



ART TIMES

Fall 2019

www.wiarled.org

WAEA President

waeapresident@gmail.com

DEVON CALVERT



Currently Contemporary with Calvert

Over the last several years, I have become more and more focused on the incorporation of contemporary artists in my classroom. In the beginning, this was an area that I really struggled with because I wasn't taught about many contemporary artists throughout college. However, I have grown to greatly appreciate this group of artists and what they can offer to my students.

Last spring, I introduced my 2nd graders to the architect, Frank Gehry. Gehry is a Canadian-American architect most widely known for his large, titanium exterior buildings. His architecture features a lot of curves and gives his buildings a sense of

movement. They have been credited with helping the economy of cities that they are featured in because of their popularity with tourists.

This was a short project that was packed full of some big art concepts for my artists. We talked about movement in art and even though Gehry's buildings don't physically move, their curves give them the sense of movement. We also talked about form and how form is another word for 3D or something that looks like it's 3D. Lastly, we talked about different kinds of lines. We really hammered knowing the difference between horizontal, vertical, and diagonal.

We used shiny metallic paper on this project. The kids FREAKED! We started off by drawing a squiggly line with a sharpie that filled our paper and overlapped in several areas. Students needed to be careful that they didn't

turn that squiggle into a scribble or the next step would become a little too hard. After their squiggly line, they then filled in all of the shapes it created with vertical, horizontal, and diagonal lines. This was meant to look like the paneling on Gehry's buildings.

The second class was spent cutting out our shape and then cutting 4-6 slits into the shape. I then stapled down one part of their sculpture to a black paper. They were then free to glue and curl whatever parts of their paper that they wanted, as long as their artwork took on form and wasn't flat. Some chose to glue down several parts of their project, others chose to curl some pieces in and others out.

I thought this project turned out super cool! I just wish that the photos did them justice!



Photo Credit: Devon Calvert

From Conference Session to Visiting Artist

One of the things I love about WAEA Fall Conferences is that you never know what is going to happen. Sure, you know what sessions you signed up for, what city you're going to be in and who you might see. It's the unknowns and surprises that can change the trajectory of your entire year. This is what happened to me last year in Wausau.

One of the first sessions I attended was presented by Jeanne Styczynski, former kindergarten teacher and current author and illustrator of early reader books. She shared with us her journey from teacher to artist. She also shared her style of illustrating, sort of a cross between Eric Carle and Lois Ehlert with a recyclers twist. I was immediately drawn to and hooked by her printed papers. The color, pattern and texture was bright, happy and exciting. I knew I would have to stop by her vendor booth and pick up a copy of her books.

Later that day Jeanne was at her book table. I stopped by and we had a delightful conversation where I happily discovered that she was willing to come to schools and do art projects or installations. My mind immediately started working. I knew I wanted to bring Jeanne to Adams Friendship to work with my students.

The first thing I did the next week was to talk to my administration and ask for the go ahead to invite Jeanne to our school as not only a

visiting artist, but as a visiting author as well. I wanted her visit to be an immersive experience for the kids, one where they could see all sides of creating a book- writing, illustrating and marketing. Permission granted, I started working with my librarian and PTO to go ahead and plan our visiting artist experience.

We secured funding from several sources. The PTO, the library budget, and a grant from WAEA all came together to fund our event. We were able to have Jeanne come to our school for four days, bring a mini art show with her, and attend an evening community meal that included book readings and mini art projects. It was a full, full week!!

Day one was an introduction to Jeanne's books and creating textured papers. Day two was creating more textured and patterned papers. Day three the students created flowers and owls from the papers. And finally day four students created more owls and collages to take home. The final installation was a three panel piece with a total size of 4 feet high by 12 feet long. Jeanne painted her whimsical style of trees and hills on the three panels to which we glued about 400 flowers and owls. The final piece is a color explosion! Our local hardware store gave us a great deal on the boards as well as plexi to put over as a protectant.

Another bonus was that I learned a new



technique to use with my students. I luckily was able to use what I learned almost immediately! Because of numbers, our 4K kids were not able to participate with Jeanne. However, we had left over fiberboard and plexi, so I created another installation with my 4K students so that they had the experience too. The project had the added bonus of the new kindergarten students already knowing their art teacher this year.

If you had asked me last September what my next spring would look like, I would not have predicted a visiting artist/author. But that's what Fall Conference does! It gives you resources, experiences, people and projects that inspire growth and challenge you to step out of the box. I met and got to know a wonderful artist and person by meeting Jeanne. She inspires me almost daily with her Instagram @jeanne_styczynski, and if you don't already, I encourage you to follow her.

WAEA Past President

waeapastpresident@gmail.com

TIFFANY BELTZ



Using NAEA's Platform and Position Statements

I recently received a question from a member asking if WAEA had an official stance on classroom sizes and if there was any research or information that she could share with her administration regarding the topic. She was experiencing class sizes of up to thirty students and was hoping for some support from her professional organization. I was happy to share with her the National Art Education Association's Platform and Position Statement on the topic! In many conversations with WAEA members and fellow art teachers, I have come to discover that many Wisconsin Art Educators do not know that these exist! So let me share them!

Members of the National Art Education Association Board of Directors go through a very tedious process of writing NAEA's official platform and position statements. These statements go through many rounds of vetting and editing until they are clear, concise and clearly state NAEA's position. The final version of these platform and position statements are edited and approved by the NAEA Delegate's Assembly, which includes delegates from each state and many special interest groups.

NAEA's platform and position statements relate to national issues

or topics of interest to the profession and/or field of visual arts education and advances the mission of the organization.

They can be found on their website at <https://www.arteducators.org/about/platform-and-position-statements>.

They are broken down into categories and cover a large variety of topics. Categories include: Students, Art Educators, Relationships, Curriculum, Instruction, and Assessment. These position statements can be a powerful tool when having difficult conversations with administrators, fellow educators, parents, and community members. They are useful in articulating how to best serve the needs of students in an art education classroom. Platform and position statements can be found for many different areas, but some specific platform and position statements include:

If you are in need of specific help or guidance in using the platform and position statements, please feel free to reach out to me! I am happy to help you find a platform and position statement that fits your needs. I can be reached at tiffany.beltz@gmail.com or waeapastpresident@gmail.com.

I hope your year is off to a splendid start! I can't wait to see you in Manitowoc in October. It's going to be a truly amazing conference!

Visual Arts as Part of a Well Rounded Art Education

- STEAM Education
 - Arts Integration
 - The Use of Race Based Mascots
 - Freedom of Speech through Visual Expression
 - Positive School Culture and Climate
 - Physical Safety in the Art Classroom
 - Importance of Visual Arts Supervisors/Administrators in PreK-12 Grade Education
 - Equity for All Students
 - Graduation Requirements for the Visual Arts
 - Teacher Evaluation and Student Growth
- And so many more!

Creative Plushie Sewing

One of my favorite lessons to teach each year is my 4th-grade sewing lesson. It offers my students flexibility to create a plushie, or mini soft sculpture, to use their imagination, enhance fine motor skills, teach pattern making, and give them more practice at a basic life skill. This lesson is a hit every year, and often students opt to create more plushies on their own after learning the process.

If you are new to teaching sewing skills in the classroom, you would want to work up to this type of lesson by starting with simpler tasks. My spiraling curriculum allows my kiddos to build up skills each year to increase their knowledge, self-confidence and fine motor skills. I teach sewing skills through weaving. If you think of the over-under hand motions of paper weaving or yarn weaving, you can see how this translates to sewing.

I introduce weaving and build those skills with my Kindergarten through second graders. In 3rd grade we learn how to thread needles, tie knots, and do two basic stitches. They use these skills to make an emoji pillow. My 4th graders then have that background and are ready for the Creative Plushie project.

This lesson is adaptable to the secondary level. To begin I have my students review the running stitch and whip stitch using a paper worksheet I designed. Then I introduce the pattern making element of the project. My students are familiar with simple sewing patterns from creating the emoji pillow in 3rd grade. We walk through a lot of brainstorming before they begin to draw and cut out their pieces. The student's main body piece can be no larger than a 9" x 12" piece

of construction paper. Students are expected to mark each pattern piece with a label (body, eyes, etc) and the number of pieces needing to be cut out.

Students pin the paper patterns to felt and cut out their pieces. If you are short on time, have students sew and stuff the main body together and use tacky glue to glue on the details. If you have more time, students could sew all the details on first and then sew and stuff the main body. We've done it both ways, and it's nice to have that flexibility for different students' needs.

If you've been too nervous in the past to teach sewing, I recommend reaching out to a colleague with some background in fiber arts. Sewing is a basic life skill, and it truly empowers kids to be able to mend and create. Your students will love it, and you'll love the confidence it builds in them.

For more information and tutorials on this lesson and others, check out my YouTube channel www.youtube.com/mrsbelzer.



Photo Credit: Susie Belzer

Art Education in a Rural Setting



“Can you name some of the animals that may live in our forest?” Fox, raccoons, squirrels, deer and opossums were a few of the first-grade responses. Quickly followed by a little girl piping in, “We had opossum for supper last night.”

Teaching art in a rural community has its perks. For those who live in a rural setting, one does not need to look far for natural inspiration. Students are familiar with rolling hills, forests, and wetlands. Routinely their families camp, hunt, hike or drive through picturesque landscapes.

Currently, I teach about 45 minutes South West of Milwaukee in a school district that is surrounded by the Kettle Moraine State Forest. It is not uncommon for me to see deer outside my classroom window. Nearby, the Eagle Nature Trail meanders through a small restored prairie and leads to a shaded boardwalk that overlooks a diverse habitat. Students can create observational drawings of ducks peacefully floating in a pond or study delicate fox tracks in the snow. What role do demographics play in how and what we teach in the art room?

In order to engage our students in their learning, we need to understand who they are. Knowing the demographics of our students will assist with the planning of meaningful projects. Class surveys or deep discussions are a few ways to get to know your students. There are also online resources that can provide social-economic and household information for your area. One word of caution, be cognizant of stereotypes and common assumptions of a particular population.

You may have grown up laughing at Jeff Foxworthy’s jokes “You might be a redneck if...” Yes, the jokes can be funny however they rarely if at all reflect our students or their families. Every community has individual traditions and norms. I shared the true story, “opossum for supper” with you

to give you a chuckle, I do not believe “opossum for supper” is a norm in our area. Even though “drive your tractor to school day” is a time-honored tradition, many of our students also travel to urban areas to visit museums and cultural events. Investigate ways that you can connect art to the real world of your students. Each of your students is unique in regards to their interaction and relationship to their environment.

With so many factors that contribute to the make-up of your community what exactly is considered a rural environment? According to the US Census, “Rural” encompasses all population, housing, and territory not included within an urban area. Whatever is not urban is considered rural.” Lisa Donovan and Maren



Objects in Nature Studio Photo Credit: Beth Dobberstein



(left) Students enjoying the Eagle Nature Trail



(right) "Forest Friends" displayed at the 1863 Coffee Saloon in Eagle, Wisconsin

Photo Credit: Beth Dobberstein

Brown, in their working paper, *Leveraging Change: Increasing Access to Arts Education in Rural Areas*, "Covering nearly three-quarters of the U.S. land area, rural America— non-metropolitan counties—is home to more than 46 million people. "

Even though 46 million people nationwide live in rural areas, many districts lack funding due to a lack of population to support small school districts. Words such as referendums and district dissolutions are increasingly offered as solutions to financial problems. It is not just the schools that feel the financial pinch. Almost half of all students who live in rural school district qualify for free and reduced lunch.

Economic hurdles can significantly affect art programs. However, by effectively utilizing resources we can still build and sustain a quality art program. There are many organizations that offer grants for innovative projects. State arts agencies received grants of

up to \$40,000 - to be matched 1-to-1 by the state arts agencies - designated for use in supporting between two and five rural arts organizations. Regardless of financial obstacles, creating an inspiring curriculum that fosters curiosity and creativity is possible. For example, the students at Palmyra and Eagle Elementary created a Natural Science drawing studio. The students helped to gather items and donations from the community. Pine cones, bones, antlers, crystals, fossils, feathers, sticks and shells are a few of the items that encourage investigation and exploration. Another great resource comes from the National Gallery of Art (NGA). NGA provides a curriculum titled "Uncovering America." <https://www.nga.gov/education/teachers/lessons-activities/uncovering-america.html>

The resource provides powerpoint presentations, discussion prompts, visual thinking strategies, links to artwork and suggested activities. Bonus! The NGA will send teachers a free poster upon request.

A small, rural community can mean big perks. Many families and businesses have been in the area for generations. They are invested in the community and are willing to support local art programs. Whether it is a rotating art exhibit like Eagle Elementary students have at 1863 Coffee Saloon or a routine visit from our local police officers - who also display student art in their lobby. Opportunities are all around. Do not hesitate to ask for a business sponsor to purchase materials for an upcoming art exhibit. Let them know you will print an acknowledgment in your school newsletter or on social media. Invite local leaders, organizations or artists to your classroom. Is there a woodcarving or knitting group that could demonstrate their craft? Contact parents to see what they may have to offer. I have a father that drops off scrap paper from his place of employment. You will be surprised at the amount of camaraderie found in your local community.

Opossum may not be on the menu for most of your students however venison would probably not be a surprise. Knowing our students, creating a culture for learning that encourages curiosity and utilizing resources will lead to students who are engaged and value the art they create.

WAEA Webmaster & Historian

waeawebmaster@gmail.com

JEANNE BJORK



#Trending #ArtTeachersofInstagram Connections to the Great Wide World

If you haven't noticed yet Instagram has quickly become the preferred mode of connection for most people, including art teachers. While many of our students are using Instagram for their own personal feeds there are also great applications for teachers. Have you started your classroom Instagram yet? WAEA has an Instagram feed for the main information about the group @waeawebmaster and there have also been some offshoots of subgroups within WAEA including the @dart2manitowoc and @visioneer_design_challenge. Maybe you're confused or unsure of Instagram. That's ok. A great way to learn is to follow others and watch and learn. There are several ways to find and follow teachers feeds on Instagram.

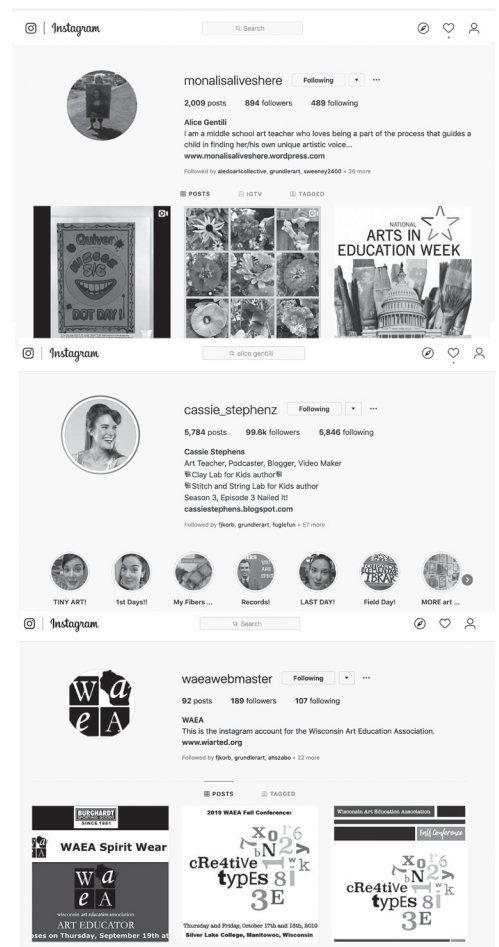
On Twitter and Instagram it's all about the Hashtags. A hashtag looks just like the old number symbol or pound symbol #. It is a powerful way to search for information and follow information on both Twitter and Instagram. Try this....type #ArtTeachersofInstagram into the search menu in Instagram and you will see close to 300,000 posts that have used this hashtag. There is also #artistsofInstagram, which links to many artists who used Instagram as one of their professional websites to connect with potential clients. You can choose

to follow the hashtag and anytime someone uses it you will see that content. You can also use it as a way to search for content. On Twitter, hashtags are a great way to search for content, but also a way to follow conversations. You may have joined the live chats via Twitter with the #WiArtChat or #K12ArtChat. By following these hashtags on Twitter or Instagram you become part of a fabulous community of art educators who all connect via social media.

On Instagram another way to connect is to look for people you know and want to follow. You can search by their name or by their username, which is preceded by the @ symbol. A few of my favorite art educators to follow include: @cassie_stephenz, @monalisaliveshere and @campbellartsoup and @datacchs. I also follow some of my favorite authors, celebrities, gardeners and chefs. You can pursue any hobby via Instagram.

The connections you make on Instagram can be cool. You can like people's images, comment on them and ask questions. You can save content from Instagram into a collection to access later. It's a great way to remember a photo or post after you've seen it. This could be helpful when lesson planning. Instagram is meant to be used and viewed on a phone screen, but you can look at it from a laptop. From the desktop environment you can view the content on your account or anyone else's but you can't post via desktop as Instagram is purposely intended only for smartphone posts.

Some teachers use Instagram as a gallery for their students' art, others use it for the art clubs they manage and still other post videos and images of things they're trying in their art and art education practice. You can find recipes, processes and more in the Instagram feeds of fellow art educators. I hope you'll connect via Instagram. It's fast and easy to manage, you can also connect your Instagram to your Facebook if you choose. Give it a try and see what you discover!



WAEA Membership Chair

ELLEN SCHARFENBERG

waeamembership@gmail.com

You Can't Pour From An Empty Cup. *Teacher Self-Care*

This year as my superintendent began our first day in-service breakfast he said "You can't pour from an empty cup." As my district started our future strategic planning, we identified that mental health support for both students and staff is something we want to focus on in the future. As teachers, many of us put our students and families at home before ourselves, which is awesome, BUT!... You can't pour from an empty cup. When we put others first for too long we forget that we also need to take care of ourselves as well. With busy lives it can oftentimes seem like just another thing to do when trying to build in time for ourselves in our schedules. Whether you want to take 10 minutes for yourself every day or make it a #selfcaresunday before you start another week of school, making time for yourself is so important.

A Me Moment At School:

- Have a ten minute prep during the day? Take a little walk outside or

around your building.

- Bring a diffuser into your classroom for some aromatherapy. Lavender or peppermint for relaxation. Lemon or orange for energy. Thieves blend and lemon for immune boost.
- Pack a healthy lunch or snack to fuel the rest of your day.
- Make time for a mindful minute to take some deep breaths. You could even do one with students at the beginning or end of class!
- Write down one thing you are grateful for in your planner or on a sticky note where you can see it during the day.
- Make sure to stay hydrated! Bring a reusable cup or water bottle to school.

Self-Care Rituals At Home:

- Move your body in a way that feels good for you! Whether that is some gentle stretching yoga before bed or a run before school, do what makes



you feel good.

- Take a hot bath or shower! Wash away the day and start fresh.
- Make sure to get to bed at a time that works for you. Being well rested helps regulate your body. Turn off electronics 30 minutes before bed to help wind down.
- Cook or bake something to fuel your body the right way. Take time to make something delicious. Try meal prepping on the weekend and knock out all your healthy lunches at one time!

Self-care is not selfish. You wouldn't let your phone battery drain to 1%, don't let your own battery get that low either! Indulge yourself everyday with something that makes you feel good.



WAEA Potawatomi Grant

MINDY REMLEY

This year marks my 35th year of teaching Art. I earned a BFA from Kent State University, then moved to Illinois. My first job was at a K-6 elementary school in Rockford. I was gung ho, formed an Art Club, and tried to find enriching activities for those passionate about Art.

Thus began the annual 'Art Institute of Chicago Field Trip'. 1984, back in the days where you could hold bake sales (with gluten and peanuts), handle money, sell artwork, and basically raise money any way that was possible. It took a lot of work, organizational skills, and MATH skills. But, it all helped fund the cost of the bus to Chicago. Worth it.

Fast forward 30- some years. I am now at the middle school level, and love it. The kids are weird but fun, just like me. And, times have changed. The list of restrictions on how we can raise money has become overwhelming, and quite honestly, very discouraging. We can't sell food items or candy. Due

to an incident in our district, we can't actually 'touch' money. There are forms we must fill out and parents have to put money in envelopes and follow 73 steps in order to submit cash or checks. But I digress... Reader's Digest version? Raising money is hard. In fact, in recent years students have had to pay full price for the trip. With bus and lunch it averages between \$30 and \$35. Some students just do not have the funds to go on the trip, and we have no 'free money' laying around to provide grants for students. It is not an ideal situation.

This year is my last full year of teaching. I was not looking forward to the money aspect of the trip. Luckily, Mandy Zdrale (WAEA South West Vice President and Janesville art teacher) reminded us all of the Potawatomi Grant at one of our Art meetings. I figured it was worth a shot, and it would be great if my last field trip was FREE to all students. Students look forward to this spring event. It's the 'art kids' version of

spring sports/awards banquets. They get to ride on a coach bus with free wifi (remember, middle school kids) and go to CHICAGO! We are less than 2 hours from downtown Chicago, but it's surprising how many kids have never been there. It is a wonderful event and even with all of the work it takes to organize, it is SO WORTH IT.

Long story short...I applied, I received, and all 50 students got a totally free trip to Chicago! I wrote a grant to our PTA that paid for the food, and the Potawatomi Grant paid for the bus.

When I told my Art Club kids about it they were thrilled! The trip was also opened up to any student who loves Art and wanted the experience.

I, along with David Graves and Annie Marquardt (Marshall's art teacher dream team), and two other teachers escorted kids on a wonderful day to Chicago. We broke into 4 groups at



Photo credits Mindy Remley



the museum and had docent guided tours entitled Contemporary Art and Design. I asked students to write reflections on the bus on our trip home. Here are a few of their musings: 'Thank you to everyone who made this trip possible. I really enjoyed my day at the museum and my mom wouldn't have been able to pay for it. I love art and I'm very grateful'

'I loved all of the Art and really can't specify a favorite. I thought all the works of art were wonderful. It taught me that you can express yourself and your art in any way that you please.'

'I'm so happy that I had this experience! I thought it was crazy that the trip was free! Thank you, thank you, thank you so much! I thought that everything was so well put together. Thank you so much for accommodating gluten free!'

'I thought all of the art was good. It made me see art in a different way, and made me think in completely different ways than I usually do'

'I think the trip being free helped make it possible for me to go. If I would have had to pay for this trip it would've taken a LOT of convincing. I'd like to thank everyone who made the grants possible because I had a really fun time! I learned a lot about Art and saw some really cool pieces!'

'My favorite piece was Night Hawks

because we learned about WWI-WWII era art. We learned about the isolation aspect and I found that interesting, but strangely beautiful. I also liked Calf's Head and Ox Tongue painting because it looks like a surreal photograph. I liked the audible art as well. Overall I had a great experience!

'I love how it was free. I would have never been able to go on this fun and inspiring trip if it weren't free. Thank you!'

'The Old Guitarist was my favorite. I loved the secret face, and this inspired me to give to the poor and care for the blind. I also loved the details and the 'no guitar strings'

Thank you WAEA for providing the grant and allowing me to take students on a totally free trip to the Art Institute of Chicago. It made my last field trip a very memorable one.



Photo credits Mindy Remley

My Favorite Teaching Moment



I thought for a long time about what I wanted to write about for my first WAEA article. I have a lot of great lessons and projects I have done at my school at Dodgeland Elementary that I could have shared; but I thought about what would really interest me if I was to read this article myself. After much consideration, I decided that I want to share a story. This is not any story, but is perhaps the best teaching moment I have had in my nine-year teaching career.

It was the middle of the year, 2018. I had just introduced a perspective drawing lesson to my fourth graders. This is a very challenging lesson but also a very rewarding one for students because they start to really understand how to begin drawing and seeing in 3D. As you can probably guess, students tend to get frustrated with the new techniques I show them. I remind them to have a growth mindset as we progress through each drawing. We discuss horizon line, vanishing point, using rulers to line up edges of buildings, overlapping objects like mountains, trees and all sorts of things. It is a whole new take on how to draw.

I had this one student, Ally. Ally, like many students, comes from a home

with many challenges. Things that frustrate her often show up at school through her behavior. She tends to give up easily and get down on herself. Even though she is a nice girl, she tends to be quiet, ready to become angry at the very moment something gets tough.

I have taught Ally since kindergarten and now she is in 4th grade, so I have built a pretty decent relationship with her. She always tells me she loves art, and how art is her favorite subject in school. Little did I know that today, her anger was going to force me to make a quick decision that I will never forget.

We were all drawing a landscape together today. We had our horizon line, vanishing point, a few trees, along with some water in the distance. The next step was to draw a 3D house. I called on students to explain each step as I began drawing the walls, making sure the roof and sides lined up to the vanishing point to make it look 3D. Ally began to get very quiet.

I noticed that she kept drawing, then erasing. Drawing then erasing. Drawing then erasing. Each time erasing faster and more furiously. Her classmates noticed too and started to stare. Soon enough, Ally got so frustrated that she tore a hole in her paper, screamed, scribbled all over it, and then put her head down and arms crossed on the table, breathing heavily. The whole room was silent, waiting to see what I would do.

I stopped and walked up to her table.

I had no plan. I just started to think about how I should approach this situation in front of the whole class. I had about five seconds to decide. I sat next to her and took out a pencil. Everyone watched as I started to draw.

“Ohhhhhh nooooooooooooo! I’m falling!” I said as I started to draw a little cartoon man falling into the rip on her paper. “It’s an earthquake!”

The class started to chuckle. Ally lifted her head up.

“And he has a fancy mustache.” I said as I drew a curly mustache on him. The class started to laugh louder. Ally began to crack a smile.

“His name is Billy. Billy Boberson.” I said, as I drew more details.

Ally picked up her pencil and placed it on the paper.

“And a meteor is crashing down on him!” she said, laughing. She drew a giant meteor coming down from the sky on the little man who was in the earthquake.

At this point, the whole class was laughing and all stress was relieved from the situation. I let Ally draw more silly things on her paper. As she was doing that I grabbed a new sheet and placed it next to her. I told her whenever she was ready, she can try again and join us where we left off. Ally was able to re-focus and started on the new piece of paper, continuing the lesson with the rest of the class. At the end of Art, I pulled her aside. I

CONTINENTAL CREATES CLAY CLAY ARTISTS CREATE ART ART CREATES BEAUTY BEAUTY CAN BE DANGEROUS CREATE BEAUTY RESPONSIBLY

RETAIL STORE:
35W AND STINSON BLVD NE
MINNEAPOLIS, MN 55413
612.331.9332 OR 800.432.CLAY
WWW.CONTINENTALCLAY.COM



had the destroyed original drawing in my hand.

"I'm going to frame this." I said. She looked at me and a smile came across her face again. "No you're not." She said. "Yes, because I think it's a masterpiece." I said to her.

She grabbed a pencil and took the paper from my hand. She started to write a title across the top.

"Every masterpiece needs a title. I'm calling it Ally's Frustration." She said happily.

"Perfect." I replied. She gave me a hug and walked back to her class. At that moment, my number one priority was to find a frame by the next day.

And that's exactly what I did.

I framed her scribbly, crumpled, torn drawing and hung it on the wall close to my desk. I was really looking forward to seeing her reaction to it. When her next art time came the following week, I didn't say anything, I just watched to see if she would notice.

She walked into the room and I have never seen her happier in my life. When she saw that I actually framed it she ran over to it and just stared. Then she turned to the class and loudly announced, "EVERYONE, LOOK AT THE MASTERPIECE! It's called Ally's Frustration!" She proudly stood there with her arms out, and the whole class thought it was the coolest thing ever.

Since that incident, I have never seen Ally sad in my room. She has been an absolute pleasure. She loves her framed masterpiece so much that she has moved her stool right next to it, and works by it every art class. She calls the table next to it her "studio."

I will always remember this for as long as I teach. It was a moment that very easily could have escalated into a major meltdown that all the kids around her would have remembered forever. I took the route of humor, and it paid off. During the last week of school, Ally came in with a paper. It was a printed quote that she colored and she asked me to hang it next to her masterpiece before summer break. It reads "Mindset is Everything".

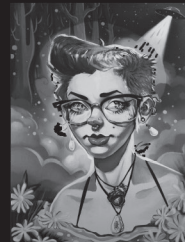
That paper and her masterpiece still hangs in my art room to this very day.



MINNEAPOLIS COLLEGE
OF ART AND DESIGN



The MCAD SELF- PORTRAIT Poster Is Back!



Visit MCAD's booth to find
out more about our Summer
Art Educator Workshops and
to pick up your copy of our
renowned self-portrait poster.



2501 Stevens Avenue
Minneapolis, MN 55404
admissions@mcad.edu

mcad.edu
800.874.MCAD

WHERE CREATIVITY MEETS PURPOSE



Semi-Moist Watercolors
Semi-Moist Metallics

Semi-Moist Tempera
Tempera Cakes

Lino Grip

 **Jack Richeson**
& Co., Inc.



Jack Richeson & Co., Inc. 1.800.233.2404 www.richesonart.com



for such a time as this

"Herd" the news?

Wool is cool!

Stop by our booth at the conference for fun,
free make and takes, great resources, easy
video tutorials, kits, supplies and more for all
kinds of fiber art!

Can't wait to see "ewe" in October!

www.esthersplacefibers.com



Esther's Place



@esthersplacefibers

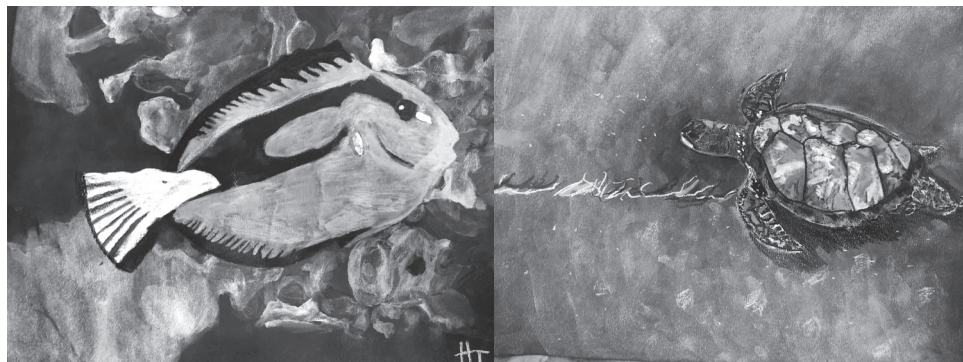
WAEA North West VP

waeanwvp2@gmail.com

ANDREA WORTHEY



Becoming a Certified National Geographic Educator



About a year ago, I remember opening the WAEA Fall Conference catalog and seeing a session on becoming a Certified National Geographic Educator being held by Julie Theim, an art teacher for grades K-6 at Rolling Hills Elementary in Mukwonago, Wisconsin.

I was really intrigued by the idea of being a certified National Geographic Educator and finding out what it all entailed.

The National Geographic Educator Certification program is a free professional development program that recognizes pre-K through 12 (formal and informal) educators committed to inspiring the next generation of explorers, conservationists, and changemakers. Their main goal is to train educators and have them become part of a “powerful movement to make the world a better place by empowering students to be informed decision-makers equipped to solve meaningful challenges in their communities and beyond. Don’t just teach students about the world—teach them how to change it.”

This really struck a chord with me and what my personal teaching philosophy

is. I already incorporate a lot of social studies, geography, and biology into many of the lessons that I teach, but I wanted to know how I could take it one step further, so I signed up for the online cohort program.

The certification is free and in total takes around 20 hours spaced out over about three months. Once you enroll, they provide you with a recommended calendar for deadlines, but you can complete the program at your own pace. There are three phases to the certification and you are expected to implement them into your current classroom and do reflections. It is not easy by any means and takes a lot of dedication, but I did find it to be not only rewarding for me but also my students.

They begin by introducing you to the Phase 1: The Learning Framework. The National Geographic educational mission is: “We teach kids about the world and how it works, empowering them to succeed and to make it a better place.”

The National Geographic Learning Framework itself lays out what they believe children and youth should learn from their experiences with society. It communicates National Geographic’s core beliefs and values, and was created to provide guidance for every product, resource, service, and experience that they design. This framework focuses on three sections: The Mindset of an Explorer: Attitude, Skills and Knowledge, which are then further broken down into different sections like: curious, responsible, empowered, observe, communicate and collaborate. They further encourage you to think locally, regionally, nationally, and globally. Many of these overlap with some of the Studio Habits of Mind, so naturally they flowed into what we try to achieve in my art room.

From this framework they have you look both at your past/present lessons and then plan two lessons to implement in your classroom, one lesson plan is to be inspired from a Nat Geo resource such as a map,



Photo credits Andrea Worthey

article, explorer or photographer and one from your own well of lessons. The idea is that you extend and expand these lessons so they fit your setting and mission and exemplify the Learning Framework that they provide.

For instance my 8th graders had a mixed media watercolor project where they focused on underwater life and their use of camouflage. We read an article about the importance of color and pattern for animals who live in a coral reef. They then researched specific animals to draw/paint and presented them to the class with five fast facts about their animal that they chose to focus their artwork on.

My drawing and painting students focused on “endangered” zines. Students had to express their own personal points of view on a topic of endangered animals and/or environments in a zine using the elements and principles of art and design to help enhance the information presented. We began by introducing the history of “the zine”, looking at artists who create them, physical examples, different ways to create them, how to pace their story, etc.

My students really loved this project

and we eventually had a “Free Little Zine Library” made for the class by the Tech-Ed Woodworking class, so students could keep making and trading zines afterwards.

In the final phase, Phase 3, you create a Capstone project, which is a short video of one of the lessons you completed as part of Phase 2. You show and tell how the Learning Framework applies to the lesson. This is the part of the Certification process that most educators in my group found challenging. I know I did. Although I think I’m a good story teller, I found myself learning new technical skills to create my video. Through this video you tell the story of student learning,



demonstrate your professional growth, and hopefully inspire other educators through your work.

Throughout this whole process you are encouraged to discuss, share and critique your lesson plans and those of others in your group. I found it fascinating to meet other formal and informal educators from around the world and see what their perspectives were. Often many were from core subjects and it was great to have their input as well as give them advice on how to move their lesson from STEM to STEAM. This really enabled me to be a part of another type of educational community and get multiple perspectives on my lessons, incorporate things I never would have thought of and to be able to do the same for others. I really felt this gave a depth to my lessons that I may not have had otherwise.

Overall this experience was really rewarding for me and my students. It gave me a more in-depth look at what I do in my classroom, how I plan my lessons and an in depth way to have my students achieve their visual art learning targets while getting a better global understanding through a National Geographic “explorer mindset”.

Nasco

art education

We understand the many roles you play in helping your students and your communities to understand the value art education brings to teaching the whole child; things like independent thinking, imagination, curiosity, problem solving, creativity, and patience.

**And because we understand you...
we want to help you.**

BE A MENTOR
BE INSPIRED
BE CREATIVE
BE HANDS-ON



Our goal is simple...
improve the lives of our
customers by connecting
them to attainable, every-
day classroom solutions.



From classroom solutions, to lesson plans, to our curated assortment of must-have, should-have, and just-got-to-have products, we can ensure you have the tools you need to elevate achievement.

1.800.558.9595 • NascoEducation.com

BE YOU

EAEI90026PAD1



New Titles from Davis!

Resources for Every Art Educator—K–12!

Collaborative Tape Art: The PiktoTape Method

The fun and engaging process of drawing together with tape is rooted in the power of collaboration. Learn how the PiktoTape Method motivates students to develop innovative solutions to design challenges.

Beautiful Stuff from Nature

Found material exploration is taken outdoors. Discover the stories of teachers in North America who were challenged to explore their outdoor spaces with children to see where their interests lead.

Media Arts

Discover inspiration and ideas for existing media arts programs or find help incorporating digital processes and new technologies in your classroom, with the first title in the SchoolArts Collection Series.

The Open Art Room

The first book to present a framework for choice-based instruction for secondary level (grades 6–12) art education. Discover a student-centered approach to art instruction that is inspirational, practical, and classroom-tested.



For more information, contact your local representative, Gabriel Flynn, at 651-303-3460 or email him at GFlynn@DavisArt.com.

Davis Publications | website DavisArt.com | phone 800.533.2847 | email ContactUs@DavisArt.com



Setting The Standard

This felt like the summer of standards! For a hot minute I was part of the committee to help update and rewrite the Wisconsin Art and Design standards, until the summer got the best of me and I couldn't commit to the remaining online or in-person meetings (I wish Superior wasn't so far from Madison!). I really appreciated the opportunity to participate and wish I could have contributed more. During the five online meetings I was able to attend there were some awesome, hard thought (and fought) ideas that were brainstormed by some of the best art educators across the state. Words can't express how much I learned from these incredible instructors who have the best interest of their students' art education in their hearts and minds. And a huge shout out to Julie Palkowski for leading the charge! I can't imagine it's easy to organize a group of 20+ art teachers with varying degrees of technical abilities like that during weekly online meetings (I had to get over my fear of Zoom really fast!). Keep an eye out for those updated standards!

I'm also knee deep in connecting assessments in our art education major at UW-Superior to the national Professional Standards for Visual Arts Educators, which will hopefully lead to statewide program approval by

the Wisconsin Department of Public Instruction. This is a process all teacher education programs and licensure areas across the state are undergoing as part of the new PI-34 rule. It's not stressful at all! (cue stressful sarcasm). Honestly, it's been empowering to dig deep and reflect on our program, feeling reassured that "hey, we're doing all the things and we're doing them really well." It's also been helpful to learn what areas need to be strengthened, such as implementing more digital technology. It's a lot of extra work to undergo while already teaching more than full-time. BUT having all of the assessments and standards connected in writing will definitely be worth it. Hopefully by the time this is published I'll be closer to the finish line!

Both of these sets of standards are super important. We want our art students and future art teachers to learn specific art techniques and pedagogical processes so they can build a creative foundation that is of the highest quality. The emphasis on these standards validates and supports the amazing lessons we share. When we reach these benchmarks, we know we're doing something right!

However, I'm going to be super frank right now. To be honest, sometimes the constant pressure of meeting and justifying these standards and assessments takes the joy out of what I do. My students will be the first to say that I tend to wear my heart on my sleeve, while encouraging them to really get to the heart and soul of this awesome art education process we get to be a part of. Yes...there are the very important standards

of learning about the elements and principles of design, experiencing ancient to contemporary art history and so much more. But what about the standards that specifically address the heart of art. Every week for my online class I record a "pep talk" for my students, who are mostly going to be teaching in the general elementary education classroom. Many of them haven't experienced art since THEY were in elementary school. It's a new and slightly scary concept to them, to think in an artistic way, when really, this kind of thinking can benefit ALL content areas. They're not going to be teaching the elements and principles of design. They're going to be cultivating creative and curious students who THINK like artists. And it's this spirit...this standard... that I tend to carry through in all of my classes. Here's a slightly rambling transcript of the last "pep talk" I gave my online students this past summer.

"This is the heart of what it's all about. You're going to go into the classroom and you'll have to follow standards, and follow what administrators say or what the state says. And that's all important. All of the content areas and subjects we teach, they're all so important. But really, it's all about life. It's all about the heart of being a creative and imaginative person. Thinking about nurturing that in yourself, nurturing that in your students, and just laying the foundation for little humans to keep dreaming. I don't know...that's MY lofty standard. And it all comes down to art. I think that art is the gateway to feeling that inside yourself. And I saw it in all of you, and I hope that you saw it in yourself, too. You expressed yourself. You put yourself

(continued on the next page)

DPI: Fine Arts & Creativity Education Consultant

JULIE PALKOWSKI

julie.palkowski@dpi.wi.gov

Arts Ed Café

Warning: Coffee Puns Ahead

"I do some of my best thinking over coffee. I tend to have a latte on my mind ([Mr. Coffee Blog](#))."

OK, I admit that was a silly pun; however, there is some truth to this. It is always great to share about how we support our young people in the arts. Enjoying time at a café while doing this does get the ideas flowing.



(continued from previous page)

on a piece of paper. You discovered things about yourself that you didn't realize were there, but they have been there all along. And now it's your turn to share that with your students."

Here's to discovering and nurturing a creative passion within yourself. Here's to being curious with your imagination. Here's to embracing the courage it takes to put your SELF into a work of art. Here's to making your mark...as an artist, a teacher, a student, or a little human that dares to dream big. Keep setting those standards for yourself and your classroom.

To honor your time and expertise, I have scheduled a series of Arts Ed Café online meetings to provide a deep dive into some topics. The meetings are on specific Mondays from 6-7pm CST. Dates are listed within the professional development arts event page- <https://dpi.wi.gov/fine-arts/events/upcoming>.

"I take life one cup at a time. This keeps me focused ([Espresso Puns](#))."

Each of the five Arts Ed Cafés focus on one topic and offers three guiding questions to frame the discussion. The goal for the cafes is to have a deep dive into one topic, avoiding "all froth and no substance."

The first café occurred in September. If you missed it, here is a video that highlights the first [Arts Ed Café: Getting the School Year Off to a Good Start](#) and [Arts Ed Cafe Resources](#). <https://drive.google.com/file/d/1ihfDuBNFYnKkBNWutE9sDdXS7eyTsY0/view>

shorturl.at/hiDHM

Attend the other four Arts Ed Cafés. More information is within the links.

October 14, 2019 - Student Learning Objectives Sharing Time

December 9, 2019 - Showcasing Student Skills in the Arts

February 10, 2020 - Effective Tools for Learning

April 20, 2020 - Topic TBD (Take the survey to identify a preferred topic for April.)

Attend one café or all. I hope these opportunities break new "ground" in building our community and have "perked" your interest. I look forward to seeing you at an Arts Ed Café or



maybe we have already met, which would be a "Deja Brew" moment. (OK, I promise I am done with the puns... for now.)

One more thing –

The Wisconsin Standards for Art and Design Writing Committee has completed their draft. This was submitted to the State Superintendent Standards Review Council in September 2019. The State Superintendent is reviewing the document for possible adoption. (Just a note that Wisconsin is a local control state, meaning that districts are free to consider the standards of their choosing in their work.)

Please visit the Wisconsin Department of Public Instruction Art and Design Education website for the updates for the Wisconsin Standards for Art and Design process. Also, attend the WAEA conference to learn more about the Wisconsin Standards for Art and Design work.

Please consider sharing your arts education stories and news. If you wish to network with other arts educators across the state, consider joining one of the WI DPI Fine Arts Google Communities. Thank you for all you do to support art education in Wisconsin.

WAEA Private School Rep

waeaprivateschools@gmail.com

DIONNE LANDGRAF



You're Never Too Cool to Learn Something New!

Toward the end of a spring academic semester, my attention gravitated toward the oceanic accumulation of unread mail. It was time to sort, recycle and visually scan documents. In the process, I discovered a new learning opportunity.

I learned of Gale Courses, an offshoot of Cengage Learning, available to patrons within the Monarch Library System. I enrolled in three highly interactive instructor-led courses: Drawing, Digital Photography and Grant Writing. The courses offered expert instruction and idea exchanges for artists, photographers and grant writing enthusiasts from across the nation.

The drawing course provided a solid foundation and understanding of the basics of drawing. The course covered paper types, drawing styles, rendering techniques, basic principles of perspective, lighting, volume, and space. In the course, we practiced drawing skills and increased our knowledge in art and illustration.

The instructor for the drawing course was a conceptual designer and gaming artist. He teaches courses in 3D modeling for computer games and co-wrote a gaming book with his twin brother. In this course, we reviewed

color theory and the distinction between intermediate and tertiary colors. "A tertiary color is a primary color, mixed with a secondary color, mixed with a primary color. Tertiary colors tend to harmonize with all other colors. Tertiary colors, hues located inside the color wheel, reflect the mixture of intermediate colors, which results in a neutral appearance because they contain a small percentage of all three primary colors." ("Gale Courses", n. d.).

In the digital photography course, we reviewed equipment, software, different types of digital cameras and explored hands-on exercises. We had the opportunity to view work by other students and by the instructor. The grant writing course provided an insight into the skills and tools of grant writing. The instructor described the process of learning how and where to look for potential funders, how to network and develop partnerships, how to organize a successful grant writing campaign and how to put together a proposal package. The instructor even shared with me a personalized list of possible grants for the arts in Wisconsin.

Gale Courses provide access to over 360 online courses on diverse topics in Accounting and Finance, Business, Computer Applications, Design and Composition, Healthcare and

Medical, Language and Arts, Law and Legal, Personal Development, Teaching and Education, Technology, and Writing and Publishing. Access is available anytime. Comprehensive lessons are assigned with images, videos and discussion boards to support diverse learning styles. Users enjoy self-paced learning. Monarch System library patrons enroll at no cost with a current library card. Courses run six weeks, with two new lessons released weekly. Users may enroll for a different session if they are not able to complete a course. A dedicated professional instructor coordinates the course by sharing content, answering questions, providing feedback, and facilitating discussion.

Visit the Gale Courses Monarch Library System website for information and a catalog of courses. Click on a course to find a course description, read a bio on the instructor and review the course syllabus. Consider exploring the course offerings for personal and professional development. Enjoy your journey!

References:

Education.gale.com. (n.d.). Retrieved from <https://education.gale.com/l-monarchs/>

Art and Women

Visual Arts Classic is beginning its 33rd year! It has grown, and inspired thousands of students and teachers during its history. Looking back over the 17 years I have worked with this group, I am grateful for so many things.

This organization has allowed me to get students involved in a rigorous program that is centered in ART. It has encouraged these students to reach further and learn more about artists and art movements from around the world from across the art timeline. They have learned how to problem solve, and how to ask for more from themselves and their teammates artistically. I have gotten to connect with students in a way that is not always possible in a busy classroom. Even when it is too crazy during the day to day, I love to see their excitement about the new season, or something that they figured out.

VAC gives so much to the students that accept the challenge it represents. They learn to research and study so they can use that information for the prompts during the season and for the Quiz Bowl competition. They understand that being on a team includes everyone, and that if someone is falling behind they can help pick them up. They find out how to prioritize and get organized very quickly to feel more confident in their choices. They learn that VAC is not about being the best artist, but contributing the best of themselves for the benefit of the group. I have seen the great things that VAC students

do after high school. They are more confident, and know how to bring their best to whatever job they choose to do.

VAC is not only about students. It is about the amazing and dedicated people I have had the opportunity to work with over the years who make VAC happen. These art teachers, VAC alumni, parents, community artists, college faculty and staff, VAC coaches and VAC chair people make all that VAC is a reality. They are a wonderfully supportive, and truly giving group who see what VAC can do for their students and communities.

This year the Visual Arts Classic theme is Art and Women. The artist list includes:

Mary Cassatt
Hilma Af Klint
Elizabeth Catlett
Maria Martinez
Edmonia Lewis
Gena Ollendieck
Paula Scher
Berenice Abbott
Jeanne Toussaint
Sheila Hicks
Lotte Reiniger
Wendy Red Star

The 2020 VAC season starts this fall. Registration is open until January 15, 2020. Teams are comprised of ninth through twelfth grade students. Smaller schools can include up to 2 eighth grade students as well. All WAEA members are eligible to register a team of up to 12 students. Registration and all other VAC related



information can be found at <http://www.wiarted.org/visual-arts-classic.html>.

Photo credits Dana Rice





Legacy Wall

Have you ever wondered if you will be remembered when you retire from a profession that you have dedicated your entire life to? Sometimes I do. Sometimes I feel like the amount of time and dedication we do for our jobs go unnoticed. I pondered the idea of how we could show gratitude for educators who have inspired so many of us and that is when I came up with the "Legacy Wall." I was looking online one day and came across a quote by Maya Angelou, "If you're going to live, leave a legacy. Make a mark on the world that can't be erased." That supported my idea of honoring those teachers who have given so much to the teaching profession.

I had just spent the past two years re-branding our school after we were forced to discontinue our mascot for being gender specific. It has been an enormous journey from designing a logo, ordering a mascot costume, creating school apparel, spirit days, and convincing the community that change can be good.

As an artist, I love working with glass, but it's not a typical material students work with at the elementary level. It's beautiful, shiny, and most importantly it lasts forever...like the impact of a teacher. I have always enjoyed taking the time with my students to create



Photo credits Dustin Anderson

murals that brighten the halls, and I figured this would be a perfect chance to combine a mural with a legacy wall

project. Glass can be very expensive and I knew the task of creating a giant mural would take some time and patience. I was able to utilize a WAEA grant to purchase supplies along with some help of apparel monies, the parent group, and some creative thinking.

I worked closely with the staff at Ed Hoy Glass to help with the amount of glass and correct procedures. Once everything arrived, the students learned about mosaic fundamentals. They did everything from breaking the glass, nipping and cutting, adhering, and helping install the final piece. The entire project took about three weeks at the end of last school year. I pulled small groups aside to work on it while continuing to teach my regular schedule. Every student, kindergarten through fifth grade enjoyed this hands on art activity. The mural was 8'x8' and had a 6" porcelain tile border. I came back to school in the summer and grouted the project to unveil this school year. Now you might be asking, how is this a "Legacy Wall," but if you look closely around the edge of the mural you will notice vinyl stickers of the names of our most recent retirees. I cannot wait to watch as the tiles fill up and honor those who truly left a mark on students and staff at my school. We had a ribbon cutting ceremony to honor all of the hard work the students had applied and to celebrate the first inductees to our "Legacy Wall."

You can create one of these projects too by applying for a grant through WAEA. They are easy to apply, quick to receive, and rewarding to earn! Check out the Wisconsin Art Education website for more information on applying for WAEA grants!

Connecting to your School Community Through PTA

Whether you have a PTA or a PTO at your school, I highly encourage you to join it. My elementary school has always had a PTA and I have been an active member throughout my career.

There are so many ways that art educators can get involved with and benefit from the PTA.

Here are some of them:

1. Reflections Program

Each year, there is a national program, sponsored by PTA, called Reflections. The PTA Reflections program is an opportunity for students to create original projects that fit the annual theme. All of the themes are student-selected and that is a separate contest! This year's theme is Look Within. Students may submit work to one or more of six categories: Dance Choreography, Film Production, Literature, Music Composition, Photography and Visual Arts. I am the coordinator for my school. This means that I send a letter out to all students so that everyone has the opportunity to participate. Since it is not a school project, I want to make sure everyone has the rules and the correct information. I check in with the kids who are interested and make sure they follow the rules and hand it in on time. Everything is digital now, so once the projects are completed, I take photos and enter the work online. We have had lots of state and even national winners! In the spring, our city-wide PTA holds a reception/showcase for all who entered.



PTA REFLECTIONS

2. Emergency Supplies

If I ever need something during the year that I either forgot to order, or ran out of /need for a project, I can use PTA funds. Each teacher is given PTA funds that can be spent for our department. It is super-easy to order something online, and get reimbursed from my PTA account. My rainbow mat was just one of the many things I have purchased using PTA funds.

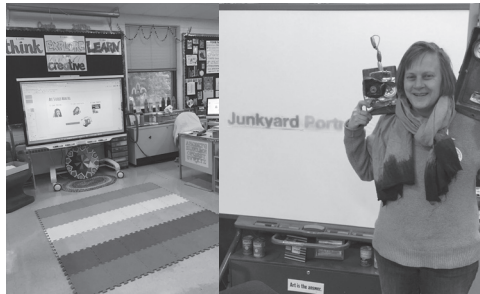


Photo credits Mandy Zdrale

3. Fine Arts Programs

Our PTA sponsors all of our Fine Arts programs. This includes everything from musical and theatrical performances to visiting artists to animal programs. As a member of PTA, I can give input and can help select the programs. I do the Square 1 Art program to add to the visiting artist fund and a few years ago, our PTA was able to fund visiting artist, Amy Mietzel of Bare Knuckle Arts for a school-wide project.

4. Grants and Special Projects

A few years ago, our PTA had the idea to create an outdoor classroom on the grounds of our school. This took quite a bit of planning but it is the perfect example of what a PTA can do for a school. A co-worker and I wrote a community grant on behalf of



our school and our PTA and we were awarded \$3000 last fall. This paid for picnic tables, tools and materials to get the outdoor classroom going. At our Family Art Night last year, students and families painted rocks for a path in the new garden around the pavilion. We are currently planning a ribbon-cutting ceremony!

5. Field Trip Support

Our PTA contributes to every student's field trips for the year to help alleviate costs for families. Our 4th graders benefit from this every year when we go to the Capitol and the Madison Museum of Contemporary Art.

6. Parent/Family Relationships

Of course, the P and the T of PTA are the most important parts. Attending meetings and getting involved with PTA is just another way to get to know parents and families in a different way. Working together shows the kids that we are all on the same team and we all want to provide a rich and diverse learning experience for all students.





Educators Re-Energize Their Practices at Arts Center

About two dozen educators gathered in Saya Woolfalk's Visionary Reality Outpost. Rachael Lewinski, a mindfulness instructor from Mental Health America in Sheboygan, led them in a breathing exercise. "Breathe in two counts thinking the words 'I am', and exhale slowly in four counts thinking the word 'calm'," she said.

Flowing through the different exercises conducted in the colorful yet calming space, the teachers considered how art can be a powerful tool to connect to ideas of gratitude, identity, and being present. The mindfulness exercise is one of many Lewinski presented for the Teacher Recharge participants to use in managing work related stress and in their art practices—and to help students set intentions and be mindful throughout class. Indeed, Lucy Dallman, a teacher from Glen Ellyn, Illinois, said that she'll use the techniques for herself and her students in the fall.

Teacher Recharge is the Arts Center's professional-development opportunity for educators that is designed to re-energize teachers' art practices as well as their work in the classroom. The

June Recharge connected to the *Mise-en-Scène* exhibition series. The next session, scheduled for October 19, follows the Wisconsin Art Education Association conference in Manitowoc and will focus on the work of fiber artist Lenore Tawney through a workshop with visiting, Chicago-based fiber artist Jacqueline Surdell.

Arts Center educator programs always feature a hands-on workshop. In a choice-based, studio setting, the teachers created freely, played, and problem-solved together. "During this program, we had participants who had just graduated from UW-Milwaukee working alongside a newly retired educator who has attended our workshops for many years," said Louise Berg, senior educator at the Arts Center. "It is also a wonderful opportunity for us to learn from the teachers participating in the program."

Attendees also visited the preschool rooms to hear Keely Phippen, Preschool program director, discuss projects and methodologies used throughout the school year and during early childhood summer programming. "The Arts Center's renowned preschool serves as inspiration for educators of all grades and disciplines," Phippen explained. "The preschoolers' perspectives on the exhibitions and their experiential art making practices

spark a variety of conversations among the educators about harnessing early childhood learning techniques into their classrooms."

Moving to the lower-level Studio One, the teachers heard Education Program Director Xoe Fiss give an overview of the choice-based approaches inspiring all aspects of education programming at the Arts Center. "We utilize the Studio Habits of Mind (SHoM) to shape the development of our initiatives and speak about our objectives with other educators," Fiss said. "SHoM were the result of a research project at Harvard to show what art classes really teach—dispositions such as 'engage and persist' and 'develop craft'—not simply technique-based practices such as painting and drawing. SHoM is

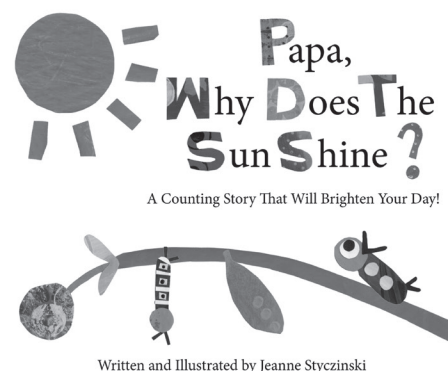
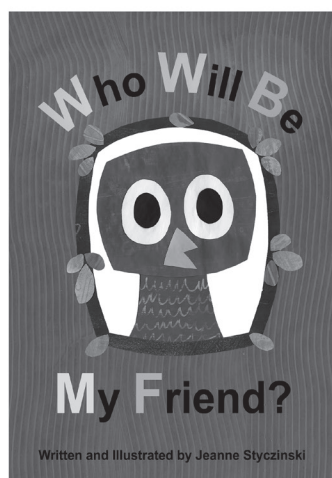
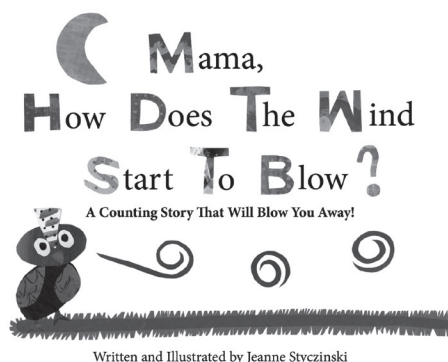


Photo credits Jen Balge

Jeanne Styczinski

Wisconsin Author and Illustrator

Follow me on Instagram: [Jeanne_styczinski](#) Website: [mrsjeanne.com](#) Email: [hello@mrsjeanne.com](#)



Visit my Website:

- * art portfolio
- * order books/educational posters
- * contact me for school visits/artist-in-residence

2 New Books Coming Soon: *Little Bee On The Farm / I Like Color! Do You?*

exciting to talk about with educators of all disciplines as it spreads beyond art classes to be used as a cross-curricular language in schools.”

After a mold-making demonstration, educators used different materials to explore how biography is revealed in the personal environments we create—the idea behind the exhibition *The Autotopographers*. They discovered that autotopography can be a prompt to create artwork about identity and

a tool to link artists from the art-history canon to contemporary artists. “After the entire day, especially the workshop, I not only have concrete ideas of things to try with my students, but an overall greater enthusiasm about incorporating art into my general education classroom,” said Julia Oswald, a fourth-grade general elementary teacher.

Educators of all grade levels and subjects are invited to join Teacher

Recharge programming. Email Xoe Fiss, Education Program Director, at [xfiss@jmkac.org](#) to be added to the Art Center’s educator email list.

WAEA Student Representative

waeaartedstudentrep1@gmail.com

ANNIE WEST



ArtsCore Student Organization

Luckily, I have had the pleasure to have been an intern with both ArtsCore and the Paine Art Center as well as hold the “President title” of the student chapter “ArtsCore Student Organization.” As I begin my journey of student teaching, I would like to take time to reflect back on the amazing opportunities I experienced by belonging to such a wonderful community and personal growth through Arts Integration. For those who are unsure what ArtsCore is, it is a partnership between the University of Wisconsin Oshkosh, the Paine Art Center, and Gardens, and regional public school districts. They seek to support pre-service and early career teachers in their efforts to teach in and through the arts by developing and implementing programming designed to enhance their competence, confidence, and resiliency to do so. So being an Art Education student, you can, believe me, I was sucking up all the knowledge that I could!

If I were to use a saying to describe my year with ArtsCore it would have to be, “time flies when you’re having fun,” because boy has this been an incredible, memorable and amazing

experience. I am very sad that so many things are coming to a close, but I am constantly reminding myself of all the amazing things that are coming my way and all the remarkable experiences that I experienced this year.

Starting in September, with the ASO Kick-Off Event, I was just learning my position and figuring out my footing and mainly figuring out how I can help ASO succeed as well as learning how to be a leader.

By October, and the Drum Circle I was still learning the position, but by then I had figured out what my purpose was and how I wanted to see ASO succeed. This month, I wanted to bring ASO to the campus and give the student population the opportunity to be together, no obligations and create beautiful music in a drop-in setting.

By November, I brought Black Light Painting to the heart of campus. It was after this very meeting that I realized that ArtsCore was the thing that I have always been missing in my life. By now, I’ve had a clear plan on how to succeed in my new position and not only how I can help ArtsCore Student Organization succeed, but how it can help me. This meeting

brought many students together, there was a lot of laughter and a lot of cotton candy was consumed.

By December, and the ArtsCore Holiday Bonanza, my heart was fully committed to bringing everyone together and giving back. As much as ArtsCore as given me, and the student community, I thought it was time that we gave back. As my heart was full with the support from everybody involved with ArtsCore, I wanted to make sure those in the community also had the chance to feel the same. My mission was huge, but with everybody’s help, we succeeded. We proudly were able to donate items to the Christine Ann Center, Oshkosh Police Department, Miravida Living, Oshkosh Area Humane Society, and all 6 Fire Stations in Oshkosh.

By the end of December, I was fully submerged into ArtsCore and all that it can offer me.





Starting in February, and the Teacher Panel, I've found my footing and constantly looking for new ways to shape ArtsCore Student Organization for the better. It is now that I begin to think about what I wanted to be remembered as. Proudly the teacher panel brought the best attendance to date.

By March and the Tie Dye Festivities, I was pretty exhausted but still excited as I was in September. ASO and ArtsCore have become something that will be hard to walk away from. As I knew I needed a break from planning, planning, planning we hosted Tie-Dye in hopes that students would come and enjoy themselves and take a break from the normal college life. This month, I attended my very first National Art Education Association Convention- man was that awesome!

In April, I led my last event as President of ArtsCore Student Organization. The Professional Development

Workshop was the last event that I needed to come full circle.

From September to April I have led informational meetings, professional development meetings, networking and meetings to purely just enjoy, create and have fun.

Looking back, a lot of snacks were consumed, new connections were made, new friends were made, numbers grew higher, and ArtsCore's name is fluttering all around the College of Education and Human Services building. If there is one thing that I am MOST proud of, it would be of all the new bridges built during my presidency.

As I move on to student teaching next semester and say goodbye to long days on campus, I would like to reflect the impact ArtsCore has made on me. Before ArtsCore, I was fighting with becoming an independent individual and learning how to have strong leadership qualities and what

type of teacher I wanted to become. Through ArtsCore, I have learned so much about myself and the teacher that I want to become. For the first time, I stepped out of my shell and took a leap. This leap has brought me to so many new places, experiences, and people. From this leap and all the gained courage, I found my self applying for a Pre-Service Student Representative on the WAEA board. Late March, I was notified that I had won the contested position. A week later, I received a letter in the mail stating that I was selected to receive the 2019 Chancellor's Award of Excellence. Fast forward a few weeks, I was notified that I was nominated for a leadership award, 2019 Outstanding Organization President Award. Over the moon with all this news, I reflected upon all my experiences and I wouldn't have won either of these awards if it wasn't for ArtsCore. ArtsCore has changed my life and has taught me so much not only about myself, but also to love Arts Integration and all the wonderful things that come with it.

I would like to thank everyone for your support and I look forward to seeing the success of ArtsCore Student Organization on campus.

ArtsCore rocks!





“Every child is an artist. The problem is how to remain an artist once he [or she] grows up.” -Pablo Picasso.

2019 / 2020 Youth Art Month: “Take a Journey Through Art” is up and running! Are you thinking about the 5 works of art to submit to your regional shows already? It seems like a long way off but January will be upon us fast and the regional shows are beginning early. The number of you that participated last year were wonderful. A special thank you to all 180 teachers who submitted work in last year’s YAM celebrations. Our goal, statewide, is to increase our participation by at least 10%. While that may read to some as only 18 teachers, it can also be looked at as 90 students regionally and 54 at the state level. This is perhaps 180+ additional parents, guardians, grandparents, aunts, uncles, and other caregivers who come to support their hard working young artist at the regional level. This also creates 100+ supporters at the state exhibition. As the core of the arts advocates and arts leaders in our communities, let’s work together and encourage our fellow art teacher colleagues (or even oneself if you are not already) to participate in

Youth Art Month Coming to a Region Near You!

this year’s events. Let’s work to hit that 10% growth (and then some).

What information is important to you about the regional and state shows? It is good to know that the regional shows can run from January 1 - February 29. Please visit the WAEA YAM Website for specific information about your region’s dates. The state exhibition celebration will be held on March 6 at 12:00pm in the State Capitol Rotunda, Madison. We will be installing the exhibition on Saturday February 22 from 8am until noon so if you are available, please join us. With the statewide celebration at the State Capitol, we have a few changes this year. The first that is notable is that it is considerably earlier in the year than it was last year. March is Youth Art Month and we are kick starting it with the YAM show in Madison. Perhaps when that show comes down on the 6th - the 3 works get a special place of honor at your school for the remainder of the month. A nice way to continue the celebration. Another note about the capitol show is that, in addition to it being one of the most enjoyed and looked forward to events and installations at the capitol, it is also one of the biggest. A challenge that we are going to have this year is, reducing our footprint in the rotunda to 75% of the space we usually take. A challenge yes, but we will make it work.

What else do you need to know about the regional and state show? Because of the constraints in the state show, the regional show rules are going to be tightened up. In the past, dimensions, ways art was presented, frames, and the like were a bit on the loose side. We are tightening things up this year. At the state show we will be adhering velcro to the backs of all the works so that we can install and move works around easier. You do not need to worry about this at the regional level (unless your regional VP chooses to do the same), but the ways in which you present the works need to be done properly. In addition to making the work easier to display it will also present the works more professionally. The scale of the work has been reduced a bit this year to 18” x 24” x 2”. We realize that not all work that students create is of this standard scale, but to help work around the restrictions in the space we have at the capitol and the increase we are hoping for in participation, the overall square inches of the works has been reduced this year. Permission slips are available separately from registration this year. There was concern in the past couple of years that permission was not able to be gotten before registration was completed so one can now go the WAEA Youth Art Month site and print the required permission slips before the registration is filled out. Also, paperwork has been reduced! The labels are still needed



Photo credits Frank Korb

on the front of the work (lower right corner) but the only thing needed on the back of the work this year is the permission slip. One copy of the labels for inventory to the regional VP but we no longer are asking for the multiple copies of forms. Lastly, to help balance out the South Central and South Eastern regions, the two regions have been redistricted and Walworth and Waukesha Counties are now part of South Eastern region and not South Central region. For the full set of guidelines please visit the YAM Guidelines Page at: bit.ly/YAM2020.

You are your young artists' number one advocate for their art. We all work very hard to promote the arts in our communities. Thank you for all of your hard work. The Americans for the Arts Action Fund, a nonprofit

arts advocacy interest group, runs on four key ideals regarding the arts and arts education. Their ideals include "standing up for every child's right to a comprehensive, high quality arts education, promoting public policies that provide affordable access to all forms of the arts, rallying for national support against all attacks of the arts, and building political influence to ensure bipartisan support for the arts." Let us do our part, as our students number one arts advocates in our communities, to stand behind these ideals and demonstrate them to our communities by participating in this year's Youth Art Month: "Take a Journey Through Art". Let us work together to share the spotlight of the regional shows and the state exhibition and build our participation by 10%. Like you do every year, let us work together to make this our best

and biggest year ever.

Please visit our website <http://www.wiarted.org/youth-art-month-2019-20.html> for more information. You can also visit the CFAE Youth Art Month Website for ideas and inspiration to promote the program at: <https://councilforarteducation.org/youth-art-month/> or the NAEA website at: <https://www.arteducators.org/news/articles/10-youth-art-month-yam>. If you have any questions, reach out to your regional chairperson or contact me, Frank Korb, at waeayam1@gmail.com. See you at YAM!

*** YAM FLAG INFORMATION has not been released at the writing of this article. I will send out information to everyone as soon as I receive it.



Art. Design. Detroit.

CCS enrolls more than 1,400 students from 33 states and 19 countries, pursuing Master of Fine Arts degrees in Color and Materials Design, Integrated Design, Interaction Design and Transportation Design and Bachelor of Fine Arts degrees in Advertising Design, Communication Design, Crafts, Entertainment Arts, Fashion Accessories Design, Fine Arts, Illustration, Interior Design, Photography, Product Design and Transportation Design. A Visual Arts Teacher Certification is also available.

Visit collegeforcreativestudies.edu for more information.



America's Finest Colors
~since 1954~



Proud member of
The Art & Creative Materials Institute, Inc
and Council for Art Education.

MaycoColors.com



GALLERY & SHOP LETTERPRESS WORKSHOPS TOURS



Hamilton is the only museum dedicated to the preservation, study, production and printing of wood type. With 1.5 million pieces of wood type and a fully functioning printshop, the Hamilton collection is one of the world's premier wood type collections. We are devoted to educating students, typographers, and designers from across the globe. Learn how to print by taking a workshop or join us for a tour.

1816 10th St, Two Rivers, WI 54241

woodtype.org ★ (920) 794-6272



Big Idea:

Our students today will likely grow up to live in a world very different from that of the present, working in careers that do not yet exist, using methods and technologies that have not yet been invented, and valuing commodities that have not yet been created (Trilling & Fadel 2009). As art teachers, our intention should be motivated by preparing our students for an uncertain future where creativity and creative problem-solving are imperative for our survival on a rapidly changing planet. As Sir Ken Robinson, author of *Out of Our Minds: Learning to be Creative* illuminates, "Creativity is the greatest gift of human intelligence. The more complex the world becomes, the more creative we need to be to meet its challenges." Therefore, the focus of 21st century visual arts education needs to be placed on teaching intrinsic values and distinctive forms of visual/critical thinking and problem-solving that encompass curricula socially and environmentally relevant to students' life and future experiences. We must prepare students, regardless of age, for an uncertain future focused around global concerns and real-world problems rather than cute cookie-cutter projects emphasizing principles, skills and facts.

Art Educators: Interdisciplinary Advocates for Uncertain Future

Environmental crisis:

Most people know the natural world is facing great challenges and degradation, but few know the true extents of the changes and deprivation the environment faces and its extended effects on human welfare and all other life on Earth. There is a great gap between the multitude of problems the environment faces on all fronts and the level of awareness most people have on these issues. What then is our responsibility as art teachers? How can we create successfully integrate art programs that engage students in real tangible work, involving critical thinking and awareness around global concerns and real-world problems? How can we, as teachers, be mindful of our materials that we use to not contribute to the ecological crisis? What is the art teacher's role in preparing students for the future?

Arts Integration- Reclamation:

One way to create successful integrated art programs is to construct interdisciplinary connections between art and reclaiming waste. Not only does this supply free materials without stressing your art budget, but also extends to making connections between art and science, environmental sustainability, recycling, waste management strategies, ecology, and world economics. All subjects can investigate topics connected to the big idea of reclaiming waste and

create complex understandings on the subject. This summer, I took on the challenge becoming "zero waste" by saving all of my recyclables to be donated to my art classroom and using in this year's curriculum. Towards the end of the summer, I couldn't believe how bountiful my collection had become. I decided not to bring glass (obviously) or aluminum to school but focused on paper and plastic products. This year we will be creating large sculptures from my collected recycled materials. Students will also be asked to save their paper products in their homes for 1 month and use this as the raw materials for their projects this year. In their regular classrooms, students will also tour a recycling centers and presented with art/design challenges to re-imagine waste to create solutions for real world problems. How can your classroom transform waste into a resource that allows students the opportunity re-imagine materials to solve complex problems?

Art/Design Challenges:

Art/Design challenges are a great way of developing critical thinking skills and creating solutions for real-world problems. The Art of Education's article, "Why You Should Incorporate Art Challenges in Your Room this School Year" Wynita Harmon explains that an art challenge is a creative problem for students to solve that can be used with groups or

individuals. Challenges can embody a wide variety of topics including; learning new techniques, developing creative-thinking skills and exploring new materials. Art Challenges work well in any art studio; you can implement art challenges regardless of whether you have a traditional classroom or choice-based classroom. The benefits of art challenges include student engagement, and promoting important skills such as problem-solving, communication, and collaboration, and most importantly allow students to build skills and background knowledge in a non-threatening environment.

To create your own art challenge: provide students with left-over materials (maybe recyclables) and perhaps pose a challenge of your own. Some examples of a challenge are: creating a new toy, inventing a product to help create a more peaceful world, designing a product that reduces pollution, or developing something that will help keep children safe. You can adapt any real-world issue and allow students to investigate materials to come up with real solutions. Art/Design challenges can help instill a way of creative/critical problem-solving skills imperative to re-imaging solutions in a rapidly changing world which builds resilience and fosters a classroom environment where mistakes are valued and encouraged.

Material Awareness:

As art teachers, we are responsible for the types of materials we choose to use in our classroom. Using recyclable materials or taking donations from families is a great way of moving

towards more cost-effective and sustainable classrooms. Yet, prioritizing the reuse of recycled materials in our classroom is a drop in the solving the ecological crisis. However, the impact of influencing the next generation to have intellectual flexibility in using any material as a resource could have a larger effect on our future.

Beyond having an awareness of what types of materials we should incorporate more into our classroom, we also need to build an awareness of materials that contribute to our environmental crisis. Glitter, for example, no matter how pretty and sparkly it is, is notoriously detrimental to our planet. Most glitter products are made from plastic, contributing to the growing problem of microplastics in the environment. These microplastics are consumed all the way up the food chain, from plankton, fish and birds, even humans. Animals can often die because of the buildup of microplastics in their systems. Additionally, some research has found that PET, the plastic that most glitter is made from can break down and release chemicals that can disrupt human and animal hormones.

Beyond choosing ecologically responsible art materials we can influence our students to think differently about our resources and materials. In the same way we need to be conscious and not choose materials that contribute to our very serious ecological crisis.

Conclusion:

There is no doubt that our future looks very different than our present.



Photo credits Jenny Urbanek-Atkinson

The more complex the problems in the world become, the more creative solutions we will need to navigate our changing world.

Our job as art teachers is to cultivate students who honor and trust their own inherent creativity and ability to solve hard problems. We can foster thinking to re-imagine our waste as important resources that helps solve rather than contribute to the ecological crisis. We can become aware how the materials we use in our own classrooms have a larger impact on the world than we realize. As Art Teachers it is our responsibility to help create a generation of creative thinkers to help solve the multifaceted problems in our world.

Harmon, W. 2017. Why You Should Incorporate Art Challenges in Your Room This School Year: The Art of Education. <https://theartofeducation.edu/2017/06/29/june-need-know-art-challenges-art-studio/>

Trilling, B., & C. Fadel. 2009. 21st Century Skills: Learning for Life in Our Times. San Francisco, CA: Jossey-Bass.

WAEA Northeast VP

waeanortheastvp@gmail.com

SARAH FREDRIKSON



Summer, time to relax, spend time with family and for professional development, well maybe the last one is not at the top of the list, but I think it could become a contender. I would like to share with you two different experiences I had this summer.

My first professional development of the summer was relatively local for me. It took place at the John Michael Kohler Arts Center in Sheboygan. It was the first of a series of events in their Teacher Recharge Series (the next one is on October 19th). I always enjoy spending time at the Kohler Arts Center and this professional development was no exception. The day started with meditation and yoga in the galleries. Next we learned about artists who created autotopographies. An autotopography is a means of representing oneself to others through intimate objects such as one's clothing and keepsakes, according to Wiktionary. We focused on discussion on a piece called Home Collection (Partial) which was a recreation of a wall from the home of Ray Yoshida, then we toured the preschool housed at the center, and the final activity of the morning was to create an artwork using a mystery bag of ingredients and a 15 minute time limit. After the

provided lunch, Jordan Gibbon, from the Museum of Wisconsin Art in West Bend, shared about opportunities available to educators at MOWA. It was great to hear about another museum. The end of the day was ours to create our own autotopography, we learned about mold making and were able to create our own mold to use. We used hot glue to cast objects from our mold. I created a waterfall in a box using the amazing amount of materials available to us. I gained many new ideas to use in my classes this year and was able to talk with other educators from around the area.

My second professional development experience actually started at the end of last school year, my colleague found a professional development opportunity called "Art's Contribution to the Conservation of Public Lands and National Forests in the West" and would take place in Cody, WY and Emigrant, MT the last week of August, which was also our inservice week. First we asked permission to apply and then we applied and got accepted. Then we were granted permission to go.

The professional development started

at the Buffalo Bill Center of the West, which was one of the co-sponsors of the professional development along with the National History Museum of Forest Service History and the Library of Congress. As an art teacher one of the highlights from our time there was listening to Karen McWhorter, Whitney Western Art Museum Curator. During our tour of the museum, she shared an amazing amount of knowledge about art and how artists in Yellowstone helped shaped the national park we know today. In the gallery, McWhorter told us about an activity she enjoys called Steal it, Burn it, Endow it. This activity involved walking around the gallery and finding an artwork you would want to steal, so you could have it at your house, an artwork you would want to burn, so no one would have to look at it, and an artwork you would want to endow, so future generations could enjoy the piece. We did a lot of different fun activities but one that stood out to me was the Year Book Challenge. We were given Yearbook Superlatives, like Most Likely to Be Used in a Campaign for Wildlife Conservation, then we went out into the Draper Natural History Museum and had seven minutes to take a selfie



Photo credits: Sarah Fredrikson



with the animal we thought best fit the superlative. It was a fun way to get a quick look at the museum. We also were able to go into the McCracken Research Library to get a first hand look at some primary sources as well as learn about how the artifacts are stored and digitized.

Then we traveled to a rustic cabin near Emigrant, MT for a few more days of intense training. We heard from a wide variety of experts on everything from teaching strategies to archaeology in the national forests to campfire stories with Jim Garry and Dr. Ellen Baumler. I can't fit everything we did into this article, but one activity I have already

used this year was a Post-it Note viewfinder exercise. You have students fold a post it note in half and rip a rectangle along the fold, when you unfold it you will have a viewfinder, we used the viewfinders on primary source materials to locate something we know about and a second viewfinder to find something we had a question about. In my class, I used them for students to find examples of the elements of design on a variety of different advertisements. The training was focused on using primary sources and gave us resources to access them at the Library of Congress ([LOC.gov](https://www.loc.gov)) and many other sites as well.

Overall, had great experiences at both professional development sessions. Great professional development does not have to come at a great cost. The Teacher Recharge was free with a WAEA membership and the professional development in Wyoming and Montana was also free and included a travel stipend. I would highly recommend finding professional development opportunities to attend within the state and across the country.

Special Needs In Art Educ. Chair

waeaadaptiveart@gmail.com

JENI MALY



Maintaining High Expectations in the Art Studio

that when students have a sense of belonging and ownership in our creative space it provides a safe place to be an artist.

Honoring each individual artist at their own level allows students to reflect as artists and recognize that being an artist is a process. When students embrace their journey and continuously reflect as artists, I have found that they are better prepared to contribute to their art community as a working artist would. As a facilitator and leader in this art community, it is important for me to share my artistic journey with my fellow artists as well. When we all share our experiences of being an artist, our community builds stronger with trust.

As an artist educator, I like to set an example by doing. I, too, am an artist in our community. It's my belief that I make it a priority to create art and continue to grow as an artist. I often remind my students that I am also growing as an artist and that there is always room for growth no matter what skill level or age! :)

I expect all students to work towards high expectations and believe that all

students, including students with disabilities, can and will achieve grade-level standards. Challenging students to reach high levels of expectations with content and the artistic process makes up the majority of our learning in the art studio. Budding artists are introduced to lessons that are content driven with the ability to make choices in applying this knowledge in their own personal artwork. Students with disabilities are capable in completing this same task in our studio.

It is crucial for all students to work towards grade-level standards, and even more critical for students with disabilities. As an educator, I contribute to the future of students with disabilities, like all other educators do, and, together, we are preparing them for experiences after school. When we hold all students to high expectations, we commit to every child's educational success and we recognize that all students can reach this milestone achievements on their journey as artists.

Students with disabilities are practicing artists both responsible and respectable. Regardless of abilities, these artists can and will meet high expectations when the educator challenges them and designs instruction and materials so that they, too, can fully interact with the content. For all student artists, if some are not meeting expectations an effective educator modifies instructional and materials to guide learners. It is important to fully understand all IEP and 504 plans. If there are any accommodations, they
(continued on the next page)



In my art teacher heart, I firmly believe that all students are artists! In fact, it is the "glue" in our art community. We are all connected because we share the ability to create. That's what artists do and what better environment to teach the behaviors of an artist than my own art room! As I've developed as an artist educator, I've always felt a responsibility to honor all artists and to guide children as developing artists. No matter the skill level, every individual child starts out the year reflecting on two questions: What is art and who am I as an artist? This year, we created an artist profile on a blank index cards. We created a mini self-portrait and named 4 things that describe us as an artist. This will later be used as a writing prompt and reflection at the end of the school year.

In an art studio, students are responsible and respectable artists. We use our space to not only explore the four disciplines of art through the lens of a child artist but also to reflect on the artistic journey. Our studio is center based and student directed which meets the child at his or her own level and guides the individuals growth as an artist. Although our classroom is not traditional, our expectations are high and all teacher-student and student-student relations are supported as artists. I have found

must also be followed in the art room. Case managers and special education staff are resources that many times are eager to collaborate.

It has been beneficial for me to effectively use modification and adaptations if I know my students well and understand my curriculum deeply. I have found success in diving in my curriculum with a thorough understanding of the art standards. When I know and understand my curriculum and have connections with my students, I am able to modify and adapt creatively for my artists. Each year, I learn something new and truly look forward to our “I am an artist” activities. It is amazing to observe their growth and change in perspective.

In our art studio, we hold high expectations for all artists. It is important to our learning community that we are all respectable and responsible artists and that we have a safe art studio to be just the artists we all are! Our highest expectation in our studio is being an artist and sharing the experiences with our art friends.



Stand Up Soft City

Lesson Plan for Grades 5-8

Blick Readycut Item #40422

Speedball Fabric and Paper Block Printing Ink Item #40326

Stand up and say something about your city

Different structures are meaningful in different ways — hospitals help us heal, town halls provide a meeting place, and historic monuments teach us about the past. These self-supporting soft structures display block printed images created by students that highlight the architectural forces within their communities.

DickBlick.com/lesson-plans/stand-up-soft-city

CHECK OUT NEW lesson plans and video workshops at DickBlick.com/lesson-plans. For students of all ages!

BLICK®

800•447•8192 DickBlick.com

Request a **FREE** Fall Scholastic Flyer!
DickBlick.com/requests/bigbook



Adapting Watercolor Art Projects

Adaptive Art Specialist/Art Therapist

SUE LOESL



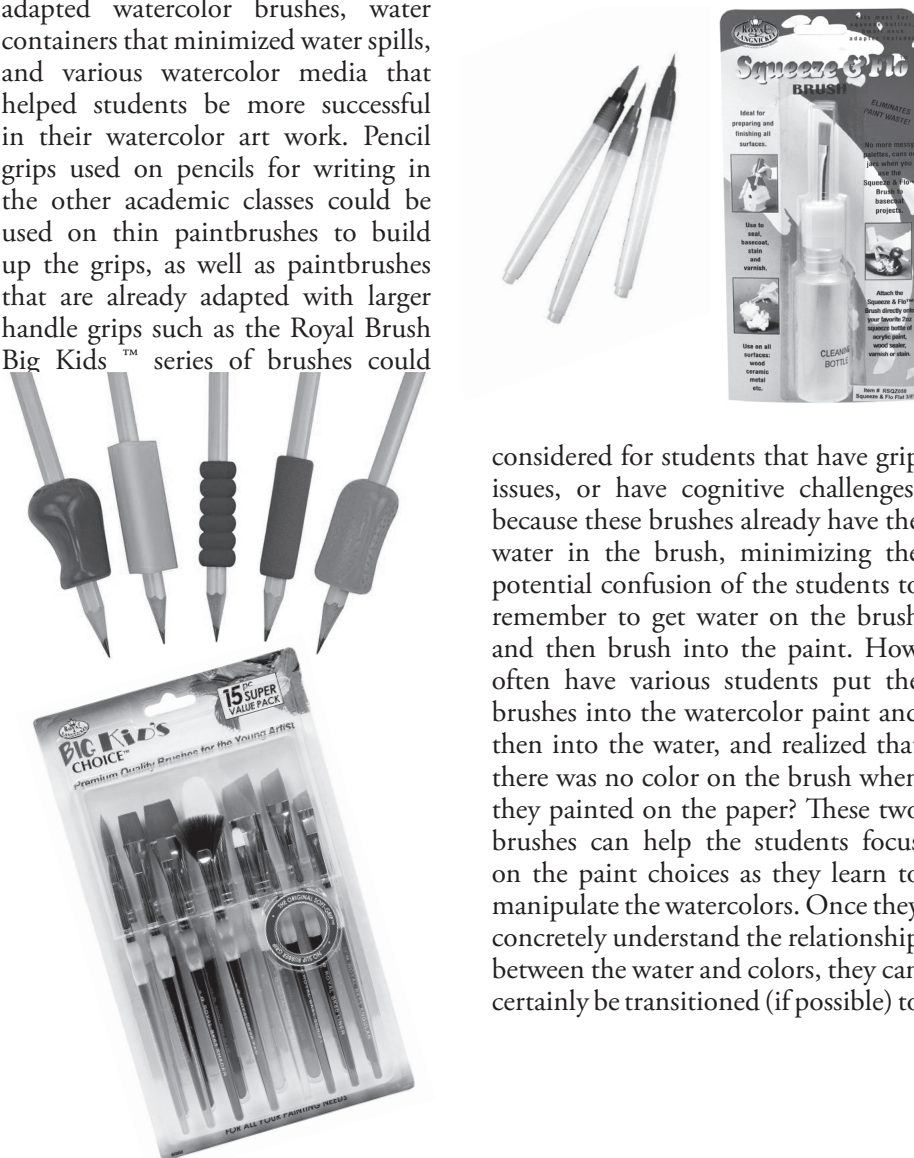
In considering an art activity for an inclusive art class of students with and without disabilities at any level, I first think about what the TASKS are for the art project. By this I mean, what are all the specific tasks of this art process that the students will need to accomplish this art activity? The tasks could be choosing materials, choosing subject matter, skill building using the various art tools or one of many other specific tasks of many art projects with various media. In completion of any art task, various strategies and tools are required, and changes per the art activity.

For instance, an art project might request the students to create a unique image using watercolors. The subject matter for the watercolor could be specific, or left to the student's creativity, depending upon the level of the student or the specific skill to be developed. In order to accomplish this art project, the students will need to be able to use watercolor paint brushes, watercolor paint, water and either multimedia or watercolor paper. Sounds basic, right? Well, some students in an inclusive setting may not have the physical or other skills such as social and emotional to complete the task in the same way as their peers, creating potential challenges to not only the students, but also for the art teacher to meet the needs of all their students. If the art teacher utilizes concepts of UDL (Universal

Design for Learning) which includes providing art materials and art tools for students that all the students can utilize, regardless of challenges, the necessary adaptive materials and tools for watercolor or any other art project would then be available for students that may need them to complete the tasks of the art project. This article explores some creative options for adapting a watercolor based art project for any level or student challenge.

Some of the adaptive watercolor strategies or tools that students with physical or other challenges may find either necessary or supportive include adapted watercolor brushes, water containers that minimized water spills, and various watercolor media that helped students be more successful in their watercolor art work. Pencil grips used on pencils for writing in the other academic classes could be used on thin paintbrushes to build up the grips, as well as paintbrushes that are already adapted with larger handle grips such as the Royal Brush Big Kids™ series of brushes could

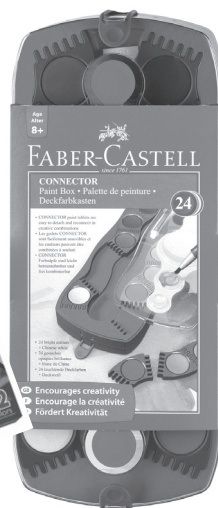
provide better control for students with various hand grip issues due to their physical challenges. With an appropriately sized paintbrush that fits the student's hands, the need for hand over hand assistance can be minimized for many students of all levels. Art teachers might consider talking with Occupational Therapists working with students that might need adaptive grips to see what kinds of brush handles are best suited for student needs. Other grips could be the use of the handles cut from plastic milk cartons, The Royal Aquaflow Watercolor Brush™ or the Royal Squeeze and Flo Brush™ may also be



considered for students that have grip issues, or have cognitive challenges, because these brushes already have the water in the brush, minimizing the potential confusion of the students to remember to get water on the brush and then brush into the paint. How often have various students put the brushes into the watercolor paint and then into the water, and realized that there was no color on the brush when they painted on the paper? These two brushes can help the students focus on the paint choices as they learn to manipulate the watercolors. Once they concretely understand the relationship between the water and colors, they can certainly be transitioned (if possible) to

the traditional method of dipping the brush into water first, then paint, and then putting the color on the paper. For some students, this sequence can be challenging, so minimizing one aspect to get to the overall task can reduce frustration all around.

When choosing the watercolor media to best coordinate with student need, art teachers might consider a few options. Some students are perfectionistic and find the fluidity of watercolors extremely frustrating, as their desired clean lines are blurred with watery, uncontrolled messy color. If watercolor colored pencils such as Jolly Supersticks Watercolor Pencils™ (since they have a slightly thicker core and softer application) were offered to begin the process with drawing the image first, and then “smoothing” it out with water, some frustration might be minimized. Traditional watercolors can also be available to fill in the larger areas, as the student develops skill and confidence with the increasing wetness of the watercolor process with subsequent successful experiences meeting their social and emotional needs. Other students with cognitive, physical or other challenges may need to draw directly onto the mixed media or watercolor paper with bolder color to “smoosh” around with a brush and water, so a consideration might be the Crayola Twistable Slick Stix™ or the PlayColor Water Soluble Solid Tempera™ which are both smooth application color sticks



that stay moist just long enough to add enough water to make watercolor brush strokes. Other brands dry within 90 seconds, and are great for other art applications, not for the watercolor process. Students may find the direct application of color with these as another transitional experience to the more traditional watercolor process using a palette of colors and brushing on the colors.



If the students struggle with small color palettes due to their fine motor challenges, the Crayola Washable Watercolors™ (oversized 4 color palette) has large color targets to assist in students making more independent contact with the colors. Another challenge might be too many color choices, or the desire to mix ALL 8 colors together in a traditional watercolor palette. For as much fun as this is, students may need some adapting of the color choices to help develop more successful art works as the student is learning about color choices and color mixing. The Faber

Castell Connector™ is a watercolor set with individual color tablets that can be separated into as few or as many colors as needed for the particular tasks. The colors can be minimized and chosen for any color combination- primary colors, analogous colors, shades of colors, etc. that helps the student be as independent and successful as possible in their artmaking and eventually added to as students demonstrate new art skills.

These are just a few and there are certainly more potential adaptive tools and strategies for other tasks of the watercolor painting process, including securing the work space and paper, water options, other creative techniques. As art teachers reflect on these possible adaptations for watercolor painting with students with disabilities, it is hoped that these ideas may also help all students to develop skills and creativity in the watercolor art process.

Showcase Your Creative Vision at the Joint State Education Convention

Student Art Exhibit Call

January 22-24, 2020
Milwaukee • Wisconsin Center

Convention 2020



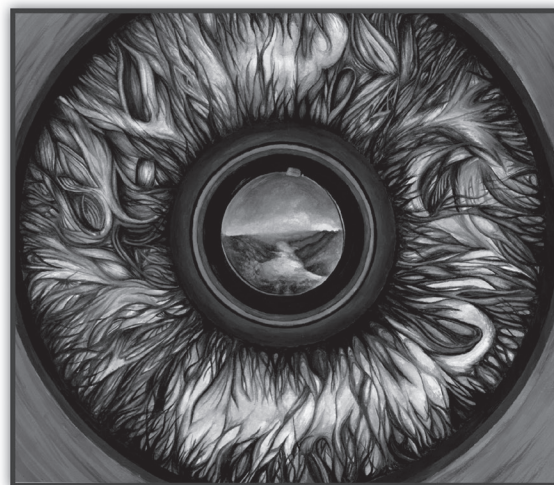
**For Students in grades 7-12 –
Deadline: Nov. 8, 2019**



The Wisconsin Association of School Boards, in cooperation with the Wisconsin Art Education Association, announces the annual Wisconsin Art Exhibits and Awards. This experience is open to all Wisconsin public school students enrolled in grades 7-12. Each piece of work submitted in accordance with the entry criteria will be exhibited at the 2020 State Education Convention in January in Milwaukee. Join us in showcasing the talent of Wisconsin students!

The Artist's Challenge: Expanding Your Vision

It's often said that every picture is worth a thousand words. Using any media or combination of media (digital media is not accepted), create an original work of art (not graphic design) depicting what it means to expand your vision. Everyone has a vision of who they are or who they want to be. How do you expand that vision to live life to the fullest? What is the impact on others? Let your creativity shine.



Application Process

To complete your application you must do BOTH of the following by Nov. 8, 2019:

1. Complete the registration form on the WASB website at wasb.org and submit it electronically. Please fill out the form accurately as the information will be used for letters, certificates, publications, etc. Print a copy of the form to be submitted with the artwork.
2. Using a trackable delivery service, send a copy of the online application form in an envelope taped to back of the artwork, and the carefully packaged artwork by Nov. 8 to: Jen Dahl, WAEA, 410 County Hwy A, Black River Falls, WI 54615. We cannot be responsible for artwork lost in transit. Notification letters will be sent to all participants by Jan. 3, 2020.

Please use the online form to submit your proposal at wasb.org/convention.



Entry Criteria

Artwork must adhere to all of the following:

- Students must be enrolled in grades 7-12 in a Wisconsin public school at the time the piece is submitted.
- Each school may enter up to four works of art.
- All work must answer the problem to be solved in the media.
- Create your own artwork on paper no smaller than 10" x 12" and no larger than 20" x 22". (Digital media format not accepted, all work must be on paper.)
- All work must be the ORIGINAL work of the student.
- Aesthetically include a statement about your interpretation of this challenge within the space below the artwork. (Do not tape it to the bottom extending beyond the board.)
- Sign your artwork.
- All work must be covered with Mylar (not shrink wrap). Mylar is available at most art supply centers. It can also be called Grafix and Dura-Law and is economical by the roll. Mylar is preferable to any other material as it is durable, clear, uniform throughout the show and effectively protects artwork during numerous moves and transportation. Use masking tape on all edges on the back to secure.
- Artwork or statements hinged or floating (attached to the surface of the board) must be attached securely.
- Place your artwork and statement on a mounting board such as illustration board or foam core, NOT tag board, canvas or heavy cardboard. Do NOT glue your artwork to the mounting board (the winning piece needs to be copied so we must be able to separate the artwork from the board safely).
- No frames or canvases will be accepted.
- All pieces MUST be identified by attaching two items in an envelope to the back of the artwork: 1) a printed copy of the online application, which should include all necessary signatures; and 2) a photograph of the student holding his/her artwork with the artist's name on the back of the photo.
- Include a short bio of the artist in the envelope attached to the artwork.

Judging Criteria

- Is it clear? Is it interesting?
- Overall effective presentation of artwork and a message.
- Originality of idea.
- Expression of idea.
- Effective use of the elements and principles of design.
- Use of materials.



For more information contact
Amy Qualmann, WASB, at 608-512-1713, 877-705-4422 or aqualmann@wasb.org.



wisconsin *art education* association

Devon Calvert, President

3023 15th Street

Monroe, WI 53566