ART TIMES

Fall 2017

www.wiarted.org

WAEA President

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TIFFANY BELTZ

Welcome back to a new school year! The new school year always brings such excitement and promise. I hope you are all settling in to new routines, new kiddos, and perhaps a new classroom or a new school!

I was fortunate to land a new job this year and have found renewed energy, excitement and passion for my career. A change of scenery is necessary sometimes! I am also learning that I need to take time for myself and enjoy life a little bit too, which is important for us all to remember. Make sure you are making time to relax, take a yoga class, enjoy time with loved ones, or make some art as you settle back into the school routine! A happy teacher is important!

The new school year also means a new and exciting year for WAEA! Our board members are working hard to ensure some amazing programs and events for our members and their students. I am so proud of this board and the work they are doing!

Here are a few highlights to take note of this year:

Art with PURPOSE

October 27 + 28th, 2017 ♥ Fort Atkinson, WI

The Fall Conference

This year our conference theme is Art with Purpose. Our conference will be held at Fort Atkinson High School in Fort Atkinson, WI on Friday and Saturday, October 27th and 28th. We are trying a Friday and Saturday format this year and hope it will be successful! There are over 120 presenters scheduled, three awesome national speakers, and even some new vendors! It is sure to be a wonderful professional development opportunity! (Great piece of EE evidence!) We already have well over 100 people registered for the conference, so sessions are filling up fast! Register today to secure your spots! Details can be found on our website. Connecting with other art educators is so important for our profession. I always leave the fall conference so excited and rejuvenated.

Grant Opportunities

WAEA offers grants to our members three times per year. The Potawatomi Grant is due on April 1st, September 1st and December 1st each year. Applicants can apply for up to $1000 to implement a special project or event at their school. Funds cannot be used to attend a WAEA event. There is also an Endowment Grant awarded each December. This grant cannot exceed $750 and is due December 1st. Many art teachers have been able to take some fabulous trips, or implement very exciting things into their classrooms with their funds. Don't forget to apply!

YOUTH ART MONTH

The Power of Art

Youth Art Month

For the second year in a row, Wisconsin has been awarded the Claire Flanagan Memorial Grand Award for our Youth Art Month program. That is amazing and shows how hard our Youth Art Month team works! This year will be just as exciting! Flag entries are due December 1st. Stay tuned to the website, Facebook, and your email for artwork deadlines for your region. If you have questions, please don't hesitate to email me! Our state ceremony is scheduled for March 9th this year. Mark your calendars!

Visioneer Design Challenge and Visual Arts Classic

I was fortunate enough to be able to attend both last year and was absolutely blown away! The chairs of these programs are so very organized and provide these awesome opportunities for middle and high school students. The Visioneer Design Challenge offers an opportunity for middle and high school students to work with designers who are experienced in a specific design field. Students work to complete short term and long term design challenges. The Visual Arts Classic is a fine art competition for high school students in which they compete in short term and long term projects and also participate in a Quiz Bowl based on specific artists. Both of these events are amazing opportunities for students to interact with other students, and have their artwork critiqued by professionals. Please consider attending! Our website has more information about these events.

Awards Opportunities

Do you know a fabulous art educator? Nominate them for an award! Each year we select several teachers to be honored as our award recipients in many categories. The nomination process is fairly simple and nominations are due by April 7th each year. See our website for details. Don't wait… you can nominate at any time! You can also nominate an outstanding art teacher for Art Teacher of the Month. We select an Art Teacher of the Month each month and highlight their accomplishments on our website and our Facebook page. The nomination form for this can also be found on our website.

There are many benefits to being a member of WAEA. Thank you for being a member! If there is every anything you need, please do not hesitate to ask. We are here to help and serve you… our members!

Have a great school year!

CALL FOR ARTICLES

We are looking for articles for the next issue of Art Times... Please send your articles to waeaeditor@gmail.com

WAEA Vice President

waeapresidentelect@gmail.com

DEVON CALVERT

Currently Contemporary with Calvert

As the new school year settles upon us, many of us look for new ways to revamp our curriculums. Last year, I set the goal of only teaching contemporary artists to my 3rd grade students. While it was a daunting task to continuously find new artists whom my little artists would connect with, they thrived learning about relevant artists who are impacting our world today. This project was done with my 3rd graders but could be easily adapted for various grade levels.

1010 (pronounced ten-ten) is an anonymous street artist who creates optical illusion-esque portals. He typically paints large-scale murals but also does some paper cuts (not the kind that hurt!). Although his paintings are 2D, they have a sense that you can walk into them. He creates this effect by working from darkest at the very center and working his way outwards to the lightest colors. This creates a tunnel-like effect. His choice of colors, combined with the gradual change in size of his shapes combine to create this effect. Sometimes he chooses to use geometric shapes, other times he uses organic. I really like that he doesn't always just use blues or greens during his work; he shifts through several different colors.

After introducing 1010, students were introduced to analogous colors. Analogous colors are three colors in a row on the color wheel. Technically, analogous colors include a tertiary but because I didn't have many tertiary colored papers, I just told the students that it was 3 regular colors on the color wheel (yellow, green, blue for example). All students created a small shape using black. From there, they needed to stop and think about what colors they were going to use and how they would transition between them. They were expected to use at least 6 colors including the black one they started with. After cutting out their black shape, they bubble-traced around their shape which made it slightly larger. Each new shape they cut out was bubble-traced so that their artwork would continue to get bigger and bigger. Students were very conscious of working from the darkest colors first to the lightest while also remembering to keep their analogous colors in order.

The second and final day of the project was spent finishing cutting out any shapes they had left. Some stopped at six shapes while others cut out up to twelve different colors! Lastly, students glued them down from biggest to smallest, lightest to darkest. Each layer had pieces of cardboard glued to the back of it. This caused each layer to be slightly raised above the previous one. This differed from 1010's work because his is completely flat, however, ours took on more of a pyramid form.

I was really nervous about this project. Although it was only a two-day project, I thought it was kind of a complex idea working from darkest to lightest using analogous colors but the kids knocked this out of the ballpark!

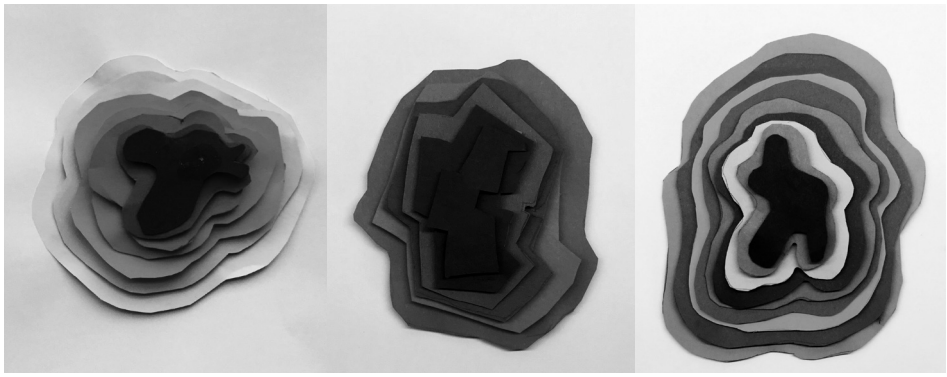

Photo credit Devon Calvert

WAEA Potawatomi Grant

JANE COLE

I teach in the very small rural high school of Howards Grove. The village population is less than 4000 and the high school population is around 280. Most of the kids I teach come from low or middle income households with a connection to agriculture and/or a rural lifestyle. They and their families own a farm, work on a farm, or play outdoors. Our school has a day off in November just for hunting. These are hardworking practical people, and art is viewed as something interesting, but frivolous. I am constantly trying to make connections between art and the "real world," and battling the incorrect and outdated perception that the majority of artists are starving in a garret.

In the early 1990's Howards Grove was growing. It was seen as an ideal community to build a new house and live the Norman Rockwell dream. Unfortunately, when the recession hit, new families stopped moving in and the population stagnated. Furthermore, the state and school have been requiring more specific classes for graduation. For a small school the result has been shrinking numbers of students and fewer open hours in the day for elective class choices.

Since the student numbers were declining, my budget was going to decline as well—unless I was able to save my budget by putting the money towards something intrinsically beneficial for the students. Whatever I planned also needed to increase the number of students signing up for art classes. Perhaps a field trip? In 2014, my colleague, Dannielle Arneson and I began discussing ways to grab the attention of high school students and get them interested in art by signing up for more art classes. The ideal would be a trip somewhere that would seem exciting to a teen, in which everyone who took an art class in a given year could participate for free or at low cost. I really felt strongly about making this a free opportunity to allow all interested students to participate, but also to combat the idea that art is only for those who have an expendable income.

Photo credit Jane Cole

At Getty Images photo research editor Jill Birschbach explains to students how stock photos are made and used.

Chicago Bound

Chicago seemed like it would have the right kind of draw. The majority of the students had never been to Chicago, let alone out of the county. The windy city is a only a three hour drive from us and the stunning Art Institute of Chicago would provide fertile ground for artistic learning.

I began to see all kinds of educational opportunities! The students would visit the Art Institute of Chicago and have a docent led tour showing the breadth of the museum. After the tour the students would find a work of art that they liked, take notes about how the elements and principles of art are used, and photograph the art and its label. When they returned to school, the students would write a formal analysis of the work of art using their notes and photographs. Back at home the students could film themselves presenting their analysis and post it to social media. The visit to the Art Institute of Chicago would impact the students by exposing them

WAEA Potawatomi Grant (cont'd)

JANE COLE

to some of the greatest art works in the world and the broad range of culture art has influenced. The visit would allow them to practice literacy by interpreting museum tags, engaging in the formal analysis on a work of art, and allowing them to share what they found with their peers through social media and classroom presentations.

A New Opportunity

While I knew the Art Institute of Chicago would leave a big impression on students, I wasn't sure if it would also have the "real world" connection I had been seeking. So I considered also visiting some sort of recognizable business that is successful and had a direct link to art. One of my best friends works at the Chicago office of Getty Images and that office is a mere two-block walk from the Art Institute of Chicago. Getty Images is the largest stock photo agency in the world and provides many of the images that we see every day on the internet, in commercials, in print and at the movies. The company can be found on just about every internet page if you know where to look. I crossed my fingers and hoped that the office would agree to a visit of 45 high school students. They had never hosted a school group before. I promised well behaved students (fingers crossed) and Getty Images agreed to their first student visit.

At Getty Images the students would tour the office and see a presentation about how people with art knowledge are essential to this business by observing how stock photos are created and managed. This visit would impact the students by exposing them to a type of art that is necessary and vital to businesses around the world, revealing to them careers in the visual arts that they were unaware existed and how photographic images for the internet are created, managed and distributed.

Keeping Costs Down

I proposed to pay the $900 school bus fee with funds from my supply budget which had not yet shrunk. My substitute would be paid through a general school fund for substitute teachers. In my excitement to make this trip a reality, I quickly learned from the Art Institute's web site that student groups were free. The students would bring a sack lunch to eat at the Art Institute of Chicago. Supper would be eaten on our way back at the Lake Forest Oasis. The Oasis offers inexpensive food, lots of choice, and a confined area. Great! This is something we can do! We can actually offer a free trip to ALL of the students enrolled in an art class!

Save the Date

The trip was set for Wednesday January 6, 2016. January was chosen because the trip could be a culminating activity for first semester students, and motivate second semester students. The second semester students were contacted and told that they would gather information for an assignment due at the beginning of second semester. Students who could not attend the trip would be instructed to visit a local museum to gather needed information for the assignment. I began advertising this new opportunity to students. Everyone was excited!

Estimates are Just That

I soon learned that actual costs verses the perceived budget differed. I received a call from our bus company. The voice on the other end of the line said, "Did you know you can't take students out of the state of Wisconsin on a school bus unless the driver has a special license?" I have to take a coach bus. Tack on $300 plus a $50 driver tip. Emails arrived from the Art Institute. Only in state students are

Photo credit Jane Cole

The Art Institute of Chicago docents encourage students to look closely to see things that most people miss.

free. Out of state students will cost $11 each. Add another $550. At this point, the trip was eight weeks away. Permission slips had been coming in since they had to be gathered before the start of winter break. Lessons were being taught related to the trip. The kids had been told it was all free!
I began to panic.

I anxiously began looking for money. I went back to my principal who said that he could find the funding to cover the $350 for the bus. $500 to go! Earlier in the fall I had attended the Wisconsin Art Education Association (WAEA) conference and listened to a presentation about grants for art teachers. I remembered the Potawatomi Grant offered by the WAEA and realized that this trip might qualify. I got busy writing, and submitted my application for the grant. Two weeks before the trip date, I needed to pay the $500 to the Art Institute of Chicago or the trip was cancelled. The WAEA needed more time to process the grant applications. In an act of desperation I appealed to the PTO. The previous year, the high school art club had painted faces for the PTO fund raiser. The PTO proposed that the art club paint faces at their fund raiser again this year and the PTO would cover the $500. I agreed.

The day of the trip.
Surprisingly, all 45 kids showed up at 6:00 a.m. as planned. We did not have to wait for anyone! Since I had a captive audience on the bus, we watched movies with relevance to the art world such as The Monuments Men and the only movie that has a scene filmed in the Art Institute of Chicago, Ferris Buehler's Day Off.

As we approached downtown Chicago, students sat up to watch the elevated trains rush by. They photographed the skyline and excitedly commented on the unfamiliar cityscape.

At the Art Institute of Chicago we were divided into three groups. Each group was paired with a docent who took us into various areas of the museum. Once in the galleries, the students were encouraged by the docents to look very closely at certain works of art so that they would see things that the average viewer might miss. Students were introduced to examples of art from around the world dating from ancient times to the present.

After lunch the students were assigned to find and photograph a work of art to which they were drawn. The art could be selected from any area of the museum from any time period. The students really enjoyed exploring the Art Institute on their own and were surprised by the great variety of art that they encountered.

Later in the afternoon, we walked as a group to the Chicago offices of Getty Images. The kids were given a quick tour and presentation by photo research editor, Jill Birschbach. Ms. Birschbach explained how stock photos were ordered, organized, selected, and created. Furthermore, she described how the office staff is comprised of people trained in art and people trained in business who work together in a very successful combination. Students learned that the "artists" create, edit and select the photographs that convey the concepts that companies want. The business people take care of sales and accounts. On the walk back to the bus our group visited the sculpture, Cloud Gate, by artist Anish Kapoor. This building size sculpture resembles a giant, shiny, silver jelly bean which is why the locals affectionately refer to it as "The Bean." The students were awe struck by its size and the novelty of finding such a large object in a park. They enjoyed having their pictured taken in front of the sculpture.

Back at home the students talked for days about the trip. They discussed art willingly and "ooohed" and "ahhed" as they viewed each other's presentations. The students asked if there would be another trip next year. I honestly did not know if we could do it again.

Surprise!
A few weeks later I received a letter from the WAEA stating that I had been awarded the $500.00 Potawatomi Grant for which I had applied. The Potawatomi Grant money was specifically for the field trip to Chicago, but the trip had already occurred and the bills were paid. Thinking about the students' request to "do it again" I began to wonder if I could defer the grant and return to Chicago in 2017? The WAEA was on board, as was my principal.

Second Time Around, Low Cost
If I was going to do the trip again, a few changes needed to be made. This time around the trip would not be free but low cost. The Potawatomi Grant would pay for entrance into the Art Institute of Chicago. The students would be charged $5 each as a small contribution to the bussing fee. The remaining amount would be taken out of the art budget which was "holding" due to the success the previous year. I would pack extra lunches for those who would forget to bring their own.

WAEA Potawatomi Grant (cont'd)

JANE COLE

A different docent led tour covering a different theme would be taken at the Art Institute. However, the biggest change would be the business that we would visit. Dannielle and I wanted to call on a different company to add variety for those students who would be attending the trip for a second year in a row. Dannielle had an idea. She knew someone who worked for a very unique company; Zagone Studios. Zagone Studios makes latex masks in Chicago. In fact, they make the masks that the Guerilla Girls wear.

Trip #2

The morning of January 25, 2017 started in a similar fashion to the trip the year before. On the bus we watched the movies Big Eyes, and Woman in Gold. As we approached the skyline, students exclaimed, "We're in Chicago! I see street art!" This brought a smile to my face. We had just finished a unit on street art, and the whole point of this trip was to expose these rural kids to art and its various venues.

Our first stop was the Art Institute of Chicago. The students were taken on a guided tour of art from the modern to contemporary periods, roughly 1880 to the present. The docents explained how art grew and changed during this dynamic period. Students were exposed to iconic paintings such as A Sunday on La Grande Jatte by Georges Seurat and made popular by the movie Ferris Buehler's Day Off. Students also discovered Night Hawks by Edward Hopper, and the enormous Sky Above Clouds IV by Wisconsin native, Georgia O'Keeffe.

In the afternoon, three generations of the Zagone family warmly welcomed us to their factory. They described how their family business began in a garage and slowly grew to become one of the high-end mask manufacturers. The students were led on a tour of the factory in order to better understand the mask making process. It all starts in the "art room" where the lead sculptor showed us his sketchbook and explained how each mask began as a concept that was hand drawn on paper and sculpted in clay. Students learned how molds were made from the clay sculpture. From the molds the masks were produced, detailed, and painted. At the end of the tour chaperones and students had a great time trying on the various masks that Zagone Studios produces.

Furthermore, Zagone Studios sent us home with a large box of "zombie skin" and a classroom challenge. The students were to work in groups and design a product using the zombie skin according to a set of design parameters. Zagone Studios would judge the products and members of the winning group would each get to choose a Zagone Studios mask for their very own. The students LOVED this!

The two trips to Chicago successfully fulfilled the needs of the students, and the art department. The kids experienced great learning opportunities and Dannielle and I preserved the budget and increased student numbers. However, the true impact was revealed when one student pulled me aside before boarding the bus home on the first trip. She wanted to thank me for helping her fill her bucket list. She had left the state of Wisconsin for the first time, visited Chicago, the Art Institute and had seen Cloud Gate all in one day.

Photo credit Jane Cole

A Zagone Studios designer shows students how concepts are drawn and sculpted prior to becoming a mask.

WAEA Middle School Rep

KENDRA NINMANN
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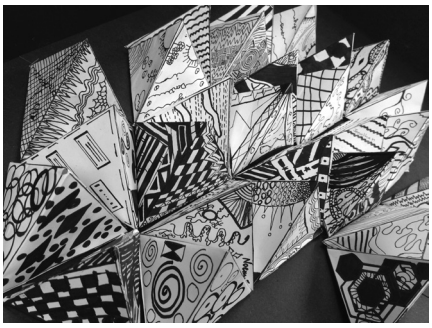
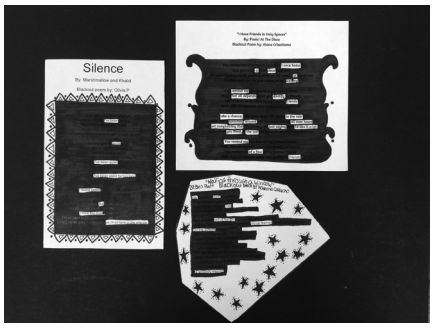
Expressing Emotion Through Line Drawing!

To start off the school year, 7th and 8th grade artists connected their body and minds with the help of music! Students are encouraged to become more comfortable in the art room environment and with their peers by focusing on drawing one of the elements they have been learning about since kindergarten, line. Artists add in their own interests and style by pairing music with emotion. Once the music starts flowing, creative drawings fill the art room!

We began this journey by coming together as one group of artists. Listening to a song together we start drawing lines that expressed the emotion the music created. As a challenge we only listen first to absorb the sounds we hear and then artists pair the music with an emotion they recognize. Next, as a whole group we begin filling our papers with line designs that express our emotions while continuing to listen to the music.

For their own work, students pick a song of their choice to listen to it on repeat. After pairing the emotions they felt from the song with unique line designs the music starts to show on paper. Fast-paced, peaceful and energetic lines start to repeat to create unique patterns in black and white. Although the room sounds quiet while the artists work, energy flows from each student through the marks they make and some heads begin to bob as feet tap along to the music.





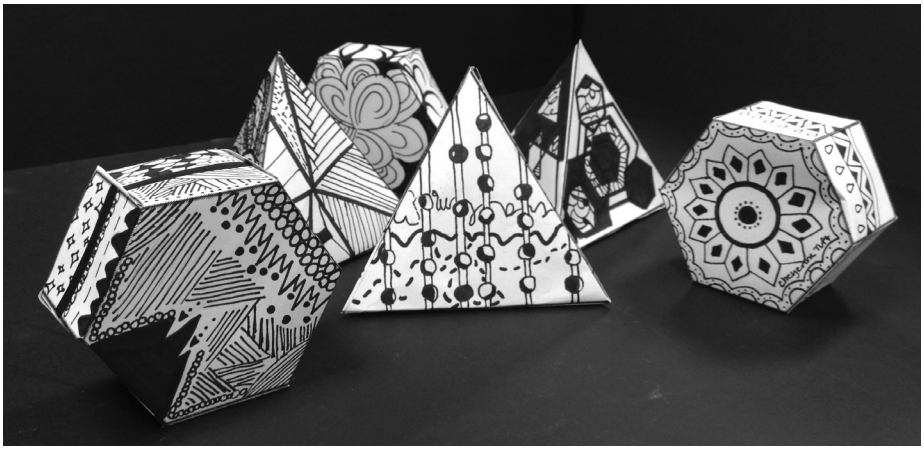


Photo credit Kendra Ninmann

The emotions each artist conveys through line will literally jump off the page at the viewer as the students fold their 2D designs into 3D forms! Students then connect their messages by installing their 3D designs together in one display. Alongside their drawings, students display a blackout poem created using the lyrics from their choice of song. Artists show their school community how they can transform lyrics to communicate their emotions not only through line drawing, but through poetry as well.

These black and white forms reach out to capture the attention of any passers by. The repetitive lines and movement will draw your eye from one to the next until you, the viewer, can also feel the emotion of each artist's work!

WAEA West Central VP

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QUENTEN BROWN

Well, here we are. Another year of artistic endeavors begins for children and teachers throughout the state. Summer has passed. Now is the time for making and creating with students.

Here at West Salem High School, summer was a time to for the delivery of the art supplies for the year. Unpacking each box inspires and reminds me of the lessons and units that I planned for the upcoming year. It really is like Christmas in July for me.

Summer was also a time for me to make art. I was accepted into two exhibits for the fall—one at UW-Marshfield-Cook County, and one at the Overture Gallery in Madison. The "All in All" exhibit at Gallery 450 in Marshfield was curated by my daughter. The experience of having her be in charge of the arranging and hanging of my work was something that I will always remember.

September was soon upon us—and with that it was time to get back to the excitement of teaching art. With the supplies handed out to students the first day of class it was time to get down to work. Students in both Photography and Drawing 1 have gone out on location in and around West Salem. The community is both supportive and curious to see us snapping photos and doing quick watercolor and ink sketches of aspects found in the town. We have forged many positive relationships with local businesses and residents by simply being visible and transparent about the work that the students do.

Photo credit Susan Wendlandt

Photo credit Hannah Oresko-vich

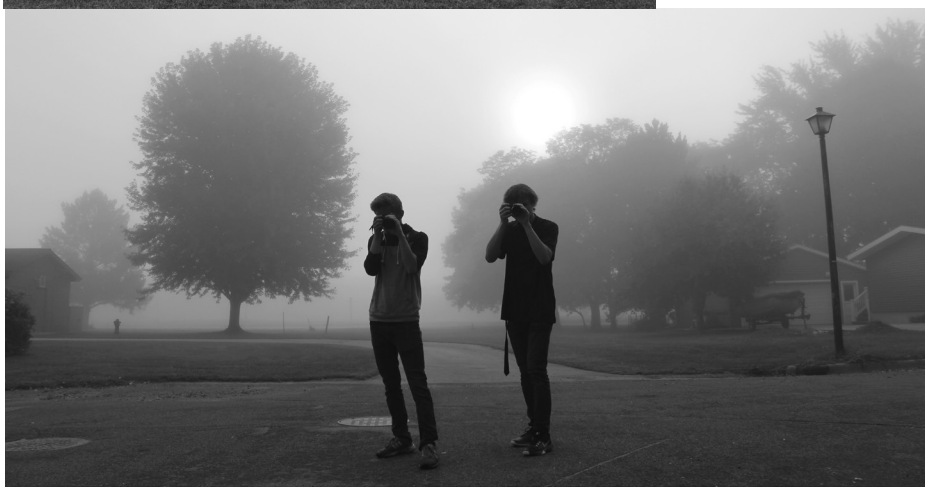

Photo credits Hannah Oresko-vich

In other art educator-as-artist news, Lincoln Gallery in La Crosse is exhibiting works from Lynne Valiquette, Lynn Hobart, Chris Johnson, Julie Chamberlain, Pat Gund, Johnnyray Wildt, Marcia Thompson and Lynne Haerle Burns. The artists in this show formed a summer drawing group that met at La Crosse area coffee houses and cafes to "Sip and Draw". The works from this show will on display in September.

Photo credit Julie Chamberlain

Photo credit Chris Johnson

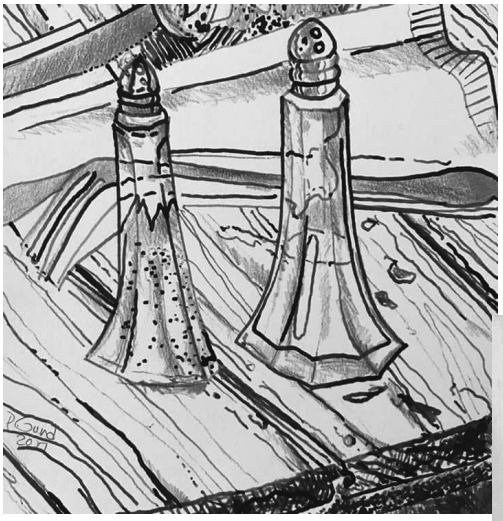

Photo credit Pat Gund

Viterbo University in La Crosse has the Traffik exhibition currently on display in their gallery. "Traffik 2017 is designed to complement the emphasis on human trafficking at this year's La Crosse Child Maltreatment Conference. It supports the efforts of the La Crosse Task Force to Eradicate Modern Slavery and its mission to raise awareness about the issue of human trafficking globally, nationally, and locally."

"We invited artists from across the country to respond to the issue of human trafficking, and to interpret this theme in its broadest sense," said Viterbo art faculty member Sherri Lisota. "We juried in works that imply an introspective response to human trafficking and the issues around it. Human trafficking has touched the lives of the artists represented in this show, through their compassion, their sense of duty, and their own personal circumstances. The energy surrounding the show is palpable, and we hope that each visitor will be touched by these works."

This image is *Dark Cities* by artist Anna Lucille Strunk

Feel free to let me know what your classes/departments/local art galleries and associa-tions are doing! I would love to share the West Central's ideas and techniques with our peers. Until next time…

SUMMER **MICRO-RESIDENCY** FOR EDUCATORS

by Steven Sweeney

COLLEGE OF FINE + APPLIED ARTS

Immerse yourself in art-making while faculty and peer mentors help you push your creative boundaries.

Earn continuing education units in this unique residency program for educators of all disciplines. Program includes quality studio time, critiques, museum and gallery visits, behind-the-scene tours, and networking events.

SPACE IS LIMITED.
Applicants should be full-time, K–12 educators with artistic passion.

APPLICATION DEADLINE:
May 1, 2018.

go.illinois.edu/MicroResidency

WAEA Grants Available

Do you need money for your classroom? Check out the WAEA Grants

WAEA Hunziker Endowment Grant

Grants awarded will not exceed $750. Due: December 1st

WAEA invites proposals for the support of projects that promote the practice of art education in Wisconsin. Art education includes, but is not limited to, the instructional process; curriculum development and delivery; student assessment; classroom environment, behavior, management, or discipline; advocacy; or practices relating to instructional interaction and the achievement of student learning.

The Trustees may award requests in totality or partially depending upon the number and quality of the grant proposals received. Award announcements will be made after a review of all applications by the Trustees committee which occurs in late February. Recipients will be required to submit a brief report about the project in the form of an article for publication in the e-ArtTimes newsletter.

http://www.wiarted.org/hunzinger-grant-application.html

WAEA Potawatomi Grant

Grants awarded will not exceed $1,000.00.

Grant monies can only be used for student focused activities in grades kindergarten through college level. When grant/project is completed grant recipients must submit a synopsis of the project to the WAEA President and present at the WAEA Fall Conference and/or write an article for the e-Art Times regarding WAEA sponsored project.

WAEA Potawatomi Grant Scoring Rubric (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

WAEA Secretary

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LEAH KELLER

Teaching an Old Teacher New Tricks

Well, here it is. The start of my 24th year of teaching. Rather, I started teaching 24 years ago. I did take a 6 year break getting my daughters to kindergarten, but I've been back at it since 2012. I also happen to be starting over in my third, and hopefully final, district in those last 6 years. Now, I want to clarify, these moves are due to family situations and my husband's job, nothing work performance related. One has been because I wasn't actually happy with the circumstances of the job (though I LOVED my coworkers- tough choice). And today I want to talk about finding a job as a "seasoned" teacher.

First of all, experienced teachers bring exactly that- experience! One of the things our new administrators don't typically have to worry about is classroom management and the day to day procedures of being a teacher. Whether we've been in one other school or many, we've got that down. But here's the extra that being an older teacher brings- life experience. So not only are you valued for your classroom skills, you also bring interpersonal skills, experiences and connections to the table that are valued and appreciated. These could be skills talking to parents, working with staff, and relating to kids, or all those art teacher connections you make at conferences. For me personally, I needed improvement in ALL of those areas my first years! I was afraid of parents, got too easily sucked into negative teacher lounge talk, and didn't always remember that behavior issues are on a case by case basis.

Several years ago, I talked to a teacher who didn't really love what she was doing, but because she was older and had a master's degree, she believed she had priced herself out of the job market. A few weeks after that conversation I was a 45 year old teacher who had a master's plus 24 credits and 18 years of experience accepting a job offer. It has ALWAYS been my experience that if they want you, they will offer you the job regardless of the experience or credits you do or do not have. Do you cost more? Maybe. But here's hoping you're worth it!! Besides, if money is their deciding factor, do you really want to work there? That means your livelihood is based on the numbers. We all deserve to teach where we are considered a person first and art is ALWAYS valued, not just when it works with the budget.

Finally, I KNOW my involvement in WAEA has been an asset when finding a new job. It showed administrators that I value my profession outside the walls of school as well as in. I was told by my former principal that my association involvement showed I was a "go getter". But for me, I think it most helps me to stay

Photo credit Leah Keller

current, relevant, and excited about art education. I don't ever want to get close to retirement having people constantly asking "So… when are you retiring??" or wait until people will be saying "She was READY to retire" after I go. I think I'm at a point where I have the experience of a seasoned teacher, but the excitement of a new teacher. A pretty killer combo, if I do say so myself!

Now, please, please, please… do not assume the message of this article that just because a teacher is older or has more years in, that they automatically deserve the job. As with any subject, we know this is not necessarily the case and that there are many factors that make a candidate "the right one" for a job. This is just encouragement to those who DO have experience but are afraid they can't get a job because of it… you can! There's so much polarization lately in our field. Facebook anyone?? TAB, modified TAB, discipline based, guided instruction, young, old, and on and on. It gets exhausting! Let's just look around and celebrate what we see.

(cont'd on next page)

New teachers? We are SO excited to have you! You bring so much to the table that we never learned in college. I learned so much from student teachers and love having them in the classroom. Seasoned teachers? Be the mentor that new folks need. Introduce them to WAEA, take them to a conference, or go to an art museum. Second career? You clearly have a passion for Art Education to make this midlife switch! So whether you are in your 1st year, or 31st… welcome to the new school year. Make it a great one and we'll see you in Fort Atkinson this October for WAEA's conference Art With Purpose!

Leah Keller
WAEA Secretary

Back to School

Back to school is in the books and if you're like me you are off and running. The open houses and professional development meetings are behind us as are the shiny, new good intentions of our students at least at the high school level. I think some of my new resolutions for this year have also started to fade. I find that summer is the time to refresh and inspire, but by late September I'm already too, busy to remember that feeling of renewal. I find the best way to recapture that feeling is to connect and collaborate with art education colleagues on social media. There are many terrific ways to do this including Instagram, Facebook and Twitter.

Historian/Social Media/Website

JEANNE BJORK waeawebmaster@gmail.com

In October the #WiArtChat will make a return featuring one of the WAEA fall conference keynote featured presenters Ted Edinger as the guest host. Ted goes by the Twitter Handle ArtWithMrE. He will be talking about the fall conference and some of the topics near and dear to him. If you've never done a Twitter chat I encourage you to give it a try with this featured discussion. It will take place on Wednesday, October 4 at 8:00 CST.

Another great team I love to connect with are the dynamic duo from Texas, Matt and Laura Grundler otherwise known as #TeamGrundler. Matt and Laura comprise the team that hosts the Twitter Chat called #k12artchat. If you've never participated you are in for a treat. They have many cutting edge educators, authors and artists who guest host and pose thought provoking questions to enhance your teaching and art making practice. Matt and Laura also have a presence on Facebook at the K12Art PLN group and Instagram @K12artchat.

If you're more of a hands on person check out the #K12ArtChallenge designed by Arlene Shelton, whose Twitter handle is @smARTisteacher. The point of this challenge is to keep artist educators making art. Each month there is a different challenge that you can participate in for fun. The goal is to make art everyday even if it's just for 5 - 15 minutes. I've met so many great artist educators by participating in these challenges. It's a lot of fun. Sometimes the challenge has a theme or focuses on specific media, but it's always eye opening. It's ok to jump in and do some or all.

Facebook has become a pretty fantastic repository of Art Educators groups to join. There is something for just about every type of Art Ed genre and interest. There is a TAB group, High School Photography, Design Educators, Art Educators, Art Educators Who Blog, Road Tripping Art Educators and more. Joining these groups fills your feed with inspiration, connects you to people around the world who you can ask questions of or form opinions with. The groups also make attending a National conference more exciting as you find some of your chat buddies and meet up in person.

Instagram has also started to be a place to have an online presence and connect your practice beyond the walls of the school.

It's my hope that you feel inspired to connect to just one new social media group and get the answers to a few questions. Put yourself out there and you'll be surprised by the colleagues you'll connect with.

Showcase Your Creative Vision at the Joint State Education Convention

Student Art Exhibit Call

January 17-19, 2018
Milwaukee • Wisconsin Center

Convention 2018

97th state education convention
WASB·WASDA·WASBO

For Students in grades 7-12 –
Deadline: Nov. 10, 2017

wisconsin *art education* association

The Wisconsin Association of School Boards, in cooperation with the Wisconsin Art Education Association, announces the annual Wisconsin Art Exhibits and Awards. This experience is open to all Wisconsin public school students enrolled in grades 7-12. Each piece of work submitted in accordance with the entry criteria will be exhibited at the 2018 State Education Convention in January in Milwaukee. Join us in showcasing the talent of Wisconsin students!

The Artist's Challenge: Tell Your Story

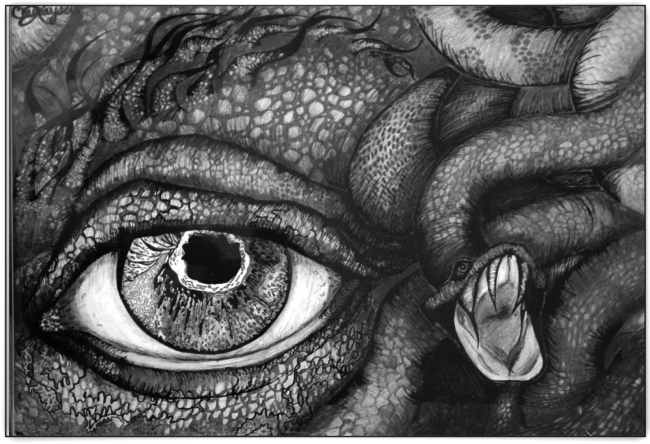
It's often said that every picture tells a story. Using any media or combination of media (digital media is not accepted), create an original work of art (not graphic design) to tell your story. It can be the story of your past and what brought you to today or a peak into your future and your dreams with the story of who you want to be. Let your creativity and your story shine.

Application Process

To complete your application you must do BOTH of the following by Nov. 10, 2017:

1. Complete the registration form on the WASB website at wasb.org and submit it electronically. Please fill out the form accurately as the information will be used for letters, certificates, publications, etc. Print a copy of the form to be submitted with the artwork.
2. Using a trackable delivery service, send a copy of the online application form in an envelope taped to back of the artwork, and the carefully packaged artwork by Nov. 11 to: Jen Dahl, WAEA, E7274 160th Ave., Mondovi, WI 54755 We cannot be responsible for artwork lost in transit. Notification letters will be sent to all participants by Jan. 2, 2018.

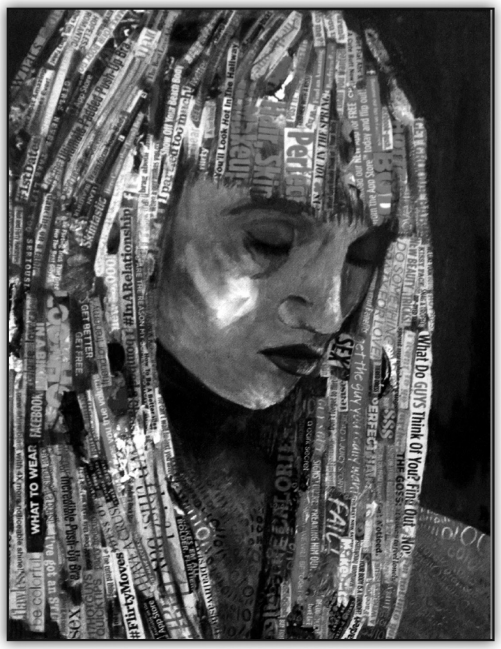
Please use the online form to submit your proposal at wasb.org/convention.



Entry Criteria

Artwork must adhere to all of the following:

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



Judging Criteria

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

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

WAEA Southeast VP

waeasoutheastrep@gmail.com

FRANK KORB

Plan a Field Trip to Make Art and Get Out of the Classroom (Studio)

Taliesin has always been a place that, for me, existed as a place I knew of but one I would only ever be able to see in my imagination. It was real to me only through photographs I saw in art history books and learned about in design and art history classes. Taliesin and Frank Lloyd Wright were ideas I watched documentaries about on PBS, and listened about on NPR. That was the only relationship I thought I'd ever have with the mystical world of FLW and Taliesin. All that changed a few years ago when, on out 2016 WAEA Board Weekend Retreat I was able to tour Wright's Taliesin home and Hillside School. The architecture and stories about the location was an experience that changed my relationship with that space and the person of Wright. While Taliesin is not a leisurely 1/2 hour drive for me but rather a daylong commitment and destination local, I have made a point to get back there a number of times and revisit the environment and people that still make use of the home and school as a working farm, community, and destination spot.

Photo Credit Frank Korb
Molly Manthei painting the *Romeo and Juliet Windmill* at Taliesin. 2017

Photo Credit Frank Korb
Samantha Mayer and more of the plein air artists at the top of the hill overlooking Taliesin's campus.

During that WAEA Board visit, I had the wonderful opportunity to meet and talk with Taliesin's Program Manager, Caroline Hamblen, about the possibility of field trips and all that my students could experience. I told her about how I was teaching a Plein Air Summer School Studio Course at my high school and expressed with excitement about how Taliesin would be a awesome place to bring the artists. We continued to chat about how there used to be Plein Air Programs that came through the campus in the past and in the end we agreed that, "yes, this sounds like a great idea! Let's talk later and plan a day." After that weekend retreat and my visit to Taliesin, it was back to school and much of the idea sat on a back burner as the day to day of school consumes my time, thoughts and work.

Photo Credit Frank Korb
Artists exploring the porch and looking out over the landscape at Taliesin.

Eventually, the school year ended, as most do, and summer school started up quickly. My students and I made great use of the natural surroundings and community we call home. We took quality time and travelled all around our fair city as we observed, painted, drew, and enjoyed our downtown, wildlife preserves, campgrounds, riverbanks, sunshine, clouds and yes, even a few rain showers (downpours). All the while we were appreciating the same ideas that the Impressionists might have as they worked en Plein

PLAN A FIELD TRIP TO MAKE ART AND GET OUT OF THE CLASSROOM

Air, I kept thinking about the idea of taking a field trip up to this magical space that I was so intrigued with.

After our first two weeks of summer studio, I began the process of planning a day trip for my artists. Phone calls were made, vans and chaperones lined up, monies and permission slips gathered, and after a whirlwind of planning we had our field trip set. With a 2 hour drive to Taliesin, 8 hours of touring, eating, and making art,and then another two hour drive back (a very solid day of art) I had a feeling that the trip would mean more to me than them. I never thought this kind of opportunity would come my way or more importantly come the way of my students. Knowing that taking the time to go and visit a national treasure that was right in my own back yard, a place they would never consider going to themselves to visit much less get the opportunity to be able to create artworks at, was something that really would give them new insights as to the place they lived and the beauty that surrounds them. I was pleasantly wrong in thinking I was the only one who was going to truly appreciate the trip. After multiple summers of taking this field trip with my summer plein air studio course, it never gets old. This is a part of the summer program that the artists really look forward to. The tours are outstanding, our time with the community is wonderful, and the time we make and talk about art in the hills, paths, yards, and fields of Taliesin are times that I believe the artists will carry with them for a lifetime.

Photo Credit Frank Korb
Frank Korb and the Summer Plein Air Artists at Taliesin.

What it all really comes down to for me is not the trip to Taliesin per say (although it is a great field trip and experience and programming around education is a large part of the strategic plan for Taliesin Preservation, please visit http://www.taliesinpreservation.org/ for more information), the idea of getting the kids out of the space that they generally think of as their classroom (I call it studio) and experience the outside spaces all around them. Whether it be taking a drawing or painting class to a river, a Foundations level class out to explore the trees and neighborhoods around campus, taking AP Studio Artists out to an environmental center to gather fallen sticks and twigs or dirt and snow to make a non-traditional work of art, a photography class to a big city (or small town depending on your starting point), a ceramics or sculpture group to a pottery studio or camp, or simply getting out of your own studio space and traveling to a different city, getting out into the community (the state, the world) to experience something entirely new is learning that the classroom, and all the Google Slide shows can never match. Get outside of the studio, get outside and help your artists experience the trees, the fields, the clouds, and the wind, smells, bugs, weather, and the community that is right out in front of them or take a field trip with the sole purpose of making art in a new environment.

To see more photographs from my classes trips to Taliesin, please check out our 2017 photo album at: https://goo.gl/BxM8u4 and out 2016 album at: https://goo.gl/Oc843o.

WAEA Distinguished Fellows

The Wisconsin Art Education Association herein establishes a category of membership in WAEA to be called Distinguished Fellows of the Wisconsin Art Education Association. Under this program, the Association may confer the Title Fellow on members who have made long-term distinguished contributions to the work of the association and to the advancement of the profession.

The Founding Members and 2017 Inductees are:

William Benson, Virgilyn Driscoll, Oberon Leslie, Charles Peterson, Marcia Thompson and Sherry Zei

William (Bill) Benson

Professor Emeritus William "Bill" Benson entered full-time art teaching in the Dearborn, Michigan Public School system sixty-four years ago (1953) and has devoted forty-two years to the dynamic and vital field of visual arts education. His career included teaching in the states of Michigan, New York and Indiana; however, he served longest in the State of Wisconsin at the University of Wisconsin-Eau Claire (30 years). In 1991 he received the WAEA Higher Education Art Educator of the Year. His leadership as President and Board Member of WAEA was a significant experience as WAEA member and active advocate and supporter.

Although Bill has retired from teaching he continues to be an active artist and contributing member to the arts in the state. In the years since his retirement he's been involved with many arts endeavors including:

- Recently received "Volunteer of the Year" recognition from the Eau Claire Area Retired Educator's Association
- "Honored Member" award by the Wisconsin Retired Educators Association
- Founding member of Sculpture Tour Eau Claire, now entering its sixth year. This is an annual presentation of thirty diverse outdoor sculptures for display in the heart of the city. Initiated a connection with lifelong learning with teaching ideas for the classroom. http://www.sculpturetour.org/
- Chaired art selection committee for a major area hospital
- Juror for Middle School "National History Day" for many years
- "Teacher's Guide to Printmaking"published by Davis Publications
- Participated in University of Iowa "Foil Imaging" workshops over numerous summers
- Work selected by Federal Art in Embassies program for display in various global locations
- Visual Ministries Committee member for an area church
- Active member of the Chippewa Valley Learning in Retirement Program

Here is his statement on art:

What a critical time in our culture for affirming our bedrock values and for the arts to flourish! All levelsof institutions of learning need more than ever a nurturing of intellectual courage, creativity, empathy, critical insight alongside public service.

Virgilyn Driscoll

Virgi Driscoll received a BS in Art Education, and MS in Art at UW Milwaukee plus 35 credits post graduate courses at UW Milwaukee and other colleges. She taught art for 37 years: 4 years elementary, 8 years as elementary art supervisor (part time basis), and 25 years at the secondary level. After that she became executive director of Wisconsin Alliance for Arts Education for 7 years.

Driscoll was active in Wisconsin Art Education Association serving on many committees, task forces and programs, developing and chairing many over the years at the state and national level. To highlight some: Virgi served as President of WAEA for two consecutive terms, President of Wisconsin Alliance for Arts Education for one term NAEA Secondary Division Director, Secondary and Middle School Division. She served on the NAEA Executive Committee as well as being a delegate to the NAEA Delegate Assembly, served on various NAEA committees, chairing the NAEA Advanced Placement and Policy Manual committees. Driscoll developed the 1990-91 NAEA Year of Secondary Art Education, the first Pre-conference and wrote the Secondary Division Handbook for the event.

Fellows Induction

2017 marks the beginning of the Wisconsin Art Education Association Fellows Program. Fellows are members who have made long term distinguished contributions to the work of the association and to the advancement of the profession.

Founding Members and 2017 Inductees:

Virgilyn Driscoll

Oberon Leslie

Charles Peterson

Marcia Thompson

Sherry Zei

William Benson

Driscoll served on four state art curriculum guides taskforces plus the State Integrated Curriculum Guide and the steering committee of the Wisconsin Arts in Schools Basic Education Grant She chaired the Wisconsin Challenging Content Standards in the Arts - Dance, Music, Theater and Visual Arts; developed and facilitated the State Superintendent's Blue Ribbon Commission on Arts Education: and co-founded and directed the Champions for Arts Education, Business and Community Leaders - 2000 – 2008.

Driscoll also developed and chaired the WAEA Visioneer Design Challenge as well as the Visual Arts Classic Student Art Program and WAEA/School Board Student Art Exhibitions. She was invited to Germany to as guest speaker to present the Arts PROPEL program to the US Army European Department of Defense educators conference.

As an artist, Driscoll continues to paint and draw exhibiting her work in regional, state and national shows. She is an active member of the Wisconsin Visual Artists, having served as chair of the SE Chapter and other leadership positions.

Her passion for the arts and the power of the arts in the lives of all people is important to her. Art education is vital to human development and a joyful life. All children need the arts!!!!!!!!

Charles Peterson

Charles R Peterson, Emeritus Professor of Art, St. Norbert College

BS, MS and MFA from UW-M. Art teacher at Mukwonago Union HS (1958) and at West Division HS in Milwaukee (1961) where he later served as an art supervisor. Joined the faculty at St. Norbert College (SNC) in 1969 (Art and Art Education). In 1984 founded the Young Artist Workshops (YAW) at SNC, a visual and performing arts program for children and young adults with developmental disabilities and served as director for sixteen years. His research in applications of assistive technology (AT) to increase accessibility of the arts for individuals with disabilities led to a new AT Teacher Certification Program at the college and a Master Degree Program in Adaptive Education, the nation's first, which he directed. He was a frequent presenter at state, national and international professional conferences on education in the arts and applications of AT.

In 1993, Governor Tommy Thompson presented Chuck the Governor's Award for the Arts in recognition of his work with the YAW and leadership in Wisconsin developing community arts programs for individuals with disabilities. Received career awards from WAEA and NAEA. He was the first recipient of the SNC Community Service Award in 1997, was presented the President's Medal in 2001 and awarded Emeritus Professor of Art upon his retirement in 2005.
Peterson founded the Young Artist Workshops (YAW) in 1985, with a prototype of the program developed in summer of 1984. A foster and adoptive parent caring for children with special needs, an artist, and an educator, Peterson was frustrated by the limited opportunities available in the arts for children with exceptional needs. Integrating the arts into the education of children with special education needs, giving them confidence-building experiences in the arts and developing what might become a lifelong appreciation for the arts are YAW's purposes.

(continued on next page)

WAEA Distinguished Fellows

Charles Peterson (cont'd)

YAW began as a three-week summer enrichment program in 1985 for 20 children with physical and/or communication disorders. It has grown to a year-round multifaceted program of undergraduate and graduate education and teacher certification in adaptive education. The summer program now draws about 135 young people ages 3 - 22 physically challenged, cognitively disabled and deaf/hearing impaired.

Chuck retired in May 2005 after 36 years of teaching at St. Norbert College in De Pere, WI.

Sherry Zei

Sherry Zei earned a bachelor and master degree at University of Wisconsin Stevens Point. She began her career at Two Rivers Elementary. She moved to Wisconsin Rapids Public Schools and taught at West Junior High School and Lincoln High School from 1975-2006. Sherry mentored young art teachers and was a strong role model to staff and students alike. More than one student credited her as their biggest factor in their high school success. She created a student art intern program at WJH that continued until 2010. At Lincoln she developed both a fibers and video arts programs. Sherry also advised the National Art Honor Society, Visual Arts Classic team and assisted with Bloodstone literary arts magazine. She was recognized as the teacher of the year at LHS in 1999.

Sherry was involved in WAEA programs throughout her years of teaching. Sherry was co-chair for the Youth Art Month Program. She was also the regional and State chair for Visual Art Classic for over a decade. She was awarded the Certificate of Merit for her work with VAC, Educator of the Year twice, the President's Award and was recognized for her Service to the Community by WAEA. She was recognized at the NAEA National conference two times.

Recognition
1982 WAEA outstanding educator
1985 WAEA Presidents award for YAM
1985 NAEA Award of excellence for YAM in New Orleans
1991 WAEA secondary educator of year
1999 LHS Teacher of the Year
2000 Kohl Fellowship Award Nomination
2003 WAEA art educator of the year
2003 NAEA art educator of the year in Minneapolis

Marcia Thompson

Marcia's career spans many grade levels. She worked tirelessly for WAEA throughout her career. Here are some of the highlights of her career.

- Art Instructor, K-12 for 30 years
- LaCrescent, MN
- West Salem, WI
- Adjunct Instructor, Art and Art Education
- Viterbo University
- University of Wisconsin, La Crosse
- Member, WAEA and NAEA, 28 years
- WAEA Board member
- Middle School Rep
- Historian
- Retired Rep
- Participated in Arts Standards development, ARTS PROPEL, Wisconsin Arts Board Teacher Institutes, Middle School arts instruction, program evaluation, arts assessment, various workshops and exhibits
- WAEA and NAEA awards
- 1996,7 Middle School Art Teacher of the Year (State)
- 1997 Regional Middle School Art Teacher of the Year (Western Region)
- 2008 Art Educator of the year (State)
- Cooperating teacher and Supervisor of student teachers
- Local and regional art exhibitions

" Art is idea. It is not enough to draw, paint and sculpt. An artist should be able to think ". Gurdon Woods

Oberon Leslie

Oberon Leslie was a valuable influence in many areas of WAEA but specifically Wisconsin's Youth Art Month program. She was instrumental in bringing the program to new levels and ensuring an organized and exciting Youth Art Month celebration for all of Wisconsin's young artists and their teachers. It is because of Oberon Leslie that Wisconsin's YAM program is where it is today.

Historian/Social Media/Website

JEANNE BJORK
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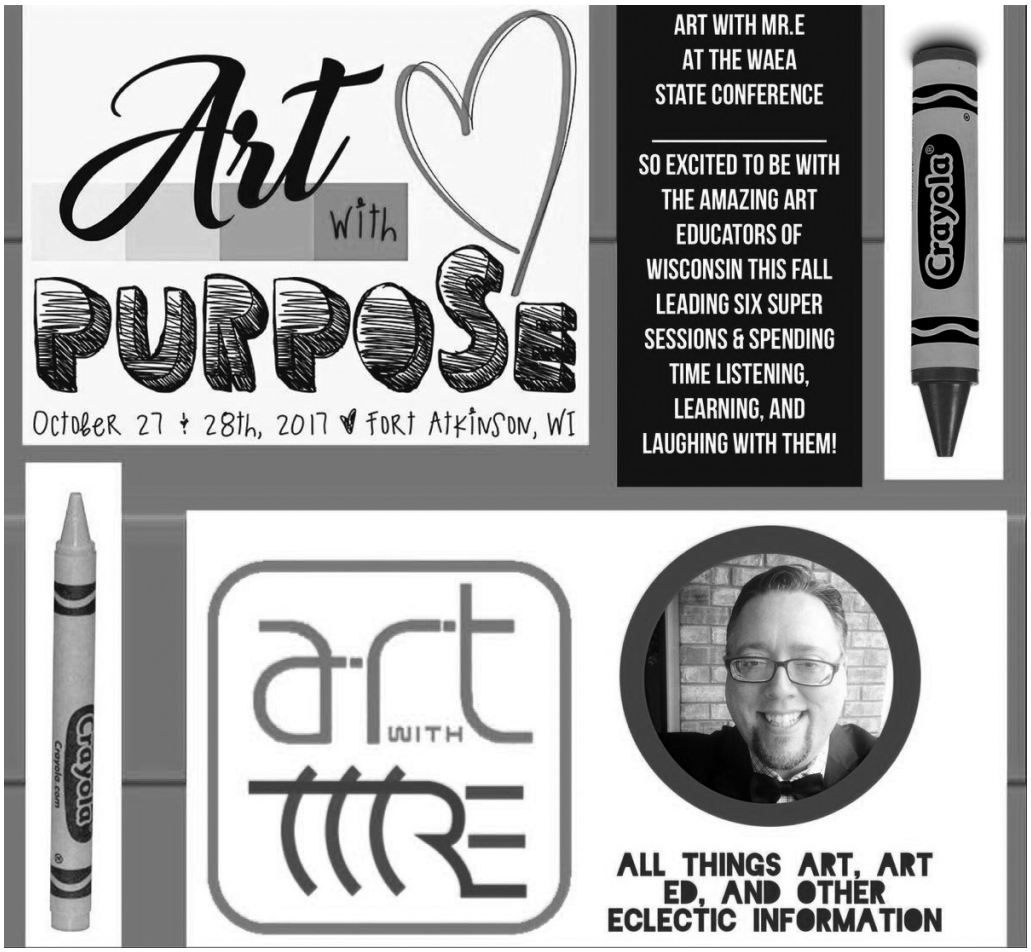
"History repeats the old conceits, he glib replies the same defeats. Keep your finger on important issues with crocodile tears and a pocketful of tissues" Elvis Costello. I think there is so much to be learned from the history of an organization such as the Wisconsin Art Education Association. To that end we have begun developing a digital archive of the past leaders and innovators who helped shape art education in our state. The WAEA website now features a History & Fellows Tab that pays tribute to the past through the introduction of the History and Fellows program.

At the fall conference you will have the opportunity to meet the first Fellows class to be inducted in the state of Wisconsin. They are an inspiring and dynamic group of individuals whose names are probably already familiar to you. Visit the individual WAEA web pages to learn more details about their lives in art education. The Fall 2017-18 class of fellows includes Charles Peterson, Virgilyn Driscoll, William Benson, Marcia Thompson, Sherry Zei and Oberon Leslie.

In addition to the Fellows program we hope to highlight the rich history of our organization. To that end we need your help. We are asking members to share photographs, articles and other stories with us to be included in the future via the website. If you would like to share visit History and Fellows Tab and click on the link for the Google Folder. Post jpg images, document files and scans of newsletters or send via email to waeawebmaster@gmail.com

Help us preserve and celebrate the history of our organization!!

Help us preserve and celebrate the history of our organization!!



WAEA Higher Ed Rep

waeahigheredrep@gmail.com

SHANNON COUSINO

Creative Courage

One of the joys of instructing visual art courses at a liberal arts university is the wide variety of students I encounter in my classroom. A large percentage of students are not majoring in art, and many have not made art since middle or elementary school. The look of trepidation on their faces as they walk into the studio for the first time is one I'm determined to change immediately. Challenge accepted! I teach Intro to Drawing and Art Education courses at the University of Wisconsin-Superior. Within my drawing courses there could be students who are majoring in Business, Psychology, Criminal Justice, or Exercise Science. My Elementary Art Methods class is filled with students who will be licensed to teach in the general education classroom. For many, their only past experience with "art" is the hand turkey! (I do have them sign a very tongue-in-cheek "No Hand Turkey" waiver on the first day of class…more about that in a future article). These students are truly my greatest challenge and my greatest pride and joy. They walk in with the fixed mindset that they "can't draw a straight line" and I say "perfect!" If art was just a bunch of straight lines it would be really boring! Slowly they realize that it's not about talent, but about perseverance, practice, and passion. Which leads to pride in something that they created from nothing. You can hear it in their voice and see it in their eyes when they make something they're proud of. It might not happen right away, but it will happen. I can always tell if it's been a good class when I see students taking the time to pull out their phone to take a picture of what they created. If they're putting it out there on social media then you KNOW you've made it happen.

On the first day of class I always mention Henri Matisse's quote, "Creativity Takes Courage." I emphasize to my students that they are brave for taking these art classes. They are taking on a challenge that is out of their comfort zone. They are willing to risk vulnerability to engage in the act of personal expression. They are willing to make a mark on a blank sheet of paper. They are willing to answer a question that has infinite answers. If they haven't run out the door at this point then I know they're ready to ride the roller coaster of the creative process. I might help them buckle in but I don't exactly let them know how many twists and turns there will be. Here's to the great creative unknown!

Which leads to the last day of class. I remind my Business, Psychology, Criminal Justice, and Elementary Education majors of the Matisse quote once again, and share with them the following pep talk…

"It's the last week in our art journey, at least as a class. I hope this is only the beginning for you as you embrace your life as a person who inspires, motivates, creates, imaginates (okay, I might be making up words now!). Hopefully this class didn't just change your views on art, but also about life. Hey...I'm all about lofty goals! Because really, art is life, and life is art. You might not get out a paintbrush and

make marks on a canvas every day, but maybe you're seeing your world in a new way. You're appreciating the colors, the light, the dark, and the sounds that surround you in everyday life. Maybe you'll better appreciate the messy scribbly marks your children or students make, that are far from perfect looking, but are expressive in a way that is unique only to the young mind who created it. Maybe you made an artwork this semester that you were proud of, an experience that took you out of your comfort zone and helped you to see yourself in a new way.

This all leads to thoughts about courage. Like the great artist Henri Matisse said "creativity takes courage." I still feel it...that nervous energy that is at once holding me back yet ready to explode each time I'm about to realize a vision that I have in my head, scared to put it on paper. I've been doing this my whole life and it is there every time! It's such a vulnerable experience, to share yourself with the world through something you've created. You might have felt it when you shared your artwork with the class this semester. The great thing about art is that whether you're making it or observing it or watching others create it...it unleashes something inside of you. If it's something that gets you in the gut and the heart, it will make you rethink everything and challenge yourself in ways that you never thought possible. Okay, that might be hyperbole, but in its most basic form it makes you think. And that's a beautiful thing."

As one of my Elementary Education students expressed in her final reflection, "teaching with art is teaching with the heart." Here's to the heart of it all…creativity, beautiful things, and unleashing that something inside of you. And courage. Here's to living your life with creative courage.

Photo credits Shannon Cousino

WAEA Membership Chair

waeamembership@gmail.com ELLEN SCHARFENBERG

A Fresh Lesson for Fall

I am super excited about being a first-year teacher and I cannot wait to teach this project on line again at my new school! My curriculum is based on building my students understanding of the elements and principles of art and design. This lesson brings together all the elements of art, which is a great way for students to show off what they have been learning in class!

In 5th grade art as we begin the new school year we will start by reviewing color, value, shape, and line. Our contour shaded apple projects will help us bring together our learning of these elements of art.

Students will be able to explore layering color with either colored pencils or oil pastels. It is fun to explore the many colors that are painted throughout the apple from the outside in!

Students will be able to showcase their shading skills in this lesson as we talk about and draw the different shadows, lights and darks of our apples.

Of course, shape is a very important part of this lesson for that is what brings together all the other elements in this picture.

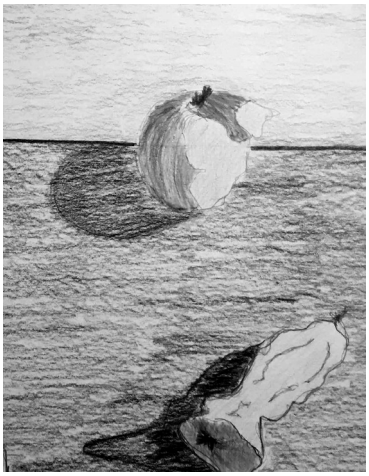
This project really focuses on line and how we use line to build our images before we start to add in color and value.

Each student will receive one apple. We will discuss how our apples look and how many different colors are in it, where the light is hitting it and creating shadows and how each of our apples is a different shape. Students then draw their whole apple on their table. Now comes the fun part…eating! Students will create their own natural contours by eating away bites changing the shape and size of their apple.

Not only does this lesson compile the elements of art into one super fun and interactive lesson, it allows students to be able to display their skills in one project!

When students finished the project I had them complete an elements of art visual matching quiz to again better understand what my students know and what I may need to focus more on in the future.

This lesson is also a great way to see what elements of art we may need to revisit and reteach. By focusing on the elements of art in separate lessons and building up to our big lesson, they can then make sure that they understand concepts on their own as well as how to put them together in this summative project.



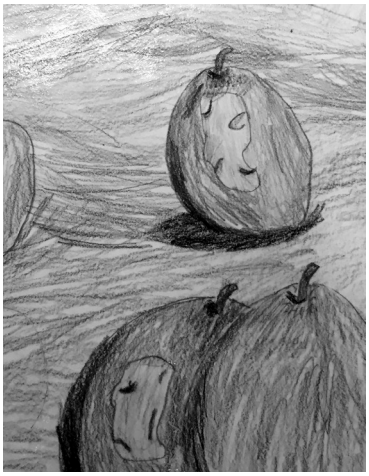


Photo credi: Ellen Scharfenberg

WAEA North Central VP

MEGAN MARTEN

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This school year I tried a new project with my 8th grade students. I read about this project through the art teacher facebook group. I had my 8th graders the first day of school write down 15 things that describe them such as: things they like, sports they play, words that describe how they look, roles they play everyday (brother, son, grandchild). I then took a photo of each of them.

For the next class I had all of their photos printed. I then had them use transfer paper to put their photo onto another piece of paper. They then went over their lines using the words they came up with the day before. I then had them color their pictures. I really like how they turned out.

Photo credit Megan Marten

VISUAL ARTS CLASSIC

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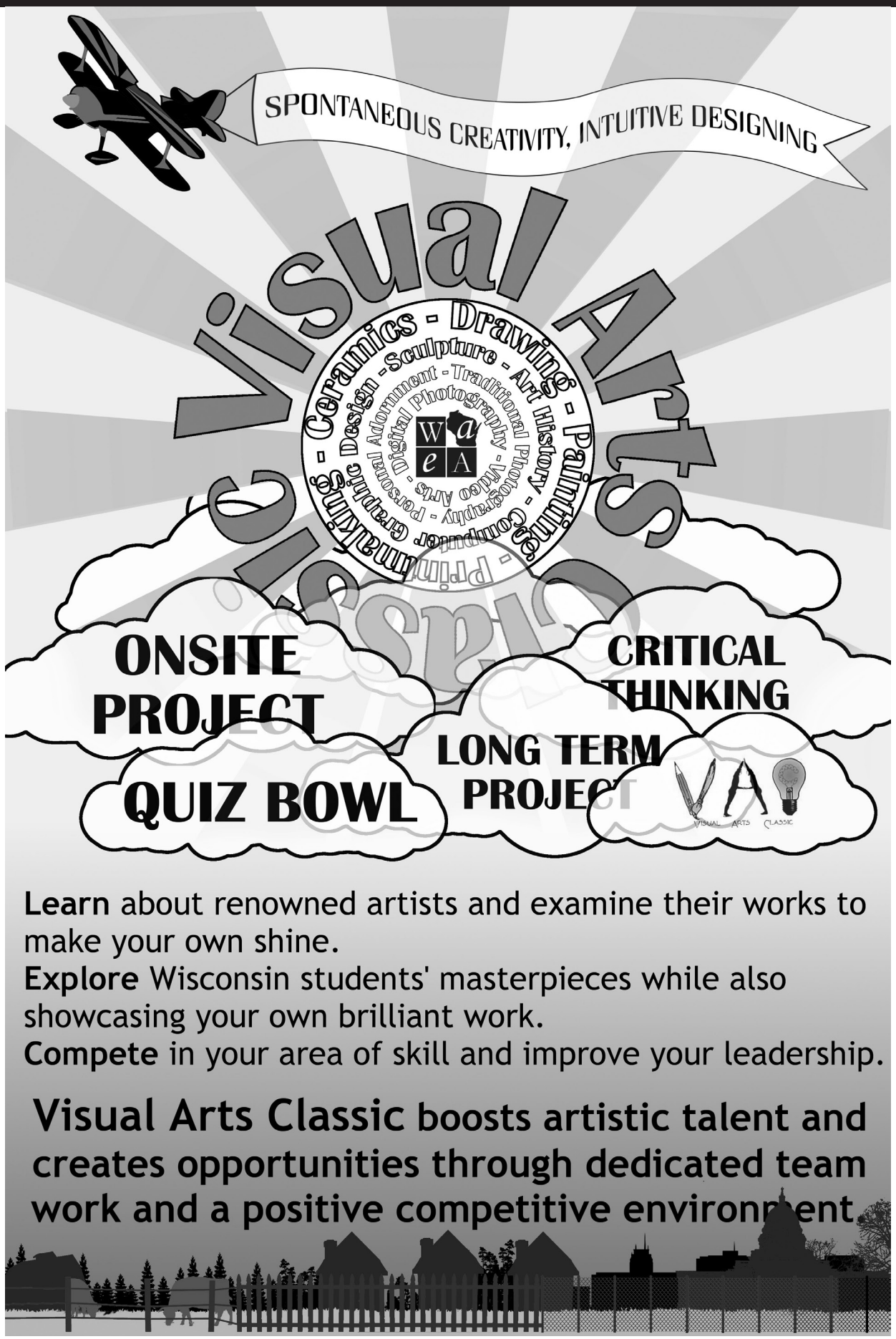
LUKE KONKOL

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. Past themes included classical elements and science, and EVERY year asks students to expand their knowledge and explore the full breadth of their imaginations. We discovered that they did this almost instinctively while exploring the natural world and took the opportunity this year to take it another step further: Art & Science Fiction! Themed artists this year range from the golden age of science fiction comics to well-known "practical" artists in contemporary media like Michael Westmore of Star Trek fame. The theme asks students to explore time, space, alien beings, and humanity's relationship to the universe (or multiple partaken universes!) at large as they solve this year's prompts (Not to worry; on-site work, though done quickly, does not need to be done at light speed.) Teams from across the state (er... galaxy) participate in regional competitions in February and March with the state competition featuring first place winners to be held at the University of Wisconsin Madison campus in April, 2018.

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

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

Photos credit Dana Rice



Learn about renowned artists and examine their works to make your own shine.
Explore Wisconsin students' masterpieces while also showcasing your own brilliant work.
Compete in your area of skill and improve your leadership.

Visual Arts Classic boosts artistic talent and creates opportunities through dedicated team work and a positive competitive environment.

DPI: Fine Arts & Creativity Education Consultant

julie.palkowski@dpi.wi.gov

JULIE PALKOWSKI

Share Your Student Learning Objective

The school year has started and now you are in the process of identifying a Student Learning Objective (SLO) for the year. Here is a SLO Arts Sharing Site to consider. Post your ideas online and get feedback from others. There are many SLOs posted from across the state in many of the arts areas. In addition, check out the online resources for SLOs located at https://dpi.wi.gov/fine-arts/pd/slo. The site includes a template and sample rubrics. For other news concerning licensing, check the link for the most up-to-date information about certifications and licensure - https://dpi.wi.gov/tepdl/changes-licensure-rules. Keep me posted on additional fine arts education needs.

Consider these templates in the construction of your SLO:

I. Standards-based Example

_____% of our _____ students will meet or exceed _____ standards in _____ by _____.
(attainable amount) (grade and/or course) (subject area) (specific topic/ skill) (time frame)

II. Growth Example

Student performance in _____ will (increase) or (improve) by a minimum of_____
(content area) (amount of expected growth, based on baseline metric and results)

as measured by _____.
(assessment to be used)

III. Skill-based Example

By _____, _____ of our _____ students will be able to _____.
(time frame) (attainable % of #) (grade and/or course) (general category of skill or knowledge)

	Student Learning Objective (Type in your SLO in an open row below. Remember your number row and check back in for Critical Friend feedback.)	Arts Content Area: Art, Dance, Media Arts, Music, Theatre	Comments From Critical Friends (Choose a row that has someone else's SLO. Be their "Critical Friend" and share feedback about their SLO in the farthest right column on their row.)
1	80% of fourth graders in level 1 and 2 will gain one or more levels on a four tier rubric within the course of a five day unit on color and color theory.	Intermediate School Art	Is your school requiring a year long SLO? This seems timebond within the course of a week.
2	85% of the 6th grade population in our school will demonstrate proficiency in designing and producing a quality artwork using design techniques to improve or change the artwork. Their final project and accompanying thumbnail sketches will receive a score of 3 or better on the the attached rubric.	Art	Just wondering if there is a preliminary assessment to identify where students are starting in their skills for this goal. Also, if a student receives a preliminary score of a 1, is a 3 attainable for them within this timeframe? If not, would it make sense to consider a goal sharing 85% of the students in grade 6 will improve from a preliminary score of 1 step within the timeframe indicated. (What is the exact timeline?)
3	80% of the students will demonstrate proficiency using their final project and accompanying thumbnail pieces by earning a teacher identified rating of either 3 (Proficient) or 4 (Exemplary) in the DPI Art and Design rubric by the end of the school year for their final project and accompanying sketches.	Art	What grade level are the students in? Is this for all students in the school or a specific class/grade level? (Is the rubric appropriate for the students' level {8th gr}? Is this goal attainable for those who earned a baseline of 1 in the beginning of the timeline?

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ROYAL & LANGNICKEL®

Northeast Vice President

waeanortheastvp@gmail.com

JULIE MILLER

The SLO Dilemma

Every fall teachers face the dilemma of what to establish as their SLO for the school year. Art teachers are torn between working with a grade level team at their school, having a cross district SLO with other art teachers or striking out on their own. Narrowing down the options is difficult with so many factors to consider – how can the assessments be used to show growth, what has the biggest impact on student learning, how can the data be used to drive instruction, and the list goes on.

After weighing the options in front of me, last year I decided that the best way for me to throw myself into the work required by the SLO process was to do something I believed in strongly. I needed something that I felt would have a lasting impact on my students' futures. I'm all about life skills in the art room. To me, the true value of art education is how it teaches kids to think and learn (process). The beautiful artwork (product) is the evidence of that learning.

One of the areas of student learning that has always concerned me is the development of student confidence in their understanding of concepts and ability to create effectively. In the artroom I refer to it as creative confidence. Unfortunately, the assessment the teacher gives on the appearance of the artwork is not always an accurate indicator of how the student feels about the success of their artwork.

To discover an area and grade level that needed focus for my SLO, I designed the first project of the year so it was the same for each of my 14 grade one through four classes. The project was something none of them had any experience with so the playing field was leveled as far as experience with the materials and techniques. Students were challenged to create a portrait using only masking tape for lines. Upon completion, each student filled out an assessment rubric rating how they felt they met the challenge in three areas. The scale they used was the same that is used on their report cards - mastery (I've got it! or green), near mastery (I've almost got it! or yellow), and beginning (I need help! or red). The areas each student assessed themselves in were problem solving, creativity, and technical skills. I explained how each of these areas applied to the project.

After charting the assessment numbers, I looked for areas where there was the greatest discrepancy between my assessment and the students' assessment. If I assessed the students much higher than they did, that would indicate they didn't have confidence in the quality of their work. If the students assessed themselves much higher than I did, it could indicate they didn't understand what quality work looks like. In any case, being able to accurately self-assess is an important skill the students needed to develop. When I studied the data from each of the grade levels, it was clear that the greatest difference between my assessment and the students' assessments came in the area of technical skills. In each of the grade levels, 60% or more of the students gave themselves the highest assessment, green, while I felt only 35% or less earned that level of achievement.

Though I implemented strategies with all the grades to address being able to identify what successful craftsmanship or quality technical skills looked like and achieving it, my focus for the SLO was grade three. The percentage of students giving themselves the highest level of achievement in third grade was 65% compared with the 19% I felt had earned that level. The assessments the students in each grade gave themselves in the other two areas were much closer to the scores I had given them. With the exception of grade\ one, the number of students who gave themselves the same assessment I gave them only varied by about 15%. I stressed with students that a wonderful idea or creative concept can be lost if the craftsmanship doesn't allow the idea to be communicated effectively. The data showed me that the students were comfortable with and could assess their ability to problem solve and come up with creative ideas, but that they needed practice judging the level of craftsmanship or technical skills shown in their work. I have always focused on and imbedded

CHALLENGE – BE INSPIRED BY A HUMAN HEAD AND THE WORK OF ANDRE MATISSE TO CREATE A WORK OF ART USING MASKING TAPE TO CREATE ALL THE LINES.

RATE YOUR PROJECT BY CIRCLING THE LEVEL YOU FEEL YOU ACHIEVED UNDER EACH GOAL.

1 - Goal – Use art material in a new way ***(problem solving)***	**2 - Goal – Use an object as inspiration to create your own original artwork** ***(originality/creativity)***	**3 - Goal – Use materials neatly and effectively** ***(technical skills/craftsmanship)***
I've got this! No way I could do any better (Mastery)	***I've got this!*** No way I could do any better (Mastery)	***I've got this!*** No way I could do any better (Mastery)
I've almost got this! Looks good, but room for improvement (Near Mastery)	***I've almost got this!*** Looks good, but room for improvement (Near Mastery)	***I've almost got this!*** Looks good, but room for improvement (Near Mastery)
I need help! Needs work (Beginning)	***I need help!*** Needs work (Beginning)	***I need help!*** Needs work (Beginning)

Name _____ **Grade** _____

problem solving and creativity in each of the challenges I give the students, so it made sense they were more easily able to identify those skills. Strategies on how to achieve good craftsmanship and identify it is something I may have assumed was understood.

My SLO goal was to cut in half the gap between what students and I each rated as quality craftsmanship as shown by the data from the first project of the school year as compared to the last project of the school year. I worded it as follows: Third grade art student assessment of their own work in the technical skill area of craftsmanship will develop to more accurately describe the quality of their work. This achievement will be shown by having the discrepancy between the students' assessment of their work and the teacher's assessment of the student work be reduced by roughly half. This would mean a difference of 20-25% or less between the teacher and student mastery and near mastery assessments at the end of the school year in May 2017 as compared with the 46-51% discrepancy in the assessments at the starting point in September 2016.

I had no idea how this was going to turn out, but felt strongly enough about its importance to give it a try.

Throughout the year, some of the things we discussed to help students understand what quality looked like and why it was important were the meanings behind the assessments on their report cards, process and learning vs. a product, steps you can take to make artwork look as good as it can look, and how identifying something as needing improvement doesn't make it wrong - it just can evolve into something even better as the learning increases and the technical skills improve with practice. I told students that learning to self-assess was an important part of their education because they won't always have a teacher or parent right there to guide them. For the rest of their lives they will need to assess their efforts on any task they do to determine if it is their best effort.

The data was very positive in indicating that as we progressed through the year, not only did the gap between how I assessed their work as compared to the student assessment of their craftsmanship decrease dramatically, but the craftsmanship itself went way up. The main purpose of my SLO was to have students be able to assess whatever level of skill they were at for craftsmanship so they would be able to determine what needed improvement and where to focus their efforts. I gave them the option when they were assessing themselves to take steps to improve their work if they didn't like the assessment it deserved, or they could just give an honest assessment even it that meant a lower score.

By the end of the year I was happy to see that not only did the students' ability to assess the level of their craftsmanship improve drastically, but so did the overall quality of their work. Before using this concept as my SLO and tracking data, I always addressed it in my classes by turning the question around when students asked me if a project was good, and instead asked them what they thought. By the end of the year there were always significantly fewer questions like that because students were self-assessing and knew the answer.

I am very happy with the results shown by the data and will continue to use the self-assessment strategy as an integral part of my classroom. The final assessed project showed that only 4 students out of all 3 third grade classes gave themselves a green when I gave them a yellow rating. All the rest concurred with my rating of green on their projects which made my goal a success.

At my principle's suggestion, I am continuing my SLO this year with the same theme of self-assessment and tracking the same group of students who are now in fourth grade. I am hoping that the data will show that they retained their creative confidence and ability to self-assess that they developed during the last school year, but if it shows otherwise, I will use the same strategies this year to get them back on track before sending them off to the land of middle school next year.

VISIONEERS DESIGN CHALLENGE

JOHANNA PETERSON AND KATHY RULIEN-BAREIS

This year's theme is
ENVISIONING A MORE INCLUSIVE AND GLOBAL FUTURE.

Calling All Returning Visioneer Design Challenge Teachers…….and Welcoming New Comers……

Exciting News!!! This year we will set a record for getting challenges out to teachers! Our Visioneer Design Challenge Program will be ready to go and posted to the WAEA website by our fall conference!

You should be able to have access to the following 10 design challenges by Oct. 27th: Amination, Architecture, Exhibit, Fashion, Graphic, Illustration, Solution, Toy, Urban, and Video.

Please note the date for our onsite challenge….Our Visioneer Design Challenge day will be on Friday April 20th , 2018. We are lucky to still have UW-Milwaukee: Peck School of the Arts as our host! Time frame will be the same – 8:30 – 3:30. For general information about Visioneer Design Challenge Program, please visit our website. Updated information for Spring of 2018 will be posted shortly.

We are currently waiting for our Photography Designer, Product Designer and a second Graphic Designer to get their challenges in. So, three more challenges will be posted to the web site as soon as they can get their challenge to us.

Game Design will unfortunately not be an option this year. We are currently looking for a professional game designer to work with us for next year. If anyone has any leads, we'd appreciate an email!

This year's theme is ENVISIONING A MORE INCLUSIVE AND GLOBAL FUTURE. Most of the challenges will encompass this as an overarching theme to the design problems.

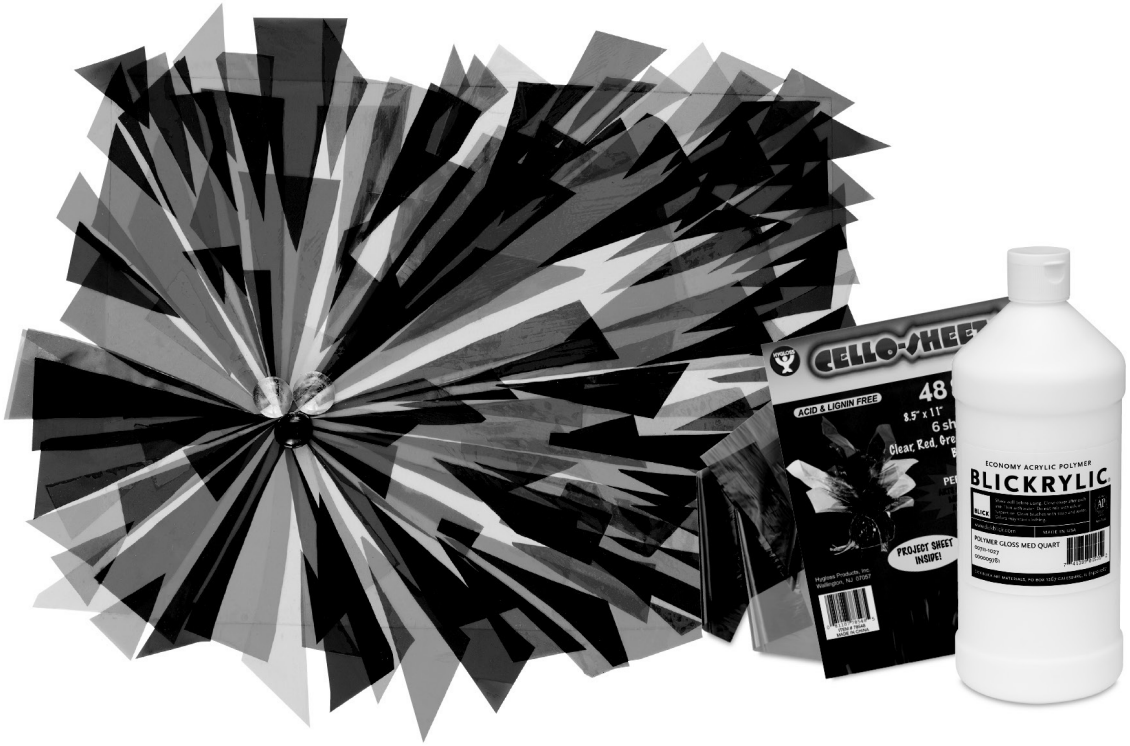
Hope to see all of you at the fall conference! We can answer more questions in person at that time as well!

This year of the Visioneer Design Challenge Program will be the biggest and best yet!

WWW.WIARTED.ORG/VISIONEER-DESIGN-CHALLENGE.HTML

Veils of Light and Color

Lesson Plan for Grades K–12



Overlapping shapes create colorful "stained glass" compositions — no glue required!

French architect Viollet-le-Duc referred to Gothic-era stained glass windows as "veils of light and color..." This project is far simpler, encouraging young artists to layer cellophane shapes to create new shapes, colors, and values.

DickBlick.com/lessonplans/veils-of-light-and-color

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WAEA Potawatomi Grant and ELLYN SCHNEIDER

Teaching middle school art in a high poverty school district for the past fourteen years has taught me quite a bit about being resourceful. Technology is one area that is sometimes difficult to incorporate into the art classroom because of funding. Yet, technology in art is always changing. At Riverview Middle School in Barron, we want our students to become learners, problem solvers, and innovators in the 21st century classroom.

I teach an 8th grade unit on coding and game design – Video Game Designer is a career that many of our students are interested in and one that always shows up in our dreams and goals at the beginning of the year. Kids learn that there are many facets to gaming design beyond just liking to play the games (such as writers, editors, animators, character development). We have used Ozobots (little robots that follow color code) and other online app and game design programs (Google Blocky, SketchNation education, etc.). When I was researching ways to enhance this unit, I came across Spheros – a remote controlled ball. These are iPad app controlled and can be driven, coded, follow drawing lines on the iPad, and even be put into paint and water! I knew then that I had to have them! I decided to write the Potawatomi grant through WAEA and I was fortunate enough to receive the grant to purchase seven Spheros and accessories for my classroom. We used iPads to drive, draw, code, light paint and paint with tempera! The 8th grade students had such a great STEAM week in art. I gave students some direction, but also let them explore and problem solve on their own. Granting my program with this money has allowed my students to learn about their interests in new ways!

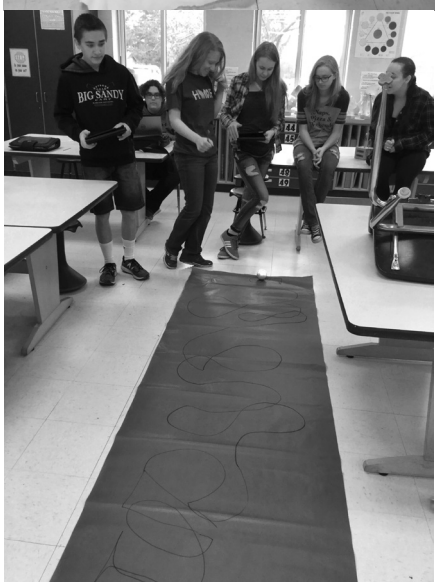

Photo credits Ellyn Schneider

After I applied for the Potawatomi Grant, I noticed there was another opportunity for grant money through the Hunzinger Endowment. Each fall, CESA 11 holds a technology summit. I have attended this for the past few years and always come back with new ideas for my classroom and colleagues. This year, there was a session on Breakout EDU – a classroom based version of escape rooms. I have done our local escape room (as have many of our students) and loved every minute! I knew just how to incorporate Breakout EDU into my classroom. I submitted a grant application for several types of locks, virtual reality glasses, and an iPod for the glasses. Students learn about art/art history topics in class and then use Breakout Boxes to reinforce learning. Clues are hidden or placed around the classroom and students find these clues. They then solve the clues (answering questions about the lesson, unit, topic, medium) and

Huntzinger Grant

These grants allowed us all to think outside the box!

As the state and school's tighten budgets, teachers need to be resourceful.

Photo credits Ellyn Schneider

open corresponding locks on the locked box. When students finally solve all of the clues, they are able to get into the box! Sometimes there are stickers, certificates, and treats in the box for my problem solvers.

The virtual reality piece (iPod and Virtual Reality glasses case) is an exciting component that can take students into an art gallery for clues, a historic landmark, or an artist's home/studio! Now, we can virtually place clues and have students look around these amazing spaces and places! Riverview Middle School has a diverse student population and we often have many students who have never experienced art before (both art history and art making). We have just started to utilize the Breakout EDU boxes this year to give them unforgettable experiences and also teach students compassion, teamwork, understanding, patience, and communication. We can't wait for even more next year!

As the state and school's tighten budgets, teachers need to be resourceful. The WAEA grant opportunities have been fabulous ways to get new educational materials and programs to my students that they otherwise wouldn't have experienced. Consider these opportunities when you are looking through those beautiful art supply catalogs and browsing Pinterest this summer and next fall, thinking you just "can't afford it" with your yearly budget. Supplementing my budget with the Potawatomi and Hunzinger grants has hooked a wide variety of students in to my art lessons and allowed us all to think outside the box!

WAEA Advocacy/Publicity

waeaadvocacy1@gmail.com JENNY URBANEK-ATKINSON

Family Heritage Cookbooks: Food as Advocacy

In many classrooms across the state and country, race and ethnicity are very much on the table. We, as teachers, dream of seeing our students being able to discuss difference in a positive way. How can we best prepare our students to meet the challenges and reap the benefits of the increasingly diverse world they will inherit? How can we value and celebrate the diversity of our students and teach them to be proud of themselves and their family traditions? How can we advocate for students who may feel they are no longer welcome in our country? In our current political atmosphere, many teachers have been thinking deeply about these issues. When I was thinking about how to address these topics in my own art classroom, I thought about food.

Everyone loves to eat. Food is a delicious way for student's to culturally connect to their own heritage and understand their classmates in a deeper way. In the Spring of 2017 my upper elementary students (4th-6th grade) at Downtown Montessori Academy in Milwaukee, worked hard to collectively create their own family heritage cookbook. First, we focused on writing and literacy. Students interviewed family members about the special recipes connected to their lives, family traditions or cultural celebrations. Many students interviewed grandparents or older relatives, allowing past knowledge to be valued and recorded from generations. Through this inquiry, students gained a deeper connection to their own family histories and learned about diverse histories of their classmates. Students enjoyed sharing their family stories, cultures and recipes with each other, and developed compassion and a profound appreciation of the differences between their peers.

Concurrently, students explored the history of printmaking. We discussed the invention of the printing press, and the way it changed the course of history through mass communication and spread of information through its democratizing effects. Next, we investigated printmaking processes, techniques, and tools through initially creating Styrofoam prints. Students were able to gain proficient skills on how to create the perfect print through this preliminary printmaking experience. Additionally, we were able to take a field trip to the Milwaukee Art Museum to learn more about the history of printmaking and to connect to the rich resource of our local art museum. Finally, students and worked hard to create their final cookbook illustrations of their recipe through linoleum cuts. Fortunately, this project was generously funded by the Wisconsin Art Education Association's Potawatomi Grant (awarded twice a year), which allowed us to purchase our printmaking supplies, go on our field trip, and have our cookbooks professionally printed by blurb.com and distributed to classrooms, families, individuals, and local libraries.

There were many important outcomes in the production of our family heritage cookbook. The creation of a tangible book advocates for students as active content creators, as opposed to content consumers. The cookbook can be used as a way for families to

spend time together, and explore the cultures from their school community through culinary experiences. Also, in book form, this project has a wide reach with the ability of their work to be distributed across the community, country, and world. The use of design, media literacy, digital tools, and the

(continued on the next page)

development of fine art skills such as printmaking encourages the arts as a core academic discipline and as tools that can be used in the real world. Additionally, many interdisciplinary subjects were integral to this project such as literacy, English, writing, and interviewing skills. Furthermore, by taking a field trip to the Milwaukee Art Museum students gained a greater appreciation of printmaking as well as developed a personal relationship to a vital art organization in our city. Lastly, issues of family, culture, and immigration, are extremely relevant topics in our country's current political climate. Utilizing family members to give their voice in the cookbook provides an unparalleled opportunity for students and their family to engage in lifelong learning and to have their cultures and traditions celebrated and valued.

As art teachers, we can advocate for our students by creating projects that allow them to celebrate, value, and educate others about their unique cultures and family traditions. Through art, we have an incomparable opportunity to help prepare our students to meet the challenges of current political climate and cultivate admiration for all cultures and histories.

What you missed: Central Wisconsin Invasion

In early August a group of art educators met early on a Saturday morning at the Central Wisconsin Cultural Center in Wisconsin Rapids to take a break from thinking about the upcoming school year (well…not really) and created some artwork for ourselves as artist. A local artist, Meredith Jane, taught a morning workshop on polymer clay jewelry techniques. Each guest walked away with a variety of new skills and pieces of clay to make into fashionable jewelry. A quick lunch break allowed guests to try local favorite eateries and visit the farmers market. The afternoon consisted of classes being taught by Dustin Anderson, WAEA Elementary Rep, and included paint pouring techniques and model magic "mini-me" artistic sculptures. Attendees loved creating their very own paint poured canvas. They were amazed at the formation of cells and details that each artist encountered on their canvas. Everyone's painting unique and colorful. We got to use a torch too…that's never dull. Lots of fun information was shared and lots of new friends and resources were made. We hope to have another Central Wisconsin Invasion next summer but perhaps on a weekday so the weekends can be filled with family and friends. If you would like to be included in next year's events, please sign up using the following link to receive email updates!
Link to sign up for updates: https://goo.gl/forms/dDFN6LSUfqkxqLAp2

WAEA Digital Idea Exchange

Admit it…you could always use a few new lessons but all of the idea exchanges fall on a Saturday! A Saturday!!! We realize that Saturdays are very precious to teachers during the school year. That's why, for the first time ever WAEA will be hosting a digital idea exchange. The concept is simple. Download the lesson template from the google link below, fill it out, add a few pictures, and mail it back to Dustin Anderson, WAEA Elementary rep, to gain access to the lessons collected. Folders will be created and lessons will be seperated into elementary, middle, and high school examples. It couldn't get any easier… collect lessons from the comfort of your home!

Steps:
1. Download or "make a copy" of lesson plan template @ https://goo.gl/U8LC2i
2. Fill out and add pictures of examples
3. Email it back to **waeaelementaryrep@gmail.com**
4. You will then be granted access to the shared folder

?'s Contact Dustin Anderson
waeaelementaryrep@gmail.com

wisconsin *art education* association
Tiffany Beltz, President
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