

ART TIMES



Spring 2019

www.wiarted.org



WAEA President

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TIFFANY BELTZ



Hello WAEA Members!

The weather is finally straightening up, which means we are quickly approaching the final few months of school! With that transition this year, comes my transition into Past President and the transition of new leadership of WAEA. I am so very excited for WAEA as Devon steps into the President role, and Leah steps into the role of President-Elect. Leah has just completed the School for Art Leaders and is prepped and ready for leadership duties! Devon is a fantastic leader and will do great things for Art Education in Wisconsin!

As I finish up my term as President, I reflect on how this role has shaped me as a teacher, as a leader, and most importantly as a person. When I stepped into the role of President-Elect four years ago, I was definitely naïve and inexperienced as a leader. I had the best role model in Jen Dahl, but was still unsure and had a lot of room for growth. In the roles of President-

Elect and President, I was able to plan and be involved in countless board meetings, board retreats, Youth Art Month celebrations, Visioneers Design Challenges, Visual Arts Classics, and other various WAEA events, and was also able to travel to NAEA Regional Meetings, NAEA National Leadership Conferences, and NAEA National Conventions. Throughout all of these experiences, I met the most wonderful people. Art Educators are truly so very special and have so much light and energy. I have been inspired by so many of you, in Wisconsin, and also by so many individuals that I've been able to meet from across the country. I've grown so much as a human and am a much stronger art teacher because of this organization and the people that are a part of it. I feel that I am more compassionate, calmer, more confident and overall happier.

So. Are you questioning if you want

to be a leader? DO IT. You. Sitting on the couch reading this. DO IT. You. Sitting on the toilet reading this. DO IT. You. Sitting at your desk in your three minutes of prep scarfing down a few carrots before your kindergartners come in. DO IT. You have the skills. You will find the time (we always do!). Each and every one of you has so much to share and so much to give. If you are even remotely interested in becoming part of the board, or volunteering in some capacity, I encourage you to reach out to a WAEA Board Member on ways in which you can do this. It will transform your teaching and transform your life. It definitely has for me!

I currently stepped into the role of NAEA Elementary Division Director-Elect, so please share artwork with me to share on our Facebook page and reach out to me if you need support! Also, when you see Devon at the Fall Conference, make sure you welcome him in as President. You can tease him about something too... and tell him I said it was ok!

Happy Spring!



WAEA President Elect

DEVON CALVERT

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Currently Contemporary with Calvert

An artist that I have mixed feelings for, but love to teach to my 3rd graders, is Jeff Koons. I've found that many art educators have strong opinions on Koons' work and persona. Regardless of your thoughts on Koons, he's a contemporary art world icon with many works that will grab your students' attention.

Koons is an American Post-Pop artist who is most well-known for his large reflective sculpture balloon dogs. Most of his sculptures use a reflective surface. He likes how the reflective surface changes the way you perceive the area around you by warping and distorting the room on its shiny shell. He depicts objects that are popular in pop culture such as balloon animals, Popeye, and pool inflatables. His sculptures are highly rendered, down to the subtle creases along the seams of his metal pool inflatables. I find his balloon dogs particularly interesting because they toy with the idea of life and death. When something is full of air/breath like a human or a balloon, the item is thought to have life. But when those things run out of air, they become deflated or lifeless. By creating balloon dogs out of metal, they lose

their ability to deflate, making them immortal. The kids were also amazed that he is the second richest living artist and is worth \$500 million.

We did an observational drawing of a balloon dog inspired by Koons. To do this, we had to learn to break the dog's shape down into different sized ovals. I think that learning to draw more complex objects, by learning to break them down into simpler shapes is a good skill to have and something that I have been working on with my students. After drawing it onto a black sheet of paper, we then traced over our lines with glue then left them to dry on the drying rack.

For the second day of the project, we talked about form. Typically, we talk about form as being something that is 3D but it can ALSO be something that has the illusion of being 3D. Depicting the illusion of form is something that I spend a lot of time working on at this age level. To do this, we would need to add shadows and highlights to our dogs. We chose a color and LIGHTLY chalked the various sections of our dog. The glue lines help to contain the chalk and the chalk also wipes off



of the glue lines easily at the end of the project. They gently blended the chalk and then re-chalked it, making sure not to chalk quite to the bottom this time. Then smoothed and chalked again, going even less far down on the dog. By going over parts of the dog over and over, it creates a bright spot on the dog called a highlight. This gives the illusion that the sun/light is hitting that part of the dog. Lastly, we added a touch of black, opposite of the highlight, to give the dog some shadows. By adding highlights and shadows, our dogs now looked like they were 3D or had form.

This has become a go-to lesson for me, year-after-year for teaching form. If you want to take this project even further, you can create paper mache balloon dogs! I've done it once and it was a crazy amount of work, but the students loved it and still talk about it! Good luck and I hope your students enjoy Koons' work as much as mine do!

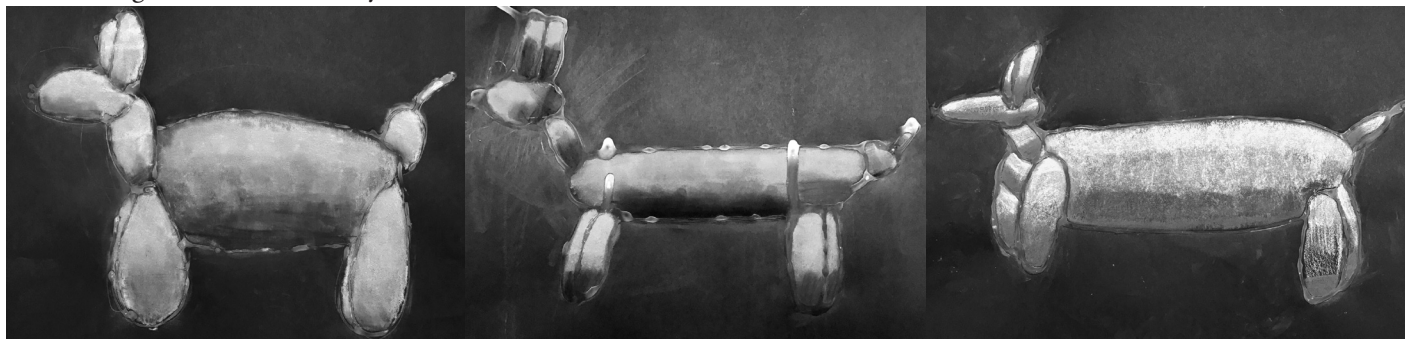


Photo credit Devon Calvert



"I must have flowers, always, and always." – Claude Monet

March 20 - 24, 2019

Art Exhibition at the Pablo Center at the Confluence

Delight your senses and celebrate the coming Spring at this highly anticipated annual event. Area florists create stunning arrangements interpreting works of fine art; a botanical fantasia the whole family can enjoy. Hurry, as the exhibit will last only as long as the flowers!

The Pablo Center at the Confluence operates in support of a mission that is focused on augmenting and developing opportunities to

experience the performing, literary and visual arts for people of all ages and backgrounds.

The center offers the region a facility capable of providing transformative training, learning and creative opportunities. Inside, guests, local partners and artists experience a 1,200+ seat theatre and a flexible 396-seat theatre; three rehearsal, dance and community rooms; visual arts galleries; labs for sound and lighting, set and exhibit design, recording arts, multimedia production and costume design; and spaces equipped to support vocational training initiatives.

I was honored to be part of this wonderful exhibit at the Pablo Center at the Confluence in Eau Claire, Wisconsin. In the beginning I was selected to do one floral arrangement and was later asked to do another and I accepted the challenge. In the past I have arranged flowers for five different weddings. The two works of art that I needed to represent in flowers were

Kay Brathol-Hostvet's chalk pastel work *Tall Coffee*. Her work is so skillfully created and simply beautiful. I chose the blue florals to represent the blue background that is so much a focus. I represented the coffee in the pastel with coffee beans that surround the coffee.

The second piece of art was painted by local art educator Jennifer Castellano and was *Untitled*. Jennifer's piece is wonderful and abstract and very different from the other work of art by Kay. For the florals for this piece I chose dried lily pad seeds to mimic the work of Jennifer's piece. I carefully thought about the containers that the floral was also placed in looking for a container that is organic and full of movement yet still holds water.

This was a wonderful experience and I look forward to participating again next year and entering more calls for art for the Pablo Center for the Confluence.



Photo credit Jen Dahl

Photo credit Kathryn Rulien Bareis

LEAH KELLER

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Hi Friends!

I just got back from Boston, and an experience stuck in my mind and I wanted to talk about it. I went to a session called A Critical Analysis of Multicultural Art Lessons on Pinterest. The description of the session was ***"This session critically reviews 100 contemporary ? multicultural ? art lessons on Pinterest. Through analyzing the cultures represented, this presentation challenges common multicultural practices to encourage practices that sustain student's cultural backgrounds."***

Let's establish a few things first. A) I use Pinterest. B) I talk to my students about cultural artifacts and art, though I have really challenged myself in the last year or so to make sure I am not teaching in an insensitive manner. C) Even though I have learned a lot about cultural appropriation, I'm NO expert and D) I expected a Pinterest bashing session, but I was too curious to stay away.

Let's just say, I got what I expected. The speaker was pro Pinterest... as long as you use it for decorating, or gardening, or cooking ideas. Anything art education related and you were headed down a dark path, my friends. I will give her credit for the fact that she researched. She had specific criteria she was looking for- she was looking for things that said lesson plan, and multicultural. She omitted things if they didn't fit the parameters that she set. It was a very professional

study. But it left some things out. Things which I felt compelled to point out to her. Yes, I was that person.

First, I agreed with her that there were many teachers who had students use toilet paper tubes to copy totem poles, and there were teachers who had students copy items of deep cultural meaning with no personal voice attached to the work, reducing ages of tradition, religion and history to "recycled art"; projects that are also very product oriented. Absolutely, cultural appropriation happens, and it happens every day.

However, I argued, Pinterest is not my lesson plan book. It is a bulletin board. I pin "ideas" to it. I don't ask for other teacher's lesson plans, because I use images as inspiration and then do my own thing. Do I have Aztec Suns somewhere on Pinterest? You bet I do! But viewing what I have on Pinterest shows you nothing about the way I teach with that pin. It doesn't show that we talk about the Aztecs, but we also talk about the sun as a motif in Native American, Mexican, and Japanese art. We talk about how The Sunday Morning Show uses a sun motif and contemporary artists create those for the show. We talk about daylight savings time and how it was created to take advantage of the sun. We talk about other places students see suns in art or culture. Do we make suns? Yes. Do we copy them directly from one culture? No. Pinterest doesn't show that, and frankly I thought it was assumptive for her



to think because it was pinned, that was exactly as the teacher would have students create it, whether there was a lesson plan attached to it or not.

She never got a chance to respond. You see, someone else in the crowd popped up and asked to respond. The responder told me "with love" that I just needed to justify to myself that it was ok to use Pinterest. And you know what? She's probably right. Why? Because it IS ok to use Pinterest, and Deep Space Sparkle, and Cassie Stephens, and Art with Mr. E, and Mini Matisse, and self-designed lessons, and choice based lessons, and any other source of inspiration you find- JUST LIKE AN ARTIST WOULD, provided you are doing it in a way that is reflective of and relevant to you and your students. Are you following standards? Are you giving your students enough room for self-expression and growth? Are your kids proud of what they are creating? Do you love what you do? Then, yes. It is all ok. Let's work on building each other up for our successes instead of tearing each other down for our differences.

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BETH DOBBERSTEIN



“Welcome artists!” This is how students are greeted as they enter the art room at Eagle and Palmyra Elementary. The student is the artist and the art room is their studio. In fact, there are actually more than one studio that the students can choose from. Being able to choose what you would like to create is part of the creative process. Choice-based art education is a research-based, ever-growing methodology for teaching art. Choice-based art classrooms are working studios where students learn through authentic art making. Learn more at teachingforartisticbehavior.org.

Most students will not grow up to be artists, however, the skills they

learn in the art room can contribute to a successful future. For example, artists observe, therefore at the Natural Science studio students can create observational drawings of shells, bones, plants, a preserved baby shark or even a cast of a wolf paw print donated by the principal. Collaboration is an essential life skill. Students collaborate at the lego Architectural studio creating fantastic futuristic designs of buildings. At the Painting studio, students not only experiment with mixing paint they also learn the importance of taking care of one's tools and cleaning up after themselves. At the Critical Thinking studio, students learn to solve problems through the use of gears, magnets, prisms, dominos and more. Two studios, the Origami and Textile studios were Both inspired by students who suggested them. Interestingly, the textile studio where students can weave, knit, crochet or sew is most frequented by some very

active boys who have found knitting to be a way they can self-regulate their body in a calming activity. STEAM studios (Science, Technology, Engineering Art, Math) are also an option for students. The students from 3rd -5th grades are allowed to bring their chrome books and work on digital art using different apps. We also have a snap circuit set that I picked up from Good Will that allows students to create kinetic art using circuits. Students get to experiment with growing crystals, squishy circuits, and lights. One may wonder how students are developing their art skills. Each week different skills such as perspective or color theory are taught. Students then can practice these skills in the studio of their choice. Creating an environment that encourages choice, curiosity, and creativity leads to students who are confident in their decisions and are excited to learn.



Spring Into The Arts

Spring is a great time for putting eggs into baskets. It's also crazy busy! That's why in Watertown we combine multiple smaller springtime events into one large festival to create a memorable collaborative experience that can save us a little time. Four years ago Jana Strobel and I worked with the Watertown Arts Council to begin the Spring Into the Arts festival held in our local Elks Lodge. Among other things, this event features the National Art Honors Society Induction ceremony, the Wisconsin Photo Show awards presentation, and a People's Choice Art Contest with Elementary, Secondary and Adult categories. It provides opportunities for students to select and show work, engage with the arts community, and connect with area adult professionals. Partnering with local organizations provides a well-rounded arts experience and helps draw more people in the door to provide exposure for the arts

and arts programming. Area musicians provide entertainment throughout the event. The Watertown Players Children's Theater offers performances on stage. The Watertown Arts Council holds its annual meeting during the event and runs a silent auction of items donated by local businesses and artists. The profits from the auction go towards annual summer art camp scholarships for high school and middle school students that the Arts Council provides.

Students attending the event see both student and adult art in the People's Choice Show. There are monetary prizes for each level. Students enter for free, but must select one work only to enter. This not only solves the challenge of limited space, but encourages students to look critically to evaluate what is their best piece. Adult artists also set up sales areas for the event and are present at their



booths which provides students and families the opportunity to connect professionals in a variety of media. The NAHS induction and Wisconsin Photo Show also share a keynote speaker who is active in the visual arts field and presents on their passions and experiences.

Secondary students have the opportunity to engage in service activities during the festival. WHS students can earn volunteer hours towards their Honors Society or Art Letter service requirements by manning welcome tables, children's art activity booths and face painting stations. A new addition this year was a cosplay contest to benefit a local women's shelter. WHS has a very large and active Anime Club and many of them create their own costumes, so this was a fun way for them to show off their talents while helping others. Attendees voted by placing money in buckets. Lucky winners got to take home their bucket and the remaining buckets went towards the charity. With so much crammed into one event, it might seem overwhelming. But with many of the components of the event being things that we would have to do anyway, it can be easier to place all those eggs in one basket versus juggling each of them individually.

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This year's keynote speaker was Deborah Blackwell of Studio 84. And here is one of the live bands playing.



Selfies: Everybody Does Them

Selfies have become all the rage with cell phones in everyone's hands. I decided why fight the selfie tide when I could help students surf high atop the wave through digital photography and digital imaging techniques and master artists. A crazy combination you might think but not that much of a stretch.

Using iPads puts a camera and a tablet in each students' hands forming the perfect blend of tools for unique digital images that go beyond the average selfie. The many apps that are explored in this unit give students choices about the tools they will use to complete their selfie. Asking students to consider the bigger idea of identity and who we are as people takes the selfie beyond a moment of silliness into more thoughtful artistic exploration. Choosing a master artist to emulate, not copy also adds depth to the creations as students choose what aspect of their chosen artist they will incorporate into their finished artwork. Lastly the unit gets students out of their seats and collaborating with each other creating an atmosphere of collegiality in the art room.

This is the first unit we cover in our Introduction to Digital Media class taught on iPads with the ebook for the course that I wrote. The goal of the class is to introduce students to the other

advanced digital art classes we offer, which includes Digital Photography 1 & 2, Animation, Experimental Video, and Graphic Design. This Self Portrait unit teaches digital painting and drawing, introductory photography including editing, composition and lighting techniques. It also dabbles with a bit of art history. It is a winning combination that helps students go beyond the trite, tongue sticking out selfie. Yet it starts out at that selfie reminding students to be playful and experimental in their choice of expression and setting

The list of master artists isn't magical. It exposes students to contemporary and historical artists that would provide rich possibilities for stylistic paint application and alternate media to make art. Students do visual research first to learn more about the artists on the list. I usually present some of them, but not all. I give an overview mentioning some of the people they may have less knowledge of like Jenny Holzer or Lucien Freud. On occasion we have watched the fabulous Alexa Meade's TED talk about her processes. All of this happens first as students begin to develop their concepts providing context for step 2.

Step 2 of the process asks students to consider these questions: Who are you? What's your identity as a student, daughter/son, friend, artist etc.? How can you express this through a meaningful self portrait? What setting will help express your idea? How is the setting important to the concept? Which artist will help you express your concept? Once all of these questions have been explored students develop

a written proposal that answers the questions. At the same time they're working on this they are also starting to learn about shooting high quality portraits. They learn about lighting and basic compositional techniques (leading lines, rule of thirds, fill the frame and level horizon) while experimenting with photoshoot locations inside and outside the classroom. We take a tour of all the available light sources in the school near windows and discuss how to have the light on the subjects face not at their back. We also discuss point of view and how the photographer's vantage point can become the viewers point of view. How do you want the viewer to see you as the subject? Is a full head on portrait the best or should the point of view be something else? We also discuss and explore other types of lighting that could enhance the concept for the piece and lastly we look at how to shoot photos using an iPad. Students develop a series of photos that serve as thumbnails for their ideas.

The third preparatory step is that students have a play time with the available applications. Both photo editing and digital painting and drawing apps are explored. We have Jot Pro styluses so students are experimenting with these as well to get the feel for the mark-making. The goal is for the final portrait to not resemble a photograph, but rather to become a digital illustration. Once students have played they are ready to start to edit their photographs and begin digitally painting. Usually they bring the photo in as a layer and then paint on top of this layer using the app of their choosing.

(Selfies Continues here)

The final results are stunning. Student artists have created a unique self portrait that goes beyond a selfie and expresses a bit of their personality and identity. It's a great way to get to know your students as artists and help them begin to develop their artistic voice.

A list of applications, the master artist pdf and the entire eBook link is shared here. The book is free on Apple store.



Master Artist PDF file: https://phsvisualartdept.weebly.com/uploads/2/2/0/1/22019648/master_artist_list.pdf

Research Links

<http://www.wikipaintings.org/>
<http://www.metmuseum.org/toah/>
<http://smarthistory.org>
<https://www.artsy.net>
<http://www.artbabble.org>

Assignment Details: https://phsvisualartdept.weebly.com/uploads/2/2/0/1/22019648/ch_2_digital_self_portrait_assignment_details_5.pdf

Give Students a Voice & a Choice



Giving art students more voice and choice in their work. My school district has implemented self advocacy through powerful learning strategies which are place, pace, path, learner disposition, voice and choice. We are also focusing on habits of mind which are persisting, listening with empathy and understanding and creating and innovating. Has part of that focus I have chosen to give my art students more options in what they make in art. By giving them more choice, I am looking for them to be more engaged in what they are working on and enjoy the final product. Here are some examples of how I have done this in my introduction to art class. In my drawing unit we draw a still life. In the past I would set up a still life up and have students either take a photo of it or sit by it and draw. This year I gave them more choice they could draw the one I set up or find an image of a still life

from the internet or other sources. By doing this I learned that many student were looking for still lifes that they were interested in or were at their ability level. When I covered scratch art paper in the past I had students choose an animal. This time around I let them choose what they wanted and layed out my expectations what how I needed them to demonstrate the use of cross hatching and hatching in the final product. When students enjoy what they are making they persist more to make it be what they want it to look like. At the end of each project I had the students reflect on how they felt about having choice in their projects. Ninety- nine percent of all students like having choice in their projects. The few that don't like it said it takes them to long to choose what they want to do and they like being told what they are to do. By giving my art students more voice and choice in what they are making I hope I am creating students that are engaged in their learning.

WAEA Potawatomi Grant

ELLYN SCHNEIDER

An Art Room Maker Space

Two years ago I was several years into the art teaching profession and I still struggled to answer the age old art teacher question: What do I do with early finishers? I have been at Riverview Middle School in Barron for sixteen years now, and it doesn't matter what age group you teach, you can't just tell them to "free draw." We all know how that ends.

Students in art, just in any classroom, work at different paces. For 14 years, I had art activities students could do when they finished their art. Some of these were meaningful, others were to help fill time and curb behavioral issues. Then, I attended a workshop on Makerspaces at our CESA last year and I knew it was perfect for my classroom!

What is a Makerspace? A Makerspace is a place where students can gather to work on tech and non tech activities that allow them to explore, create, make, and think! I had heard how implementation worked at a school-wide and library level, and knew I could adapt it for my classroom. I quickly wrote a project for DonorsChoose. I was fortunate enough to have it funded! We slowly gained materials through funded DonorsChoose projects (thankful for flash funding), a few things were purchased through my annual budget, and of course, out of (my) pocket purchases. This year, to round out my Makerspace supplies, I applied for the WAEA Potawatomi grant and was fortunate enough to receive it. The supplies I was able to purchase through this grant help my students become the type of learners that 21st century schools and

businesses look for in this technology driven world.

Creating a Makerspace has been a positive learning experience for me as a teacher and for my students. It has been one of the most rewarding areas to watch grow, to watch students enjoy, and to watch students explore! These Makerspace STEAM (Science, Technology, Engineering, ART, and Math) supplies not only enrich their art skills, but challenge their creativity and problem solving, and make innovative learners! My goal has always been to provide STEAM activities and tie in art and art standards as much as possible. Often, kids do not even realize how much they are learning and exploring because they enjoy it so much!

What's in my Makerspace? I have storage space dedicated to my supplies. I rotate materials and activities out on a two to three week rotation, that way nothing gets "old." We have a 3D printer (thanks to DonorsChoose) and I was able to purchase filament through the WAEA grant. We have simple things like a Boogie Board, Perler Beads, pot holder weaving looms, and Spirographs that allow those kids who are not always comfortable with that blank slate a

chance to make something without fear. Perler beads are always a favorite, even with 8th grade, as students create pixel-like art and tie learning and doing to 8-bit game design, and gain some independence as they complete their project with an iron. We have several puzzles and ThinkFun games that are great for encouraging problem solving, spatial awareness, team work, cooperation, and logic. We received Pocket Microscopes for exploring items around the room. Wooden mannequins (hand and body) we purchased to allow our focus to be on shape and line as we explore drawing the human form. Students love to pose them, sketch them, and dress them in clothes they've made from paper and scraps. I was also able to purchase a few Makerspace and STEAM books to help guide my activities and Makerspace.

The art room Makerspace is a place I am very proud of and have been working hard to build. It is a positive learning environment where kids can safely explore and challenge their skills. Check out Riverview's Art Instagram page for photos of our space and other materials as well as tips for creating a Makerspace in your classroom (@riverviewart). Thank you WAEA for allowing us to grow our Makerspace!



Photo credit Ellyn Schneider

WAEA Membership Chair

ELLEN SCHARFENBERG

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Clay Without A Kiln



Photo credit: Ellen Scharfenberg

If you are like me you may be at a school that does not have a kiln. However, this does not mean that you totally have to cut out clay projects from your curriculum. I really wanted to be able to do more clay projects with my students this year but only had about one and a half boxes of air dry clay which would not be enough, nor do I have it in my budget to purchase the amount of clay and tools which I would need. However, I do have a WAEA membership which means I can apply for the Potawatomi grant! WAEA offers the Potawatomi Grant three times a year for up to \$1,000. This year I submitted my application for the grant so that I could get the clay, glaze and tools to be able to do more ceramics projects.

Now I know you are thinking why is she buying clay with no kiln? The answer Crayola Air Dry Clay is my new best friend. This air dry clay is wonderful it works and feels very similar to a earthenware and dries in

about 2 days, or overnight in a pinch with a fan blowing on it. You can even make your own slip out of it! The “glaze” that I have been using is Jazz Gloss Tempera, it is a tempera paint that dries with a nice shine. I have also seen teachers use a normal tempera or acrylic, or even watercolors and seal it with a coat of glossy Modge Podge (but is just adding another step). I was also able to purchase rolling pins and decorating ribs which are great for adding patterns and texture to clay and are great for slipping and scoring. Having received the WAEA Potawatomi Grant I was able to purchase the bulk of the supplies that I needed to be able to start teaching ceramics units at my school. Clay projects always seemed daunting before, but now I can start and finish a project within a week at school.

Air dry clay has its faults the same way that normal clay does but it has truly made a difference within my students experience in the art room.



This year each of my students will be able to create at least two clay projects where they will learn the skill of pinch pots, slab building, making coils and more. Some of the projects which my students have created this year are: Christmas Ornaments, pinch pots, apple bowl pinch pots, adaptive art donuts, slab built valentine’s day heart bowls, flowers and ocean creatures. I would highly encourage anyone who does not have a kiln to experiment with air dry clay and think about how you could bring it into your own classroom. Anyone who is seeking to add supplies to your room or give your students an experience which is currently unavailable to you should consider applying to for the Potawatomi Grant, the next date for applications will be in April 1, 2019.



Excellence in Small Things

DR. GAYLUND STONE



Gaylund K. Stone, PhD
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Excellence in Small Things

I'm a "baby boomer," and, like so many art teachers now nearing retirement, I grew up during the height of Modernism. In college, I studied with Esteban Vicente and Helen Frankenthaler and making art was often about the "grand gesture" – large sweeping movements on immense surfaces. As some of us became art teachers, that Modernist aesthetic asserted itself in our practice. Our need for large work caused us, usually in vain, to seek out more time and space for our teaching and our classrooms. It always seemed as though our students could accomplish far more (and, coincidentally, produce more impressive work for display) if the schools just had better schedules and facilities. The futility of pursuing such an aesthetic tended to result in frustration, disappointment, and only token efforts in the classroom weakly echoing the ideas of the past.

I've recently come to understand art making and art teaching rather differently. Over the years, I've led a number of trips abroad with students, most frequently to London, Paris,

Rome, and Florence – and, like most tourists, the emphasis has been upon the great monuments of Western Civilization – the Eiffel Tower, the Louvre, St. Peter's Basilica, the Colosseum, Pantheon, Michelangelo's David, etc. etc. This past January I had the opportunity to take a group of students to Italy but with a very different goal. After the obligatory stop in Rome, we travelled to a very small, medieval village in Umbria, where we spent a little more than a week in a beautiful villa. Drawing, painting, and Italian language instruction occupied much of our time but the real experience consisted of the people, the quiet, and the grace of that small place. While it's difficult to characterize any European experience or, at least the experience in rural Italy – it can be described as being about excellence in small things – food, living spaces, social life and other things. That's the



most important single "take-away" that I wanted for my students.

Many of my students had little or no experience with art and were quite doubtful about their abilities. For them, as it would be for countless other students, a large sheet of blank paper would have been too intimidating and even a modest 9"

x 12" space could cause considerable anxiety. Under the influence of the Modernist aesthetic that was our own foundation, we tend to demand more of our students than the educational environment usually permits. Our American culture emphasizes quantity over quality; speed and efficiency over care; and large scale as an indicator of achievement. As teachers in pursuit of significant objects to fill exhibition spaces, we may try to model artistic activity (and its accompanying dispositions) in a space meant to echo an artist's studio, but we are seldom able to model the artist's use of time.

In a past age of fewer distractions objects of quality were produced through the patient and laborious application of acquired skills over extensive periods of time. It is no small coincidence that many of the artists of the Italian Renaissance, including Lucca della Robbia, Donatello, Uccello, Verrochio, Ghiberti, and da Vinci, were trained in the studios of goldsmiths – an occupation that requires the utmost precision, patience and attention to detail. Artists apprenticing under goldsmiths later accomplished great things. Today's students glance up from their cellphones and wonder why we are unable to do the same.

In Italy I wanted my students to feel a sense of accomplishment and to gain care and patience in their work, so we began with some fundamental exercises with the pencil and gradually worked our way through contour drawing, cross-hatching, and gradation, eliminating contour

(continued on the next page)

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*(Excellence in Small Things
Continues here)*

as values emerged. I reminded them of the statement by John Ruskin, "All art is but dirtying the paper delicately." We were after delicacy and slow, patient, deliberate work.

We drew entirely from observation – on location as much as the weather permitted. Our "finished" drawings were only about 2" x 2" but even the less experienced students saw that they could manage small spaces well and that they could focus on precise work if they only had to be concerned with the small area in front of them. They understood that accomplishing more would just be a matter of investing more time but with the same deliberate (and sometimes tedious) application of technique. They learned to work carefully but also to see carefully and notice the very smallest of details.

In *Modern Painters*, John Ruskin wrote: "Greatness can only be rightly estimated when minuteness is justly revered."

My students will never forget their Italian experience. They came to know a small corner of the world and to experience it intimately. They learned patience and care and the value of doing even the smallest things very well. My hope is that this understanding will carry into all the other aspects of their lives.

Gaylund K. Stone, PhD
Chair, Art Department
Concordia University Wisconsin

Scholastic Art Awards 2019



**Scholastic
Art & Writing
Awards**

The Scholastic Art and Writing Awards program is conducted nationally by the Alliance for Young Artists and Writers, Inc. to recognize the achievements of students and teachers. This unique program was founded in the early 1920's by Maurice R. Robinson, president of the Scholastic Publishing Company. Today the national network includes 76 regionals for art awards.

Being selected for inclusion in the Scholastic Art Awards: Wisconsin Exhibition is an honor. Graduating seniors may submit portfolios for scholarship and/or grant competition. Artwork is judged solely on its own merit; jurors do not see the students' names or schools. Our judges this



year were Dani Graf, Treasurer and Jen Urbanek, Advocacy Chairperson.

Each year, WAEA awards two Wisconsin High School seniors with a \$250.00 cash award. Our choices this year were: *Train Street* and *Portrait of Will*. *Train Street* is a painting by Ann Bui, a student of Lindsay Neighbors at Badger High School. *Portrait of Will* is a drawing by Jo Willis, student of Jennifer Engelbart at Madison West High School. Both students were successful at skillful use of media and sophisticated visions of landscape and portraiture. The Scholastic Show was at the Milwaukee Art Museum in the Schroeder (West) Galleria from February 2 through March 17.





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WAEA Grants Available

Check out the WAEA Potawatomi Grant

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WAEA Potawatomi Grant Scoring Rubric ([wiarted.org](http://www.wiarted.org)) will be used to score applications. Applications for WAEA Potawatomi Grants will be accepted three times annually: December 1, April 1, and September 1. Grant applications will not be accepted to cover costs associated with the participation in WAEA sponsored events. Grants are limited to two grants per three years of application.

<http://www.wiarted.org/potawatomi-grant-application.html>

WI ASSOC. OF SCHOOL BOARD STUDENT ART EXHIBIT

Wisconsin Association of School Boards Student Art Exhibit

Erika Mullen, a senior at Berlin High School and student of Lori Rademann, was the winner of the cash award from

Liberty Mutual Insurance Company at the Wisconsin Association of School Boards (WASB) Conference. She is shown here with her parents and grandparents, Dani Graf, WAEA Treasurer and a representative of

Liberty Mutual Insurance. The show was a great example of the excellence in art teaching in Wisconsin. Students were asked to illustrate the theme "Striving for Excellence". Look for information on the show next Fall.



WAEA North West VP

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ANDREA WORTHEY



Community is at the center of what we do here at Chetek- Weyerhaeuser School District.

In the fall of 2016, I was lucky enough the return to teaching in the classroom and on top of that to return to my small hometown of Chetek, Wisconsin. I now teach in my old high school classroom, the very place that once inspired me to go into art education in the first place.

Before, I returned to the classroom I was the Community Arts Residency Coordinator at the John Michael Kohler Arts Center for a little over four years. That job instilled in me the importance of creative community collaboration. Working together for a common purpose and teaching one another that everyone's contributions were important. Whether that was a story, an idea, by picking up a hammer and helping with construction, or stepping on to stage, whatever it may be, each individual was just as important to the ideation, creation and the end creative culmination of a project.

So when I returned to teaching in the classroom, those things were instilled within me and something I felt should be integrated into my classroom.



After my first year was in the books, with the support of administration, I was able to develop some new classes for the art department, one of which we added was Graphic Design. Since beginning the graphic design class we have implemented a “community collaboration” component to our learning targets. Through this we have paired up with professionals in the community to help creatively solve a problem they may have. That could range from coming up with a logo to researching ideas. This has brought the students together with others in the community to think imaginatively and bring fresh ideas to the table. It has allowed our students to express themselves and encouraged them and the group they are working with to think outside the box.

In the last two years the students have teamed up with Chetek Area Veterans Memorial Inc., to help define their goal and visualize their ideas for a local veterans memorial. Students submitted over seventy five diagrams

and ideas to help conceptualize the veterans memorial in town, which is currently under construction and being built.

They have worked with the local police station to interview, research, conceptualize and implement a new design for their new squad car. And most recently our current project has been to work with the Bulldog Bean.

Students in Mrs. Michelle Kloss' special education class have begun what they call “The Bulldog Bean.” The Bulldog Bean is a student-run business that is not only giving staff members their daily dose of caffeine, but it's also teaching students life-long learning skills. This student-run business is intended to instill a variety of skills within the students that will help better prepare them for life and employment in their future after high school. The Bulldog Bean sells coffee and hot chocolate to teachers throughout the building during the teacher's prep hours.

According to Kloss, through their business, students hope to improve their social skills and better their money handling and financial skills by making change and writing receipts. The students collect orders via an online form, then fill and deliver orders. They are also reading and entering data into spreadsheets, finding needed items at the store, and learning how to take inventory.

When Bulldog Bean project started in school, it seemed like a natural fit to partner with the graphic design class to help bolster the visual presentation of their cart and advertisement throughout the school. This, in turn, has increased the interaction between both groups of students and other staff members.

The entire process has not only allowed students to gain some new skills, but it's also increased their visibility and friendships within the school and the community. For many students, the best part of their day is just getting to see the smiles of their friends and teachers.

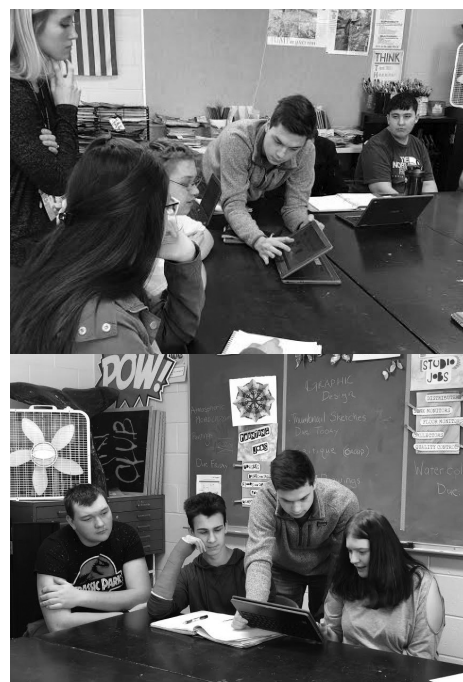
"It is good for the classes to work together," notes freshman Lillie Gohde, part of the graphic design class. "I feel the interaction is good because we get more opinions than just from the general class, and it is also good for them because they get more interaction with the general class."

"It will benefit us by teaching us how to get along and work with everybody," notes Anna Grotberg, another graphic design student.

As far as Kloss is concerned, the project thus far has been a big success. The money the students profit from the Bulldog Bean is used to sustain the business and pay for different events that they can attend to gain more skills within the community. They also recently made a donation to the Benjamin House in Rice Lake, and several of the students went there to deliver their donations personally—bringing their community service full circle. The confidence they received from just their small interactions within the building has given them continued courage to take those skills and build friendships not only within the school, but within the local communities.

Working together through these collaborations has taught our students that their ideas are valid and that they, as individuals, matter. It has helped our students communicate more effectively, compromise when necessary and work hard even if their role may seem small at the time, they realize they are a part of a larger project that benefits not only them, but the

community and so many others. All of these skills are vital in any work and community environment where teams come together for a common goal. Most importantly, each of their interactions with other students and community members is an opportunity to continue to grow their sense of trust and belonging.



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SHANNON COUSINO



Boston or Bust

goal of Boston became a reality!

Full disclosure: I'm writing this at the very last minute in our Boston hotel room because I wanted to get as much of my students' experiences in this article as possible. Here's what they had to say!

"What were your first impressions?" So many people and options! It was really overwhelming at first. There were so many sessions we wanted to go to during each time, and it was hard to decide what to choose. At first it was very intimidating, being surrounded by so many art teachers who know what they're doing. We were worried that we would never get to that level. But when they found out we were pre-service art education students they were so kind and helpful. They shared their ideas and experiences with us in between all of the chaos. One teacher even said that they had wished they attended when they were students. They taught for 15 years before attending their first conference!

"What were the best ideas that you learned?" Art backpack! Assessment games! Anything Jen Dahl presented! Just seeing what other teachers are really doing in their classrooms was so inspiring. Their real-world examples really made it more...REAL. The sessions about empathy were super inspiring because it showed that life skills are just as important as technical skills. Even more so in the art room! We appreciated the emphasis on diversity, especially the LGBTQ connections. It was cool to see the different teaching and presenting styles that teachers had.

"Was there anything you wished was



Photo credit: Shannon Cousino

different?" It was frustrating when a session was too full. So many of the good sessions were in small spaces with not enough room for everybody. (This author agrees wholeheartedly with this observation!) There wasn't enough time between sessions to get to the next one so we could get a good spot. Some of us worked together to save spots for each other. Sometimes technology didn't work and that affected the presentation. More pre-service and LGBTQ options would have been excellent.

"Would you like to come back to the conference each year?" Yes!! In school, sometimes we can feel alone, separate from the other subjects and teachers. Here, we're ALL art teachers; we're not alone.

I've been to several of these national conferences, almost every year since I was a student over 15 years ago. Experiencing NAEA19 in Boston through my students' eyes was the inspiration I needed. Their excitement when learning new ideas and making
(continued on the next page)

A year ago I had this crazy dream of taking my pre-service art education students to Boston for the National Art Education Conference. Crazy because if you've ever tried to travel alone through a university to go ANYWHERE for professional development, it's a logistical red tape nightmare. Add six students to the mix and cue the questioning/skeptical/angry emails from the administration offices about why this trip needs to happen. Why??? Hmmmmm... the chance to have my students be inspired by 5,500 art teachers from around the country while taking in the art and culture of a new city? Bring on the planning headaches because this was more than worth it to me.

I could go into more detail about the planning headaches of forming an official campus club to help with the fundraising and travel costs of a cross-country professional development trip, but I'm sure you can imagine that special nightmare. Fast forward through writing our official constitution, getting a small amount of emergency funding from the university because we missed the deadline for new clubs and a bigger budget, an art sale for fundraising, and several donations from friends and family, the Art Education Society of UW-Superior was born. Our big

DPI: Fine Arts & Creativity Education Consultant

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new connections was infectious. Which was one of the greatest lessons I want to share here, because it involves this amazing community we're a part of in Wisconsin.

The new connections my students made in Eau Claire at the recent "Bridge to Experience" workshop for pre-service students was EVERY thing. At that conference they got to meet the rock stars of this amazing WAEA community (Jen, Tiffany, Devon, Kathy, Leah...like Cher they only need first names). They became student members of WAEA/NAEA in preparation for our trip to Boston. And what was one of the best parts of their experience here? Running into the above mentioned rock stars and having them welcome my students with an enthusiastic hello and "I remember you!" You have no idea how much that meant to them! They didn't feel like "just" a student. They felt like they were part of a positive community that will support them through all of the ups and downs of this beautiful job we get to do. The connections we make through this amazing organization really bring us closer together. I learned that the middle school art teacher my student Brian always talks about is on our board! And as I was reading a recent "why is art important" paper from one of my distance learning elementary education students, I learned that the most influential teacher she had in her schooling was Mr. Korb, another board member. I can't wait to see my students grow and thrive in art education because of the opportunities that WAEA provides. I have a feeling they're going to be part of the next wave of rock stars to continue the inspiration in this great state of art.

What is YAM and MIOSM?

These celebrations occur in March each year to promote the incredible artistic and musical opportunities available to students. YAM is Youth Art Month and MIOSM is Music In Our Schools Month. Both are recognized nationwide. Examples of activities that take place include art exhibits, concerts, fundraisers, and school arts events.

How did these celebrations get started? YAM started in 1961 through the Art & Creative Materials Institute, Inc. (Source: WAEA) By taking a month in the year to highlight art, the goal was to put the spotlight on art as a necessary part of a comprehensive education for all students. YAM is a way to inform the public about the skills and knowledge students at all levels gain through art. MIOSM started in 1973, as a single statewide event in New York, but grew into a month-long nationwide celebration in 1985. (Source: NAFME) MIOSM's goal is to build understandings of music and stresses the important elements it contributes to a student's educational path.

We have more to celebrate, DIYS and TIOS.

Dance and theatre also tap into March to celebrate their respective areas. Dance in Your Schools (DIYS), in cooperation with the U.S. Department of Education, continues to honor and encourage the artistic and academic achievements of dance. The National Dance Education Organization is active in its promotion, research, and advocacy for dance in our schools.



Theatre In Our Schools (TIOS) is sponsored by the American Alliance for Theatre & Education (AATE) and the Educational Theatre Association (EdTA). Both organizations, along with theatre educators and advocates, work to raise public awareness of the impact of theatre education and to draw attention to increasing access in and out of school for all students.

The Arts have a lot to celebrate!

March, as you can see, pulls all of the arts together, highlighting the importance each has in our lives, culture, and school communities. Learn more about your respective area and how it is being celebrated across the land. Also, check out our arts siblings to see what they are doing to promote, engage, and highlight their areas. We can all complement and support each other in our work to help increase the comprehensive arts opportunities in our schools.

Enjoy this link to learn more and please continue to share how you are supporting and engaging our young people in the arts.

<https://www.arteducators.org/news/articles/10-youth-art-month>



CREATING A CREATIVE ENVIRONMENT

Literature Review

Creating a Creative Environment: An Exploration of Philosophies and Classroom Strategies to Teach and Encourage Creativity in Art Education Sir Ken Robinson (2006), says that "...if you are not prepared to be wrong, you'll never come up with anything original. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong".

Creativity in students has been on the decline since the early 1990's, yet the ability to problem solve and generate creative ideas is one of the most sought-after skills in the job market today. According to a 2010 article in Newsweek, "A recent IBM poll of 1,500 CEO's identified creativity as the No. 1 "leadership competency" of the future" (Bronson & Merryman, 2010, p. para 6). The world is brimming over with problems that need a creative solution and our youth is heading in the opposite direction. Educators are being called upon to produce graduates with an ever-changing abilities and creative problem-solving skills, yet our educational structure and funding is working in the opposite direction. An article on the creativity crisis by Professor KH Kim, blames much of the decline in creative thinking on the

increase of high stakes, standardized testing.

Highly-selective university and graduate school admission procedures rely on high-stakes tests such as the ACT and the SAT. Testing companies and test-preparation companies have reaped enormous financial benefits and lobby Congress heavily for more testing. However, because students' scores are highly correlated with both students' family income and spending on test preparations, high-stakes testing has solidified structural inequalities and socioeconomic barriers for low-income families (Kim, 2017, p. para 5).

"...If you are not prepared to be wrong, you'll never come up with anything original"

The lacking development of creativity in schools, as well as the hours kids spend in front of a screen rather than engaging in creative play and outdoor physical activity, are likely culprits in the recent decline of creativity. While other schools around the world are making creativity development a priority, the United States is prioritizing standardized testing and curriculum. (Bronson and Merryman, 2006). Specifically,

in art education the withdrawal from a child centered approach to a discipline-based approach in the 1980's de-emphasized the importance of creativity and focused art learning on standard measures, consistent with the No Child Left Behind legislation (Zimmerman, 2010).

There is clearly a great need to develop creative, 21st century thinkers. It is the responsibility of all educators to embrace this, however, the arts are an obvious place to build upon and continue work that is already being done. This paper will examine classroom strategies and educational philosophies that grow creativity in an art environment. "As art educators we should not stand in the wings, but should be aware of the political, economic, and socio-cultural agendas to reconceptualize creative practice and concurrently satisfy educational goals" (Zimmerman, 2010, p. 91).

What is Creativity?

How do we explain creativity? The Oxford dictionary defines creativity as the use of imagination or original ideas to create something; inventiveness (English Oxford Living Dictionary, 2018). Sir Ken Robinson (2006) defines creativity as, "the process of having original ideas that have value – more often than not- that comes about through the interaction of different disciplinary ways of seeing things". "As with a singular definition of creativity, the notion is quickly dispelled that creativity in art teaching and learning is based on

An exploration of philosophies and classroom strategies to teach and encourage creativity in art education

one singular process or methodology” (Zimmerman, 2010, p. 89).

Learning to think and create like an artist may help prepare our youth for the rapidly changing world of technology. What can an art teacher do to encourage and grow creative thinking? How can art teachers help students to see mistake making as part of the artistic process that leads to an end?

Can Creativity Be Taught?

Enid Zimmerman believes that teachers and students need to allow a body of work to evolve over a period of time. The student artist must direct their own learning and motivation to experience true creative expression. She believes that creativity takes place when teachers are unable to predict the outcome of their students work and that work has been created out of a personal interest and a focus on one's own abilities (Zimmerman, 2010). The National Core Art Standards addresses this in the visual arts area of presenting. Anchor Standard 4: Select, analyze, and interpret artistic work for presentation and Anchor Standard 5: Develop and refine artistic techniques and work for presentation (Visual Arts at a Glance, 2014). These standards encourage students to reflect upon the work they are producing, to make personal connections, see growth and take pride in their work. This suggests that we may be headed in a direction in which creativity and self-expression can become a more dominant aspect of art education.

Approaches

Perhaps when searching for ways to teach creativity, it would be appropriate to look back at one of the most creative and genius minds of all time – Leonardo da Vinci. According

to Michael Gelb (1998), following his 7 steps to creative genius will unblock one's creative aorta and unleash genius. The seven principles I eventually identified were simply my attempt to write the how-to guide that Leonardo never put down on paper, to codify the principles implicit in Leonardo's work so that they can be used by others. I feel very strongly that the genius of Leonardo resides not just in what he created by in what he can inspire us to create. Beyond all his stellar achievements, Leonardo da Vinci serves as a global archetype of human potential, giving us intimations of what we ourselves may be capable of doing. (Gelb, 1998, p. 1)

He identifies and elaborates on the following seven principles (Gelb, 1998):

1. *Curiosita' (Curiosity)* “An insatiably curious approach to life and an unrelenting quest for continuous learning.”
2. *Dimonstrazione (Independent Thinking)* “A commitment to test knowledge through experience, persistence, and a willingness to learn from mistakes.”
3. *Sensazione (Refine Your Senses)* “The continual refinement of the senses, especially sight, as the means to clarify experience.”
4. *Sfumato (Embrace Uncertainty)* Literally translated as ‘Going up in Smoke’ — “A willingness to embrace ambiguity, paradox, and uncertainty.”
5. *Arte/Scienza (Art & Science, Whole-Brain Thinking)* “The development of the balance between science and art, logic and imagination.”
6. *Corpolita (Mind-Body Care)* “The cultivation of grace, ambidexterity, fitness, and poise.”
7. *Connessione (Interconnectedness)* — “A recognition and appreciation for the connectedness of all things and phenomena. Systems thinking.”

Marvin Bartel, (a professor at Goshen College) believes that, “Art is a process. It is a search. Art depends more on questions than on answers. Therefore, we have paid attention to learning that molds the minds thinking habits in the direction of creativity” (Bartel, 2016). Eleven Classroom Creativity Killers is an article written by Bartel in which he discusses the many things he has discovered through his years of teaching to be creativity killers. The creativity killers are listed and followed by several examples of techniques teachers can incorporate to encourage creativity. The following is a list of what Bartel identifies as creativity killers. (Bartel, 2016)

1. *I Kill Creativity when I encourage Renting(borrowing) instead of Owning ideas.*
2. *I Kill Creativity when I Assign Grades without providing Informative Feedback.*
3. *I am Killing Creativity if I see a lot of Cliché Symbols instead of Original or Observed Representation of Experience. I am Killing Creativity even more if I criticize it.*
4. *I Kill Creativity when I Demonstrate instead of helping students do Hands-On Practice.*
5. *I Kill Creativity when I show an Example instead of Defining a Problem.*
6. *I Kill Creativity when I Praise Neatness and Conformity more than Expressive Original work.*
7. *I Kill Creativity when I encourage Freedom without Focus.*
8. *I Kill Creativity by Making suggestions instead of asking Open Questions.*
9. *I Kill Creativity if I Give an Answer instead of teaching Problem Solving Experimentation methods.*
10. *I Kill Creativity when I protect students from making mistakes.*
11. *I Kill Creativity if I allow students to copy other artists rather than learning to read their minds.*

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CREATING A CREATIVE ENVIRONMENT

An exploration of philosophies and classroom strategies to teach and encourage creativity in art education

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These are very relatable suggestions, as they are things that all art teachers have probably done in their careers. I do not believe it is always possible to not kill creativity, but I do feel that these eleven statements and the suggestions that accompany them are excellent reminders of what to try not to do. Hopefully, by making some small changes in the classroom some big changes can begin to happen with student learning.

Lois Hetland (2012) has developed Eight Studio Habits to help teachers guide students in learning to think like artists, create quality art, and have artistic minds. Hetland says, "What I'm really urging here is more autonomy on the part of the student artist—they need to be making the decisions if they're going to make a better mind" (Hetland, 2012, p. 1). The studio habits can nicely complement a student's creative growth. Understanding how to work and think in artistic ways can open the doors for more creative thought and idea generation. The following is a list of the 8 studio habits (Hetland, 2012).

8 STUDIO HABITS

- Developing Craft
- Engage and Persist
- Envision
- Express
- Observe
- Reflect
- Stretch and Explore
- Understand Art World

Zimmerman (2009) says, "It has been suggested that creativity can be enhanced, and teaching strategies can be developed to stimulate creativity" (p.391). She also suggests that educators have come up with numerous strategies in curricula that support the development of creativity. Some of these include problem finding and solving techniques, new idea exploration through the use of new or foreign materials, structured and unstructured tasks geared towards self-expression, open ended outcomes, student driven exploration of an area of interest, group and independent work and choosing environment which support the work a student is attempting to accomplish (Zimmerman, Reconceptualizing the role of creativity in art education theory and practice, 2009).

Conclusion

There is a great need in the world today to encourage and grow creativity in our youth so that they will be equipped to work, contribute, and thrive in the 21st century information age. Research supports the idea that creativity can be taught and that everyone is born with creativity. There are numerous strategies and techniques developed to encourage creative thinking and problem solving. The remaining questions revolve around choosing the most effective ways to approach this in an art education environment. Every class and teacher have a different personality. Just as it is difficult to clearly define creativity, it is difficult to decide how best to teach

for it and what will work best for each individual teacher and the students with which they work. We must also question how to meet standards and prepare students for high stakes standardized testing without killing creativity. The methods outlined in this paper provide some guidance to these issues. Finding what works best for each individual and situation is probably the biggest challenge.

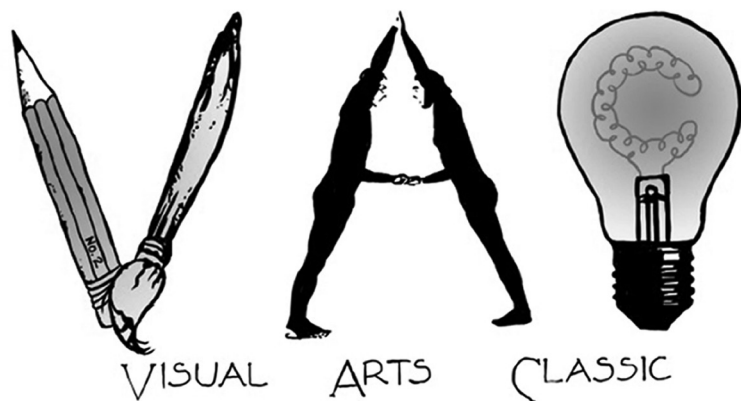
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VISUAL ARTS CLASSIC

LUKE KONKOL

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Since the beginning, thousands of students who have participated in Visual Arts Classic have gone on to enrich their lives and the lives of others with art. In the early years, themes included “Light,” “Texture,” and “Color.” Since then, advances in the competition have allowed us to expand into the wild worlds that the visual arts have to offer including “the 60s & 70s,” “Social Issues,” “Wisconsin,” and (last year) “Science Fiction.”

Over the years, the works have grown more complex, the media have changed, and the artists surrounding the topics have gotten more obscure, but the spirit of Visual Arts Classic has remained the same. With this spirit in mind, we decided to go “Back to Basics” in 2019 focusing not on a specific theme but rather “Art & Simplicity.”

The art history subjects were selected for their simplified media, ‘everyday’ subject matter, or an element of ‘basics’ present at some point in their lives. As they explore the selections for this year’s theme, students have encountered portrayals of everyday

people in the satirical lithographs of Honoré Daumier, the expressive photographs of Esther Bubley, and the whimsical renderings of John Wilhelm. They’ve examined the simplicity in form and material among the works of Kathe Kollwitz, Henri Matisse, and Henry Moore. They’ve investigated the cultural significance and stunning brilliance created by pattern in Huichol art and the pointillism of Georges Seurat. Not surprisingly, “Basics” and “Simplicity” also conjure up images of folk art the world over. Students have found this to be true across media, be it the ceramic works of Shoji Hamada, the paintings of Grandma Moses, the quilts of Harriet Powers, or the films of Yasujiro Ozu.

Playwright Anton Chekhov said, “Brevity is the sister of talent.” Albrecht Dürer (an artist represented in previous years) came to appreciate the “genuine forms of nature” and told us “simplicity is the greatest adornment of art.” In years past, the challenge of V.A.C. has been the specificity of form. Going “Back to Basics” asks us as well to remember the childlike wonder art requires. As

Picasso put it, “Every child is an artist, the problem is staying an artist when you grow up.”

It turns out there’s much more to the “simple” than meets the eye! In exploring “Art & Simplicity,” we embrace the limits of the uncomplicated and the surprising challenges imposed by latitude. We examine the art of “everyday life” returning our focus to form and material. As a result, the challenges this year come not from overly specific requirements but in that the student artists will need to make big creative decisions with a great deal of freedom!

Teams from across the state participated in regional competitions in February and March. The state competition featuring first place winners will be held at the University of Wisconsin campus in April, 2019.

Visit <http://www.wiarted.org/visual-arts-classic.html> to learn more.

WWW.WIARTED.ORG/VISUAL-ARTS-CLASSIC.HTML



STRENGTHENING COMMUNITY CONNECTEDNESS

Trempealeau County Arts for All: Strengthening Community Connectedness

An exciting arts initiative is gaining momentum in Arcadia, Wisconsin, the small rural community where I live. What started out as a simple “what if” conversation is now turned a promising tool to help build an inclusive and connected community. Since its inception in December 2017, Trempealeau County Arts for All is gaining recognition as an incubator for community renewal and arts advocacy. I interviewed Barbara Oehninger, co-founder of Trempealeau County Arts for All, thinking that an article about the steps taken to develop Arcadia’s new community arts programming would be helpful to other art-minded people seeking effective and small budget ways to enhance their communities with year-round arts and cultural activities.

The concept for a community arts studio developed from a conversation between Barbara Oehninger, graphic designer and community organizer, and her mother-in-law, Dawn Shepherd, a passionate crafter. Dawn, a recent retiree expressed disappointment that arts events are plentiful in the summer months, but less so during the remainder of the

year. Barbara shared that she also felt lonely at times because she knew few young professionals with her same interest in the arts. The two women became resolved to form an inclusive community arts group that would welcome everyone as artists.

“Basically we were thinking of what was missing in our lives and what we wanted,” Barbara observed, “so we gave it a temporary name, Trempealeau County Arts for All; and we decided to run with our idea, as sort of an experiment to see how it would be received by the community.”

Initially, Barbara and Dawn tested the potential of their endeavor by offering arts activities at existing cultural events. As they networked within the community, Barbara and Dawn learned that there is a broad base of individuals who are likely to engage with Trempealeau County Arts for All: those for which creating helps them live happier lives, people who seek communication and interpersonal connection, and artists who want to improve their creative skills. Through friends & family brainstorming sessions, social media surveys, and queries of current

community arts organizations in west central Wisconsin, they determined that Arcadia was well positioned to receive Trempealeau County Arts for All.

Important factors of the organization’s steady growth are the understanding of the Arcadia community and the professional expertise that board members bring to Trempealeau County Arts for All. Co-founders Barbara Oehninger and Dawn Shepherd were joined by three board members: watercolor artist Sharon Christensen, Arcadia High School art educator Carl McKeeth, and Jenna Putz, ELL teacher at Arcadia Middle School. Trempealeau County Arts for All is being built on a platform of art-based social inclusion, an organizational model similar to Art Hives, an initiative that originated in Canada and the Living Room Community Art Studio of Oshawa, Ontario. As The Trempealeau County Arts for All board members studied these two models, they were inspired by the positive impacts that free art making offered in community arts studios had on individuals and their communities. Art Hives, has provided Trempealeau County Arts for All



Three artists are interviewed for a local news broadcast about the painted windows of several Main Street storefronts.



Trempealeau County Arts for All facilitates multi-generational creating at open art studio pop ups.



Crafty Sunday participants proudly display their fiber art.

Workshops like "Watercolor Flowers" are opportunities for artists to learn and teach each other

with an organizational framework, beginning steps, and sage advice to dream big, but start small.

With a dynamic approach, Trempealeau County Arts for All provides hospitality, a space to talk, make art, and build community. Until it becomes possible to have a permanent studio facility, pop up events are leveraging the power of art to strengthen community connectedness. A Taste of Arcadia showcases businesses, civic organizations, and social groups in a celebration of the heritage and evolving culture of the Arcadia community. Free craft-making booths enhance community events for families. Pay-what-you-can open art studios hosted in a downtown municipal building welcome individuals of all ages for art making. Workshops introduce individuals to professional artists who teach them new skills. Working artists are supported with the opportunities to supplement their incomes by teaching classes.

Trempealeau County Arts for All has made a decided effort to hold events in the Main Street district of Arcadia because of its philosophy of renewal and incubating positive change. At a time when many rural

communities are experiencing a decline in population and economic development, Trempealeau County Arts for All is bringing people to the center of Arcadia. Fifty percent of attendees come from outside communities in part because teaching artists attract followers to Arcadia. Barbara Oehninger observed that when art events pop up in the middle of a block of downtown bars and empty storefronts, a beautiful contrast is created. People walking past, take note and comment to her how happy it makes them.

I experienced my first Trempealeau County Arts for All pop up at a "Crafty Sunday" workshop. Jill Johnson, a shepherdess, fiber artist, and owner of RiverWinds Farm & Fiber guided participants to create felted wool wall hangings. During a delightful two hours, I was part of a diverse group; a few experienced crafters, many wool novices, a couple of young mothers meeting up for the afternoon, a few members of wool fiber and needle felting group. Many people came to the workshop not knowing anyone else there, but very quickly friendly conversation started. Working side by side to persevere through the felting process it was evident by the encouragement we gave each other

that art making evoked empathy and respect. When the workshop was over I lingered a bit longer with a few others to learn how to add embroidery stitches to our beautiful felt designs. I left uplifted and compelled to spread the word about Trempealeau County Arts for All.

As the interview for this article came to a close, Barbara emphasized, "We are a place that welcomes everyone. We are very much focused on the people right here in Arcadia and we are excited to hear from them what the community needs. Our hope is to create an atmosphere that can mirror how we want our community to function. We want people to leave our workshops with the feeling that they belong and hopefully they'll share that positivity with others throughout the community."

Follow Trempealeau County Arts for All on Instagram @Arts4AllArcadiaWI or Facebook <https://www.facebook.com/trempealeaucountyartsforall/>



Digital Learning Fun with Fuglestad



will amaze you. You can even see more pictures from the workshop she held in Wisconsin Rapids on her site as well. “We’re doing so much with technology but it all makes sense – we’re using it not necessarily because it’s cool, but to help students learn, explore, create, and share what they are doing,” Fuglestad said.

Stop, collaborate, and listen, it’s time to teach with a whole new dimension! Introducing technology into your art lessons can be difficult, overwhelming, or may seem too time consuming to try. But if you have not seen or heard of Tricia Fuglestad, then you are missing out.

Tricia Fuglestad is a National Board Certified Teacher from Artlington Heights, IL. She teaches K-5 art at Dryden Elementary school. Tricia states: “To discuss how I use technology is to discuss every aspect of my curriculum. I teach digitally while the kids are creating physically. I also work with students to create videos to help solve art room problems or to teach an art concept to the rest of the student population.”

Last month I was fortunate enough to have our district bring Tricia to Wisconsin Rapids for a one day workshop using our recently purchased iPads. Tricia brought a plethora of lessons to engage us in during the eight hour workshop. We learned green screens, stop motion animation, animation, drawing apps, and so much more. We left the workshop so excited and eager to share the information with our students. We are not yet a 1-1 iPad school but we are getting closer. Tricia makes her



lessons easy to follow and free to view on her website and blog. Her resources are endless!

One of the things I admire most about Tricia Fuglestad and her ability to work digital art into her curriculum is that she is not replacing hands on art making but enhancing it! Students are still creating their own paint and paper art but are adding digital “extensions” to each lesson. One of the biggest fears that we had when getting our classroom iPads was the thought of losing the value we put on art making. Well, Tricia showed us that you can have your cake and eat it too!

Check out some of the cool digital art lessons that Tricia has made available to everyone at <https://drydenart.weebly.com/fugleblog>. She has all of her lessons and visuals laid out in a easy to read fashion. Her kids work

We as educators strive to keep up with ever changing technology to help create career ready citizens. Its great to see people who are enthusiastic, like Tricia, share lessons that she has created with the public. And if anyone gets the chance to take one of her workshops, you wont be disappointed.



Photo Credit Dustin Anderson

Innovative Educators Institute

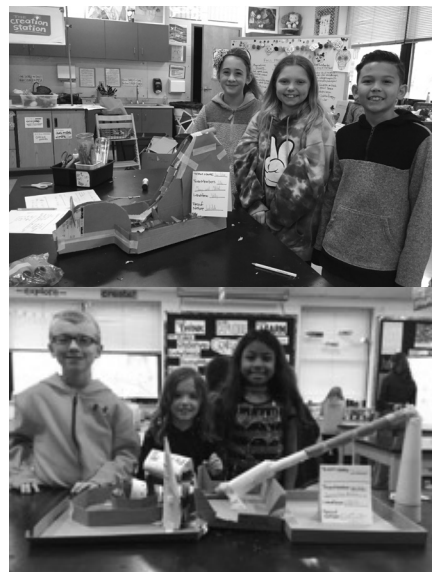
Over the summer, I participated in the Innovative Educators Institute through the John Michael Kohler Arts Center (which I HIGHLY recommend... information coming out soon!). We met at the Schlitz Audubon Nature Center for two days. One of the activities we did on site was led by Dr. Liz Rex. She shared a collaborative marble run challenge she had done with her students by having us get into teams and do the lesson. Each team had the same amount of time, access to the same materials and were instructed to make a marble run. This experience was both fun and inspirational.

I knew I wanted to try marble runs with my students this year but I thought collaborating with our Library Media Specialist/Innovator, Karen Biege, would make the lesson stronger. I try to collaborate with Mrs. Biege with at least one grade level each year to do a technology/STEAM-based project so this was a perfect fit.

When Karen and I met, I mentioned the marble run idea and she, having done a marble run unit at her other school, was all for it. But we wanted to integrate as many subject areas as possible. We looked through the district pacing guides to see what the 4th graders would be learning about in their other subject areas. When we saw that a unit on landforms and forces of nature was coming up in Science, we knew we had a starting point.

First the kids met with Mrs. Biege in the STEAM room. The kids used our school subscriptions,

Encyclopedia Britannica and Science PowerKnowledge, to locate the information about landforms and forces of nature. They worked with their table partners and researched together using a shared Google Document. Students included facts, photos and videos along with citing their resources in the Google documents to help them plan their theme and marble runs. It was great to see them collaborating and researching



together to come up with a unified idea. All students were involved and excited about the research and designing their structures.

Once they had a good understanding of their landform and their force of nature, they came to art ready for some problem solving. We talked about each force of nature and I had the kids associate a line with that force of nature. For example, when I said 'tornado', they showed me with their hands/arms what motion a tornado



made (visual: picture a classroom of arms crazily going around and around). Then I asked them to name a line that could represent that motion. For tornado, they agreed on spirals or looped lines, a flood was a wavy line, etc. After that discussion, they were presented with the challenge. Their goal was to "design a structure to get a marble from point a to point b. The setting will incorporate a landform and the design will be inspired by a force of nature".

Next, I showed them the media and materials that were available (tubes, cardboard, tape, etc) and the groups began discussing and sketching. It took a few art classes to build the structures. The kids worked collaboratively; some focusing on the structure, some on the aesthetics required to convey the landform, all while testing the run with marbles as they worked.

Mrs. Biege and I were impressed by the collaboration and the creative problem solving we saw as the kids worked. The kids had a lot of fun and were able to explain their structure as we videotaped the final versions.



Enlightening Tours in the Light and Color Lab at the JOHN MICHAEL KOHLER ART CENTER

“Woah!”, “Look at this!”, “What are these?” “Best field trip ever!”

These are a few things you might hear from students working in the Light and Color Lab, a hands-on space created specifically with fifth graders in mind.

Nearly every weekday during the school year, fifth grade classes from all over the state of Wisconsin walk through the Arts Center doors. Many students are visiting a museum for the first time, thanks to the generous support from the Kohler Trust for Arts and Education, which funds the field trips.

Creating an Arts Center outing for a specific age group is a unique opportunity. Seizing the chance to focus on one grade level’s learning goals and abilities, and to rethink a typical step-by-step art project, the education team set out to craft a hands-on experience with a scientific twist. The Light and Color Lab celebrates artistic process and embraces choice-based learning. Educators often refer to learning activities like the Light and Color Lab as STEAM—integrating

science, technology, engineering, art, and math.

The fall 2018 exhibition series, Live/Work, provided the perfect springboard, modeling how art is a part of everyday life. Anything you see, anywhere you go, anything you learn, and any idea you have can be the start of an artwork or help in the creation of an artwork.

Louise Berg, senior education specialist, said, “[The Light and Color Lab] sets the scene for creative learning. Students engage with an authentic exploration of artistic process either before or after their gallery tour. Their engagement is inspired by artists such as Odili Donald Odita, Virgil Marti, and Sonja Thomson, whose work is on view.”

Before the students reach the studio, they are immersed in the importance and impact of light and color. The typically bright hallway instead glows from red and blue rope lights on the ceiling that lead around the corner to the studio. Outside the entrance to the studio, the group is greeted by a mysterious wooden sculpture with a flashing, multicolored light hanging above and a light box with an image of Virgil Marti’s Large Chandelier

(Hybrid). Those who have already been on a tour of the galleries upstairs instantly recognize the whimsical chandelier.

The Light and Color Lab is an active space—students stand and move around for the entire hour, surrounded by varieties of lights. Flashing lamps mix colors with light onto the wall, and color-changing lights frame an empty cubby wall at the back of the room, waiting to be filled with artwork.

Before beginning their experiments, students listen to a quick history of the science of color and light. They consider how light helps us see colors and mix colors and why artists use light and color strategically in their work. As scientists in the lab, they will experiment with materials to create either a two-dimensional work, a three-dimensional sculptural work, or a mobile.

Bustling around the room, students shine flashlights onto materials to see what types of reflections, shadows, or effects it creates. They carry their collected materials back to the tables and begin assembling. “Students are using materials that can be found anywhere, like recycled plastic,



buttons, packing materials and other found objects,” explains Berg, “there are very few typical art supplies in the Light and Color Lab; it is about discovering something new.”

After tinkering, testing, gathering additional materials, and finding solutions that work, each student proudly carries their work to the Collaborative Reflection Station. Continuing the connection to exhibitions on view, the cubbies used for the station are also used upstairs in Mary Nohl and the Walrus Club to house objects from Mary Nohl’s and Anne Kingsbury’s studio spaces.

Students light their work with a puck light that attaches to the top or sides of the cubby, or is placed under their artwork. During the last minutes in the lab, students complete an Official Lab Report observing their results, and then gather in front of the cubbies as a class to view the installed works and discuss the process. They have not only created a work, they see how essential light is to displaying artwork and conveying its meaning.

Educators appreciate how the experience at the Arts Center ties together curricular goals and student interests. Berg adds, “It is pretty

amazing that this is a fully funded opportunity, from the cost of the bus and the substitute teacher to the workshop fees. Teachers from all over Wisconsin share how this Kohler Trust for Arts and Education grant opens a door to a field trip that would normally be impossible with their budgets.”

The Art Center’s exhibitions highlight the limitless possibilities of using creativity to express ourselves. By marrying the artwork in the galleries with a choice- and process-focused experience, the goal is that every student leaves realizing their potential to use creativity anytime.

The Light and Color Lab has transformed into the Visual and Material Culture Library to complement the *Mise-en-Scène* exhibition series, becoming a space to explore how we read visual culture. It will take students to a time in the near future where robot librarians help us collect, create, archive, and analyze visual and material culture. Inspired by the work of artists such as Saya Woolfalk, Scott Reeder, Ray Yoshida, and Mary Nohl, the Visual and Material Culture Library will invite students to create a specimen of visual or material culture of the future.



Photo credit: Jen Balge

Keep an eye out for what students are creating via JMKAC posts on Facebook, Twitter, and Instagram. There is still time to take advantage of the Kohler Trust for Arts and Education grant for 5th grade students. To arrange a visit to the Arts Center for your school or organization, contact educationtours@jmkac.org for more information.



The Role of Art Institutions in Supporting Teachers

Intro:

A few years ago, as a brand-new art teacher in Milwaukee, I was invited to be a part of a non-traditional professional development program for art/teachers called the Innovative Educators Institute (IEI) at the Lynden Sculpture Garden. This intensive programming for 3+ years has fundamentally shaped not only the way I teach but also the way I think about teaching. Through this programming, I received support to execute complex and collaborative curriculum in my classroom that has allowed me to take risks and to grow as an educator, and an artist. So many of our experiences in PD is not quite as stimulating. This programming has impacted me so deeply that I think it

is important to explore more fully how art organizations can be advocates for educators in this field.

I had the opportunity to interview Claudia Orjuela, who recently completed her masters degree in Art Education, and focused her thesis and research about this particular programming. Her thesis entitled, *Enacting a Third Space Pedagogy in an Art Museum Setting* “is an ethnographic case study which investigates the theory and practice of third spaces in relation to a professional development program for K-12 teachers in an art museum setting, with emphasis on arts-based programming, lived curriculum, contemporary art, and critical teaching strategies” (Orjuela, Abstract, 2018). Through this interview we can sense the vital opportunity that art organizations have to serve as advocates in the field of art education. This case study of IEI presents a pioneering example what can be possible.

Q: *Can you tell us a little bit about the Innovative Educators Institute (IEI),*

and the Lynden Sculpture Garden?

A: The Lynden Sculpture Garden is an outdoor museum in Milwaukee with a collection of monumental modernist sculptures sited across gardens, ponds, and woodlands, to which contemporary installations have been added in the recent years. Lynden’s educational programming embraces place-based pedagogy. The educational programming is led by art educators, artists, and naturalists, and centers on the intersections of art, nature, and culture through explorations of the garden and hands-on art making in the studio.

The IEI started back in 2014 from conversations between UW-Milwaukee Art Education professor Laura Trafi Prats and Lynden’s Executive director Polly Morris. Polly and Laura were interested in making Lynden a resource for teachers. Currently, and with the support of the Margaret A. Cargill Philanthropies, the IEI has evolved into “an intensive, hands-on, year-round professional teacher development experience





that tests approaches to sustaining and supporting early career (years 1-5) teachers who are committed to teaching through the arts” (personal communication, September 3, 2017). The place-based approach to teaching and learning has been a constant throughout the years, but the way it is implemented has changed. Currently, content is focused on interdisciplinary teaching. There are arts integration methodologies and strategies in place, teachers stay in the IEI for a 3-year cycle, and teachers work in cross-disciplinary, school-based teams.

Q: *Can you tell us a little bit about your thesis?*

A: My thesis came from my interest in art and museum education and the potential of a pedagogy at the intersections. My curiosity grew as I started my research assistantship at the Lynden. Working as a research fellow at the IEI professional development, gradually I realized that the garden was a potential research site where I could learn more about third space pedagogy in relation to art, schools, and museum education. Also, on a personal level, adapting to a new country, culture, and work environment, the concept of third spaces resonated with me

as a potential site of inclusion and negotiation of difference.

Q: What responsibility do personally believe that art organizations have to responding to the needs of the art educators?

A: Art organizations have the responsibility to open up their resources to a diverse public, this includes art teachers. Most art organizations are aware of their civic responsibility, but they need to acknowledge it and act upon it. Part of acting upon this response-ability to serve art teachers is to really understand the teacher’s needs and become a resource that caters to those needs. It’s an enriching collaboration both educators and the museum. Art institutions can learn so much from teachers as well, it’s not a one way relationship where the museum is a giver and the teachers receivers. For example, through the IEI teacher in residency position, working in collaboration with art teachers, Lynden has incorporated teacher’s voices and insights in IEI programming. Amplifying teachers voices by becoming a platform that supports them is another responsibility of art institutions. Some collaborations of Lynden with

art teachers have become part of the museum’s programming, such as field trip experiences and workshops.

Q: *How do you think outside institutions (Like the Lynden Sculpture Garden) can help art teachers advocate for their field, their students and themselves?*

A: Well, I don’t know other institutions that well, I can speak of the ways how Lynden helps teachers advocate for their field. For example, Lynden as an arts laboratory and really works as a place that supports arts advocacy. This can be an interesting model for other institutions as well. A lab space is not seeking right or wrong answers from teachers or checking for compliance with models of teaching, instead, a laboratory space is about inquiry and curiosity; it has a strong component of experimentation and collaboration that invites teachers to find their own paths as teachers and learners within the proposed programming of the IEI.

Also, Lynden’s place-based education mission emphasizes experiential and sensory ways of knowing. In the IEI there is a component of experimentation and personal investment, translated into curriculum
(continued on the next page)



Avenues in Art Advocacy

The Role of Art Institutions in Supporting Teachers

(continued from the previous page)

based on lived experiences. Through curriculum, teachers are adapting the programming experienced at the IEI and bringing it into their classrooms.

The museum has to understand teacher's needs and not sitting comfortably waiting for teachers to come, but actually going beyond their walls through outreach programs and support teachers in their classrooms. The role of the school liaison and programs like the Artist in Residency at Lynden can be an example of a museum willing to explore an expanded civic role by going beyond its walls to support teachers in their classrooms.

In a partnership between an art institution and teachers, flexibility and negotiating difference is of vital importance. I've seen that sustaining partnerships such as the three-year commitment the teachers have with the IEI works much better to create long lasting relationships of trust. I've heard from teachers that oftentimes partnerships with other art institutions are not explored in depth because the museum offers standardized alternatives that don't meet the teacher's needs beyond their regular tours and programming.

Lynden helps teachers to advocate for the arts at their school settings. The IEI is not only for art teachers, but for general teachers who are interested in teaching through the arts. So welcoming teachers interested in teaching through the arts even though it's not their field of expertise is really



advocating for the arts, inviting educators to come and see the possibilities of integrating the arts into their teaching.

One of the benefits of bridge building and nurturing partnerships with the schools is finding the in-between space or a common ground. Finding that space where commonalities are shared while acknowledging difference is possible and sometimes a challenging negotiation. Once a connection is possible, generally established through consistent collaboration and communication, it can become fertile ground for mutual growth. But then, of course, it cannot be all about finding commonalities; being aware of difference is just as important. Actually, third spaces are about the production of relations through differences. When institutions work with the community, acknowledging difference fosters diversity and the possibility of walking together in new directions.

When engaging in community partnerships, museums need to confront existing differences of power and status. The museum generally appears as having far more resources than the community partner and does not sustain relationships with partners long term, so communities tend to feel as if they are being used to fulfill initiatives that only involve them marginally.

Conclusion:

The Lynden Sculpture Garden through their intensive IEI programming is trailblazing what is possible in the field of Art Education between art organizations and educators. Perhaps the best way that programming can advocate for art teachers is by creating sustained relationships, honoring the experiences of each school and teacher, and creating space for exchange and collaboration. This programming has been nourishing as an educator; a place to be curious, grow, and experiment.

Time to Present: Getting Ready for State & National Conferences

It's finally spring, at least I hope it is. For me that means our district art show and beginning to think about presenting at the state and national Art Education conferences. If you have never been to a state or national conference, it is an amazing experience. Imagine being in a room with hundreds (or thousands), of other art educators, who do the same thing as you do. The conferences are designed especially for you. So the first step is to attend a conference, the next step is to consider presenting.

I will admit, it is a little scary to think about presenting, but remember you are presenting to people who are genuinely interested in learning from you, they selected your session to learn about what you are doing in your classroom and community.

To decide what to present about, think about all the amazing things you did this year. I am still waiting to see how some of my lessons end

up turning out, but if all goes well, I am hoping to share my "Senior Portrait" project, where my Digital Photography students will interview a senior citizen at the local senior center and then take their portrait. The final piece will be digital along with prints given to the seniors. I have also done a number of collaborations (we wrote and illustrated books for the 4k and 5k students and created book covers to go along with stories written by 5th grade students) with the elementary school and our early childhood center, I have one more collaboration to complete which will involve created stuffed monsters based off kindergarten students drawings. My last big thing is a collaboration of all the art teachers in the district. We are working to improve our District Art Show and to utilized a new space we have available to us, to do this we have created new displays and have narrowed the focus of the show to highlight the best work produced this year. Then later in the spring, we are hoping to have an Art Walk in collaboration with the

FFA Plant Sale. Each building will display more artwork and have an activity for people attending the event to participate in. We are trying to show off everything our students do. These are just a few things that I am thinking about presenting on.



What about you? What have you done this year worth sharing? Think of one thing, consider presenting on it. The conferences are better the more different voices we hear from and I hope to hear from you.

On a side note, at conferences you hear about amazing things both during the sessions, but also during your travels. As I was traveling home at the national conference in Boston, my pilot stood in front of the aircraft and told us about a program he is involved in called Adopt-A-Pilot through Southwest Airlines. He was also wearing a tie designed through a different part of the program. His adopted students from California wrote about what they want to be using the flight values they learned during the lessons. He was hoping people on the flight would write a letter back to the students. As the flight attendants came around I quickly volunteered to write a response. As I read the first line my student wrote, "When I grow up I want to be an artist." I responded to the student and drew her a picture. I could not have asked for a better way to have ended my trip. Adopt-A-Pilot sounds like a great program if you want to learn more visit <https://www.southwest.com/adoptapilot/>.



Photo credits: Sarah Fredrickson

Special Needs In Art Educ. Chair

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JENI MALY



Hello Art Colleagues,

I want to bring your attention to an article written by Sharon M. Malley, Ed. D from the John F. Kennedy Center for the Performing Arts titled, "Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers." If you are struggling with the implementation of the Core Arts Standards and how students with disabilities "fit" into the process, this article is a must read for you! You may find this article on the National Core Art Standards website, linked and titled, "Inclusion Guidelines" or follow the link provided: <http://www.nationalartsstandards.org/sites/default/files/Guiding%20Principles%20White%20Paper%20.pdf>

This is a summary of the article, "Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers" by Sharon M. Malley, Ed.D from the John F. Kennedy Center for the Performing Arts.

In the article, Malley breaks down and explains the guiding principles for teachers, educational rights of students with disabilities, who students with disabilities are, responsibilities of art teachers of students with disabilities, and the guidelines for using the core art standards with students with disabilities.

She explains the Core Arts Standards are designed to guide curriculum, instruction, and assessment and a review team of arts and special education professionals led by The John F. Kennedy Center for the Performing Arts along with standards writers ensured each standard encompassed a broad range of communication and learning styles. The texts states that all students, regardless of disabilities, have the right to the same educational goals and standards of the Core Arts Standards.

According to Sharon M. Malley, students with disabilities are a heterogeneous group, the use of their disability categories only as a means of providing educational support to individual students is not effective. Although art teachers are encouraged to have a broad understanding of students possible support needs based on their disability category, it is more prevalent to focus on the knowledge of each student's unique characteristics and needs.

The article goes on to explain that all teachers, regardless of their content area expertise, are not only required to teach students with disabilities but are also encouraged to challenge and prepare students with disabilities for successful post-secondary school education, career, and lives in the community.

There are six Guidelines for Teachers of the arts:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning

- Know how to select and use appropriate accommodations for individual students
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance

Malley states that teachers should expect students with disabilities to achieve grade-level standards, and that all students can work towards grade-level standards and achieve them. It is particularly critical for students with disabilities and their future success. To maintain high levels of expectations for students with disabilities, the services, support, or specialized instruction should be changed rather than lowering expectations. It is important to design instruction and materials so that all students can fully engage in the content.

The article states that most students possess a means to communicate and that communication is a foundational priority in educational activities. All students should be able to express needs, desires, questions and comments. Supports for students with communication difficulties should be fully utilized.

Universal Design for Learning (UDL) establishes a framework for creating learning environments for all students. Designing instruction and assessment for all assumes a continuum of learning differences, relies on the general curriculum to be flexible to include, engage, and challenge all students, enables all students to progress under same standards maintaining high expectations, and inclusive by design.

(continued on the next page)



Wisconsin Art Education Association

MAJOR MEETUP

Member & Student Juried Exhibition

October 21 - December 15, 2019

Submit a piece of your art and your student's art
to hang side by side in this show! Submissions due July 15, 2019
Opening reception will be November 7

Contact information Gallery Director
Theresa.Kenney@cuw.edu
cell 414-732-7276

Concordia University
BARTH 109
12800 N. Lake Shore Drive
Mequon, Wisconsin 53097

CUW ART GALLERY WEBSITE
<https://bit.ly/2WJgmyP>

INFORMATION on wiarled.org

The three guiding principles of UDL:

- **Access:** Represent information in multiple formats and media
- **Assessment:** Provide multiple pathways for student action and expression
- **Engagement:** Provide multiple ways to engage students interests and motivation

Additional UDL Resources:

Wisconsin Department of Public Instruction: Universal Design for Learning <https://dpi.wi.gov/universal-design-learning>

CAST: The Center for Applied Special Technology www.cast.org

National Center on Universal Design for Learning www.udlcenter.org

Malley discusses the intent of UDL as access to full educational participation for all even when some students with

disabilities require individualized approaches and support. Teachers should provide accommodations rather than lower expectations, weaken curriculum or change standards. The IEP provides for students general education needs but is not likely to identify specific art related educational needs. Art teachers should work collaboratively with special educators and related personnel to meet specialized accommodations.

The article encourages to make use of evidence-based practices across all educational settings with the use of some strategies or interventions identified or adopted by one or more members of the IEP team within instruction and assessment. Targeting the instruction, monitoring student progress, and adjusting materials and procedures benefit all students.

Students with extensive support needs are expected to progress through age and grade appropriate curricula following the same standards as their age and grade level peers.

Students with disabilities benefit from inclusive arts education and their engagement in the arts provide opportunities and participation of exercising cognitive processes and sophisticated ideas, finding and developing their unique voice, and tell their stories while experiencing validation of their work.

Feel free to join our Facebook Groups: Special Needs in Art Education (SNAE), WAEA Special Needs in Art Education

Adaptive Scissors

Adaptive Art Specialist/Art Therapist

SUE LOESL



When an art teacher considers a challenging art skill, many times the first skill to come to mind is cutting with scissors. From issues of how to hold, use and pass scissors to other people, control issues for cutting out shapes “on the lines” to impulsive random cutting, all teachers have stories about scissors and students. These issues occur with students with and without disabilities, and can be very frustrating for students and art teachers alike. In my work in Milwaukee Public Schools for the past 30 years as adaptive art specialist, I have sought out all kinds of scissors to assist with teaching students to be able to cut materials as independently as possible. At last count, I have well over 50 pairs of different scissors for all different cutting purposes. Of course, few really are reliably functional for a good variety of needs. Unfortunately, since adaptive scissors are a niche market, they are not inexpensive, and like basic scissors get dull over time. In this article, I highlight some adaptive scissors that you may find useful for a variety of students who may be just learning to cut, or need some support to cut due to a physical challenge, or may need a new scissors to relearn better cutting skills. Ideally, you might consider having only these kinds of scissors as part of your art tools for all your students.

One of the first things that we do as babies is open and close our hands. That motion creates the basis for using

a scissors, open and close, open and close. Pick up a pair of scissors, turn the scissors so they are perpendicular to the table, and put your thumb in the upper loop or top of the scissors and your other fingers below in a loop, or on the outside of the loop. Now, open and close your hand, opening and closing the blades. Continuing this motion cuts things. Some students do not have the cognitive or physical understanding to independently make a scissors do this purposefully, and then struggle to cut. Loop scissors with a bendable loop between the blades, or with a metal spring near the pivot center help facilitate the open/close motion by springing the hand open after the students close their hand. The loops also reduce fatigue while cutting for anyone. Students may still need hand over hand support to control what they need to cut, as it is a process that may also require a second hand to hold and direct the material being cut. Some of the scissors presented here are loop scissors and others offer other ways to cut that do not require the ability to open and close hands to cut. Depending upon your student's unique needs, you may try a few pairs in order to get the best and most efficient scissors for each student.

Just a few more scissor thoughts. all scissors can cut students hands, clothes, hair, etc. so please be careful and watchful when letting students use scissors. Review scissor safety each time you use the scissors. Scissors also dull, so to safely sharpen them, once in a while cut up 5 or 6 layers of aluminum foil or buy an inexpensive universal scissors sharpener. When you find just the right scissors for your students that they can use as independently as possible, you will open a whole new world of creativity for them. For more information, please contact me at sloesl@att.net.

MINI EASI GRIP SCISSORS- nice for smaller hands, can be used right or left. If I had only one pair to buy, this would be the pair. It has a short blade set, a small loop for any sized hand control and cuts many papers and even broadcloth when newer.

www.peta-uk.com



EASI GRIP SCISSORS- larger size loop scissors. Doesn't have a long loop on the bottom, which I find helps the student cut better when using a larger loop scissors. This was one of the original loop scissors, and I still use them, but not as much as the long loop on the bottom ones. Available for right and left hands. #PEG-1

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LONG LOOP EASI GRIP SCISSORS I like the extra loop in the bottom handle. Helps keep the scissors in a better cutting position. Available for left and right hands. #LEG-1

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LONG LOOP SCISSORS-These scissors don't have a loop or a hidden spring, but the longer loop than a regular scissors is easier for some to hold. I also like to use it as a transitional scissors when a student seems pretty capable with a loop scissors and may do good without the loop on the back of the blades. #LPR-1 www.peta-uk.com



SELF OPENING SCISSORS- these don't have a loop in the back, the pivot of the scissors has a spring that makes the scissors open by themselves. The opening function is stronger than a loop scissors and they open pretty wide. Little kid's hands are too small for these scissors. But, they are good for kids that want to learn to use scissors, but need more spring. The adaptiveness of these scissors are not as noticeable as traditional loop scissors. They come in right and left handed versions. #PR-1/SO www.peta-uk.com



TRAINING SCISSORS- these have the double loops that are slightly differently places. I usually ask the student to "drive the bus" (put thumb and finger in the closer to the blades holes) or "ride in the back" (put thumb and finger in the outer rings). It doesn't matter where the student's fingers go -the helper puts their fingers in the other holes and helps them get the feel of cutting. #PTR-1 www.peta-uk.com



TABLETOP SCISSORS- these can be used by pressing the top down on the scissors- you don't even need hold them like a regular scissors, but some kids will pick them up and use them that way- that is fine...whatever way they get them to work is great! Students can also use other active points of access such as wrists, elbows and feet. #CTT-1 www.peta-uk.com



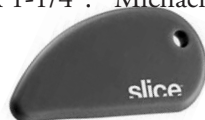
MOUNTED TABLE TOP SCISSORS these are mounted onto plastic so that they don't slide on the table. For some kids, this is a better solution than just on the table. You can't take the mounted ones off and use them without the mount. #PTT-1/PB www.peta-uk.com



OLO ROLLING SCISSORS-no sharp blades, no need for "open/close" skills, safe. (Best way is to pull paper toward the tool rather than push tool into the paper.) Lighter weight papers and construction paper work well. Great for large motor skill cutting. www.artsuppliesonline.com



ISLICE- Simple, sharp and safe, the Ceramic Safety Cutter features a sharp, rustproof ceramic blade that will cut paper, plastic, film, mylar and cloth but will not accidentally cut your hand. There is a built-in magnet so the safety cutter can be placed on refrigerators and metal cabinets. There is also a key ring hole to put the safety cutter on your key chain. It measures 2-1/4" x 1-1/4". Michaels.com



WESTCOTT PRESCHOOL SAFETY SCISSORS 5 inch - Multiple Colors #1436412 These are adaptable scissors that can be used like a loop scissors by flipping the middle piece into place, or like a regular scissors for those who do not need the support. There are a number of scissors that have this switchable function. They do work well and are economical. School Specialty saxarts.com



MY FIRST SCISSORS -Faber Castell These safety scissors with rounded blade points are easy for all sized hands to use and to improve hand-eye coordination. Designed for right or left-handed use, these scissors open and cut using a spring like loop. Very well designed and smooth to cut with. New favorite! Presently not available, but watch for it! Product Number: 9730422 enasco.com



PETA HANDS FREE PAPER HOLDER. Holds paper in place for cutting or other art tasks needing both hands. Students may need others to help secure the paper for their cutting tasks. www.wrightstuff.biz





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