**

**Undergraduate Arts with Interdisciplinary Collaboration, Research and Presentation in Mind**

How can instructors get students actively engaged in research in studio Arts courses, collaborate with others in and out of the classroom, and follow-through with a public presentation? This session will discuss a recent collaborative effort focusing on undergraduate research in the Arts and implementing collaboration between faculty and among students. Known as Project S.I.M.R. (Student Interactive Media and Research), students from four different courses within the Department of Art, Music and Theatre worked together in interdisciplinary teams of approximately 10 students under 4 faculty to conceptualize, design and create a project with the intent to present to the public in at least two venues. Students presented their research at Armstrong’s annual Women in the Arts Symposium in March 2012 and presented final creative works at the High School One Act Play Festival in April. I will discuss how Project S.I.M.R. began and evolved, the student presentation opportunities, faculty collaboration before, during and after the project, creating an environment for success in regards to undergraduate research opportunities for students, and of course the project itself including thematic development, defining student roles, an extended student experience, additional university support, and post-project student and faculty reflective statements.

**Rodman Huaracha, Laura, Carthage College**

**Garrigan, Dana, Carthage College**

**Why run from Science? Embrace it. Using scientific models to foster Undergraduate Research in the Arts**

The Sciences may have monopolized undergraduate research, but now Studio Art educators can use their ground and work with Natural Science educators to craft unique learning experiences to stimulate students in creating new insight in our discipline. At the liberal arts school Carthage College in Kenosha, WI, the art educators embrace the undergraduate research models set up by the Sciences, and hope to use it as a springboard to our own discoveries, the key to new schools of thought. We offer Fine Arts Interdisciplinary Symposia classes such as “Photographing Nature: Investing Biodiversity through Digital Photography.” This research course is designed to engage undergraduates in applying photography composition by using the lens of their camera as their “microscope” to comprehend the process of scientific discovery, to appreciate biodiversity and to investigate and increase awareness on ecological concerns and matters. Students find opportunity to exhibit research in the arts within the “Carthage Celebration of Scholars; Exposition of Research, Scholarship & Creativity.” In this college-wide poster session event we are proud to say that for two years 1/6 of the entries have been from the Fine Arts Division. An example of an entry “Autism; the World of Andy Warhol” was a unique look into the mind of Andy Warhol. We also encourage the involvement of studio artists in the natural sciences born SURE program (Summer Undergraduate Research Experience) which offers students the opportunity to propose a topic and engage in collaborative research with faculty mentors for 8 weeks in the summer.

**Sandberg, Emmet, University of Wisconsin Oshkosh**

**Quest I/Drawing I: Foundations, Diversity, and First Year Experience or How much can one class do?**

The University of Wisconsin Oshkosh will implement its University Studies Program in Fall 2013. USP’s first semester will see a group of incoming freshman enrolled in Quest I, a disciplinary course (Art, History, Anthro, etc.) paired with a skills course (Communications or Writing Based Inquiry Seminar). Paired instructors will collaborate, blending content to explore a Signature Question focusing on Intercultural Knowledge, Sustainability, or Civic Knowledge. Instructors will model their disciplinary approach to research and pedagogical practices. Quest I will include a First Year Experience component and will replace the existing FYE model. Quest I FYE component will facilitate engagement in co-curricular activities while examining the idea of a Liberal Education and UW Oshkosh’s Essential Learning Outcomes. I am developing a Quest I: Drawing I course, paired with WBIS, focusing on the Intercultural Knowledge Signature Question. Co-curricular activities will consist of exhibitions, presentations, performances, TASK, and Art Jam!; a collaborative project that engages students in creative activity as an exploration of the diversity of experience existing at the University of Wisconsin Oshkosh. To facilitate assessment, we have submitted an IRB application, received approval, and have begun gathering data (oral, written, and video) of events, session work, and interviews. I have been presenting at university events such as Faculty Development programs, Diversity/Inclusive Excellence trainings and workshops, recently participating in a panel discussion during a University Studies Program course development workshop. Art Jam! has potential to facilitate co-curricular components integrated into USP and contribute to the university’s Inclusive Excellence Initiative.
Mind the Gap: From Community College to the University
This panel focuses on effective student transitions between community college and 4 year institutions. We want to discuss ways that faculty and art departments could help the move. Is there a special role that foundations faculty could play in the conversation between institutions? According to the American Association of Community Colleges, 2-year colleges serve close to half of all undergraduate students. Of these students the majority of Black and Hispanic undergraduate begin at these schools and many of the students are non-traditional. What are some special concerns regarding the community college student who is transitioning to the university or college? How does advisement and counseling at the 2-year level affect success at the 4-year institution? More students are choosing the community college route to begin their higher educational journeys. How do we maintain the rigor and individualism of departments and institutions while streamlining the educational offerings to help the transferring student? We want to explore in this panel innovative ways other systems are facilitating the move between institutions. Lou Haney, University of Mississippi and Ashley Chavis, Northwest Mississippi Community College

Bubp, Robert, Wichita State University
Transferring Community to the Center: Making Collaboration a Requirement for Improving Community and Retention
Foundations programs bear the brunt of effectively transitioning the 21st century transfer student into programs that require their full commitment from the first class. Too often it seems students are pulled in different directions that make commitment difficult: jobs, widely varied art experiences, significant time and distance to travel, different cultures and/or languages. Many have difficulty managing the challenges of changing schools; “community” is often proposed, almost as a panacea, as the charge to simultaneously prepare students and create a support network that will improve retention (and, by extension, graduation rates). But are we serious about it? Wichita State University's Foundation program addressed "the community problem" through a series of unrelated strategies, with the insertion of collaborative projects and assignments in the first-year curriculum making the clearest impact on improving integration into the learning community. However, these collaborative approaches can also have a deleterious effect on individual learning (which may explain art institutions' reluctance to mandate them). The question arises: Is creating community—addressing retention—more important than maximizing individual student growth when retention is at stake? Perhaps Foundations programs should more clearly consider collaboration, support networks, and development of student culture not only as goals that are desirable but mandate them in courses via making them competencies alongside—or even in place of—the traditional first-year competencies. This paper proposes that student integration and retention are important enough to "lock in" as real, measurable programmatic- and course-based goals that are evaluated much the same way as curriculum, and the kinds of courses, projects, and ideas that may work within this structure.

Chavis, Ashley, Northwest Mississippi Community College
From Community College To The University in Studio Art
With the current economic landscape, community colleges are as valuable as ever at providing foundation level studies to visual art students. Affordable options become paramount for many who seek a college education, especially if one lives in a region where economic deficiencies are prevalent. How do instructors prepare these students who have varied art backgrounds along with limited financial and inspirational resources? I have taught foundation level classes in northwest Mississippi for the past five years. I would like to share my success and failures of preparing potential university bound students in an environment that has many challenges.

Farrand, Nicole, Chaffey College
Mind the Gap: From Community College to University
This proposed session will feature an overview of some of the difficulties community college students face transitioning to a four-year university or art school. The presentation will focus on how these challenges are addressed by faculty, community colleges and the state of California. A brief description of the California Community College, the Cal State and University of California systems will be given during the presentation.

Rieth, Herb, Pellissippi State Community College
Across the Great Divide: Interviewing Students Who Have Moved From Community College to Four Year Institutions
Great ado has been made about streamlining and codifying the move from Community Colleges to Four Year Institutions. Getting both institutions to agree and make the jump as painless as possible for the student has been a topic of great debate as well as fodder for endless committees and meetings. The
question that remains is, “How did we do?”. This paper aims to get at the heart of the issue by asking the students themselves. Through interviewing the students we can start to identify aspects that work and others that need further development. Questions such as “Did the curriculum sufficiently prepared you?” and “What are the differences you have noticed in Community Colleges versus Four Year Institutions?” will help to uncover any gaps from the students point of view. Interviews with instructors on both sides of the divide will help to round out the discussion.

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

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

**Hand, Jennifer L., Virginia Tech**

**Principles of Art and Design II: 2D, 3D and 4D**

Principles of Art and Design II, the second semester of the freshmen foundations experience, has traditionally been taught with an emphasis on 3-D design. This presentation will cover examples of projects in a Principles of Design II class which lead students through a series of self-exploratory exercises resulting in work that spans two, three and four-dimensional design, covering everything from conceptual drawing to sound design, to performance. The class is open to both studio majors and visual communication design students. Projects, critiques and discussions about contemporary art expand the student’s artistic knowledge while furthering visual communication goals. Students leave the class with a better understanding of themselves as artists and designers and a much broader idea of the range of possibilities that exist for communicating their ideas.

**Hannam, Ben, Virginia Tech**

**Chaos in the Classroom: Removing the (Perceived) Safety Net of Order**

This paper discusses a strategies that faculty to take to create controlled chaos within the classroom in order to keep our students engaged and striving to improve. The goal of creating these “chaotic moments” is to keep students engaged in your lectures, to become adept at improvisation, quick thinking, and problem solving, and to transform them from “students” to “designers in training”. Chaos in the classroom isn’t always something to avoid, but can be quite useful as an instructional tool and a way to extract more from our students.

**Jordan, Josh, Montclair State University**

**Influence: Antecedents and Self Awareness at the Foundations Level**

My session would present the course outline for the Foundations I: Creative Process class that has been in practice at Montclair State University since I designed and implemented it in 2006. In my paper and presentation, I will show how the course trains a student to evolve from an apprentice of craft into an active, professional artist. The process involves students to identifying their personal history and taste, manipulating the relationship between form and content, understanding the historical antecedents of their enthusiasm, and forging an informed distinction between their project and their influences. The outline is loosely inspired by the books, "The Anxiety Of Influence" by Harold Bloom, and "The Power Of Myth" by Joseph Campbell, as well as moments in pop culture for topical analogies and illustrations.

**Innovating Collaboration: Making and Breaking Models for Academia**

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

**Borst, Terry, Santa Fe University of Art and Design**
Outdoor Vision Fest: A New Approach to Innovating Interdisciplinary Collaborations
Originally developed to create a unique, small-scale extracurricular venue for interactive media collaborations between the Moving Image Arts and Graphic Design departments, the Outdoor Vision Fest (aka OVF; facebook.com/outdoorvisionfest) in its second year blossomed fully as a platform for groundbreaking and collaborative efforts between departments and disciplines. With the only guideline being that installations had to incorporate projected images in an outdoor, nighttime space (exploiting the university’s most iconic architecture), student filmmakers explored how to combine single-channel work with sculptural objects and spaces; graphic designers learned how to incorporate audience audio, visual and gestural input (via microphones, Wiimotes and Kinects) into formerly static designs; and studio artists became facile with transcoding video and editing in Final Cut Pro. Bypassing curriculum committees and accreditation debates, OVF offers: a) a faculty-driven model for knocking down the walls between departments and disciplines; b) a mentor-student model for the creation of innovative projects that explore new aesthetics and new artistic experiences for the 21st century; and c) an “innovation lab” for deploying creative technologies. In addition, by showcasing student creativity and talent, OVF has opened the door to new student, faculty and local community collaborations – and has also launched project-based creative collaborations between its home university and universities in Auckland, New Zealand and Istanbul, Turkey.

Jamieson, Deborah S., Armstrong Atlantic State University
Creative Collaboration Between the Visual and Performing Arts
The Annual Women in the Arts Symposium, hosted by the Department of Art, Music & Theatre at Armstrong Atlantic State University, celebrates women’s cultural contributions to the visual and performing arts. Held each March in conjunction with National Women’s History Month, this event provides an opportunity to disseminate knowledge pertaining to the important role women have played in the historical development of the arts. The symposium has proven to be an effective means for the promotion of undergraduate research, mentorship and collaboration among faculty and students. From its 2008 inauguration program consisting of the presentation of four research papers written by art history students, this event has evolved into a multidisciplinary venue incorporating student presentations from the art, music and theatre programs. The recent 5th Annual Women in the Arts Symposium featured the life of Savannahian Mary Telfair (1791-1895) and her legacy to the local community of Savannah. This paper proposal discusses the collaborative efforts put forth by faculty and students in the planning, designing and implementation of a unified presentation utilizing the visual and performing arts.

Fuqua, Kariann, George Mason University
Drawing Machines: Rethinking Foundations Drawing Curriculum
How should drawing be taught in the 21st century? The medium has been taught in art schools for centuries, and today Bauhaus and academic models are still being used. Do these traditional models help students of this generation to be more creative, make better work, or really provide a foundation from which to connect drawing to a wider practice moving forward in their education and career? Should we turn these traditional practices on its head, or possibly have a combination of approaches to teaching drawing? Since contemporary drawing has had a resurgence in the art world, these questions are being asked more and more, not only by those who view or make art, but those who teach it. I asked myself how to tackle this issue and came up with an idea for a project called Drawing Machines. The project divides students into groups that are instructed to create and build a machine that makes a variety of drawings without human intervention. Not only does this project allow students to work as a collaborative team, it reinforces the three-dimensional skills they are simultaneously learning as a way to connect the outcomes of foundations courses. Taking the hand out of the making of a drawing is a challenge to pre-conceived notions, and it forces students to face fears about making art and to reconsider the definition of a drawing. In this presentation I will talk about the ways in which the assignment has evolved through my own explorations and student results.

Derek Larson & Marc Moulton, Georgia Southern University
Foundations + Technology = 4D Studies
What are the tools artists should be learning today? This session is an overview of the newly designed 4D Studies program at Georgia Southern University, complimenting our existing 2D, 3D and Graphic Design programs. In Fall 2013, our program will begin offering its first 4D Foundations courses to one hundred incoming freshman. We’ll discuss plans to introduce new technologies in a traditional program and the steps toward creating a program with crossover between disciplines and collaborative teaching opportunities between faculty.
Seeing|Making|Reflecting: Strategies for Visual Thinkers in the 21st Century

The “Seeing|Making|Reflecting Strategies for Visual Thinkers in the 21st Century” session will be a platform to discuss curriculum strategies from multiple design programs which emphasize graphic communication using freehand drawing, print making, hybrid drawing, modeling, and digital design. Presenters will illustrate various instructional activities that guide students to view and evaluate design products through making, interpreting, remaking, and reflecting. The session topics will explore how such activities help students gain process-driven and reflective learning experiences while developing their verbal and visual communication skills. Each selected panelist will discuss and present curriculum strategies, products, and techniques showing student progress as they gain an understanding of self and representation skills. The curricula focus on strengthening students’ observational and representational skills while challenging them with a variety of sketching, writing, and graphic exercises using a variety of media. Weaknesses and recommendations for implementation will be discussed. Jon Hunt, Kansas State University

Panelists and Curricula to be addressed
- Associate Professor Carl Rogers, B.Arch, MLA (Iowa State University) – First-year College of Design Core Program
- Assistant Professor Jon D Hunt, BFA, MLA (Kansas State University) – Design Graphics and Visual Thinking
- Assistant Professor Bambi Yost, MLA, MURP, PhD Candidate (Iowa State University) — Advanced Graphics and Representation
- Assistant Professor Virginia Green, BFA, MFA (Baylor University) – Digital Printmaking, Typography, & Computer Graphics

KEYWORDS:
visual thinking, communication, graphic design, conceptual design, iterative design, mixed-media, drawing, people and place, innovative methods, case studies, intuitive and emotive drawings, models, reflection process, curriculum strategies

Injecting Momentum: Curricular Model Revisions

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

Hallam Jones, Anne, Metropolitan State College of Denver

Foundations in Motion: Modular Structure, Thematic Curriculum and Faculty Involvement

Over the course of the past four years, the Art Department at Metropolitan State College of Denver has made sweeping changes within the area Studio Foundations. In this paper I will discuss three significant modifications and how they have influenced progressive changes within the greater department: a revised curriculum, which focuses on thematic, strategic and collaborative assignments; a modular course structure, currently being tested in our 2D and 3D Design courses; and a renewed level of faculty involvement within the area. Perhaps the most notable factor motivating changes to the Studio Foundations area is the Fall 2012 portfolio application requirement for incoming BFA degree seeking students. In short, the thematic curriculum to which we have transitioned simultaneously prepares these students for the application process and addresses the cross-disciplinary needs of all students, BFA or otherwise. This model also encourages creative inquiry and empowers students to engage in research-based practices. The modular course format exposes students to various facilities, faculty and art-making strategies. Although this structure is still in its test phase, we have already seen that this model, especially when combined with collaborative strategies, generates energy amongst the students and faculty, and fosters a stronger sense of community. The Art
Department has also invested in the area of Studio Foundations by recently hiring two dedicated tenure-track faculty members and by generating a more active rotation of permanent faculty through foundations courses. In conclusion, the modifications discussed have ignited momentum and engagement throughout the students, faculty and department.

Hellyer Heinz, Cindy, Northern Illinois University

Structuring Chaos
What sets our journey into the visual arts profession more that the ability to offer innovation? The application of new ideas is birthed through practice, founded in skill acquisition and the repetition of a process into inspired invention. The initial phase is ownership built on responsibility, with the awareness of application. This application connects to a holistic approach toward the field of the visual arts, not isolated within distinct disciplines, but integrated, reinforced and related to an intentional outcome. Beginning with identity: who, what where are our students? Projects designed to become metaphors for who they are and utilizing symbols both personal and derived from their visual culture, construct a hook of discovery and investment. What, whether object or concept, becomes an ever increasing ability to communicate through materials and ideas. Where, in time, place, and culture is the work produced relevant, not just to them, but to a larger audience. This presentation will address:

• The integration of the core first year experience through specific projects
• The application of studio practices to further study
• Engagement, building competencies and flexible thinking

Hoffman, Erin, Muskegon Community College

Wrangling the Curriculum Phantom: Making Something Out of Things
An art department of one can function without a mission statement, curriculum guide, clearly defined program goals, assessment practices, and standardized course objectives. The trouble is that regardless of how small a program is no one's department consists of just one person. If you have one full or part-time faculty member and one student that still makes up two individuals and the implications of that tiny department involve hundreds more on down the academic line. Inevitably the lack of a clearly defined and directed curriculum inhibits progress and without direction, momentum becomes perilous. Most of us can very clearly identify when something is not working in our department but without a clear definition of what we have, making meaningful changes and ensuring that everyone is on the same page is downright impossible. I am currently a full-time faculty member at Muskegon Community College. We have a relatively small art department consisting of two full-time and five part-time instructors. We primarily serve art majors intending to transfer to 4-year institutions and non-art majors interested in involving art in their lives in some way. I recently came into this program with expectations of some kind of basic foundational structure, guidelines, goals, objectives, and discovered very little (or none) of this was ever synthesized into any singular gleaming document of curricular definition. My presentation will explore the process I went through to attempt to define what we were doing as a department and clearly and smoothly identify a direction for the future.

Miller, Ryan Peter, Carthage College

Up a Curriculum, Now Distributing Paddles
This proposal addresses vital curricular undertakings employed at Carthage College to cohere a small, eager and dynamic faculty with their spirited but disparate student body. This presentation will articulate theories and practices set in motion to create a unified community with presence within the Fine Arts Division, and the greater campus, ultimately producing graduates with clear vision and attainable goals. Funding and administrative restrictions at Carthage have contributed to a top down constriction on the department’s ability to secure full-time faculty, directly resulting in a gradual departure of many long-term adjunct faculty members. The transitional base of instructors, compounded by necessary prerequisite leniencies, and stacking of advanced courses have resulted in committed majors graduating without necessary community and mentorship necessary for success in the field. With the aim of generating curricular momentum in the Studio Art Program at Carthage College, this proposal articulates multivalent methods implemented this past and upcoming year. Starting with simple solutions, committed majors and minors are now invited to annual gatherings each semester, fostering community, collaboration and opportunity to address evolving the needs of the student body. Within the open enrollment advanced courses, majors and minors are provided opportunity for mentorship of non-majors. Through the partnership of all full-time Studio Art faculty a contemporary model of Foundations curriculum will be established including time, performance and technology based projects. The department will also seek to include the administration in events and classroom visits, inciting support and growth from above.
Making it Harder Makes it Easier: New strategies for teaching the basics
The adage, ‘fail fast and quick versus slow and hard’ that evolved from writings of Tim Brown, an advocate for design-thinking could be a strategy in the development of foundation level curriculum as educators strive to instruct and connect with students in the 21st century. The discipline of design is constantly evolving and changing based on innovations in technology, media and economies; but often the foundational studies of the discipline have not evolved swiftly enough to prepare students for this shifting landscape. In 21st century where business relies heavily on creative solutions to be relevant, design and design-thinking has become more interesting, valuable and important to society than ever before. As design educators we must go beyond what and how we were taught, it is no longer enough to educate students on the use of the design elements and principles. This panel session seeks papers from educators who are using rigor, failure, concept-based thinking and other design-thinking based strategies to develop new approaches for teaching the basics; wherein the foundation years may actually be the toughest years with regard to a student’s academic career. Amy Johnson, University of Central Oklahoma and Rukmini Ravikumar, University of Central Oklahoma

Cunningham, Ben, Millersville University
Social Change: Connecting imagination, culture, creativity and economic development.
In his book A Whole New Mind, Daniel Pink argues that development of the right side of the brain is instrumental to preparing today’s students for the future. He claims” the future will belong to a very different kind of person, with a very different kind of mind. “ I am introducing his aptitudes into my classrooms and studying the results. Specifically, I am interested in how our art & design instruction develops the aptitudes Pink has identified as which professional success and personal satisfaction increasingly will depend: Design, Story, Symphony, Empathy, Play and Meaning. Using Pink’s six aptitudes as a matrix, I am exploring and assessing Millersville University’s art & design curriculum and our instruction. My guiding line of inquiry is, “Does our curriculum prepare students for the social change that is ‘quickly accelerating into being.” Using a pre- and post-test, as well as rubrics designed around Pink’s essential aptitudes, I am charting our student’s progress as they progress through our curriculum. Thus far, my research has validated the contribution of art & design to the preparation for the social change that is forthcoming, the shift from what Pink calls the Information Age to the Conceptual Age. In addition, my findings are challenging and proving that the current trend of cutting art & design programs from public high schools and universities and encouraging students to not study art & design, is counter productive to preparing our students for this transition.

Fletcher, Margaret, Auburn University and Salvas, Ryan, Northeastern University,
Reactive Instruction, Fast Construction
Modern art and architecture came into being as something first glimpsed, later recognized, and finally realized thanks to a series of clunky, often awkward and frequently fortunate ideas. The legacy of the twentieth-century art and architectural timeline is that of countless stumbling discoveries by practitioners who were—especially at the dawn of their careers—discovering a new process or form by doing something else entirely. The innovative mindset is one that is not best left idle; it requires just the right blend of frenetic pace, abstract process, multi-directional linkages, and reactive flexibility to foster a sustainable imagination. This paper seeks to set the framework for a pedagogy predicated on understanding, predicting, and capitalizing on the catalyst in design innovation. One response, which is being practiced in the foundation architecture studios at Auburn University, is to not resist the evolution of the field, but to understand how to teach design innovation by teasing out the inventive process, oftentimes a product of time and toil, through fast-paced, reactive teaching. Presented in this paper is a glimpse into an educational process. It is not a model, but an ethos developed through debate, occasional lapses into stricture, and continuous challenge to an emerging sense of literacy in the studio environment. The primary goal is to foster a learning process based on maintaining an iterative drive and allowing for emergent ecologies of production, creativity and innovation to develop.

Jacobson-Peters, Amy, The University of Central Oklahoma
The “Technicolor City” Project: Collaboration Demystified
One of the hardest concepts to grasp as a young designer is the fact that an individual does not design alone in a vacuum. A designer is always working with others. At the very least, a designer collaborates with a client, but most of the time they work with many people to achieve a successful end result. Collaborations often involve material representatives, manufacturers or printers, and most likely other designers. Because design relies so heavily on teamwork, a designer must develop communication skills and collaboration techniques; key qualities vital to achieving effective results. As a design student in foundation level classes, creating a situation where collaboration and communication techniques can be practiced is a challenge. The
“Technicolor City” project, incorporated into a second semester design foundations course, allows beginning students to develop these skills on a grand scale. As a class, students are asked to develop a concept and design a model city. Each student is responsible for one 12” x 12” square which must work cohesively with the other squares around it and ultimately within the entire city structure. Working and collaborating on a scale that involves an entire class is often daunting and overwhelming for beginning students. This paper relays the process of how classes create city concepts utilizing design-based strategies. Employing professional level design development techniques like those outlined in Tom Kelley’s book, “The Art of Innovation,” helps make what seems very “hard” suddenly become fun and engaging, ultimately making the whole collaborative process “easier.”

**Draw this Not that**
The past few FATE conferences have seen scholars speak about the role of new technologies in drawing and the incorporation of experimental projects in drawing. The subsequent question and answer sessions have been as lively as the presentations themselves; each scholar knew where drawing stood for them and their respective academic programs. Because this discussion is always unsettled it seems appropriate to ask, what role does drawing at the foundations level play in the Posthaus academy? Gathering scholars with differing viewpoints on the role of drawing in foundations is one way of continuing this debate. The purpose would be not to come to some mutual agreement of what all foundations drawing programs should look like. Rather, this session would inspire consideration of drawing in a particular program by asking elemental questions: What is drawing? What do students learn through drawing? How is drawing still relevant considering the range of contemporary art practices? When we teach, we know we only have a limited amount of time with our students. We make choices on what we want to convey to our students in this class time. Playing on a phrase from Ann Lauterbach, we tell our students, “draw this,” and at the same time implicitly say, “not that”. What is the ‘this’ and what is the ‘that’? Coming to this understanding will allow us to grasp the strengths of what we do and what we might rethink in contemporary studio art education. **Michael Kellner**, The Ohio State University

**Robinson, Alexandra, St. Edward’s University**
**What is drawing anyway?**
Being the most skilled person in high school does not necessarily make you an artist. In many cases, the ability to draw is due to rendering from photographic representations of our three-dimensional world in which the issues of perspective and form are already flattened. The preconceived notions of what is correct or good about a drawing are often wrapped up in realism. Drawing is not only being able to render an object true to form but also how one masters the use of a tool. At some point, however, one must even be able to move beyond the object. I suppose this is the age old question of the chicken or the egg - draw form first, then tool usage and then expression. I am in agreement that we may have something to say! Don’t we all? However, the form and the tool usage are my dilemma. Is it proper to focus only on form and perspective and specifically, a western perspective, or should foundations equally teach mastery of tool usage. Form and perspective are refined through a very precise type of linear expression. However, this business of tool usage is beyond line and value, it is in mastering the material. As previously stated, this is equally relevant. Focusing a student's attention to tool mastery in conjunction with form only reinforces the notion that drawing is ideation, concept, process, immediate and authentic. After-all, what is it about master works that transcend time and space, it is not simply the form.

**Hammonds, Hollis, St. Edward’s University**
**Building an Authentic Skill Set in Foundation Level Drawing**
In an age of smart phones, video games, laptops and digital cameras, technical foundation level drawing courses enable students to take a break from the immediacy of technology, and slow their vision to see the natural world as can only be seen through the discipline of observational drawing. Beyond this, foundation level drawing classes should be devoted to true skill building, including the extensive instruction of traditional techniques such as freehand linear perspective, transparent volumes, structural under drawings, and sighting and measuring. In a time where there is so much pressure to incorporate technology into the classroom and move toward an interdisciplinary mode of pedagogy with an emphasis on conceptual thinking, isn’t there still room for the traditional hands-on study of beginning drawing? I would contend that hands-on drawing fundamentals must be taught with a high level of rigor, providing students with a strong foundation to leap from as they move to more conceptual experiments at the upper level.
This paper addresses the relationship between seeing and drawing. Theories on spectatorship and visuality will be used as a basis to read against traditional drawing class curriculum at the foundation level. Drawing on art historians Jonathan Crary and Anne Friedberg and artists Omer Fast and Harun Farocki, this paper will attempt to complicate the teaching and history of drawing at the foundations level. One unanticipated side effect of teaching traditional perspective and Western art history is that it reinforces structures that make passive viewers and creators. While we recognize the large infrastructure in place around the foundations curriculum, this paper will acknowledge the genealogy of words associated with a traditional drawing vocabulary and advocate for a change in vocabulary when teaching drawing. Through this change in lexicon, it is hoped that drawing can remain a relevant part of a foundation curriculum while stimulating creativity and critical thought.

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

Matt King, Virginia Commonwealth University School of the Arts

Alwin, Betsy, The College of New Jersey

Expanding the Comfort Zone: Getting into the shop “groove” through “light” techniques, group exercises and model building
As foundation educators, we want to our students to learn important technical skills while encouraging spontaneity and excitement in the brainstorming process. Striking this balance is the foundation of the “practical magic” of making—understanding materials and how to manipulate them, working creatively with constraints and, finally, developing inspiration into visual form. In terms of the shop environment, projects that involve unfamiliar materials requiring big tools and a lot of planning pose a particular challenge to students who are used to more immediate processes and whose fear of failure is an obstacle to design. Light introductory projects that precede larger, more involved assignments help ease students into the sculpture shop’s brand of practical magic and make thinking in three dimensions accessible. This presentation will discuss various approaches to sketch model building and one-day group projects as intrinsic components to brainstorming and the building of shop self-esteem. Models are particularly useful because they require low-impact hand tools that offer a way to learn about the physical properties and limits of materials in a more intimate and immediate fashion while leading up to an organized approach to heavier shop techniques. Group projects are fun, build peer support and also expose students to other strategies for problem solving. By building through the brainstorming process, students not only further develop an understanding of the elements and principles of three-dimensional design but also gain one more tool to work with: confidence.

Mahonski, Chris, Virginia Commonwealth University

A Survey of Shop Use Beyond the Foundation Year
As a 3D Foundations instructor, what I look forward to most is the woodshop—the setting in which I’m most useful to my students. While many of us fancy ourselves virtuosos when it comes to fabrication techniques, what percentage of our elaborate demonstrations are actually retained by students, and how many retain enough to feel comfortable venturing back into the shop next semester or next year? With the assumption that 3D Foundations is anything but standardized, I will conduct a series of surveys and interviews to shed light on the way shop use continues after it’s introduction. I will look closely at four schools, to get a sense for how shops are run and made available to students. Shop experience and 3D fabrication techniques are some of the most pragmatic aspects of a Foundations education. Along with the possibility of giving students a new visual language, 3D instructors have the chance to pass on a useful and realistic skill set. While making successful work is our first priority, our students should also be confident in fixing up a crashed
apartment with the putty knife and drill they were begrudgingly forced to purchase Foundation year. With some of the ingenuity acquired in 3D Foundations they might get a security deposit back from a miserly landlord. I plan on presenting the hard data regarding what does and doesn’t stick with our students when they leave our shops, along with some stories and visuals of the use and misuse of our idiosyncratic teaching.

Ryan, Jack, University of Oregon
3D’s Dimensional Iterations
Students today are unconventional learners who should be able to view 3D Studio as intertwined with emerging technologies, performance, audible space, video, and drawing. 3D course work needs to see itself as a hub around which we can collapse dimensional distinctions. To do this we must reconsider a new set of tools so that our students can see how their work functions, succeeds, and fails in multiple forms. By exposing them to the interrelationship of perception and systems of representation they will consider how media forms function in relation to one another and focus on transforming methodologies. I will present 3 projects as examples of this approach without surrendering 3D Studio’s raucous lineage:

1. Students are asked to see a familiar walk as a dynamic passage through volumes that ripple with physicality. Students build a facsimile of the trek with photography, transform the photos into a texture collage score, and finally realize a sound composition using field recording and audio software.
2. Students chart repetitive and compulsive actions over the course of a week designing performance outfits on sewing machines that encourage or hinder the identified action.
3. Students live with a large piece of paper for a week. Bathing, sleeping and eating with the paper they are asked to view mark making as expansive and dimensional. At the end of the week the paper is used to make a sculptural form and the final output is a rendered drawing of that sculptural form.

Spahr, Matt, Virginia Commonwealth University
Balancing Humor and Terror
The woodshop is quite possibly the most ominous and daunting space in Art Foundation (or at least it should be). Being that the woodshop or as I like to call it “The Arboreal Research Center” has the potential to inflict far more damage to the human body than any other room in Art Foundation it is absolutely crucial that students are provided with the tools to navigate this space safely and comfortably while still utilizing it in a manner that is beneficial and enriching. The use of humor is particularly well suited for conveying information that is both a source of anxiety as well as necessarily retained. In Randy Garner’s contribution to Radical Pedagogy 2005 Humor, Analogy, and Metaphor humor is recognized as a pedagogical tool “shown to reduce classroom anxiety, create a more positive atmosphere, as well as facilitate the learning process” although this tool is extremely useful in the conveying of information, on its own it can lead to a dangerously casual attitude in the shop which is why it is necessary to instill a little fear through vivid description. In my opinion the art of facilitating use of a foundation level shop is heavily dependent on the balance of fear and humor. For this discussion I would like to present a series of humorous yet informative videos replicating safety demos used in The AFO woodshop.

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

Callero, Brett & Peterson, Jo, SCAD Atlanta

Callero, Brett, SCAD-Atlanta
Evidence of Design: Show Me What You Know
The creative mind possesses keen skills of observation. Therefore, awareness of design in our environment
is second nature. As professionals, we are engaged in a fully immersed creative thinking process. We
immediately proceed past comprehension into much deeper evaluation consisting of objective and
subjective analysis. Most students do not work close to this level. In fact, students quite often understand
the principles of design and apply them correctly and skillfully on a project but remain oblivious to the same
principle outside the classroom and project environment. This disconnect is due to a lack of immersion. My
presentation will focus on an accessible project where students conduct an investigation to find evidence of
design within their environment. This investigation is done through observation and digital photographic
documentation. At the deadline, when the investigation has concluded, students present their strongest
findings to the class in a written and visual presentation. The objective of this presentation is to show how
this type of project can bridge the comprehension gap between the classroom and the outside world. It is
imperative that students recognize how we live with design everyday. In this project, they must look at
everything in a highly conscious manner in order to gain an understanding of how the elements and
principles of design are omnipresent outside the classroom. Once a student is fully aware of this, they will
forever observe their surroundings with an eye for design - all the time.

Peterson, Jo A., SCAD-Atlanta
How Line Became a Sound and Shape Became a Smell: Teaching a Global Language
There are two things I tell my students on the first day of class: 1) There is a visual language that can
communicate an idea to anyone in the world about any topic using any medium; 2) Art is made in response
to something they have experienced, personally or second-hand. The mysterious method of communication
revolves around design elements, compositional principles, and the medium that is used:
• Line, shape, space, value, color and texture will be utilized for the rest of their creative lives no
  matter what field they pursue.
• The medium and types of marks convey meaning.
• The relationship of elements to one another has significance in the interpretation of line, shape and
  mark.
In order to recognize how design elements and principles are used around them, students need to become
more aware of their own environment. To get them started, students are instructed to go for a walk, take
notes about their experiences through sight, sound, smell, touch and, perhaps, taste, and bring them to the
next class. The walk informs their first project, which is a sequence of compositions that communicates their
experience using non-representational designs. During the second class, we discuss their notes, reactions,
and ways in which they can convey their experience. The entire process is geared to help students gain a
better understanding of the importance of design and how it impacts their lives. They begin to realize how it
affects them, and how their knowledge of design can influence others.

Standley, Eric, Virginia Tech
The Good, The Bad and The Ugly
I knew everything about art when I graduated high school. I knew it was about paint on canvas, pencil on
paper, and the successful works usually depicted a skull somewhere. The best artist that ever walked this
earth was Salvador Dali, followed closely by the guy who painted the Molly Hatchet album covers. My 18
years of experience was the undeniable center of the universe, and everyone else just didn't get it. Just as
well I thought. This is what makes me unique; this was my beaming individuality. Why should I expect
anyone else to understand these things? I was an artist after all. The weight of preconceptions slows the
process of learning, if not anchors it altogether. In this presentation I will share strategies that were intended
to establish or develop aesthetic individuality. The byproduct has been a small step toward building
awareness of visual communication as it exists around us.

Wang, Xiaomiao, Southwestern Oklahoma State University
Cross Culture Collaboration in Design Foundation Class
Today, people can easily communicate with each other no matter where their physical locations are.
Advanced communication technology enables us to expend our classroom over national borders. In my
class, I started several experimental projects for my students that required them to work with other art
students from another culture. One of the projects was between a class in the United State, and another one
in China. Students were paired from each class, and collaborated to finish a typography project. Typography
is an important fundamental class for visual communication. Often times students who have just started their
design classes do not see letters and text as visual elements. They get used to layout texts as they type in
word documents. Therefore, for this project, we challenged our students to work in a foreign language.
Because they don’t recognize the foreign texts, they can easily concentrate on the look of texts, and see that type is a visual element. Through emails, students had discussions with their foreign partner, and were able to execute the assignment together. For this conference session, I would like to discuss the following aspects:

1. The details of two of my cross culture collaboration projects.
2. Why we need this type of projects?
3. Things we learned from each other regarding design theories, visual principles, teaching methodologies, and etc.
4. The methods of the communication.
5. Excitements and frustrations.
6. Feedback and outcome.

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

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

**Barrett, Terry, University of North Texas**

**Narrative Responses to Works of Art**

A presentation of a variety of narrative responses to works of art written by students. Students' imaginative writings in response to artworks engage writers and their readers in interpretive reflections about thoughts and feelings embodied in the artworks. The students' writings exemplify engaged thought about artifacts through carefully constructed uses of written language. A variety of writing strategies are offered. The student narratives are weighted toward personally relevant observations about the meanings of art works rather than on formal principals and elements. Description and interpretation are privileged over statements of aesthetic preference and judgment.

**Robison, Leslie, Flagler College**

**Performing with Principles**

What happens when students create rhythm in their conversations, unify their daytime and nighttime activities, or alter the relative proportion of space they inhabit? These are some of the performative activities students have executed in my 2D Materials and Concepts course at Flagler College. In this course, the principles of design are explored but not in a hierarchical way or as the guiding force in composition. Instead, I construct assignments around ideas of “investigation” and “invention.” The idea of investigation, synonymous with observation, allows students to explore their environment as a way of generating content. Invention, akin to creation or fabrication, invites them to change what they see or to create something yet unseen. In one project, titled **Performing with Principles**, students are required to employ the principles in investigating the design of their lives, activities, schedules, and environment. After observing how things are, students are asked to imagine how things could be if function and responsibility were not considered at all, or conversely, if they were considered above all. Students then invent new systems for navigating their environment through the principles of design. By altering the course of their days through performance, students are allowed to see the principles of design as a tool for accentuating their relationships to the world.

**Taylor, Katherine, Kennesaw State University**

**Re-Constructing Still Life**

Foundation drawing re-constructs a space for context, narrative and expression by acknowledging the exclusionary practices of formalism, including traditional forms in practice and examining contemporary perspectives. A total of five Drawing I and Drawing II projects comprise the presentation of “Re-Constructing Still Life,” with images from classroom and completed drawings. Teaching students “to see” has crumbled
under the weight of image in our visual culture. Immediate access to readymade resources diminishes the desire for formal analysis but invigorates its potential in re-examining the ocular model. Valuing skill, utilizing formal qualities and acknowledging the screen in foundation drawing gives students a context for contemporary perspectives. Hierarchy, coincidence and perception engender our know universe and provide a vocabulary for meaningful and challenging development. In "Under the Sink Counter" an inspection of the ubiquitous space beneath the sink provides a readymade frame within a frame for the drawer. Only line is used to describe the interior and the assignment gives dimension to the often over simplified use of negative and positive shapes. In “Still Life Staged” the maker documents daily observational still life drawing. The recorded images are then compressed into a .gif file. Once the drawing is complete the viewer sees an immediate unfolding of an hours long process. The .gif file chronicles overlapping formal aspects of the resulting final image.

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

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

**Cox, Nathan J., Anderson University**

**Integrating Mobile Learning Devices and Pedagogies into the Foundations Art Studio**

This session will present the strategies and results of integrating Anderson University’s team-taught, integrated, multi-disciplinary Foundations program into a campus-wide Mobile Learning Initiative, in which all students are equipped with Apple iPads. This Foundations program combines traditional skills training with an understanding of form in terms of its compositional, aesthetic and symbolic aspects, while the addition of mobile technologies maximize the impact of online resources, digital tools, and social media in a creative community of first-year learners. Goals of this project, now in its second year, are to increase student engagement, especially between class meetings; to make course materials more easily accessible; to foster critical communication; and to leverage technology to help a collaborative teaching team be more efficient in the preparation and presentation of content. Three online resources were primary: our Moodle learning management system, used for distribution of materials; a class Wordpress blog, used for self-reflective writing and critical discussion, and a Youtube channel, where videos of studio demonstrations could be accessed both inside and outside of class. Student also used e-texts in place of traditional printed texts, and experimented with a number of other technologies. Student activities include: etexts; classroom response (“clicker”) systems; a class blog; digital sketchbooks for brainstorming; digital note-taking/lecture recording; digital calendars and to-do lists. Faculty activities include: using tablets/Moodle LMS for attendance/grade entry; using tablets as a lightweight presenters and to project “digital whiteboard” drawings/diagrams; digital sketchbooks for brainstorming during studio consultations; a shared dropbox folder for exchanging materials between faculty members, etc.

**Myers, Seth, Loras College**

**Signifiers of Trust**

My presentation will focus on the acceptance of mobile devices inside the classroom as “signifiers of trust”. I will also discuss the value of its misuse as immediate “provocations” for dialogue on the positives and negatives of specific applications. I believe the most crucial element between student artists and artist educators is trust. Trust allows students not only to overcome their fears of failure but also gives them the realization that there are no mistakes. It enables criticism to be seen as a motivator to make work stronger rather than an attack which leads to uncertainty and hesitation. It allows for an environment that promotes experimentation. By allowing students to access their mobile devices in the classroom, it endorses a type of creative freedom and leads to an awareness of usages that might otherwise go untapped. Through guided use and practice, they will naturally discover the advantages and disadvantages of integrating them into their own methods of creativity. Students can learn how to be better artists, researchers, critical thinkers, by observing their professors engage with the very devices they use in their everyday life. I believe that the cumulative effect of this kind of trust and commitment to teaching students, as opposed to just focusing
energy on specific course objectives & outcomes, expresses itself in the creation of genuine relationships between teacher and student, which leads to optimum communication and achievement.

Ortiz, Eduardo, Stephen F. Austin State University  
**Smart Phones: Peripheral-Media for the Studio Art Environment**  
As an educator in the 21st century, I believe that implementing new technologies, along with traditional art methods and tools are two formats in which course material can be shared. My teaching experiences have led me to ponder the question, "what attributes exist to identify what defines new-technology?" And "who decides what new-technology befits teaching pedagogies?" Most recently I have come to observe that the Smart Phone is a new-technology that has not been fully recognized by academia. The Smart Phone is a readily available technology tool, which exists as a peripheral-media, within the studio art environment. As peripheral-media, it tends to be heuristically driven, built on experiential approaches to problem-solving through exploration. It provides instantaneous results and multiple products in which to share and critique. This presentation explores one professor's introduction of Smart Phones as a peripheral-media to address the elements and principles of art in foundation-level, 2D design course. It will also take into consideration the habitual use of Smart Phones in an introductory and intermediate level drawing course. In a much deeper context, I posit that artworks generated with Smart Phones support student-teacher relationships, facilitate learning, and improve their ability to teach using a variety of methods? Furthermore, implementation of Smart Phone technology in the classroom supports the development of creative thinking skills that favor innovation versus emulation?

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

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

Carl A. Linstrum, SCAD – Atlanta  

**Roberts, Stephanie, City Colleges of Chicago**  
**Drawing Connections with Foundation Media**  
While navigating the developments of technology in the production of visual art and in the language of expression in general, students still value a foundation of manual skills in drawing. As studio art teachers seek to interweave the tenets of traditional drawing and painting with our use of technology in the classroom, there is some irony in the consideration that the manual, analog experience we cling to is still the ultimate standard. It is worth noting that as visual art technology advances, it advances in the way that it can more and more closely mimic the "real" experience of drawing with pencil and paper. The digital sketch pen the "Inkling" is said to recognize “1,024 different levels of sensitivity” and enables the expressiveness of drawing on real paper surfaces as it records every mark. These new tools attempt to bridge the hand drawn quality of traditional drawing with the manipulation possibilities of a digital format. With the proliferation of digital drawing tools and software, are there any advantages for the student who begins with a foundation in
traditional materials like charcoal, ink, and pastel? Indeed the skills of manual control, restraint, and decision-making are developed in the process of traditional drawing, where mistakes take some elbow grease to erase or disguise. Today’s art instructors can facilitate the direct, intimate expression of working with charcoal on paper while drawing a conceptual line to the digital media also aiming to give the artist limitless possibilities.

Spence, Brad, California State University, San Bernardino

Work in Progress: the Art of Critique

I would like to discuss a variety of strategies for classroom critique. Critique is commonly considered the basis of art education. Too often it follows the model where the student-artist makes introductory claims for the work and much of the following session is dedicated to either semantic argumentation or simple value judgments. I would like to present alternative modes of structuring critique based in-part on the example of renown 60s conceptualist Michael Asher. At the California Institute of the Art, Asher’s legendary eight plus hour sessions have earned his an almost guru status and have been documented in such texts as Sarah Thompson’s 7 Days in the Artworld. I am interested in how new modes of critique can accommodate a variety of learning styles and cultural backgrounds as well as remain grounded in the perceptual experience of the art object.

Tim Tozer, University of Wisconsin-Stout

Winter Wallpaper: Integrating Approaches in a 2-D Design Project

In the windowless classroom of a rural Polytechnic University campus, the student laptop is frequently the only view onto a broader culture. As a Fine Arts-based drawing and painting instructor, teaching 2-D design in this context has been a new challenge in my career, and while I embrace the opportunities technology offers students of all majors, I am suspicious that the expediency of online image searches and Adobe software separates students from the challenges of authoring content and wrestling with material forms. I would like to present one specific assignment from my 2-D Design class that allows me to introduce a broad approach to the creative process. Using digital cameras, Photoshop, sketchbooks, cut paper and glue, I have students develop a pattern for an 8’ x 2’ sheet of wallpaper. I choose winter as a theme to challenge students to think of this ubiquitous Northern Wisconsin phenomenon through their own experience, and to translate this into a pattern through a limited language of black and white collage. The project begins with an off-campus image-gathering session and culminates in the students’ banner-printed designs hung in the blank UW-Stout hallways, altering the environment in a temporary but visually striking way. During the session, I will describe the way all these strategies can connect to students’ direct experience, renewing their imaginative link to their immediate surroundings and how – by embracing the limitations inherent in any medium – they can explore the relevance of a process involving both digital and physical applications.

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

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

Kamm, David, Luther College

Drawn to Form: The Sculpture Project

Although the physical world we inhabit is three-dimensional, the disconnect between lived experience and the conceptualization of space is apparent when students construct objects as if they were images, and render images like flattened road-kill. One of the ways my foundation students bridge the spatial divide is through a multi-step project that starts with observational contour drawings of a geometric sculpture on our campus. The drawings focus on positive/negative relationships and are done from three different angles that together represent the sculpture in the round. Completed drawings are deconstructed into visual alphabets of individual shapes that relate to negative spaces and positive forms. Students select portions of their visual alphabets and recombine them in multiple drawings of new, imaginary sculptures, again seen
from three different angles that provide a 360-degree view of the piece. Finally, students use their new
drawings as a guide to construct 3-D models of their imaginary sculptures. The project challenges students
to wrestle with relationships of real space (3-D) to illusionistic space (2-D), of object to image, and of
observation to imagination. By the time they are done, few students view the world or their work in quite the
same way.

Lee, Jason, West Virginia University
Photographic Representation Through Dimensional Collage
For the final project in 2 Dimensional Visual Foundation the goal is to bridge the gap between 2D and 3D.
This is done to enforce our “everything is one thing” mantra in Foundations at WVU. The basic assignment
description follows: While the photograph is an inherently 2 dimensional product, the photographic process
heightens awareness of time and space. When images are combined to create a collage, proximity,
continuity and closure become as important as time and space. For this project you will take this relationship
between the 2D photo and the 3D subject represented by the photo. You will create a dimensional
composition using at least 50 photographs of a single person or a single site. Thoroughly investigate your
subject. Take photos at various angles, distances, or times of day. Chose a subject that will hold your
interest for the duration of the project. You will then take your digital photographs and have them printed at a
commercial lab. Cut and paste the resulting prints onto a dimensional substrate to create a complex collage
that strives to represent your original subject matter in a new way. Some of the results have been truly
spectacular. From dimensional landscapes to full self portrait busts. This project has helped students view
their artistic practice more holistically rather that compartmentalizing their learning according to what
classroom they are sitting in at the time.

Morley, Elissa and O’Neal Segre-Lewis, Laura, Asbury University
Interspace: Teaching Drawing and Color Theory on Multiple Surfaces
How can educators create assignments that integrate traditional drawing skills and color theory while
working within an interdisciplinary framework? This paper will help educators assist students in connecting
multiple surfaces with line, mark, and color so that they enhance their powers of keen observation and
spatial awareness. For example, this session will address how to create assignments that inspire students
to consider the site of a drawing installation as part of a drawing by viewing “mark” not only as those that
they create manually but “marks” that pre-exist their hand-made contribution such as a tree “marking” the
sky. We will demonstrate how to expand your student’s understanding of drawing, mark-making, color-
processing, and multi-surface interaction. We will also reveal our favorite assignments that reinforce these
skills and show documentation of a brand new project that expands upon the same idea. With the
widespread move toward interdisciplinary approaches to art education, educators must plan assignments
that support this mentality beginning with the foundation level. This paper is designed to help them create
work that integrates both two and three dimensional drawing and color theory ideas.

Temple, Stephen, University of Texas San Antonio
Transform Creative - Drawn into Full-Scale
Learning creativity requires ways of thinking students may have not yet engaged. Principal is that creating
necessitates that you rely on yourself for the learning you gain. At root is that teaching oneself must occur
through concerted effort, consistent reflection, and asking good questions. This project provides a learning
environment of decision, accomplishment, experiment, and inquiry in which understanding is developed
heuristically as the project (and self-awareness) is sequentially drawn forth. The iterative semester project
unfolds from natural drawing into geometric studies, then into block print (single and tessellated), into relief
and massing (plaster), into frame and modulation (wood), into panelized mass (sheet material), then onto
the body (multifarious), culminating in a full scale group construction of wood, cloth and binding materials.
(experienced by the lived body). Each successive iteration is evaluated through drawing analyses and group
“before your own eyes” comparison to discover modes of transformation into new media. Each new
transformation reveals greater complexity of issues (i.e., geometry, proportion, module, repetition, sequence,
death, space, illusion, movement, perception, interaction/engagement, workmanship, choices made, etc.).
Revelation of vocabulary of decision making and critique become key to self-education and learning to value
developmental processes. Transformed ways-of-seeing are implicated in each stage as students engage
cycles of making-thinking-doing-reflecting to inform creativity:
drawing (look/think/act)
print (look at -look beyond)
relief (look over)
mass (look into)
From Bauhaus to Posthaus: Implementing a New Value Set into Foundations

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

Autenrieth, Patricia, Corcoran College of Art & Design

Retooling Design

Foundation Design is a Bauhaus dinosaur. While its concepts are perfectly valid, they’re mostly concerned with the formal issues that dominated modernism, and their criteria are esthetic. From the late 1950s onward the art world began to stray from this model in a trajectory that has moved art into a conceptually driven, interactive, diverse and technological orbit. How can the Bauhaus effectively address this universe? My answer is, largely, it can’t. In 2005 the Corcoran began overhauling its Foundation curricula. For years I was dissatisfied by the exercises of line, shape, value, texture, gestalt, etc. While many fabulous works emerged from such assignments, they were nonetheless fairly irrelevant to real world art practice, and surveys taken of graduating seniors confirmed this. So the course turned into two: Design Concepts required by Design majors, and Visual Concepts required by Fine Arts majors, though both are available as electives to students in other majors. Design Concepts remains largely faithful to the Bauhaus, and is still functional to web and print design. Visual Concepts, however, is Foundation Design fully retooled. It is a hybrid of critique methods, writing, readings, research, computer skills and studio practice often done in the media of students’ declared majors. The first half of this one semester course concentrates on Modernism and Formalism (the Bauhaus approach), but part of that is done using Adobe Illustrator. Midterm, a lecture on Duchamp’s Large Glass moves it into performance, conceptualism and ends with a large postmodern project.

Lipinski, Marlene, Columbia College Chicago

Emphasis on process

Education in the visual arts has been historically built upon the making of art through projects. In Foundations, faculty have assigned projects based on elements and principles of design. Second of concern has been materials and techniques usually associated with the Fine Arts. With the shift in values in Foundations, educators have developed a new approach to teaching and learning. Although the previously mentioned skills sets are still included in course descriptions and curriculum, a new set of thinking skills has exceeded the previously held standard. The development of inquiry skills including, collaboration, research, assessing complexities of a given situation, negotiating varied interests, engaging in meaningful conversations and time management, are some of the new values being addressed. In this presentation, inquiry and documentation through process books will be examined. Nurturing skills to problem seek, interact with their culture, investigate other cultures while identifying concepts, are some of the values tackled in this session.

Mills, Jennifer, School of the Art Institute of Chicago

Assignment Design: Incorporating new values into the classroom through innovative assignments.

In her article The Social Turn: Collaboration and Its Discontents, Claire Bishop argues that new methods of working via Social Practices "are less interested in relational aesthetic than in the creative rewards of collaborative activity." With social practices coming to the forefront of contemporary art and scholarship, the long accepted "principles of design" must be reevaluated. New forms of art making and methods of practice demand a new set of pedagogical principles in foundations curriculum. These fluid new concepts integral to
social practices and experience-based art must be incorporated into the curriculum through intentional assignments that make these concepts overt. The focus of this presentation will be to present projects assigned in the foundations program at the School of the Art Institute of Chicago which strive to illuminate concepts surrounding a new set of teachable principles related to social practices and experience based art. Examples of student work and student feedback regarding class assignments will act as a platform for further discussion regarding the new set of pedagogical values.

**Wilson, Fo, Columbia College Chicago**  
**New Values for teaching and Learning**

At Columbia College, we are re-conceiving our Foundations program to address the needs of students who will enter a very different world than the one Bauhaus artists and designers participated in. While certain formal basics are still relevant components of first-year studies, technological advances, Post-modern, and 21st-century practices require additional curricular content to adequately prepare undergraduates for further studies in upper level programs that are also evolving. New practices for how curricular content can be best delivered is something we are also grappling with at our school. In re-conceiving our program, we have added to formal concerns a universal value set to serve a broad population of students with diverse interests. We have privileged research, process, means of experimentation, and increasing a student's comfort with risk, as much as understanding, articulating and employing a common formal language. One of our major concerns has been: how can we revise the first-year classroom to cultivate students who can be resourceful, self-motivated critical thinkers, aware and curious about a world in constant flux, who can apply first-year training to a variety of disciplines that often transgress their borders. We are in the second year trial-phase of a three-year initiative. This presentation will discuss the new values that underlie our reordered curriculum, new structures and courses we are experimenting with, and how it has changed the way we teach and how students learn. Passive learning, team-teaching, and the renovation of our physical classrooms among other things, will be discussed.

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

As more Art departments have shifted to an interdisciplinary curriculum, Foundations programs have, in turn, begun to restructure their approach to support this. The value of teaching art making as a conceptually based practice requires introducing a wider range of skills early in an undergraduate art education. By exposing students to the basic skills of using 2D, 3D, and 4D materials at the Foundation level, students learn to build their art practice around ideas and concepts rather than restricting themselves to only one medium. Since our daily lives rely so heavily upon digital media of all kinds, it has become increasingly important to consider integrating digital thinking as part of a more holistic approach. This panel will discuss the importance of introducing students to a wider range of media early on in their art education as a means to allow more control in their individual art practice and more variety of skills to communicate their ideas. We will also discuss possible strategies for addressing challenges inherent in including new media and electronic arts into a broad-based curriculum, Jessamyn Lovell, University of New Mexico

**Paradigm shift: Getting beyond, “How do I use the computer?”**

**Lee Montgomery, University of New Mexico**  
**Skype: The Gateway Drug**

**Jessamyn Lovell, University of New Mexico**

**Strategies for incorporating 4D into Art Practices**

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

This session seeks to investigate the experiences of MFA graduate teaching assistants in the foundation classroom. In many university art programs, graduate teaching assistants play an important role in the delivery of core curriculum. Situated between their undergraduate students and experienced mentor-instructors and attempting to push against boundaries in their own research, GTAs may bring fresh perspective to debates over the role of basics in higher art education. Contributions are invited from graduate teaching assistants and mentor instructors. Questions to explore include:

- How do mentor programs help GTAs integrate and understand their developing role as teachers in relation to their art practice?
- How do GTAs and art programs negotiate the tension between academic (creative) freedom and curricular responsibility?
- How do GTAs incorporate effective teaching methods in a way that allows them to develop their own teaching “voice”?
- Has the experience “on the front lines” changed GTA preconceptions about effective studio teaching?
- What are some specific contributions GTAs have made?

**Pat Boas, Portland State University**

Megan Dill and Carol Cunningham, Texas Tech University, "Inside Out: Outreach Initiatives that Impact the Foundations Classroom"

Sam Guerrero, Portland Community College

**Mongeon, Jessica, Montana State University, Bozeman**

**Straight from the Horse’s Mouth: the Journey of a GTA**

Teaching while in graduate school can be challenge, but if students are given the tools for success, they can become excellent and innovative instructors very quickly, and still maintain a productive studio practice. My experience is unique because I have been the instructor of record for my own class of around 20 foundations students per semester for the last two years at Montana State University, rather than assisting another instructor. I will describe how graduate teaching is handled in my program, and go through my journey throughout the process. As a graduate student, I can relate to foundations students and introduce them to life after school. One of the new projects that I have integrated is creating a Facebook group for posting contemporary artwork and hosting online critiques. One of the extra benefits is that students often present artists that become inspiration for my studio practice. During the session, we will discuss techniques to help ensure success for new teachers, from a graduate student’s perspective, and time management techniques to balance teaching and studio work I have been able to find my own voice as an instructor. For me, that means nerdy art jokes, homemade monster cookies, and even yoga breaks in class. (Foundations students are too young for carpal tunnel.) But it also means involving students in serious discussions about contemporary art, the role of art in society, and what they can envision for themselves in the future.

**Pawlowicz, Elaine, University of North Texas**

**Mentoring 27 sections of Graduate Assistants each year in Foundation Drawing**

Since 2006 I have been charged to train and mentor 27 sections of Graduate Teaching Assistants each year in Foundation Drawing. In this paper I will share my rich experiences as a graduate assistant coordinator in a large state university art department. Briefly our foundation program consists of a lecture and lab component. Graduate students teach the labs and are required to attend weekly training sessions. All graduate assistants are required to take a pre-requisite course in teaching. Graduate students are then selected by faculty for positions in Drawing and Design Foundations. I will discuss our selection process. Our administration requires that our foundation program is regulated and consistent. As the coordinator I am responsible for creating the curriculum, designing a virtual blackboard site that stores mini-lectures and reviews, readings, projects, grade sheets, and documented examples of students work from each section. My master grade book has been programmed to calculate student grades for Graduate assistants. Although our foundations program has become a machine, the graduate assistant is still extremely important to student and program success. I have found ways to allow graduate students freedom in teaching within our very controlled system. Freedom can positively affect the teaching experience and artistic growth of the graduate assistant but must be paralleled by good mentorship. I intentionally design projects that are multi-level and personally expressive for both the undergraduate students and graduate teaching assistants. By presenting some of these projects and experimental controls, I will openly share what teaching strategies have worked best for our large foundation drawing program.

**Color Teaching Innovations**

This session will survey and explore some effective methods to help teach foundations color classes. Color is capable of communicating tremendous meaning and content. Although color theory is important, it may not address or develop a student’s personal color sense. After a semester work students can still feel lost on how to effectively use color, in their own work and in commercial applications. The teacher’s goal is to rapidly transfer deep knowledge of the subject while kindling original student research and investigation into color. We’ll cover useful ideas on how teach color through direct studio experience and share images of student works that illustrate both some of the problems and some of the triumphs from our classrooms. A presentation on the history of color in artist’s palettes follows, along with a hands-on workshop where
attendees explore artists’ palettes directly using acrylic color. Free color samples and literature is available for all attending. **Peter Andrew**, Stephen F. Austin State University

**Peter Andrew, Stephen F. Austin State University**  
**Color Palettes**  
New discoveries in the arts and the sciences run parallel through history. Since the study of color bridges art and science, the record of artists’ color palettes provides a fascinating insight into the evolution of color thinking in art and technology across time. We will look at color knowledge through history as revealed by artists’ palettes and link this to color teaching methods. This overview may serve as a bridge to a discussion on useful ways to teach color by direct studio experience. Session panelists will share personal insights and demonstrate color teaching practices in the classroom. A hands-on demonstration of the artists’ palette will follow all three presentations, sponsored by Liquitex Artists’ Acrylics.

**Leka, Derek, Colorist and Liquitex Artist for New England**  
**Color Reality**  
Color is capable of communicating tremendous meaning and content. I am going to offer an alternative to the classic “Color Theory” and Josef Albers methods of teaching color. Although color theory is important, it does not address or develop a student’s personal color sense and therefore they can typically walk out of a semester’s work still lost on how to effectively “use” color, whether it’s in their own work or in a commercial application. Many students who are new to using color are stuck in the Crayola 8 basic color set. Breaking them of this as fast as possible is very important. Students must be exposed to, and “formally introduced” to the full range of colors and contrasts. I will use projected images to show how this is achieved. I will also show and discuss images of student works that illustrate both some of the problems and some of the triumphs that have resulted in my classroom experiences. This is all in the spirit of preparing them to be functional colorists in the least amount of time considering that color as a dedicated College course is only offered once. There is no Color II, Color III, Advanced Color Practicum etc. to continue their much needed tutelage in this all-important area.

**Naranjo, Neal, The Naranjo Museum of Natural History**  
**Color and Content: What is Effective Teaching?**  
Art teachers may not realize nor fully appreciate that an insightful psychologist can perform an analysis of an artist based upon their artwork. How and why do artists make the color choices that they do? How do we know whether we see the same way? How can this information help you to teach art and color? If you are the teacher, you need to know your students in order to teach effectively. If a teacher wants to help their students, there are valuable things to know about the personality of a each of their students. How do color choices reveal insights about your students? Are seeing and perceiving color the same thing? As a neuro-psychologist, I will offer insights into how an art instructor can be more empathic with their students and improve their teaching. I will perform an analysis of artist’s works to help illuminate this topic.

**A Spoonful of Atelier**  
This session reviews and revives the related discipline, resources, rigorous workshop, professional and industry practices of traditional European Artists’ Guilds and Ateliers (past and present), in some cases revealing the hidden knowledge of well known and unsung masters, while comparing innovative studio methods and materials that will continue to influence foundation arts education in the new millennium.  
**Alethea Maguire-Cruz, Land Atelier**

**Cruz, Carlos Mid Michigan Community College**  
**The Magician: Not to Teach the Student-Brain but to Train the Mastermind**  
Technology has taken the lid off of the education and business of art. It is the “new” potential for the old strata of guild learning. The New Millennium has brought in the magician, not to teach the student-brain but to train the mind in the workplace. Ever more dependent on the efficiency of time and dexterity we want our students to innovate and think for themselves. Everyone is utilizing new tools of communication such as social media, driving the open source market of technology to inspire global projects. In this world we pass the wand, decode research, collaborate, create, promote and bring students towards self-sufficiency. Yet, it is they who will cross the divide into finding out who they are, what they want to do, and how they will make it happen. The business of art relies on this impasse of communication and correspondence, connection and community. That’s how art and design come together to sell the Apple Product Line, for instance, or how fine art appreciates in the pocket of the collector, or inspires new schools
of thought, such as General Assembly. They came up with a potion for their product or service that sells. It fits them and it fulfills the human need.

Maguire-Cruz, Alethea, Land Atelier
Integrating Early European Artist Guild and Atelier Painting/Printmaking History, Methods and Materials
We could say the early European Artists’ Guild and Atelier formed one of the first ‘webs’ of (art) laymen working with merchants, to reach regulated production standards of quality during the thirteenth century. Following the Magna Carta of 1215, for instance, there was a movement to unify a papal, monarchical, feudal authority (amidst territorial wars and crusades). In spite of vast trade routes and exploration, this legislation had a desire to order the ‘mysterious power of nature’ (art’s muse) as ‘one creation.’ It gave rise to the production of art for the clergy, and began to conceal symbolism and mastered methodologies of earlier traditions and faiths. Within the artisan’s workshop, however, efforts to preserve the secret techniques of painting, drawing and printmaking, for example; making ink, paint, pigments, paper, binders, preparing surfaces, leafing and enameling with precious metals, observing, sighting and sight sizing, printing, sculpting, drawing and teaching the figure from casts (or cadavers)… had to survive when passed down through the centuries of the craftsman apprentice hierarchy.

Working alongside today’s foundation students, it is engaging to focus on how, for example, an artist such as John Singer Sargent, a student at the Atelier of Charles Auguste Emile Durand, learned to master the Alla Prima Method (passed down from artists such as Diego Velazquez). It is on our continued quest to enlighten that we must forever challenge students to dip their spoons into the soup of ages, and remind them that this bowl is deep.

Okonkwo, Nnamdi, Independent Sculptor
The Humanity of Creativity
From ancient times to the artists’ guilds and ateliers of the Middle Ages, to the motivation of art students beginning their foundation art programs: it is evident that the artist's calling is a sacred one, and art in it's noblest form is often created as the artist is awakened to and embraces his own humanity - the suffering as well as the joy of the human experience. It is when the artist labors arduously, and is able to reach the depths of any human experience, that his works are not only able to inspire others but also to awaken the human soul for good. My discussion will be based on this platform, and will be derived from my own personal experiences, as well as from the examination of the lives and works of past and contemporary masters in the arts.

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

Driscoll, Kathleen, Mount Ida College
A Real World Extension of the Classroom – The College Gallery
As the Gallery Director at Mount Ida College, a small college close to Boston I have created an interactive space for teaching students, the college community and public. It is also a place for administrators to host trustees, guests, alumni and possible donors. Exhibitions include both traditional and alternative work of artists and designers. My position is a Professorship with half the teaching load given to run the gallery. Yes, two jobs, but over time I have developed a relationship between these two positions that is unique. Gallery programs overlap and intertwine with teaching Two and Three Dimensional Design, and History of Modern and Contemporary Art. The classes visit the exhibitions and discuss the fundamental elements of
form / composition or ideas and how these can be found in the sophisticated work of mature artists and designers. Studio projects or response papers for the writing intensive history class are outcomes of these experiences. Design, Fashion Merchandising, Business and First Year Seminar use the exhibitions as well as others. In my paper I will discuss these teaching interactions along with other important aspects; Work Study students hired who major in Design, Veterinary Technology, Funeral Home Management, Science or Biology which broadens the outreach of the gallery audience, public outreach, the College art collection and involvement with administrators and other professors, curating and the installing of exhibitions.

Gaddy, Raymond, The University of North Florida
Standing in the Seat of the Muses
Three years ago I took over as director of the University of North Florida Gallery of Art. This was a time of change for the Gallery and the University. The UNF Gallery was undergoing a significant remodeling, The Museum of Contemporary Art, Jacksonville was folded into UNF as a “cultural resource” resulting in the creation of the UNF Gallery at MOCAJ, and the Department of Art and Design received a significant private donation of artwork. These three these events were great for the Gallery and the students however, at the same time, the Gallery’s budget was cut leaving the gallery without any staff. This paper will cover the successes and failures of three topics. 1. The utilization of the Museum collection and newly acquired Gallery collection as a teaching tool. 2. The redevelopment of the UNF Gallery of Art and the creation of a Gallery Practices class in which the students became the UNF Gallery staff. 3. The development of professional and student exhibitions at both the UNF Gallery on campus and at MOCA, Jacksonville to compliment the Department’s overall curriculum and particularly that of foundations classes.

Rokes, Carla, The University of North Carolina at Pembroke
Filling the Niche: Gallery Programs that Compliment the Small, Teaching-Intensive University
The A.D. Gallery is sponsored by the Art Department of the University of North Carolina at Pembroke. The gallery provides a venue for student and faculty work, as well as that of local, national, and international artists. Our goal is to bring quality art exhibitions and related programming from within and outside the region, in order to provide all students at UNCP with exposure to innovative ways of thinking about art, its production, and its social value. In addition to exhibitions, the gallery offers lectures, artist talks, hands-on workshops, and portfolio reviews. I intend to discuss ways in which the gallery fosters integrative learning, promoting students’ abilities to integrate learning across courses, over time, and between campus and community life. For example, the A.D. Gallery has established a biennial series featuring work by contemporary Native American Artists. This series is inspirational for the campus and community, as UNCP was founded as an American Indian-serving institution. Special events in this series include artist talks, workshops, and working across campus connecting with other disciplines including American Indian Studies. Additionally, professors from across campus utilize gallery exhibitions as a source for the Universities Writing Enrichment Program, which aims to enhance the ability of students to write effectively and appropriately in both general writing and professional writing in their disciplines. I would like to discuss future goals for the gallery including a student-run inter-media gallery association. I also intend to discuss ways in which the gallery serves as a marketing tool for the university.

Gesundheit: Gesamtkunstwerk in a Culture of Specialized Specialists
In schools across the nation, there has been a recent trend of separating the creative fields into more and more specialized compartments. Historically speaking, it is entirely understandable why departments are taking this route: years of learning and teaching under the ‘old style’ of the Bauhausian foundations model is bound to stir up revolution eventually. Gesamtkunstwerk in foundations education — referring to the ‘total work of art’ ideologies espoused by the Bauhaus and its contemporaries — is often rejected in some of these departments. Pretenses range from ‘Coders don’t need to know how to paint,’ or ‘Design is akin to marketing, and marketing is akin to selling out, and selling out is akin to worshiping Satan.’ While these concerns are valid, some argue that, in an ever-tumultuous job market, students who have the broadest knowledge base — traditional fine arts, design, multimedia and interactivity, environment, marketing, etc. — tend to be more confident (if not more successful) once they leave the relative safety of the university system. The self-sufficient Renaissance person will never go hungry because they will not need to pay for things they can do themselves. The difficulty is in finding an acceptable balance. The goal of this forum is to explore both sides of this challenge faced by contemporary foundations programs, examining what role Gesamtkunstwerk may or may not have within foundational education, and openly airing our deep-seated love/loathing for the foundation curricula put into practice by the Bauhaus 90 years ago. Phillip McCollam, Independent Researcher
Phillip McCollam, Independent Researcher  
**Gesundheit: Gesamtkunstwerk in a Culture of Specialized Specialists**

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Stockton, Mark, Drexel University  
**Bridging Visual Aesthetics: A Cross-disciplinary Approach to Bauhaus Ideals**

Essential visual aesthetics – so thoroughly explored and reduced in the Bauhaus – continue to have relevance in art and design fields, but in order to engage today’s students, these concepts can be expanded to include a wide range of outcomes and practices. My presentation will focus on ways of connecting students to contemporary practitioners in a variety of disciplines in order to invigorate foundation projects. I will present examples of crossover in project concepts that incorporate digital media, film(cinema), graphic design and fashion. My talk will introduce a variety of internet resources and strategies for threading a broad knowledge base through a curriculum that still touches on the formal and visual essentials. In short, I will focus on how to contemporize reference points as a way of pumping life into Bauhaus ideals.

Mueller, Ellen, West Virginia Wesleyan College  
**The Bauhausian Integration of 4D Design**

Foundations curricula often find themselves in a state of perpetual shuffling, wandering aimlessly between majors and concentrations. As fields within art simultaneously become more diverse and well-defined in terms of traditional fine arts, design, interactivity, and time-based media, issues of relevancy and purpose bubble to the surface in regard to foundations coursework. Foundations programs are increasingly confronted with seemingly divergent, field-specific needs including 4D design principles, digital technology literacy, and practice-specific skill sets. Foundations programs need to be effective at preparing students for this increasingly advanced — and specialized — coursework. My presentation examines the relevancy and core purpose of foundations practice as initially outlined by Johannes Itten in his plans for the Vorkurs courses at the Bauhaus, and reviews possible solutions for the contemporary classroom. Specifically, we will discuss elements and principles of 4D design; digital concepts that endure across infinite technology and software upgrades; and fundamental design knowledge and approaches that can easily be integrated into a range of foundations-level courses, in part through the application of the two former areas.

Samples, Clint, and McGuire, Casey, University of West Georgia  
**Connecting the Dots**

Many Foundations programs are segmented into various areas (Beginning Art History, 2D and 3D design, Drawing), yet these classes are all interconnected in many ways. Foundations courses aren’t independent islands, but dots that need to be connected. Our job is to help students connect the dots, quite literally, and to show them the whole picture that emerges once the dots are connected. Encouraging a cross-disciplinary approach to teaching will allow students to “connect the dots” between classes and allow faculty to build synergy between foundations courses. Does your foundations program construct an interdisciplinary approach to teaching Foundations classes? This presentation will explore ways to make these connections.

What’s Happening in Art College Foundations Programs?  
A representative from the Maryland Institute College of Art (MICA) will present research conducted at MICA and the School of Visual Arts (SVA) on how art is taught and what is learned in these two foundations programs. Representatives from the Kansas City Art Institute (KCAI) and the Milwaukee Institute of Art &
Design (MIAD) will present how their institutions have kept their foundations programs changing and evolving.

**Feldhausen, Jan and Yi, Jason S., Milwaukee Institute of Art & Design**  
**Unlocking the Curriculum**
Addressing the strategic planning directive to the academic departments to “Unlock the Curriculum,” the foundations department created an innovative new curriculum that allows students to make choices throughout the first year. The new Milwaukee Institute of Art & Design (MIAD) foundations curriculum engages students in sustained research practices through development of their creative work. This develops critical thinking and nurtures commitment to exploring ideas in a substantive and individual way. We will show and discuss the new courses, student assignments, work, and portfolios demonstrating research-based art making. This research model particularly aligns with the (MIAD) course “Research, Practice, and Methods,” in which students participate in critical inquiry and exploring interdisciplinary perspectives in their investigations in selected topics each semester. Over 40 topics have been offered in the first two years of the course. Example topics are: Play in Art & Design; Social Consciousness; Imaginary Worlds; Wit & Wordplay; and Design & the Elastic Mind. The MIAD student work presented will exemplify how this research-based investigation has led to student success and has even increased student retention.

**McKenna, Stacey, Maryland Institute College of Art**  
**Teaching and Learning in the Foundation Year at SVA and MICA**
The presenter will share findings from a recent study, conducted as part of the presenter’s doctoral research at Teachers College Columbia University, of foundation teaching and learning at two contemporary art schools. Data was collected through visits to the two art colleges, a survey of 90 students, interviews with six studio professors, and through observations and video recordings of foundation studio classes. Results from the study include descriptions of what studio professors do and what students learn in these two art school foundation programs.

**Reif, Brett, Kansas City Art Institute**  
**Foundation View from KCAI: innovation & tradition**
The Kansas City Art Institute has had a foundation school for almost 40 years. In that time, the school has covered a significant amount of curricular territory. Our current curricular trends are influenced by the history and tradition of foundation education along with contemporary methods and media that our curricular structure and architecture can accommodate. New toys with old ideas, old toys with new ideas, regardless of how it happens we have to keep foundation instruction fresh for students while maintaining high technical standards and expectations. We will present examples of technology, freeware and pedagogical strategies that both compliment and emphasize traditional foundation exercises as well as offer opportunities for contemporary content within a foundation program. Images of student work, students working, along with specific assignments will narrate the presentation. The objective will be to demonstrate how traditional core principles can be delivered using new tools, and how new strategies can breathe life into those principles.

‘And the artist was cool, too’: How academic art galleries could be more innovative, risk-taking and engaging
Often working outside of the commercial gallery system, an art gallery on a university campus has the opportunity to engage students both in and outside of the classroom and to offer supplemental educational practices to the university at large, but many instead report low or declining student attendance at openings and events. There are small but significant things academic curators and gallery directors can do to vitalize the gallery space, and indeed the gallery image, to strengthen their relationship first and foremost with students, beginning with curatorial choices and practices, towards the deliberate construction of a space with a reputation for hosting some of the coolest regular events on campus. **Liz Miller, Webster University**

**Bloedon, Malia, The Bookstore Foundation Gallery**  
**The Dynamic Space of the Artist Collective, for the Academic Paradigm**
This paper will discuss some of the practices of the Bookstore Gallery, operating on an international stage in Amsterdam, the Netherlands, which can be put into place by galleries at colleges and universities facing budget cuts and also desiring to appeal to a broader student audience. Working outside of the traditional commercial gallery model, while also being institutionally independent, the Bookstore Foundation Gallery employs many strategies relevant to academic university galleries. Aspects such as having funding tied to social participation rather than selling artwork, and promoting the exchange of resources and skills, this project calls artists together, encourages collaboration and brings the wider community into contact with the
arts in an enduring way to encourage the idea of the working artist as an essential part of a balanced society. When examined and executed in an academic paradigm, many of the structural practices of our gallery and residency program can infuse a low-cost and dynamic component into the identity of college and university art galleries.

Dauw, Lorraine, Yale University

New Users Group: Building Sculpture Building

This paper discusses the use of the university gallery not only as exhibition space, but also as a project space for collaboration between students, faculty, and artists/designers from outside the university. It will focus, in example, on the New Users Group, an open research collaborative, comprised of Yale University students and faculty, which organized several events that explored the production of subjectivity in relation to work environments and designed objects. Subjects of research included Building sculpture Building, a conversation with Johann Mordhorst of KieranTimberlake Associates, project architect for the new Yale Sculpture building, discussing his design with students who use the building. Aiming to open dialogue between the School of Art and the university at large, the gallery played host to meetings, panel discussions, screenings and exhibitions which both faculty and students organized together. New Users Group had an open membership and was designed to develop organically and expand the scope of its interests depending on generated interest, focusing specifically on the active role of students not just as participants but also as users/audience. Employing the university gallery space as a collaborative platform broadens the scope of its identity beyond simply a space to exhibit, but one which can host and involve, fusing the roles of audience and creator.

Sonique, Alexi, The Reverb Conservatory

Contemporizing Art Space

Art galleries on university campuses are mired in anachronistic modes of curating and exhibitions that are disconnected from both the multimodality of contemporary art practice as well as from the culture of contemporary students. To revitalize the relevancy of university art galleries as teaching and learning spaces, gallery directors and curators can look to two alternative modes of art exhibition; first, revisiting the expanded Fluxus notion of what an exhibition space could be used for, and where a gallery event can happen, and second by examining the merging of spacial design and remix culture that results in the construction of multi-sensory experience employed by contemporary music/dance clubs, and one-off rave installments. A new model for the art gallery that more closely resembles a hypergressive audio/visual locale rather than a sterile white-walled asylum, can connect, teach, and inspire students of contemporary art defined by a pluriformity of mediums and multichannel delivery.

Thompson, Jeff, University of Nebraska–Lincoln

Transmission and Openness: Strategies for the Geographically and Economically Disadvantaged

This paper will discuss the activities of Drift Station, an artist-run, alternative curatorial platform dedicated to exploring new and experimental forms of curatorial practice. We are a curatorial lab, where exhibitions begin as philosophical and artistic inquiries that cannot be met in the studio. The result is provocative exhibitions that challenge the format of the gallery, including the showing of works and objects not traditionally seen in that context, such as literary and scientific works and by-products. Working within limited geographic and financial means, Drift Station rethinks how art can be transmitted instead of transported. We are interested in exhibitions that allow artistic projects from around the world to be seen in locations that might not otherwise have access. This is not limited to the city where an exhibition is held, but also includes creating critical writing, digital archives and documentation that can be viewed online. Likewise, Drift Station is not a location, but a curatorial activity that sees our primary location in the Midwest of the United States as a challenge rather than a liability. In all cases, we are interested in exploring a non-geographically centered model – this may be a physical space such as a building, or a virtual space such as a website, an email, or a PDF. Any venue can become Drift Station.

Enhancing the Studio Curriculum with Blogs

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

Levacy, Megan R., Georgia Perimeter College, Atlanta GA

Sketch-Blogging: Interpreting the Traditional Sketchbook Through Social Networking.

Encouraging students, especially foundations students, to approach the concept of a sketchbook with more than grudging obligation can be a challenge. As the sketchbooks role of documenting the artistic process and evaluating the overall development of ideas is a critical tool in helping students gain the beneficial skills of self-evaluation and self-reliance, it is important to find new ways of making the act of keeping a sketchbook personally relevant and contemporary in the technological age. In order to excite and entice students to enter into a more open mode of exploration in the classroom, social networking may be utilized to establish an online forum for students to collect and organize information pertaining to their creative process. The digitization of information allows students to feel engaged in ways which are already familiar to them while experimenting with the traditional techniques and processes of keeping a sketchbook. The creation of open sketchbooks online promotes a higher level of student accountability while facilitating discussion and interaction with peers in and out of the classroom. A discussion of various methods of including blogging into course curriculum will be paired with examples of successful implementation and responses from participating students.

Pedigo, Sara, Flagler College

STUDENT ENGAGEMENT IS ONLY A “CLICK AWAY”: enhancing course content through digital resources

Today's students are more familiar with “Googling” artists such as Picasso than finding one of the many monographs located on library shelves. With a digital presence, traditional studio courses can intercept this default strategy by using the Internet to expand student course expectations, knowledge and investment. Through my own use of digital resources I have found increased success in communicating course content and spurring self-driven research from students. Resources such as pertinent links, previous and current student work examples, artist images, interviews, readings and assignment handouts all link the objectives and outcomes of specific coursework to the course as well as the larger world outside of the academy. By placing relevant information such as open sketchbooks online, I continually witness students developing into self-motivated researchers each semester and carry this level of engagement to post-foundation courses. This presentation will highlight my personal use of both publicly accessible websites, as well as private academic computer systems such as Blackboard or LMS in a range of classes.

Community Engagement in the Foundations Class

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

Agrawal, Shalini, California College of the Arts

Partnerships are Collaboration

As a co-founder of the non-profit organization architreasures, I have worked extensively in collaboration with communities and student groups of all ages. Designers/artists serve as facilitators working together with
Reker, Ken, Salem State University, Varland, Joel, Savannah College of Art and Design
PUBLIC ART: COMMUNITY and PUBLIC SITE as STUDIO and CLASSROOM
I began developing exhibition opportunities within the public arena, as a venue for student work, while I was teaching at the Savannah College of Art and Design in 2000. The result was WATERWORKS, a temporary public exhibition of floating sculptures at Daffin Park. This project was tremendously successful for the students, the school and the community and continued for another two years, after which I took a teaching position at Salem State University in Massachusetts in 2005. I procured a five-year license with the City of Salem, to exhibit student work at two outdoor public venues; a site for the WATERWORKS project at Hawthorne Cove and Leslie’s Retreat Park, a site for land and water-based sculptural works. This session will explore the rich opportunities that public art as a curricular offering can present for the student, the educational institution and the community. The presentation will focus on actual student-based public art projects and the discussion will address many issues pertinent to public art. What is public art? What responsibility does the artist have when making work in the public arena? As an artist, what are the rewards and difficulties of working collectively?

Amy Brier, Ivy Tech Community College
Art and Community in the Community College setting
I incorporate service learning projects in Ivy Tech Community College 3-D Design and Drawing I classes. These take the form of group projects for the college, and for outside profit and not-for-profit organizations. The realization of these projects calls for coordination between the students and the "client". The students have to recognize and account for the needs of art that is in service to a particular goal, set of physical limitations, and consideration of the audience. Concurrently the project must fulfill the core objectives of the class as well as the practical, financial, and aesthetic concerns of the client. Selected Projects:

- **“Big Daddy Bob”:** a twice life size, interactive, seated figure commissioned by a local peanut brittle manufacturer. Big Daddy will appear at festivals, parades, and will be used as well as a charity fund raiser. It is made from carved foam, plywood, papier-mache, urethane, and paint, and is fitted with speakers and a microphone to make it interactive.
- **“Healthy Brain”:** one of 22 brain sculptures for the Brain Extravaganza. The Jill Bolte Taylor Foundation selected 22 artists and artist teams to decorate individual 5’ tall fiberglass brains for exhibition around Bloomington and beyond. Ivy tech 3-D Design students used foam, papier-mache, urethane and paint to add images to their brain. Professors of psychology and anatomy were brought in to the class as consultants.
- **“Arc de Libertas”:** a 12’ tall arch way of books for a public space on the main campus of the college. It is made of over 300 hard cover books with subjects and titles relevant to the diverse population of the college.

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

Ireland, Chris, Tarleton State University
Facebook: Instead of face to face?
This presentation will look at the possibility of using social media as a way to supplement student art critiques. For this purpose social media is defined as web based technologies that utilize one-to-one communication (e.g., email and instant messaging), one-to-many (web pages and blogs), and/or many-to-many (wikis) communication modes. I just think it is worth exploring due to the amount of engagement our students have with such technologies. Mr. Ireland teaches digital media design and often encourages the use of sites like Blogger, LinkedIn, Beehance, and Facebook not only as social tools but also as ways to network and market oneself as an artist. As more of the art work created in class becomes digital and less tangible, can art criticism be more or less effective if traded through the internet?

Johnson, Cameron, Meredith College
A Thread of Critiques
Effectively balancing lectures, demonstrations, critiques, and actual work time has always been a challenge within the traditional art class. It can be difficult to keep each component new and engaging in order to maintain the attention of students in a multi-media society. But what if a critique could have multiple voices commenting on multiple images at the same time? This talk addresses how technology can be incorporated into a class to spice up the formal dynamics of a critique. VoiceThread provides a platform, which helps to create an inclusive class setting that adds variety to a critique in order to meet the needs of all students.

Lowrance, Melanie, University of Central Missouri
Critique Strategies
The freshman year is both an introduction to post-secondary art education and often students’ initial experience of independent living and immersion in a culture of peers. Establishing an environment in which productive critiques can happen often means facilitating peer-centric learning. Relying on the notion that students at this stage of their academic careers hold the regard of their peers in high esteem, the proposed session will investigate the manner in which the traditional instructor-student dynamic can be shifted to focus on student-student propelled engagement, expectation, and evaluation in formal and informal critiques. Strategies will focus on peer-partnered and peer evaluated activities as well as methods to facilitate constructive discussion in a supportive social environment that extends beyond the classroom.

Montgomery, Guen, The University of Tennessee, Knoxville
From the Studio to the Stage: The Theater of Critique
The house lights dim, the curtains open, and there, in the spotlight of the stage, upon a white pedestal stands...your paperclip nativity scene. The crowd is silent. To students encountering the format for the first time, the critique can seem daunting and very personal. Putting your work before the class for review can feel like the kind of dream where you’re starring in the school play and have somehow neglected to learn your lines. As frightening as this scenario may seem, elements of the theatre and theatricality can be used as a model for the critique, changing the critique experience from a tedious rite of passage to a moment of sincere engagement. Presenting the critique session as a performative act lends a feeling of gravity to the moment of exhibition, encouraging attentiveness from the audience and dress rehearsal-like preparation from the presenter. Specifically assigning roles, like that of the docent who speaks about another student’s piece as if they were giving a museum tour, or approaching the entire activity with an air of Shakespearean-esque hyper-formality (costumes possibly included), allows the students to approach this initially awkward position as a kind of role-play, replacing a passive exam-like experience with the active engagement required of an event. This paper will detail how, as someone with a background in both the performing and visual arts (I still view my collegiate performance of Blanche Dubois in *A Streetcar Named Desire* as a Nobel-prize level accomplishment), I apply my theatrical experience to the class critique.

Seaboldt, Scott, New Rochelle High School
It’s All About the Trust
If the critique is about the art and not about the artist, and the direct beneficiary of the critique is to be the participating audience, then the traces of that interface are to be claimed by the artist. For the artist to form a healthy relationship to what the viewer takes away from their work the artist must trust the world around them. The skilled articulation of the participant’s observation and opinion is a necessary tool in building a bridge to the artists’ trust. The critique is a growth tool for the participants responding to the work. It is a process of articulating the distinctions of what they see as well as the ability to form a defense regarding their opinions of those distinctions. What the artist gathers from the critique is a by-product of the quality of the participants involvement. Digressions into speculations on the artist intentions or possible solutions to observed dilemmas derail the growth of trust between the artist and the viewer. Manners of critique may be
to act as if the ‘artist isn’t present” and refer to the artist only in the third person. A critique may be structured into shortened timed segments where the instructor is not present and only participants speak, or into an “all questions and no answer” format. These are examples of a participant-oriented observation and opinion critique where whatever the artist might glean from the critique is corollary to, and in the trust of, the actions of the participants.

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

Angel-Chumbley, Joell, College of Mount St. Joseph
PRACTICE IN THE PARK: Theory in Practice Outside the Traditional Classroom Environment
This session will present the outcomes and challenges of working with a professional client that pushed the boundaries of the traditional classroom experience into an outdoor park environment. The College of Mount St. Joseph’s junior graphic design students participated in a spring practicum studio course in which they designed a solution to a real world design communication problem for The Pyramid Hill Sculpture Park and Museum. Completed in Spring 2012, this comprehensive branding project included updating the existing park's corporate brand; brand collateral applications (brochure and park map insert); and a comprehensive wayfinding signage system (identification, directional, regulatory, operational, and interpretive signage). This course included extensive on-site park analysis of existing conditions, traffic flow studies, and documentation of user experiences; comprehensive research in the areas branding, wayfinding signage, sustainable materials and practices, technological advances in the field of wayfinding and signage (QR codes, apps, interactive digital touch screens, and projected image technologies), and site map development. In addition the students gained valuable experience designing within an allocated budget; developing preliminary fabrication construction documents; and working within a team dynamic. This project presented several challenges including: working with a professional client outside the traditional classroom setting; branding the large scale built environment pushing beyond the realms of print and digital applications; and working as a team to solve a comprehensive communication problem. This was an enlightening experience to be shared beyond the walls of the Mount’s small campus community.

Lawley, J. Neil, Missouri Western State University
Student Projects in Public View
When introducing 3D Design, I always tell my students that it’s all about creative problem solving – no matter the material. I encourage them to explore many different materials and applications of the objects they create, many of which are functional and interactive. At Alfred University, I had one group of students build bridges out of snow that had to bear a student’s weight, and another group built bridges from found natural materials (rocks, trees, vines, etc.) that crossed a stream. In each of the fall semesters that I have taught at Missouri Western we have built primitive shelters, also from found natural materials; some even in trees! Before building and testing boats in the university pond that they make from recycled materials, my students must first design and create a life jacket from atypical materials, which they test in the university pool. “Rube Goldberg Mini Golf” has become a regular and well-attended event, and is held in the science building atrium. This event, more than others, sparks debate about whose enjoyment of the event (project) is more important - the audience or the artist? The fact that the functional objects are actually tested forces student to give more consideration to the structure of the objects. The public nature of these events (including local tv and print news) creates an awareness of their audience and an increased emphasis on aesthetics. In the end, students can identify the problems and the creative solutions that they devised to complete their projects.

McElroy, Allison, Jacksonville State University
Introducing the Land as a Class Room
My Art and Science Observations class goes out for the weekend to create an on-site Earth Work in an 80’ radius clearing at the Little River Canyon Center in Fort Payne, Alabama. The project begins with site research, collection of materials, sketchbook drawings, and group presentations and discussion of ideas for the earthwork. Through collaboration, sweat, and hard work the student’s drawings become a 3 dimensional
on-site installation. The project introduces the students to concept building and development, non-traditional ways of mark making, meaning, material, form, aesthetics, and craftsmanship. The project fills the students with confidence, a sense of play, and a lesson in thinking outside the four walls of the classroom.

Schneider, Erika, The University of South Florida St. Petersburg (USFSP)
The Environment As Palette
In his book, "Memoirs of the Blind: The Self Portrait and Other Ruins", Jacques Derrida compares the space of drawing with the concept of the blind entering into a new space for which they have no previous markers. He writes: "The blind run through space like running a risk." This thinking is very relevant when considering the student artist or graphic designer with a blank sheet or space in front of them trying to figure out their markers in the making an image. To encourage first year foundations students to practice a more conceptual form of mark making, taking them to an exterior "new" space, removes the mental barriers of the blank sheet of paper and allows the students to take risks and explore a more conceptual and real time space for their work. Living in South Florida with its rich environment of sky, water and flora offers quite a number of choices for investigating space and ideas and allows the student to take inventory of their environment and the relationship between themselves and this environment. One of the experiences that I found to be exceptional was to take my second semester group of drawing students to the beach in rapport with an introduction to land art, in order to introduce the concepts of disappearance, displacement and memory. The natural environment becomes a working partner of the student and a new palette of mark making tools develops.

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

Danielson, Sigrid, Grand Valley State University
More than Here and Now: Making Connections in the Art History Classroom
Art history survey courses offer many opportunities for students to engage with concepts and objects produced in the distant past and by diverse cultures. For those pursuing studio degrees, these classes may be their only exposure to World Art and works created prior to the nineteenth century. This breadth can, at times, diverge from studio instructors’ concerns that art history foreground modern and contemporary production. Students may also struggle connecting with media that do not incorporate approaches consistent with their chosen studio practice. Far from being irrelevant to the here and now, an inclusive survey encourages students, regardless of their major, to evaluate their preconceptions about the production and examination of the arts. My presentation models brief, structured assignments that help students consider core themes such as "naturalism," "place," and "representation of self." Short essays, concept mapping, and group presentations based on outside readings help learners articulate points of connection and difference across time as well as culture. These assignments hold them accountable for the historical material, but also introduce current methodologies and encourage consideration of how monuments from the past continue to resonate in the present. Such low-stakes projects build students’ analytical skills and encourage writing as a thinking tool. In turn, these assignments can be scaffolded throughout the semester to foster consistent engagement with the themes and offer formative practice for more substantial projects.

Howard, Dana, South Carolina Governor's School for the Arts and Humanities
Workshop Practices and Patronage in the Renaissance and Baroque
This project allows students to review stylistic considerations specific to a movement or period while working in small groups. By the end of the project critique they will have reviewed the medium, subject matter and iconography of several Renaissance and Baroque artistic styles. This is a formative evaluation that would allow the teacher to better structure review material. It is also an opportunity to integrate studio figure drawing and 2-D design assignments with art history thus reinforcing lessons learned in both curricula. During a unit on the Renaissance and the Baroque, students are asked to work in small groups, roll playing that they are apprentices in a Renaissance or Baroque workshop. They have been asked to prepare a proposal to the master of the workshop (the teacher) that would fulfill a specific commission granted to the workshop by a local patron. The flexibility of this project allows for infinite adaptations depending on the school setting, time constraints, materials and curriculum. It can be a one class period project in art history or a several week major assignment in painting or drawing. As students progress through the assignment, the teacher becomes aware of what students have learned about the periods and can structure future lessons to correct any deficits or misconceptions.

MacVay, René M., Saint Augustine High School
“A to Z” Books based upon AP Art History Themes
I wish to share with participants a project I have that gets my AP Art History students demonstrate an understanding on art historical themes and concepts through the creation of books. The assignment is modified a bit each year but the core concept remains the same. I have students create “A to Z” Books based on AP Art History Themes/Concepts such as female artists, portraits, nature, family, depiction of other, animals in art, etc. On one page of the book they have a letter such as “A” is for Artemisia. They then write a paragraph explaining her art. On the facing page is a picture, or two or her art. Sometimes I assign the project to be written to a youthful audience so that the students must be clear and explain thoroughly (the work product must be like an elementary text for the topic). I ask the students to put the work in binders or get them bound to get them to take pride in the work. This exercise reinforces the concept of hand making books during the middle ages. Students can get creative with decoration and make it ornate like an illuminated manuscript. There is room for individuality and, through the freedom afforded by the assignment, students embrace the project and produce a product that demonstrates a deep level of understanding concepts through cultures and over time. This project is a GREAT review for the test and the products remain in the room for future classes to use as study guides.

Monroe, Elizabeth, Princeton Day School
Teaching Thematically in AP Art History
An oft-repeated admonishment among AP Art History teachers is “reach Giotto by Christmas,” a well-meaning exhortation to remain “on track” while covering the chronological scope of material before the AP exam in May. While it is true that those new to the study of art history might benefit from an “In the beginning” approach, some deviation off the metaphorical traveler to contemporary art also has its benefits. This paper explores one strategy for maintaining student engagement throughout the year by disrupting the conventional chronological/cultural arrangement with thematic units. For instance, “Art and Impermanence” might cover Eva Hesse, Asmat bisj poles from Oceania, and a Chola Shiva Nataraja. “Heaven on Earth” could include rock-cut chaitya halls, Mies van der Rohe’s Notre-Dame-du-Haut in Ronchamp, and the Dome of the Rock. Such an approach collapses the timeline and prepares students to grapple with contemporary works even as they learn the fundamentals of art history. In addition, artworks from beyond the European tradition are considered alongside those from the western canon, strengthening students’ abilities to think across cultures. It is hoped that this paper will generate discussion regarding both the benefits and the risks of teaching thematically, identify potentially useful and engaging themes, and likely points in the year to introduce such units.

Reilly, Diane J., Indiana University
The New AP Art History Curriculum Framework: Themes, Subthemes and
The College Boards Curriculum Review Committee for the AP Art History exam is now completing the process of reformulating the curriculum framework that will be used to guide the development of future AP Art History exams, and can be employed by AP Art History teachers frame the construction of their own courses. Intended to make the connection between course content, learning objectives and the AP Exam more transparent, the curriculum framework includes suggested themes and subthemes that can be employed by teachers to link artworks across the centuries and among geographical regions and cultures. I will introduce the curriculum framework generally, outline key learning objectives, and show how the themes and subthemes were integrated into the learning objectives and selection of course content, particularly the
monument set, to allow teachers to foster in depth learning among their students. This will provide a
background against which other session participants, who will be discussing assignments, exercises and
techniques intended to engage students and enhance their critical thinking skills, can work.

To Honor and Challenge Drawing Traditions at Once
Session intends to examine/use classical drawing methods, taken from 19th century French Neo classic and
Romantic drawings, as a basis for the study of drawing in a Foundations program. This approach to drawing
necessitates a two part study – one of research to determine the methods of drawing, then to emulate that
process into the course of observational still life and/or figure drawing. This approach to drawing
differentiates from Old Master copy assignments by asking the student to analyze and appropriate a method
of drawing rather than simply mimic a drawing. While most historical examples are figurative/nude studies,
this session suggests foundational drawing from observation to include both figurative and still life subjects.
Panelists will discuss/offer strategies to suggest an historical and methodological approach to drawing to
include the tenets of foundation drawing (line, value, use of value to establish form and the illusion of space,
composition, observational skills, object-ground relationship) while encouraging art historical research and
technical examination of the subject drawings. John Rise, Savannah College of Art and Design

Presentation Abstracts

Austin R. Williams, Associate Editor, Drawing and American Artist magazines, F+W Media
This presentation will examine the value of traditional drawing modes and foundational drawing skills from a
journalistic and curatorial perspective. Austin R. Williams, the editor of Drawing magazine, will discuss how
his publication strives to balance various traditional and non-traditional modes of art; ways in which such
distinctions between traditional and non-traditional both are and are not meaningful to evaluators of art; and
the importance of being receptive to artwork that is very different from your own. Other topics will include
the value of traditional drawing skills to numerous forms of art making; the question of whether to label art as
“traditional” or “classical”; and advice for artists looking to increase their exposure through coverage in the
press.

James L. McElhinney
From New Classicism to True Classicism”
Based on systems of order and canons of form, pattern and space, Classical drawing embodies a durable
visual language that can be easily taught and quickly learned. Design begins with Nature. Apart from
obvious links to tradition, Life-Drawing remains the best way for students to encounter Nature within the
studio-classroom environment. The challenges we face are our own faulty assumptions and bad habits. We
blindly accept photographic veracity and forget that light striking a focal-plane cannot measure space.
Connecting gesture, graphic schema and resolved form is not the same as finishing a drawing, which too
often depends on retinal mimicry. In contrast, true Classical drawing is fundamentally a-mimetic. Instead of
imitating visual experience it negotiates a kind of reconciliation between ideal perfection and physical reality.
While it can never attain the former, it seeks to improve the latter. Thus the act of drawing is and should
always be an act of invention. The challenge of resurrecting “academic” curricula today is that 21st century
students lack the superior preparation of their 19th century predecessors who, upon graduation from high
school, could draw as well as they could write. 21st-century Classical drawing can blend historical pedagogy
with new paradigms such as wire-frame models, working with both analog tools and digital tablets.
Professional art-schools need to remediate this deficiency by advocating for the restoration of appropriate
design and visual studies to K12 education, while preserving and improving the rigor and relevance of
foundation studies within their own institutions. This talk will be illustrated.

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

Lichti, Jim, Milken Community High School
Kulwin, Dori, Milken Community High School
Linking Art History and Studio Art: The Patron to Artist Project

“The Patron to Artist Project.” Goals: concretize the role of the patron for art history students, create a distinctive creative challenge for studio art students. Art history students were assigned an art historical period (e.g., Romanticism, Dada, etc.). They then located and researched one patron and one artist from that period who either had or could have had a working relationship. Students then developed class presentations that demonstrated a thorough knowledge of both their patron and their artist. They also envisioned a (fictional) commission that the patron plausibly could have presented to the artist. Art history students were then matched with studio art students. Each art history student took on the role of her/his patron (e.g., Ambroise Vollard, Peggy Guggenheim) while each studio art student became the corresponding artist (i.e., Degas, Pollock). With the patron armed with a commission, patron and artist then negotiated a contract. The contract could NOT a copy of a known work by the artist, but instead an original work. With the contract in place, students were required to meet periodically as the artist made progress. The ability to master a given artist's style and technique was reviewed by both the “patron” and the teachers. The project culminated with a gala opening, which an overwhelming number of parents, attended. Students (and instructors) came in costume, introduced themselves, discussed their process, and presented their work, providing their audience with an overview of art history from Thomas Gainsborough to Andy Warhol.

Wynn, Keaton, Georgia Southwestern State University

Art as Praxis for Philosophical Inquiry: An Old School Approach to Art History that is always New

One of the main concerns we have as educators of the next generation of art practitioners is how to prioritize the ever-growing amount of information that is available for foundation courses in art history. How can we construct a framework that is consistent through the history of western art and is still applicable today. Using the long history of philosophical inquiry one can construct the history of art as a manifestation of the development of western thought. From early forms of religious belief through the awakening of the power of reason in Athens through the Enlightenment up to our current re-evaluation of the usefulness of reason, this engagement with meaning is consistent. As some universities shrink the role of philosophy on campus in the move towards more pragmatic fiscally productive courses that align with job training, art students may have less opportunity to develop the necessary foundation in western philosophy to successfully engage in the contemporary theoretical issues of today’s art practice. For smaller colleges and universities this is a serious problem as students become less able to navigate the diversity and conceptual complexity of contemporary art. By embracing artistic practice as a form of philosophical praxis in light of the expectations in upper level art history and studio courses, one’s ability to prioritize course content becomes easier. The flow and development of western thought becomes a structuring tool, a skeletal system for the mass of information.

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

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

Dean, Henry, Savannah College of Art and Design

Gesture: The bridge.

This paper proposes that gesture be given a central place in foundations curriculum, showing that professional art and design disciplines benefit when graduates are fully versed in this approach to drawing. The paper explores ways that this traditional drawing approach translates and finds voice in all contemporary design areas, facilitating artists and designers’ ability to work across disciplines, in professional careers where thinking outside the box is the norm. Gesture teaches quick-sketch methods while revealing the principles of design, emphasizing perception of essentials—be they form, space or other elements. The approach embodies purpose and intent, recognizing individuality and expressiveness in mark making. Gesture helps grow sketch abilities that support research and development, risk-taking, ideation, brainstorming, trouble-shooting and effective collaboration. Without delving into the question why children aren’t trained in the basics of visual literacy, the paper proposes freshmen students immediately immerse in
this approach, practicing it in all foundations courses. Students are surprised when drawing is redefined to where sketching and process art receives equal or more attention to finished product. The shift helps them grasp the significance of drawing as a component of the foundation experience. At the foundation level gesture provides an effective bridge between learning occurring inside the classroom/studio and independent homework. This simultaneously empowers and motivates, enabling students to learn how to operate rigorously within the context of contemporary culture, providing focus exploring a spectrum of pathways.

Alembik, Lisa, Agnes Scott College
Revisiting ‘The Velocity of Gesture’ and Building Empire Today

Conducting with a baton, making the sign of the cross, waving a magic wand, saluting a crowd—all are acts in which the drama and tempo of a hand movement have significance. Power lies in the character of the motion, its location in relation to the body and a reading of the culture from which it stems. Communication is reinforced with gesture—the lift of an eyebrow or the flick of the hand under the chin. Gesture can be spectacle, such as the finger cutting sharply across the neck (one need not even say “off with her head!”) or Madonna gripping her crotch. Movement can embody tradition, as with a Flamenco dancer’s snap of the fingers, or a circle of women pushing needles in and out—the rhythm solidifying kinship. Within such actions empires are born, each vibrating with a particular momentum and atmosphere. The exhibition “The Velocity of Gesture, or How to Build an Empire” was inspired by a quote from a senior White House adviser, “We’re an empire now, and when we act, we create our own reality.” In “Velocity” artists created a ‘reality’ through gesture and sensibility. They ruled their picture planes, drawing unknown worlds and newfound kingdoms in pen, paint, video and clay. They distilled force to its essence, commanding attention with spectacular movement or understated subtleties that expressed cosmos through nuance. “Velocity” programming explored gesture in the artist’s studio and through music, dance, and basketball. Five years later I revisit “Velocity” and the artist’s empire.

Schroth, Peter, University of the Arts
Whiplash knowledge: The Role of Intuition in Craft and Concept

As a classroom activity the idea of Gesture is introduced as a method of approaching a problem. It involves an attitude and state of mind. That leads to discovery and realizations not arrived at by other means. The gestural approach operates on the idea that “seeing” and one’s response to what is seen occur on both a conscious and unconscious level. It is utilized to tap the unconscious and recognize the application of intuition as an essential skill that is to be cultivated.

Ruben Salinas, Savannah College of Art and Design
The Spirit of Gesture

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

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

Presentation abstracts
Altman, Susan, Middlesex County College
Gasper-Hulvat, Marie, The College of New Jersey
Putting One Word After Another: 20+ Pages in the Art History

Over the course of a semester, students in my introductory art history survey course produce between twenty and forty pages of substantive written work, in many cases dramatically improving their writing skills in the process. Nevertheless, I have not yet encountered any complaints that the course asked for too much writing. In this talk, I will discuss the multiple ways through which I meaningfully incorporate writing into classroom activities and homework assignments, in addition to the more traditional venues of formal analysis papers and essay exams. I will address strategies I successfully employ for managing this volume of writing as an instructor, and I will outline two distinct models for students’ critiques of their peers’ written work. Moreover, I will examine how the cumulative sum of writing in this course avoids becoming overly
burdensome through developing student understanding and appreciation of the purposes for the writing and through gradual buildup of the written work over time.

Pandone, Marc, Solano Community College
It's Seminar Time!
The book seminar engages students in conversation and written responses to particular content-rich sources. I have observed the rich potential of this experience with first-year students. Rather than using a textbook in Foundation drawing, design or figure drawing classes, I assign a reading such as The Zen of Seeing, River of Shadows, The Undressed Art, A Giacometti Portrait, or Lure of the Local, to name a few. The point is to engage the student in writing and in group seminar discussion of the subject. The seminar papers are not book reports, nor is the discussion a time to say they like or dislike the reading, rather an opportunity for them to unwrap the author’s presentation and to discuss a few key points they have gleaned from the experience. During the seminar discussion I do very little talking, leaving it up to students to converse with each other and raise questions. The teacher is not acting as expert, rather as facilitator. Students have found these seminars challenging, rewarding and useful. Skills developed discussing complex aspects of the text are useful in their studio work and other academic endeavors. If allowed to present I would go further into detail on the design and process of preparing students for the various readings and seminar discussions. I can speak directly to how certain books assist aspects in various studio courses and assignments. A short seminar process could be attempted with the group if time permitted.

Zollinger, Dr. Stephanie Watson, University of Minnesota
Stimulating Writing In The Foundation Year
Although writing has long been established as a creative endeavor (Benganoli & Rackham, 1982), little has been explored about the use of writing in design education. The questions are “What kinds of writing inform the design disciplines?”, “How does writing relate to the creative side of visual fields?”, and “What are the implications of this relationship for design educators, students, practitioners, and researchers?” In the spirit of exploration, this presentation will explore answers to these questions via sharing exercises, techniques, problems and ideas that afford writing a prominent role in design pedagogies. Guiding the presentation’s approach to the problem of using writing to stimulate creativity is Margaret Boden’s premise in her book The Creative Mind (1990) that “What makes the difference between an outstanding creative person and a less creative one is not any special power, but greater knowledge (in the form of practiced expertise) and the motivation to acquire and use it” (p. 24). Pushing creative boundaries, I argue, must be grounded in an in-depth exploration and understanding of the issues surrounding the project at hand. Although a discussion of research methods is beyond the scope of this presentation’s purpose, the presentation will shed light on the connections among knowledge, ways to acquire knowledge, and the words used to both describe and push knowledge to the next level.

Students Take the Lead: Empowering Students through Mentoring and Learning Communities
Recent trends in higher education, such as tracking and an increased emphasis on graduation rates, are conspiring to deny undergraduate students many of the choices and autonomy they once had in determining the course of their own education. Opportunities for self-direction and discovery are being replaced by a 'pipeline' system that often favors degrees earned over individual growth and development. In Students Take the Lead, presenters discuss strategies for empowering Foundations students through assignments, courses, and a culture that re-emphasizes self-direction, peer interaction, and personal and peer accountability—all within the bounds of a focused, Foundations curriculum, and compatible with the degree-audit ethos of contemporary universities and colleges. Through 'mentoring' (as opposed to strict pedagogy) and the introduction of 'learning communities', students are made participants in a more egalitarian feedback model which provides opportunity for critique and redirection while, at the same time, encouraging individual choice, self-reliance, self-motivation, and engendering a sense of their own value within, and responsibility to community. As these values are reinforced, students become increasingly equipped to move over from the passenger side, and take the driver's seat in the journey of their own education. Gail Simpson, University of Wisconsin-Madison and Charles Westfall, East Tennessee State University

Sean Miller, Assistant Professor, University of Florida, Gainesville
IN GOOD COMPANY: W.A.R.P. Sells Out and Challenges Students to Buy In
Standardized testing, social networking, reality television, and misconceptions about art are contemporary realities for the first-year art student. WARP, The Workshop for Art Research and Practice, is at the forefront of the first-year foundations program at University of Florida fostering a creative learning community for first-year art students that promotes excellent craft, an ambitious studio practice, and sophisticated approaches
to problem-solving while simultaneously confronting the homogenous, self-censoring mindset, and the prevalent distrust of critical thinking, and confident individual action that exists in many first-year students. In recent years, the WARP program has shifted its course content to better engage the students with assignments that broadens their skill set, vocabulary, knowledge of art and design, while simultaneously promoting a critical engagement with contemporary culture. WARP is currently developing projects to engage students in collaborative corporate/entrepreneurial approaches, invented public personas, blatant consumerism, the phenomenon of social networking, and other methods engaging elements of popular appeal. In many ways, compared to WARP curriculum of ten years ago it may at first glance appear that the highly contemporary, edgy, and controversial foundations program has “sold out.” First-year projects that previously engaged overtly with identity, culture wars, new genres, and sophisticated subject matter have been replaced with new assignments pointing the students in misleadingly more conventional directions. With these new projects WARP is instead taking calculated risks to better develop a first-year learning community that pushes the envelope with even greater force, “selling out” just enough to let students to “buy in”.

Gail Simpson, University of Wisconsin-Madison and Julie Ganser, University of Wisconsin-Madison

Learning Communities for Art Foundations Students

The University of Wisconsin-Madison is currently in the planning stages of creating a residential learning community for freshman art majors. The students will live on a dorm floor designated especially for arts students. Included in the dorm will be studio spaces outfitted with furnishings and equipment necessary for students to work on art projects. This means that new art majors will be not only taking most of their Foundations classes as a group, but will also have the opportunity to live in a setting that will facilitate peer group development. This residential learning facility, named the Creative Arts and Design Community, will accept students for the first time in the fall 2012 semester. Creative Arts and Design Community will offer unique enrichment opportunities to freshmen by facilitating their interaction with a roster of world-class artists and designers, along with regular contact with prominent UW arts and design faculty. Experience in community outreach will be one of the benefits of participating in the CADC. We are seeking dialogue with other institutions that have tried something similar. Has your program offered common living arrangements for new art majors, and if so, have you seen a benefit to the group dynamic? Has it contributed to the student’s taking their work more seriously? Does having the facilities in their dorm help them meet deadlines? Have there been any unintended consequences to this learning/living arrangement?

Chase Westfall, Visiting Assistant Professor, East Tennessee State University

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

For a brief period during the 90’s UCLA was the most important and influential art school in the nation. Under the guidance of visionary faculty like John Baldessari, Charles Ray, Lari Pittman, and others, the school perfected a hands-off method of pedagogy which Pittman characterized as “sweet neglect,” and a culture in which faculty members were “above all professional artists.” Charles Ray explains: “Our current prominence comes from the fact that we’re a department of artists. I’ve never written a curriculum, never prepared for a class. I [teach] by the seat of my pants. I’ve hired a lot of good young artists and I would never... ask them to write a curriculum. I just trust them as artists.” Extending that trust to their pupils, UCLA’s students thrived under the guiding principles of mentoring (as opposed to instructional methodology), production, and self-direction. While the wholesale adoption of this model—which was developed primarily with graduate students—may not be practical in the teaching of Foundations, the success UCLA experienced during that time does suggest that principles of autonomy, proportionate to the experience of the student body, can be brought into play in a way that might benefit the development of young artists.


The Case for Drawing in the 21st Century-PostHaus Drawing

Focusing on foundation drawing courses in programs of both art and design, this panel makes a case for the importance of drawing in the 21st century, or what we might call PostHaus drawing. For many schools, the predominance of digital media combined with emerging art forms make traditional drawing seem irrelevant. Other programs, however, still consider drawing a necessity, both as a medium in and of itself, and as a vehicle for creative, critical, and reflective thinking across the arts, and in other domains, including science, technology, business, and communications. This view is supported by recent research in cognitive psychology and neuroscience, and also meets practical concerns of a society immersed in visual information, challenged by unprecedented problems that demand creative and cross-disciplinary solutions,
all within a global environment requiring communication across linguistic and cultural divides. Drawing has addressed all these issues in the past. If reflected upon and practiced in terms of educating both cognitive change and affective capacities, drawing can meet similar and emerging concerns in the future. The panelists, coming from diverse backgrounds and institutions, will present this case from the points of view of cognitive science, philosophy, and classroom practice. Doing so, they will identify principals and strategies to enable students in a range of programs use drawing to meet the challenges of the 21st century. **Kim Sloane, Pratt Institute, Seymour Simmons, Winthrop University**

**Presentation Abstracts**

**Simmons, Seymour, Winthrop University**

Seymour Simmons will identify philosophical principles underlying several different approaches to practicing and teaching drawing, explaining how these define distinct forms of thinking through drawing, while linking such thought to thinking in other disciplines including mathematics and language as well as natural and experimental science. He will also link theory to practice by showing how several ways of thinking through drawing can be applied to teaching topics like linear perspective in order to cover multiple aspects of the subject while addressing the needs of different types of learners.

**Mendelsberg, Martin, Rocky Mountain College of Art and Design**

Martin Mendelsberg will extend and challenge the definitions of drawing to to integrate traditional and digital media, while connecting drawing to studies in music, literature, mathematics and spirituality. As he argues, contemporary students’ immersion in digital technology and high-speed search media means they start art and design programs already visually literate, so that drawing classes no longer need to exclusively address purely observational investigations, and can engage students more in thinking in the media. For example, figure drawing in particular should go beyond “bones and muscles” to include other critically important systems of the human organism. In this way, emotional, psychological and spiritual dimensions of our existence can become part of the designer’s professional practice and educational experience.

**Kantorwitz, Andrea, Columbia University**

Andrea Kantrowitz will discuss her doctoral research at Teachers College, Columbia University, entitled: “Drawn to Discover: Cognitive interactions underlying idea generation and exploration in contemporary artists' drawing practices.” As she demonstrates, artists often report that they draw to generate and explore new ideas and test established ones. They create and utilize embodied and external cognitive aids to enhance and extend their imaginative capacities through the drawing process. Her investigation of the underlying cognitive and meta-cognitive interactions between artists and their drawings across a broad range of drawing practices can inspire educators to invent new approaches to teaching and learning, based on established and innovative ways of thinking about drawing as a tool for discovery.

**Sloane, Kim, Pratt Institute**

Kim Sloane is currently Acting Chair of Foundation at Pratt Institute. He has taught foundation drawing for over 15 years. The presentation will share examples of student work from the studio/classroom that aim to tap into cognitive processes, and introduce to the students of a wide range of structures, hopefully increasing the potential for metaphorical and analogical thinking, and thereby for invention and innovation and poetry in art and design.

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

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

Damschroder, Cindy, University of Cincinnati
Level the Playing Field
The University of Cincinnati teaches a wide variety of students in our History of Art survey classes. Enrollment is 125+ per term, so it is no wonder that there is quite a range of student ability and interest in the subject. The challenge becomes – how to level the playing field? When the syllabus “suggests” reading prior to class, the instructor can figure that less than 10 students will do so. Therefore time on task becomes necessary – the student needs to become exposed to the material before they come to class so they feel both a greater likelihood to participate, and they will remain more engaged with the lecture and writing activities. As our survey classes consist primarily of first-year learners, I have adapted strategies to better accommodate their learning styles. One of the most critical aspects of a first-year learner is that they still have a “typical high school learner mentality”. They are used to having homework; being called upon in class; and tracking grades; instead of the traditional mid-term and final exam format of academia. If the learning models of our art history survey classes can be modified to better suit this learner then a greater learning experience can be obtained. Students complete homework and online assignments and this time-on-task helps the student become familiar with the material and confident in their understanding of art-making and its history. These features are a few that have helped to enrich my class and create a deeper learning opportunity for all.

Martin, Floyd W., University of Arkansas at Little Rock
Learning How to Read Scholarly Material in an Art History Survey Course
One way today’s students are underprepared is in reading scholarly materials. One of the goals of my survey class is to prepare students for upper-level classes in art history, requiring some combination of research papers, oral presentations, or projects, all of which need to be based in part on existing scholarship. One component of my Renaissance-Modern survey class is five assignments based on scholarly articles. These are placed at points where the content will support the works of art and chronological period being discussed in lectures. More important than that content, however, is getting the students to learn to read scholarly material. They must answer certain questions about the articles that focus on things like thesis statements, how evidence is used, how illustrations are used, and how facts and secondary sources are documented. All this is discussed in class as well, which brings up related issues like why scholars refer to things in foreign languages, what assumptions they make about readers, what constitutes peer-review, and why the readings seem difficult. Later in the course, students are required to organize a 10-item bibliography of scholarly books and articles on one artist, and write a book review. These activities are placed in the survey course to develop a foundation for the students, so when they move on to upper-level art history courses, they know where to start when given a research project assignment. This presentation will include specific assignments devoted to scholarly readings, including examples of questions students must answer.

Parker, Todd, Southwestern Oklahoma State University
A Bifurcation, instead of a Dichotomy—Both/And not Either/Or
Teaching art history the old-fashioned way to modern students is difficult; teaching this way to underprepared students is almost impossible. It is common knowledge that students have changed. They are more globalized and connected through social media and the web. And when it comes to classes, they are not content to simply receive information. The traditional methods of instruction and assessment are not working. Students want to be engaged, to be involved. As I have worked for six years teaching art history as a general education course to major and non-majors alike, I have consistently sought ways to engage students. Having begun the way I was taught—lecture, test, repeat—I quickly became dissatisfied with the level of antipathy and lack of engagement in the classroom. I am currently requiring group interaction, an individual student presentation, and on-the-spot written responses as alternative methods to the earlier model. In this way, instructors and students are not locked in a dichotomous relationship—expert/amateur, learned/unlearned—but a partnership exploring a common subject. When students have the opportunity to interact and engage in class, both with the instructor and fellow students, powerful learning moments have a propensity to occur.

Zbynek Smetana and Peggy Schrock, Murray State University
Repackaging the tradition: some findings
This presentation will discuss the ongoing results of our current repackaging of Art History intro at Murray State University. As noted in the session proposal, textbooks are getting better, websites with good images and content proliferate, and digital images of many famous objects are readily available. And yet, many incoming students are often alliterate, hardly opening the book they reluctantly spend upwards of $125. Progressively more and more dispirited by the results of more traditional teaching and examination methods, we decided to use the tools at our disposal (Blackboard etc.) and repackage the delivery of the same material, shifting a larger portion onto the students but in smaller increments. We taught the first semester fearful of the student evaluations and the results. To our utmost astonishment, the students preferred this new system even though arguably they read more, wrote more and possibly worked harder. The presentation will discuss the initial justification for the change, the results accumulated thus far, as well as some of the ongoing problems and the following adjustments.

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

Dubinskis, Anda, Drexel University
Anything Goes! Using Unusual Drawing Materials
In an attempt to get students to loosen up drawing the figure, using novel materials not usually associated with image making creates enthusiasm and an awareness of a visual totality. Some materials lend themselves to quick, gestural depictions (tennis ball dipped in ink), while others require a more concerted gaze (correction tape drawings or peat moss/iron ore smudges). The element of surprise when encountering these unusual materials leads students to shed their regular expectations of what a drawing should look like and frees them to play with mark-making and materials that can otherwise be intimidating.

Martinson, Barbara E., University of Minnesota
The Quick-Fire Challenge: A valuable catalyst for ideas and discussion
A typical feature of the competition for Top Chef is a fast-paced challenge to develop a new dish in 15 minutes. I adapted this concept to help students in my color class focus on class concepts, let go of inhibitions, and produce a project within a short time. I used the challenge throughout a 15-week evening class that typically contains non-traditional students. Most of these students work full-time and come to class directly from work. I began each class with a quick-fire exercise that helped them to transition from work to the color concepts that we would be exploring during each class session. The challenge starts with a prompt that is sometimes highly specific and other times more vague. Sometimes specific materials are required. Solo and collaborative challenges are included. When we were covering color order systems the class began by developing their own arrangement of colors in an innovative order adapted from a traditional color wheel. Emotional aspects of color were explored via the distribution of terms such as torrid, expansive, and exuberant. Each student developed a portrait of their term using only geometric shapes of color. My presentation will include examples of the prompts and images created by students. Student response to this exercise was overwhelmingly positive. They said that it helped them focus on class topics, that student-driven discussions made the material more relevant, and that they learned they could come up with good ideas in a short amount of time—an ability precious to these non-traditional students.

Nadler, Arny, Washington University in St. Louis
My Students Said This Assignment Would Be Impossible
Half way through the semester several years ago I walked into my 8 AM 3-D design class and told my students to take down the following notes: I’m 5’ 7” tall and weigh about 150 lbs. I’m going to divide you into teams of 3-4 students and give each team five 2 x 4s, a sheet of plywood, basic hardware, and a U-Haul wardrobe box. You will be building devices to physically move me for a sustained period of time. They have to break down and fit into the U-Haul box, and you’ll have to create a manual that illustrates how your device
is assembled- no words, only images and numbers. Oh, and by the way, if I fall from this device or get hurt, your project fails. Most of my students exclaimed that it simply could not be done. But they did it, and had a great time rigorously learning tool skills, problem solving, ergonomics, communication and collaboration. In the years since, I have built off of this experience and developed several assignments that move beyond the traditional 3-D curriculum while maintaining an adherence to the basics. In this panel, I will present the pros and cons of these assignments, mistakes I’ve made along the way and amazing outcomes that I never could have anticipated.

**Schaefer, Anne, Drexel University and Tyler School of Art**  
**The 20 minute edit**  
As foundation educators we grapple with the challenges posed by the sheer volume of material we hope to communicate to our students within a finite time period. To address these challenges, I have implemented small, rapid-fire, peer-based critiques. These allow students to learn to appreciate the benefit of creating preparatory work and become articulate and concise editors of both peer work and their own. Assignments involve preparatory sketching, design and/or research. In an effort to capitalize on the studio format and facilitate in-class project development, I start class by selecting one student to serve as the example. As a class, we view the work, either pinned up on the wall or via projector, based on the project’s medium. As a group we establish the criteria for evaluation and implement these in group conversation. Subsequently, students break into small groups working with the same criteria as the sample critique. They evaluate their group’s work with concise criticism. Only 20 minutes are allotted for this evaluation and the result is an editing of the work-in-progress – a distillation of the strongest concepts. The judges’ table of any reality show is a concise series of sound bites, which cut to the core of the contestants’ work. Although I do not allow brash and potentially hurtful comments in the classroom the concept is the same. Get to the point and move on. In the proposed session I will discuss the necessity by which this was developed and the successes and challenges resulting from this method.

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

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

**Burmeister, Paul R., Wisconsin Lutheran College**  
**Tempo giusto: Helping Students become Critically Aware of a Natural Pace for Thinking**  
Research in neuroscience and cognition and the rediscovery of non-logocentric theories support an argument for a pace of creative thinking that takes advantage of slower speeds and longer durations. This pace, or tempo giusto, is counter-intuitive to a culture of fast-time life. To rightly understand thinking as being embodied and affective is exceptional in a culture that places normative emphasis on optimized and objective criteria. Teaching foundations students to think creatively is crucial, of course, to their future
development as artists and designers because imagination is the value proposition that creatives bring to a healthy society and economy. This paper will review current research on the importance of time and pace for subjectivity and imagination, with special emphasis on cultivating critical awareness for thinking techniques. This paper will also share simple ways, such as using iterative and polyvalent assignments, to explore and apply concepts of time to course outlines and curriculum.

**Newhouse, Meta, Montana State University**

**Braintraining. Or how to apply high-intensity ideation workouts to enhance creative problem solving.**

Inspired by my own experience of training for a marathon, where I spent four months working toward the goal of completing the 26.2 mile distance in a race, I’ve begun to implement a similar training methodology in our pre-graphic design courses at Montana State University. I call this process “braintraining” because it fits with the metaphor, but it also happens to be true. Students learn ideation processes, which they can apply on their own, outside of the classroom. Some background: a typical marathon training schedule requires 5 running workouts per week. But not each workout is the same. Two workouts are done at moderate speed, at a fairly short distance (5 miles or so). Each week also has a distance workout, which increases in length over time. I compare these two kinds of workouts to the daily and weekly projects that might be given throughout the course of a semester in a class. It is the other two workouts per week that are more interesting from a pedagogical standpoint. They are called “intervals” or speedwork. Interval training involves bursts of high-intensity work interspersed with periods of low-intensity work. I've translated this concept of interval training to the classroom by giving highly structured, 5-minute to 10-minute long assignments, which culminate in a brief critique. During the panel session I will share examples of real assignments and elaborate upon the processes students learn during these short bursts of activity, as well as some of the positive ancillary benefits of implementing this method.

**Nitsche, Christopher, Savannah College of Art and Design**

**Finding the Link: 3D Design to Majors**

I became increasingly aware of problems teaching three-dimensional design in a modernist purist approach. Too often students were passive learners; sketchbooks were under-developed. They looked to me for all the answers. There was a lack of ownership on the student part in pursuing solutions to projects; they were not “turned on.” The course structure was disconnected from their majors, let alone personal inquisitiveness. I said “no,” way too much. Students who presented ideas that were engaging hit the wall of my rules, resulting in discouragement. I reinvented the course structure. I reconsidered and vitalized research sketchbooks with development guidelines. I reduced the number of assignments to allow progress time for ideas and solutions. The first project explores the performativity of found objects to create unity in a constructed form. In the second project, students compose in-the-round with any structural material recognized as the basic design elements line, plane, mass and volume. The third project in Sculpey is a figurative transformation allowing expressive latitude in research and interpretation. In the final project, students construct a work of personal choice that addresses a culmination of design requirements. In addition, students write and read statements of intent in presenting their work. Critiques are formatted to address formal analysis course outcomes. My PowerPoint presentation will demonstrate student work employing a myriad of academic majors. Project work includes sculptures, architectural models, furniture designs, interior design accessories, animation characterizations, shadowboxes with illustration and photography, dresses and accessories, set designs, films, installations, and performance.

**Workshop: Collaborative Assignment Overhaul**

Update, tune-up, turbo-charge or rebuild your studio assignments with a group of your foundations teaching peers from around the country. Working in small groups with facilitators, we will share assignments and tweak and strengthen them. Have a favorite assignment that needs a 21st century update? Have an assignment you think ought to be great but the students don’t dig? Have a challenge-in-the-making that needs finishing touches? Bring them along! Pick the brains of your peers for suggestions and give your own insights in return. All are welcome, from emerging educators to seasoned studio teachers. Participants will bring an assignment and their questions about it and will help each other with planning, research references, wording of objectives/outcomes, suggestions for alternative materials and processes, or whatever other questions participants have. The workshop will have 4-6 facilitators. **Claire van der Plas**, Adams State College

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

Agrawal, Shalini, California College of the Arts
Partnerships are Collaboration
As a co-founder of the non-profit organization, architreasures, I have worked extensively in collaboration with communities and student groups of all ages. Designers/artists serve as facilitators working together with communities, engaging through participatory methods. The community is involved with the design of a project, as defined by participants and guided by facilitators. Participatory problem-solving requires patient listening and creative thinking. The designer/artist is placed in the role of mentorship, assisting with clarity of ideas and words. When engaging with the community, there is a heightened awareness of personal skills and leadership abilities. The participatory process creates confident and trusting partnerships to further ensure the success of the project. The successes and challenges are shared, with both sides invested and celebrating in the outcome. For the community, designer/artist, and faculty, the benefits vastly outweigh the challenges. The collaboration develops a sensitive intelligence and stronger personal skills in designers/artists. Partnerships naturally lend themselves to collaboration, which is integral to community engagement. I will discuss projects showcasing the strength of partnerships as integral to a project’s success, while addressing the challenges and successes in both process and product.

Lehene, Marius, Colorado State University
Collaboration and the commons
There are many kinds of collaborations. The ones I am interested in are those where the parts involved don’t only work together but bring their respective practices into a common, shared, space. This shared space is not only a space of co-laboring, but also a space of common, shared, disinterest. The space of collaboration lacks predilection, individual preference, just as much as it lacks aim; to paraphrase Kant, the purposiveness of an artistic collaboration (of any honest artistic practice) is merely formal. Concerns with the “problem of the commons” (introduced by Garrett Hardin, Tragedy of the Commons, 1968), concerns with its educational value, and a general Kantian critical infrastructure, theoretically frame my account of a few collaborative endeavors centered on an ongoing collaboration with poet Matthew Cooperman (Associate Professor of English at Colorado State University). I will also describe the works of the Accidental Vestments, a collaboration project between Studio Art and Creative Writing undergraduate and graduate students at Colorado State University, project that ran a few years long with several collaborative exhibits & performances/readings. In the current context, the “problem of the commons” surfaces everywhere. Theoretical reflections on this problem are usually illustrated with information from ecology and economics, or even cyber-space and genetics. I will try to approach it from the perspective of collaborative artistic practices.

Powell, Valerie, Sam Houston State University
Continued Collaboration
It seems to be a common trend that Art departments are on the edge of campus, isolated from the rest of academia. Although at times this has it perks, it can lead to an increased sense of separation and division from both the college and community. This presentation will focus on a specific and ongoing collaborative project that aimed to begin a dialog between the SHSU Art and Music Departments. Art students were asked create imaginative marks or “scores” of their own design. Some students provided instructions for interpretation, in addition to their visual work. Members of the Percussion Group were tasked with realizing or responding to these works by creating sounds/music in a series of concerts. This collaboration had several layers; both in the staging and lighting of the performances, the presentation of the physical artwork and within the overall project timeline. The continued conversation among both my art students and Dr. John Lane’s percussion students extended beyond what was expected. The overall power of visual language and how that language is used/experienced produced smart and exciting questions about both collaboration and
Tillander, Dr. Michelle, University of Florida
If Collaboration is the Answer: What are the Questions?
Future scenarios for higher education reflect the impact of technology and the extraordinary transformation it is having on all aspects of education. These scenarios include a variety of models and conceptions. To summarize quickly, at one end of the spectrum models espouse competition for resources and on the other end models promote collaboration across resource. While this is a bit of a simplification, it may account for the spectrum of discussions on collaboration for educational experience and research. As a result, we need to re-investigate collaborative and collective practices and theory in art and education to reflect on the possibilities within contemporary culture and technology. In designing curriculum and educational experiences, collaboration and collective learning offer insights to consider as we move to a culture of collective knowledge and meaning making. These insights offer an opportunity to recognize and promote diversity in facilitating and expanding the learning process. Furthermore, through research in higher education we know that when students become responsible partners in learning and research processes, the learning is deeper, more sustainable and satisfying. With a bias for collaborative learning, this paper provides a brief overview of contemporary artistic collaboration, art educational collaboration, contemporary educational initiative and practices recommending collaboration to begin a dialogue to reimagine collaborative and collective learning. Finally, I will share practical tips for implementing, monitoring, and evaluating collaborative projects that promoting responsibility in the learning process. (wc 231/250)

Wiersma, Erin, Kansas State University
Collaboration - Why, When and How
Strategic planning committees at universities across the country are seeking innovative ways to increase undergraduate research activities. At my own institution, we have identified interdisciplinary and multidisciplinary collaboration as a way to promote research efforts among our students and faculty. Humanities departments including the Visual Arts have long facilitated undergraduate research and nurtured student’s individual artistic practice through curriculum and instruction. Collaboration can be used to expand and augment the students’ understanding of the context of their subject matter, provide unique outside perspectives, and aid in the development of self-directed practices. I will draw from recent experiences working with the Horticulture Forestry and Recreation Resources faculty at Kansas State University to provide examples and tips on how to blend collaborate teaching into the studio curriculum. Through this discussion, I intend to identify strategies of why, when and how to collaborate in order to further undergraduate student learning objectives and ultimately cultivate lifelong learners able to thrive beyond the walls of academia.

Engaging “Their” Platform: Building Digital Media & Culture into Foundations
Foundations students are visually savvy representatives of Digital Culture. This session will introduce ways to encourage young art students to utilize their creativity using digital platforms. This discussion is intended for instructors who have been hesitant to introduce digital aspects of art, or are actively seeking ways to incorporate digital media into their curriculum. Christopher Willey, University of Wisconsin - Milwaukee

Barany, James, Milwaukee Institute of Art & Design
Reinventing a Contemporary Foundations Curriculum: Understanding the Visual
Through years of extensive program assessment MIAD recently reinvented it’s own Foundations curriculum. At the very core of this new curriculum lies a sequence of introductory first-year courses entitled Understanding the Visual. This presentation will examine the impact these curricular changes made, including the massive surge of digital elements, the pressures placed upon Foundations faculty to maintain a current repertoire of digital skills and the continual challenge of building a larger framework of reference for a digital Foundations within the context of contemporary visual culture.

Schreiber, Leah, University of Wisconsin- Milwaukee
Social Media in the First Year Studio
Social Networking can be a great way to generate student interest and engagement in course material and research. Expanding the reach of classroom discussion, students communicate their understanding of concepts through “their” platform. Methods for generating an ongoing dialogue with students through social media will be discussed, with sample host sites, project ideas and portfolio development at the foundations level.
Ligon, Scott, Cleveland Institute of Art
Beyond the Computer Lab: Teaching the Digital Native
In August 2011 the Cleveland Institute of Art rolled out its new Digital Canvas Initiative for the 1st year Foundation Program. Each freshman received an iPad and within minutes they were making sketches, paintings, films, photographs and sound recordings. Students’ work so far shows that the iPad allows students to dive into complex assignments and make remarkable progress quickly. This session seeks to share the ways in which current mobile technologies, from smart phones to iPads, have been effectively incorporated into Foundation studios and Liberal Arts classes -- including everything from the development of technology-enhanced curricula to individual assignments.

Research as Catalyst: Integrating Research Methodologies and Studio Foundations
We live in a pluralistic art world where contemporary artists regularly synthesize information from disparate sources and disciplines. Such artists transform data into imagery by making fundamental information tangible and real. The results can be eye opening, ironic, and surprising. By tapping disciplines as diverse as physics, neurobiology, archeology, economics, politics and ecology, ideas become springboards for the creative mind. With so many possibilities available, the young art student can quickly become lost and overwhelmed. Moving beyond the reference photo, students must recognize the impact information can have on their developing art practice. At the Columbus College of Art and Design, we have been developing this model across the foundation year - from the studio through the liberal arts curriculum, thus reinforcing a clear expectation of practice and an elevation of rigor. This session seeks innovative foundation studies projects where research is the primary creative catalyst for artistic output. Session papers and presentations will focus on how information is obtained, translated, and presented. Of particular interest are research-based projects developed using primary and secondary sources, contrasting virtual and physical information, and exploring the dynamics of individual and collaborative experiences. Christopher A. Yates, Columbus College of Art and Design

Noel Hean, Karina, Santa Fe University of Art and Design
Diverse Research Yields Creative Thinking
Central to the 2-credit Freshman Foundations Studio at SFUAD is the opportunity for students to express themselves and develop visual awareness skills by way of projects that engage with a wide range of resource gathering practices. The more capable a student is of seeing what they encounter daily as fuel for original thinking the more prone they are to develop lasting and genuine works. How to comprehend, gather, and utilize meaningful research is a contemporary foundational skill that first year students should gain great experiences with. This skill is also one that is most notably shared between multiple disciplines: film, graphic design, studio art, etc. In this “Border and Boundaries” project (attached), students are invited to ask particular questions of specific stimuli, noting that the questions asked of research data shapes the art and design derived. A ‘hike’ at the edge of the city, where suburb meets wilderness area serves as the starting point for a 2-D design assignment. Students use line and shape to communicate their experiences in a type of visual graph. Students gather quantitative and qualitative date by walking, photographing, video or sound recording, drawing, and listening. Two classes to develop the graphs and to relate Edward Tufte’s “Visual Display of Quantitative Information” as well as a number of contemporary artists working with diagrammatic methods of communication are allotted. Students create two different graphic diagrams to express the same set of information from this walk. Critique revolves around examining which graph most creatively and clearly communicates the student’s experience of this trip to the viewer.

Jeannine Kraft, Columbus College of Art and Design
Research as Pedagogical Tool
Research is a formative pedagogical tool critical to the learning process the acquisition of which necessitates activation of student engagement in the research process at all levels in the art and design curriculum. This presentation will examine research-based inquiry activities delivered in a variety of methodologies and student delivery models embedded within art history curriculum from the freshmen through the honors level.

Yates, Christopher A., Columbus College of Art and Design
Research as Catalyst
At the Columbus College of Art and Design, our freshman foundations year has evolved from a technique centered program toward a concept friendly curriculum. The change has been challenging and is evident in 2 courses - Design: Projects and Strategies and Design: Contemporary Practice. The courses blend 2-D, 3-D and 4-D principles in a series of projects that require the development of research methodology as the foundation of artistic practice. My intent is to present projects developed for Design that demonstrate how
research as “design cue” contributes to the successful merger of technique and concept. My presentation will feature examples of student projects with research narratives. Included will be projects that explore the meaning and implication of specific materials. For example, my students have developed projects in response to plastic. Some students have simply investigated the material as an artistic medium while others have dealt with its environmental consequence. Another project addresses the role of ordering systems. An investigation of information delivery, the project allows students the freedom to explore issues pertinent to their unique sensibilities and interests.

Driven and directed by my student’s own curiosity, research has become the most valuable educational tool in my classroom.

Earthworks: Yesterday, Today, and Tomorrow

In this 90 minute session faculty from three universities will share how they evoke innovative, conceptual thinking in students learning fundamental skills about: 1) drawing, observation, and documentation of land art; 2) theories on place, earthworks, and installations; 3) inventive, aesthetic, and functional green roof and living systems. This session showcases work produced by creative, motivated, confident, and forward-thinking landscape architecture students in the 21st century. Panelists will present past, present, and future ideas about earthworks and land art, the evolution of landscape architecture and green design, and new typologies of landscapes. Landscape architecture students are challenged to create sustainable, livable, and aesthetically appealing places for people and wildlife. Earthworks of the future have the potential to push the design profession into the 21st century but it takes a strong foundation to build a new type of landscape. The three courses to be presented in this session instill sound fundamentals, environmental ethics, and a new way of envisioning the future. Bambi Yost, Iowa State University

Presenters:
Assistant Professor Jon Hunt, BFA, MLA (Kansas State University) – Design Graphics and Visual Thinking
Assistant Professor Bambi Yost B.GnAS, MLA, MURP, PhD Candidate (Iowa State University) ¬ Poetry of Place, Earthworks, & Revelations
Lecturer Leila Tolderlund, B.Eng, MLA, LEED (University of Colorado at Denver & Boulder) - Green Roof, Vertical Gardens and other Living Systems