

Fresh Paint

Fall 2019

Volume 42 / Issue 3

Weaving an Intercultural Thread through a Pattern Drawing

Remembering the Y's in Teaching Art

2019 FAEA Annual Conference Registration Information and Schedule Preview



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ABOUT THE COVER

Reagan Skimmer, Grade K (2019)

Party Flamingo

Medium: tempera paint & oil pastels

The Bolles School

Teacher: Elizabeth Miron

FreshPaint

The purpose of this publication is to provide information to members.

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Summer Programming for Professional Learning

By Dr. Jackie Henson-Dacey



Thanks to Nasco and Mayco for providing supplies to make these ArtLabs affordable for our members.

Early June brought a dynamic Master Series workshop by the Florida State University Department of Art Education and Florida State Lab School. Members engaged in a full array of hands-on workshops that included alcohol ink painting, clay slab vessels, surrealism with Photoshop, needle felting, and junk journals. A huge thank you goes out to Barb Davis, Debi Barrett-Hayes, Michelle Hartsfield, and Dr. Sara Scott-Shields. The program began with a stimulating lecture series by Dr. Gloria Wilson, exploring Identities and Stereotypes found in

literature and advertisements. Mid-June brought our members an opportunity for a full-day study of Painting in Photoshop with Octavio Perez. Thanks to our continued partnership with Ringling School of Art and Design, specifically Diane Zorn, for making FAEA summer programming relevant and meaningful through hands-on experiences.

Chrissy Schebilski, Amy Sarajian, Kristina La-traverse (FAEA Division Directors) helped facilitate a variety of ArtLabs providing our members with experiences in Watercolor, Printmaking, and Tie Dyeing throughout the state. A huge thank you to Ashley Monks, Jordan Silvia, and Kymberly Moreland-Garnett for volunteering their classrooms and expertise to create this engaging series of professional summer learning.





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President's Note ...



**Lark Keeler
President, FAEA**

I hope that you have had a restful and inspiring summer and are feeling enthusiastic about heading into the back-to-school season.

As I was stuffing my suitcases for a brief vacation this past June, I realized that once again I was over-packing. I have a habit of packing too much, rather than just enough. I tried to scale back to simply the “essentials,” but found it nearly impossible. Thank goodness I wasn’t going backpacking! Considering just the essentials inspired me to reach out through social media. I asked friends, “**What are your art classroom essentials?**”

The comments came quickly, some funny and others quite serious—like an art room starter pack meme! Thanks to all that contributed. Here are some of the tips from the pros for making sure your art room has all of the essentials this fall!

- ☺ Good scissors, glue bottles, and glue sticks
- ☺ Projector, computer, internet, doc camera, tablets, and digital cameras
- ☺ Sinks, storage, stools, tables, containers, and drying racks
- ☺ Paper cutter, cardboard, newspapers, tissue, mixed media and construction paper
- ☺ Pencil sharpener, colored pencils, drawing pencils, and white erasers
- ☺ Brushes, tempera cakes, watercolors, acrylics, and ink
- ☺ Markers, crayons, clay, and pastels
- ☺ Paint shirts/aprons, baby wipes, and a classroom rug
- ☺ Seating charts, routines, and agreements/rules
- ☺ Respect, creativity, enthusiasm, imagination
- ☺ Space, light, and music
- ☺ 4 or 5 clones and coffee

It is always a good reminder to consider what our essentials are for preparing our classroom to be a place of successful student growth through experimentation, responding and connecting, discovery, imaginative engagement, and creative making and thinking. Limitations can spark creative solutions. Now if I could just figure out how to narrow down how many pairs of shoes to pack...

The **2019 FAEA Annual Conference is packed with essential experiences** that will help you curate opportunities to personally develop your art education practice. Register early to purchase tickets for workshops, the museum excursion to Jacksonville, and super sessions, and check out the newly designed professional pathways. You will find the **Sawgrass Marriott in Ponte Vedra Beach** to be a breathtakingly beautiful location, surrounded by lush landscaped areas and elegant water features. I hope to see you at our annual conference—the largest professional gathering for art educators in the state of Florida. We will come together to elect a new Board of Directors, inspire one another, celebrate our successes, and develop excellence in new ideas, approaches, and methods of visual arts teaching. ☺

Lark Keeler

President

The mission of the Florida Art Education Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership. The vision of the Florida Art Education Association, hereinafter designated as FAEA or as the Association, is to provide art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.



Fresh Paint

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Fresh Paint is the award-winning publication of the Florida Art Education Association (FAEA) that contains articles of interest to art educators of all levels – from kindergarten through college level. It is published 4 times annually and distributed to more than 700 art teachers, school district art supervisors, museum educators, higher education professionals, community art educators and artists, as well as other state and national art associations. *Fresh Paint* is a terrific venue for businesses and organizations to reach art educators and decision-makers.



Board Consultant's Report

Kathleen D. Sanz PhD
Board Consultant, FAEA

Welcome Back

I hope each of you had a wonderful, restful, and artistic summer. Some of our members had the opportunity to take advantage of the six summer workshops sponsored by FAEA in June and July. We are working to be able to provide workshops in varied geographic locations for our members to expand their professional development.

2020 Legislative Session

- Mark your calendars, as the 2020 Florida Legislative Session begins January 14, 2020, and ends March 13, 2020. Bills are starting to be filed, and the CFAE staff and FAEA Advocacy Committee will begin their work on reviewing the bills to keep the membership informed. Please be prepared to step up and advocate for your visual arts students.
- During the next few months, a meeting will be held with our lobbyists, representatives from Florida Art Education Association (FAEA), Florida Music Education Association (FMEA), and the Florida School Music Association (FSMA).
- Become a member of the FAEA advocacy effort.

2019 Professional Development Conference

Save the date for the 2019 FAEA Conference in Ponte Vedra Beach, Florida on November 7-10, 2019. The FAEA Professional Development committee have worked hard to provide exciting and informative sessions. You also will have an opportunity to learn from your colleagues as you network and attend workshops, forums, and the two General Sessions.

Division of Cultural Affairs Grant

The legislature agreed to partially fund the Division of Cultural Affairs (DCA) grant that we requested for the 2019-2020 school year, and we are thankful for that. We did receive more funding than last year, but not the full amount requested. We are sending to key legislators and leadership thank you letters on behalf of FAEA for their support of the Department of State, Division of Cultural Affairs grants. We have submitted a DCA grant for the 2020-2021 year and will know about the results this fall.

Membership Renewal

Remember to renew your membership on the website. FAEA offers many benefits to their members. We look forward to working and interacting with each of you this year. 🌟

Be Involved, Be Engaged, and Be Active!

Kathleen D. Sanz



Membership in the Florida Art Education Association is open to all art teachers, art supervisors, arts administrators, museum professionals, university professors and students, those who are retired from the profession, and anyone passionate about our goals.



Mark Your Calendar

Membership Renewal open

.....

Member Virtual Exhibition
Entries accepted through
September 3, 2019

.....

Annual Conference
November 7–10, 2019

.....

Conference Pre-registration
August 12–October 27

.....

Board Elections open until
November 8, 2019



Elementary School
Division Director

Kristina Latraverse
Columbia Elementary School
Palm Bay, FL



Process over Product

There I sat in the middle of a handbuilding workshop, a cold, damp lump of thunderstorm-colored clay staring back at me. I awaited instruction, yet, the first instruction was, “PLAY WITH YOUR CLAY.” Still I sat. It must have been evident by lifelessness that this was not the instruction I had anticipated. After a few gentle nudges from the instructor, I began to roll and twist my clay unconfidently. Gradually, ideas started to take shape in my mind and in my hands. I played with the tools in front of me and my excitement built. That’s when I realized that both as an artist and educator I needed to incorporate more “play.”

As educators, the fall allows us to reinvent ourselves by reflecting on our practice and improving our craft. This year, consider the importance of “play” in the creating process. It is often through the playing or process-based exercises that students (and adults) build confidence, explore and relax. Creating lessons without a sample or step-by-step directions enables students to take ownership and builds cognitive abilities such as problem solving and planning. Value (and praise) the process over the product and provide gentle nudges when needed.

As the summer draws to a close and the magic of Fall begins (figuratively, of course, for it literally still feels every bit like summer), remember the importance of playing and exploring for both you and your students. Now, go, “PLAY WITH YOUR CLAY!”

Mission Statement

The mission of the Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership.



about faea

Division Updates...



Middle School Division Director

Christine Schebilski
Heron Creek Middle School
North Port, FL

To the novice art teacher, the thought of introducing a new medium in your classroom can be overwhelming. Many teachers come into teaching art without ceramics experience or feel out of practice. In this article, I hope to share some resources that will banish that fear. If you're already an expert in clay, the sources may help broaden your current program.

To begin with, visit the AMACO/Brent YouTube channel called AMACO Classroom. Brush up on videos about how to run your kiln, how a kiln works, learn what a pyrometric cone is, and more. These videos on the basics can get you started as you build your knowledge and vocabulary of the clay media. Next, search for lesson plans. I like to scaffold learning with my students. Such as I teach them simple steps to begin with to learn necessary terms and skills, and then I follow with a more complex lesson. You can look for lesson plans on the Art of Education website; search by media. Find Ceramics lessons on the AMACOBrent website under the Resources tab, or on the Mayco website in their Projects Library. For hands-on learning, invite a professional. Often, if you can get thirty or more teachers together in your district, both AMACO and Mayco will come present a lesson on clay building or glazing techniques.

Lastly, don't just consider adding Ceramics to your program because it is an important art form, opens doors to creativity, and challenges your students. Selling student Ceramics can be a great fundraiser! Teaching Ceramics can help your students learn about new artists, and you can apply 2-dimensional and 3-dimensional techniques to works of art. Take a chance, try something new, and embrace the opportunity to learn with your students.

May your research experience in the summer programs inspire and educate your personal path in art education.



High School Division Director

Amiee Sarajian
Cypress Bay High School
Weston, FL

The newly redesigned AP Studio Art—AP Art and Design—describes and expects three basic skills from our students: Inquiry and Investigation; Making Art through Practice, Experimentation, and Revision; and Communication with Reflection.

The main focus now is on investigation and documentation in the artistic process. So how is the Sustained Investigation different from Concentration? Recently, Connie Zammett on the AP teacher community described Concentration as a concept map similar to a wagon

wheel. The main idea is in the center. Each spoke branches out to a new artwork. Every time the student finished an artwork, they would go back to the center or theme for the idea again. Most of the portfolios we see at the AP Reading would have this "visual coherence," so much so that you might mistake it for a beautifully designed deck of cards. With a true Sustained Investigation, each piece of art brings about new inquiry—continuous discovery and investigation. Students don't know where each artwork will lead, but they continue along the tree branch concept, wherever it takes them. The College Board wants the students to be better prepared for working as a real artist would in their profession. Sketchbook record keeping is a must. Experimentation with various media is essential. Perhaps our breadth projects will find a new home in the preceding courses. I can't wait to collaborate at the open forum in Ponte Vedra Beach to see how you've tackled this new curriculum. Until then, stay positive and keep rewarding the students for what they have accomplished along the way. The rest will follow.



Higher Education Division Director

Debra McGann
University of Central Florida
Orlando, FL

Hope you had a wonderful and relaxing summer!

I recently experienced a new way to encourage my Art Education students to continue to develop their own talents as artists—exhibit a body of artwork. This summer I am happy that I was able display five pieces of my artwork in the Faculty Center at UCF. Normally I have only displayed one or two pieces at a time, so this challenged me on a different level and was a great process that I will pass on to my students.

This year's conference will be an informative and fun time as we travel to Ponte Vedra, FL, November 7th – 10th. I look forward to presenting with you again and interacting during the presentations and workshops! I am encouraging all of my current and former UCF students to join FAEA and to attend.

Welcome back to the fall semester!



Museum Division Director

Claire Clum
Boca Raton Museum of Art
Boca Raton, FL

The FAEA team has feverishly finalized the annual meeting's program. I am so proud of the Museum Division's submissions for workshops, demonstrations, and forums for this year's meeting. I am delighted to have made new friends with a few North Florida museums. They have stepped up with great opportunities for FAEA members. Thank you Jacksonville for your support!

Division Updates...

Now is the time to register for the conference before all the good slots are taken! Register for the Museum trip on Thursday, November 7, 2019, to visit the Cummer and MOCA JAX museums. MoA Deland will present a few wonderful sessions that provide insight to their fine programming. Also, a forum on docent training will provide a great opportunity to learn and exchange information on best practices. I am really happy that there will be a forum for museum educators and art supervisors. It will be a great opportunity to talk one on one with your local administrator to strengthen your relationship and have one-on-one time.



Most importantly, make sure that you renew your membership, as we have the upcoming election of the next Museum Division director. I am happy to announce the two candidates — Miriam Machado, Education Curator at FIU's Frost Art Museum and Yimarie Rivera, Associate Curator of Education for Outreach and Family Programs at the Norton Museum of Art. Both are fine candidates who will ably lead our division to the next level.

Thanks for your support and invite a museum educator to join the ranks! It would be a blast to have a strong Museum Division showing at the conference and make more statewide connections. Hope to see you there.



Supervisor/Administration Division Director

Nancy Puri
Polk County Schools
Lakeland, FL

I hope you have all had a terrific summer and are off to a good start for the coming year!

When thinking about Leadership in the Arts and how important it is to the overall trajectory of the arts, I see more than ever, how important your role as an arts supervisor is to the survival of arts education. We are seeing such an interest in the visual arts across the country and in every field, there is a bloom of interest and a desire to create that is both exciting and challenging. The exciting aspect is that our students are asking for more courses in the arts and are interested in career paths in these areas, particularly in digital arts and photography while at the same time we are challenged to keep our visual arts programs alive and vibrant in a time where career academies and certification courses have become the focus for so many school districts. This focus on career education is siphoning off our students into other programs.

In the past, I have thought of advocacy as something that is done as a political tool or in the realm of community partners and donors. While these are certainly important, advocacy in our districts and

school sites has become essential to keeping our programs alive and funding flowing.

Advocacy for our programs is vital to achieving the goal of moving arts education forward and to offering the best arts education possible to our students. This will require us to lead the way and to enlist our teachers to think about their arts programs in a new way – through advocacy.

As a profession, we don't talk enough about "WHY" the arts in schools are so important and I believe this is for several reasons, mostly because it puts us little outside our comfort zone and for some (especially teachers) they may not know how. The trick is to be prepared so that when presented with an opportunity, you will have your 1 or 2 minute elevator speech ready. This is so important, because we all know that we have opportunities but are not always prepared with what to say.

Randy Cohen of Americans for the Arts writes: "Remember the Golden Rule: No numbers without a story, and no stories without a number. The arts are all about stories ... share yours and then pair it with the research-based findings in "[10 Reasons to Support the Arts.](http://www.americansforthearts.org/node/100499)" at www.americansforthearts.org/node/100499



It comes as no surprise that speaking articulately about something you believe in is actually a very positive and satisfying activity! Giving teachers these tools will also help them to feel more positive about their situations as our profession grows and changes.

It is time for us to start advocating at home more often, in our Districts and encouraging our teachers to do the same; their programs are at stake and the future of art education relies on us!

Division Updates...



Districts Assembly

Latonya Hicks
Largo High School
Largo, FL

We must have had a GREAT time because it's OVER! So, let's buckle down and DO IT already. Hopefully summer was a great opportunity to refresh your minds, learn new strategies and plan for the most AMAZING YEAREVER.

This 2019 Conference will be in Ponte Vedra, a fresh, lush, and beautiful location for our new and seasoned attendees. The conference committee has planned great things, including our 2nd Annual District Assembly Social Hour. It was so wonderful last year to get to meet and mingle with everyone.

Since I'm asking, I would love to have all the Florida regions represented at the annual Districts Assembly meeting as well. Please come



and share what your district art teachers are doing and hear what other districts are up to. Even if you are unable to stay for the entire conference, the meeting is a great time to learn what other districts across the state are doing to promote arts education. I'm looking forward to meeting each and every one of you!

Take this opportunity to have a voice in the direction of art education and to act on issues affecting our everyday work world.

Remember, FAEA is working to support you and your programs. Please encourage all your art teachers to attend this year's conference! Thank you and LET'S DO IT!

**2019 MEMBER
VIRTUAL EXHIBITION
CALL FOR ENTRIES**

Submissions accepted June 1st - September 3rd

Visit faea.org to enter

Patricia R Cummins, *Dunes Triptych/Indiana Dunes Artist-in-Residence 2018*, oil on canvas.



**SHARE
KNOWLEDGE**



**Retirees
Representative**

**Jack Matthews
Jacksonville, FL**

Sharing Knowledge

As others write articles for this edition of *Fresh Paint*, they will reflect on how teachers may have spent their summer; how they re-energized themselves, honed skills and made plans for the coming school year. **THAT IS NOT US!** You might think “I am SO glad I have no worries about school!” Yes, we have the satisfaction of not fretting over schedules to face, bureaucracy, and so on. Retirement! Hallelujah!!

However, I also am sure that you still have a desire to share knowledge and great tips with others in the field of art education. Therefore, I encourage you to make plans to attend this year’s conference. Why?

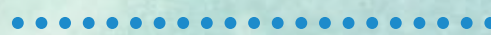
- 1: We have the opportunity to connect with younger teachers during general sessions, workshops, and milling around the conference hotel. As a seasoned art educator, we can begin conversations with these teachers, find out how they are doing, and what challenges they face. Then we can provide suggestions we found to be most helpful when we were teaching.
- 2: When speaking with these younger teachers, encourage them to attend our forum where they will meet with a panel of seasoned art educators in a Q&A session. These have been very successful, proven by the fact we continue to offer this opportunity.

A final reason to come to conference: Reuniting with fellow art teachers at our Division Meeting offers us the ability to share what we are now doing and discuss ways we can be of help to the Association and to those still in the classroom. Before you come to conference, think of one meaningful issue, challenge, or suggestion that could positively impact FAEA, its members (including ourselves), and the field of art education.

*Invite your colleagues to
become members of FAEA!*

FAEA membership drive 2019

**When your colleagues
join or renew, have
them use your name
as a referral.**



**The five FAEA members
with the most referrals
by Oct. 31st, 2019, will
be recognized during
conference at the
general session, and
one will receive a
FREE conference
registration!**

**Visit FAEA.org
to learn more.**



FAEA Annual Conference

November 7-10, 2019
Sawgrass Marriott
Golf Resort & Spa
Ponte Vedra Beach, FL

PHOTOS BY RICK RUNION





2019 Registration Information

Pre-registration for the 67th Annual Florida Art Education Association (FAEA) Conference can be made online at www.faea.org. For online registration, checks should be postmarked by October 22, 2019. The deadline for online registration with a credit card payment is October 27, 2019. Paper registration is by request only. Please call the office at (850) 205-0068.

Conference Registration Fees

| Registration Type | Online | On-site |
|-----------------------------------|--------|---------|
| Active Member | \$145 | \$165 |
| Collegiate Student (not teaching) | \$65 | \$85 |
| Retired Member | \$0 | \$0 |
| Non-Member Registration | \$185 | \$205 |
| Non-teaching Guest/Spouse | \$55 | \$55 |

CONFERENCE REGISTRATION REFUND POLICIES

1. Full registration refunds are available for cancellation requests made through October 30, 2019.
2. No registration refunds will be made for cancellations made after October 30, 2019, except for emergency situations. These will be reviewed on a case-by-case basis.
3. Refunds must be requested in writing (e-mail to info@faea.org).
4. Emergency-related requests for refunds must be received no later than December 5, 2019. Requests received after that date will not be processed.
5. All refunds will be issued after the conference is completed.
6. Raffle tickets, special event tickets, and membership fees are all non-refundable.



Conference Schedule Preview



PHOTOS BY RICK RUNION

THURSDAY, NOV. 7, 2019

| TIME | EVENT (\$ and Workshop #) | PATHWAY | EVENT | AUDIENCE | PRESENTERS |
|----------------------|--|---------|-------|------------|------------------------|
| 8:00am–4:00pm | Registration Open | | | | |
| 8:30am–9:20am | Bringing the community into the classroom! | Comm | Forum | All | Amanda Holloway |
| 8:30am–9:20am | Decoding Symbols in Contemporary Art | R&K | Forum | MS, HS, Mu | Tami Conrad |
| 8:30am–9:20am | Herding Cats or Teaching Kindergartners Art | Learn | Forum | ES | Rhonda Wilson-Williams |
| 8:30am–9:20am | Let Their Hands Do the Talking | Adv | Forum | ES | Teresa Woodlief |
| 8:30am–9:20am | Using videos to spark students' interest | Learn | Forum | ES | Deven Deans |
| 8:30am–3:30pm | Jacksonville Museum Tour 📍 | Comm | Tour | All | Claire Clum |
| 8:30am–10:00am | A Powerful Partnership – Art and Community 📍 103 | Comm | WKSP | All | Franz Spohn |
| 8:30am–10:00am | Painting with Plasticine 📍 104 | Learn | WKSP | ES, MS, HS | Ashley Monks |
| 8:30am–10:00am | Sashiko Embroidery 📍 105 | Learn | WKSP | ES, MS, HS | Marisa Griffin |
| 8:30am–10:00am | Weaving with PLARN 📍 102 | Learn | WKSP | All | Olga Zarestkyfakelmann |
| 9:30am–10:20am | Digital Scratchboard | Learn | Forum | MS, HS | Theodore LoCascio |

CONFERENCE SCHEDULE PREVIEW

| TIME | EVENT (🕒 and Workshop #) | PATHWAY | EVENT | AUDIENCE | PRESENTERS |
|-----------------------|---|------------|-------------|---------------------|--|
| 9:30am–10:20am | Florida Alliance for Arts Education: Designing Lesson Plans for Use on CPALMS | R&K | Forum | ES, MS, HS, Admin | Leiland Theriot |
| 9:30am–10:20am | Journey of a New Art Teacher: Tips and Tricks I Learned Along the Way | Comm | Forum | ES | Kirstie Martinez |
| 9:30am–10:20am | Paint the Town! | Adv | Forum | ES, MS, HS, Col, Mu | Amanda Holloway, Deborah Canoura |
| 9:30am–10:20am | Creative ways to utilize Pencils & Sticks in your art for eye catching results | Learn | Forum | MS, MS, Col | Kathi Hanson |
| 10:15am–11:45am | A Different Approach to Perspective 🕒 106 | Learn | WKSP | MS | Shelby Hart |
| 10:15am–11:45am | Acrylic Pouring a versatile technique for the HS advanced program 🕒 107 | Learn | WKSP | MS, Col | Marcia Reybitz |
| 10:15am–11:45am | Art and Crafts of India 🕒 109 | R&K | WKSP | MS | Stacey Fisher |
| 10:15am–11:45am | Repoussé Relief: Fantastic Creatures in Metal 🕒 110 | Learn | WKSP | ES, MS | Linda Marie Robinson |
| 10:15am–11:45am | Write Like an Egyptian 🕒 108 | Learn | WKSP | ES, MS, Mu | Nadia Earl, Marlon Zuniga, Mona Schaffel |
| 10:30am–11:20am | Artistic Assessment: Making it Authentic, Applicable, and Accessible | R&K | Forum | ES, MS, HS | Mabel Morales, Nancy Puri |
| 10:30am–11:20am | Ready, Set, SHOW! | Adv | Forum | ES, MS | Wendy Stanziano |
| 11:00am–11:30am | Just Fore! You | Other | Demo | All | Christine Schebilski |
| 11:30am–12:20pm | The Rhythm of Meaning in Teaching and Research | R&K | Forum | All | Michelle Tillander |
| 11:30am–2:30pm | Improve Student Behavior (Special Event) 🕒 | All | Spec | All | Keith Jordan |
| 12:00pm–1:30pm | Build IT Up 🕒 112 | Learn | WKSP | ES, MS, HS | Glenda Lubiner, Jennifer Pulliam |
| 12:00pm–1:30pm | Creating Works of Art Using a Ballpoint Pen 🕒 114 | Learn | WKSP | MS, HS, Col | Gerald Obregon |
| 12:00pm–1:30pm | From Top to Bottom: Scaffold Lessons 🕒 111 | Learn | WKSP | ES, MS | Julie Stone |
| 12:00pm–1:30pm | Keep It Moving! 🕒 115 | Learn | WKSP | ES, MS | Julie Smith, Karen Santangelo, Sandra Bourne |
| 12:00pm–1:30pm | Multi-Technique Flowers 🕒 113 | Learn | WKSP | All | Denise Ertler |
| 12:30pm–1:20pm | Balancing Curriculum and Choice: A TAB-ish Approach to the Art Room | R&K | Forum | ES, MS, HS | Deborah Canoura |
| 12:30pm–1:20pm | Community Healing through the Arts | Comm | Forum | All | Maggie Vidal-Santos |
| 12:30pm–1:00pm | What fills our emotional cup? | Learn | Demo | All | Betsy Haskins |
| 1:15pm–1:45pm | Virtual Classroom Insider: Using Google Slides to Create Classroom Sites & Resources | Learn | Demo | ES, MS, HS | Trevis Williams |
| 1:30pm–2:20pm | Inside the Artists Studio | R&K | Forum | Col, Mu, Admin | Krista Schiller |
| 1:30pm–2:20pm | No Gallery, No Problem! | Adv | Forum | ES, MS, HS | Jordan Silvia |
| 1:45pm–3:15pm | Banksy, Haring, and Graffiti Art 🕒 118 | Learn | WKSP | ES, MS, HS | Britt Feingold |
| 1:45pm–3:15pm | Exploring Plein Air Painting 🕒 119 | Learn | WKSP | ES, MS, HS | Kristina Latraverse, Jessica Sodano |
| 1:45pm–3:15pm | Kinetic Relief -Reed Sculptures 🕒 120 | Learn | WKSP | MS, HS, Col | Latonya Hicks, Kelley Maier |
| 1:45pm–3:15pm | STEAM—The Art of Engineering 🕒 117 | Learn | WKSP | All | Mabel Morales, Rosa Ansoleaga |
| 1:45pm–3:15pm | Pop Art Tennis Shoe 🕒 116 | Learn | WKSP | ES, MS, HS | Jen Deaton |
| 2:00pm–2:30pm | IB Visual Arts/Comparative Study | R&K | Demo | HS | Jackie Henson-Dacey |
| 2:45pm–3:15pm | Plan the Journey, Take the Journey, Describe the Journey; Sharing Strategies for the new portfolio requirements for AP Studio Art | Learn | Demo | HS | Barbara Davis |
| 2:45pm–3:15pm | Watercolor Essentials; designing with primary colors | Learn | Demo | MS, HS | Cathy Futral |

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| TIME | EVENT (\$ and Workshop #) | PATHWAY | EVENT | AUDIENCE | PRESENTERS |
|---------------|---|---------|---------|---------------------|--|
| 3:30pm–5:00pm | Opening General Session | Learn | Keynote | | |
| 5:00pm–6:30pm | Exhibit Hall Welcome Reception | Learn | Open | | |
| 7:00pm–8:30pm | A School of Fish with a STEAM Twist Ⓢ 122 | Learn | WKSP | ES, MS, HS, Col, Mu | Beth Goldstein |
| 7:00pm–8:30pm | Fabulous Felt Donuts Ⓢ 124 | Learn | WKSP | ES, MS, HS | Rachel Silver |
| 7:00pm–8:30pm | Fusing Art and Dance in the Art Classroom Ⓢ 121 | R&K | WKSP | ES, MS, HS | Christy Garton |
| 7:00pm–8:30pm | Merging Math and Art: Radial Symmetry & Optical Illusions Ⓢ 126 | Learn | WKSP | ES, MS | Debbie Scarbrough |
| 7:00pm–8:30pm | Off the Grid Ⓢ 123 | Learn | WKSP | MS, HS | Kymerly Moreland-Garnett, Irina Ashcraft |
| 7:00pm–8:30pm | Paper Magic! Ⓢ 125 | Learn | WKSP | ES, MS | Carolyn Schott |
| 7:00pm–8:30pm | Scratch Art Success for All! Ⓢ 127 | Learn | WKSP | ES, MS, HS | Lilian Villalba, Mabel Morales |

FRIDAY, NOV. 8, 2019

| TIME | EVENT (\$ and Workshop #) | PATHWAY | EVENT | AUDIENCE | PRESENTERS |
|----------------|--|---------|---------|------------|------------------------------|
| 7:30am–4:30pm | Registration Open | | | | |
| 7:30am–8:30am | Coffee with the Author—Davis Publications Ⓢ | Comm | Spec | All | Marilyn Stewart |
| 8:00am–8:50am | Adaptive Art Tool Magic | Learn | Forum | ES, MS, HS | Marisa Griffin |
| 8:00am–8:50am | Let's Work Together: Collaborative Art Projects | Learn | Forum | ES | Judith Woodward |
| 8:00am–8:50am | Pause, Rewind, Play | R&K | Forum | All | Pamela Coffman, Suzi Preston |
| 8:00am–8:50am | The times, they are a-changing: the new AP Studio Art exam | R&K | Forum | HS | Marisa Flint |
| 8:00am–11:10am | Art Supervisors' Meeting | Comm | Meeting | Admin | Nancy Puri |
| 8:00am–9:30am | Arts Integration: Narrative Collage Ⓢ 202 | R&K | WKSP | ES, MS, HS | Natalie Hyder |
| 8:00am–9:30am | Fibonacci Transformation Ⓢ 204 | Learn | WKSP | MS, HS | Patricia Beach |

IMPROVE STUDENT BEHAVIOR

This interactive presentation will help attendees improve their classroom behavior management through strategies that are based on **Applied Behavior Science** and have shown to be effective! This session provides professional development that will improve student outcomes in your classroom and school.



Thursday, Nov. 7, 2019 from 11:30am–2:30pm (tickets \$5ea)
Presenter: Keith Jordan, Alternative Behavior Concepts

CONFERENCE SCHEDULE PREVIEW

| TIME | EVENT (\$ and Workshop #) | PATHWAY | EVENT | AUDIENCE | PRESENTERS |
|----------------------|--|---------|-------|------------------------|---|
| 8:00am–9:30am | From Painting to Writing: Textures, Collages, and Writing (Cross-Curricular Integration) \$ 205 | Learn | WKSP | ES | Brenda Alicea |
| 8:00am–9:30am | Part 1 of 2: Creating Traditional “Day of the Dead” Paper-Mache Masks \$ 203 | Learn | WKSP | MS, HS, Col | Donna Haynes, Chantal Bandoni |
| 8:00am–9:30am | Stand Up Soft City \$ 201 | Learn | WKSP | MS, HS, Mu | Julie Davis |
| 8:30am–1:00pm | Commercial Exhibit Hall | | | | |
| 9:00am–9:50am | Docent Assessment | Learn | Forum | Mu | Dulcie Hause, Claire Clum |
| 9:00am–9:50am | Public Art Performance at the Annual Capitol Chalk Walk | Comm | Forum | MS, Col | Debra Barrett-Hayes |
| 9:00am–9:50am | REDI area Teaching Artist Residency in Belle Glade | Learn | Forum | ES, Admin | Leiland Theriot |
| 9:00am–9:50am | Staying Artistically Alive | Other | Forum | All | David Chang |
| 9:00am–9:50am | Wearable Art –A successful history | R&K | Forum | MS, HS | Simoni Limeira-Bonadies |
| 9:45am–11:15am | Caring Art Programs Make a Difference \$ 209 | Adv | WKSP | ES, Col | Susannah Brown, Donna Casanas, SuzAnne Devine Clark |
| 9:45am–11:15am | little black sketchbook: insect drawings \$ 210 | Learn | WKSP | All | Susan Feliciano |
| 9:45am–11:15am | No kiln—no problem \$ 207 | Learn | WKSP | MS, HS | Andrea Obenland |
| 9:45am–11:15am | Part 2 of 2: Creating Traditional “Day of the Dead” Paper-Mache Masks \$ 208 | Learn | WKSP | MS, HS, Col | Donna Haynes, Chantal Bandoni |
| 9:45am–11:15am | Contemporary Art, Artistic Exploration and Collaboration Through STEAM \$ 206 | Learn | WKSP | | Marilyn Stewart |
| 10:00am–10:50am | Compositional Secrets of Leonardo da Vinci— Celebrating the 500th Anniversary | Learn | Forum | All | David Chang |
| 10:00am–10:50am | Impact of K-12 Single Visits to Art Museums Study | R&K | Forum | All | Kylee Crook |
| 10:00am–10:50am | Moving all children up! In your Individual Professional Development Plan—Where to get Data you Need. | R&K | Forum | ES, MU | Ruthie Platt, Debra Barrett-Hayes |
| 10:00am–10:50am | Teaching How To Critique | R&K | Forum | All | Olga Zarestkyfakelmann |
| 10:00am–10:50am | The Kandinsky Experience | R&K | Forum | ES, MS | Simoni Limeira-Bonadies |
| 11:00am–11:50am | Art Education for Civic Engagement | R&K | Forum | ES, MS, HS, Col | Sara Shields, Rachel Fendler, Danielle Henn |
| 11:00am–11:50am | Here We Go Again! 100+ Years of Knowledge | Comm | Forum | ES, MS, HS | Jack Matthews |
| 11:00am–11:50am | Nervous about burning your school down? | Learn | Forum | | Kristina Latraverse |
| 11:00am–11:50am | Someone Who Looks Like Me | R&K | Forum | ES | Cindy Jesup |
| 11:15am–12:00pm | Future Art Teachers Forum | Learn | Forum | | Nancy Puri |
| 11:30am–1:00pm | “Epic” Art/Artists- Brainstorm/Make your Pie in the Sky Idea \$ 213 | Learn | WKSP | MS | Jennifer Gifford |
| 11:30am–1:00pm | Circle Painting- School-Wide Coolaborative Mural \$ 214 | Learn | WKSP | ES | Allyson Barner, Eleni Strawn |
| 11:30am–1:00pm | On Your Mark, Get Set, DoodleBot! A STEAM based art lesson. \$ 212 | Learn | WKSP | ES, MS | Steven Miller |
| 11:30am–1:00pm | To Bee or Not to Bee: Traditional Batik and Beyond \$ 215 | Learn | WKSP | MS, HS | Kelly King, Heather Hagy |
| 11:30am–1:00pm | Symmetrical Art Deco Tiles \$ 211 | Learn | WKSP | All | Kathy Skaggs |
| 12:00pm–12:50pm | Campus Beautification | Learn | Forum | All | Gina Baldauf |
| 12:00pm–12:50pm | Creative Leadership: Designing a Brainstorm | Learn | Forum | All | Krista Schiller, Kathleen Sobr |
| 12:00pm–12:50pm | Enhancing Creativity Through Yoga and Meditation | R&K | Forum | MS, HS, Col, Mu, Admin | Judy Lyon |

continued on page 18

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|-----------------------|--|--------------|----------------|--------------------|---|
| 12:00pm–12:50pm | So you want to be a Doctor! What next? | R&K | Forum | All | Glenda Lubiner |
| 12:00pm–12:50pm | Davis Digital: Visual Arts Curriculum and Digital Software | Learn | Forum | All | Curtis Reid, Marilyn Stewart |
| 1:15pm–2:05pm | Elementary School Division Meeting | Comm | Meeting | | Kristina Latraverse |
| 1:15pm–2:05pm | High School Division Meeting | Comm | Meeting | | Amiee Sarajian |
| 1:15pm–2:05pm | Higher Education Division Meeting | Comm | Meeting | | Debra McGann |
| 1:15pm–2:05pm | Middle School Division Meeting | Comm | Meeting | | Christine Schebilski |
| 1:15pm–2:05pm | Museum Division Meeting | Comm | Meeting | | Claire Clum |
| 1:15pm–2:05pm | Retirees Group Meeting | Comm | Meeting | | Jack Matthews |
| 2:15pm–3:05pm | Money Money Money!!! | Adv | Forum | All | Ashley Monks |
| 2:15pm–3:05pm | Museum and Supervision/Administration Divisions Roundtable | Comm | Forum | | Claire Clum, Nancy Puri |
| 2:15pm–3:05pm | STEAM Animation | Learn | Forum | ES, MS | Susan Wessel, Linda Mangual, Lana Duchene |
| 2:15pm–3:05pm | Teaching Towards Social Justice | R&K | Forum | ES, MS, HS | Sara Shields |
| 2:15pm–2:45pm | Sketchbooks: An Untidy Adventure | R&K | Demo | All | Deborah Canoura |
| 2:15pm–3:15pm | Districts Assembly Meeting | Comm | Meeting | | Latonya Hicks |
| 2:15pm–3:45pm | Color and Culture –the color of me, the color of us ☎ 218 | Learn | WKSP | All | Franz Spohn |
| 2:15pm–3:45pm | Recycling into Color Theory ☎ 220 | Learn | WKSP | ES, MS | Anna Marie Sealey |
| 2:15pm–3:45pm | Self Portrait Cards ☎ 217 | Learn | WKSP | MS, HS, Col | Jack Van Dam |
| 2:15pm–3:45pm | Surrealism Potrait Paintings ☎ 221 | Learn | WKSP | MS, HS, Col | Christine McCormick |
| 2:15pm–3:45pm | Vincent van Gogh Skies, Skyscrapers, and Arrays! ☎ 219 | R&K | WKSP | ES | Linda McAnarney, Kathy Jones |
| 2:15pm–3:45pm | Wild About Animal Prints ☎ 216 | Learn | WKSP | ES | Judith Woodward |
| 2:15pm–4:30pm | Commercial Exhibit Hall | | | | |
| 3:00pm–3:30pm | Project WILD for Art Teachers | Learn | Demo | All | Vicki Crisp |
| 3:45pm–4:15pm | Every Student Succeeds: How to use collage to make every student feel confident. | Learn | Demo | MS, HS | Kyndil Rogers |
| 4:30pm–6:00pm | Second General Session | Learn | Keynote | | |
| 6:15pm–8:15pm | Ringling Reception | Comm | | Open to all | Krista Schiller |
| 9:00pm–10:30pm | Artist Bazaar (Special Event) | Spec | | Open to all | |
| 9:00pm–10:30pm | Lesson Plan Exchange (Special Event) | Spec | | Open to all | Steven Miller |

SATURDAY, NOV. 9, 2019

| | | | | | |
|-----------------------|--|--------------|------------|-------------|---|
| 7:30am–4:30pm | Registration Open | | | | |
| 7:30am–8:30am | FAEA Awards Breakfast ☎ | Comm | TKT | | |
| 8:30am–11:00am | Commercial Exhibit Hall | Learn | | | |
| 10:00am–10:50am | Laughter and Breathing Exercises | Other | Forum | All | Rhoda Ross |
| 10:00am–10:50am | Philosophers' Corner: Theory | R&K | Forum | All | Susannah Brown, Jeffrey Broome, Claire Clum |
| 10:00am–10:50am | Spanish Mosaics: Wait 'til you see the WHOLE picture | R&K | Forum | All | Lourdes Fuller |
| 10:00am–10:50am | Typography Art and Design | Learn | Forum | MS, HS, Col | Joo Kim |
| 10:00am–10:30am | Using Recycles in the Art Room | Learn | Demo | ES | Sheryl Depp |
| 10:00am–11:30am | Charcoal and Graphite Expressions ☎ 304 | Learn | WKSP | MS, HS, Col | Susannah Brown, Andrew Hoffman, Iris Norris |
| 10:00am–11:30am | Figure_IT_OUT! ☎ 302 | Learn | WKSP | MS, Col | Latonya Hicks |
| 10:00am–11:30am | Habits of the Studio Mind ☎ 303 | R&K | WKSP | ES, MS | Natalie Hyder |
| 10:00am–11:30am | Sight-Size Drawing ☎ 305 | Learn | WKSP | MS, HS, Col | David Chang |
| 10:00am–11:30am | Write?? Right! ☎ 306 | Other | WKSP | All | Pamela Coffman, Suzi Preston |

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|-----------------------|--|-------------|-------------|--------------------|---|
| 10:00am–11:30am | Tape Art—Davis Publications ③ 301 | Learn | WKSP | | Curtis Reid, Michael Townsend, Leah Smith |
| 10:45am–11:15am | 101 Images of the Mona Lisa | Learn | Demo | MS, HS, Col | Jack Van Dam |
| 11:00am–11:50am | A Kaleidoscope of Opportunities: Engaging Multi-generational Audiences through a Sustainable Interactive Piece | R&K | Forum | All | Angela Bolaños, Santiago Deprez |
| 11:00am–11:50am | Dali in the Classroom: Museum Resources for Teachers | Learn | Forum | ES, MS, HS, Mu | Denisse De Leon |
| 11:00am–11:50am | How to Promote Your Program | Adv | Forum | ES, MS, HS | Kristina Latraverse |
| 11:00am–11:50am | Philosophers' Corner: Practice in the Elementary Setting | R&K | Forum | ES, Col, Admin | Claire Clum, Susannah Brown, Andrew Hoffman, Claire Clum |
| 11:00am–3:00pm | Scrollin' with Sky Kim (Special Event) | Comm | Spec | Open to all | Sky Kim |
| 11:30am–12:00pm | Stop blowing bubbles with your straw! | Learn | Demo | All | Steve VanDam |
| 11:45am–1:15pm | A Place Imagined: Architecture Perspective Drawing ③ 312 | Learn | WKSP | MS, HS, Mu | Christopher Roll |
| 11:45am–1:15pm | Building Community Through Shotgun Houses and Family Rituals ③ 310 | Learn | WKSP | ES, MS, Mu | Susan Johnson, Heidi Powell, Kimberly Thomas |
| 11:45am–1:15pm | Crayon Resist Paper Quilt Squares ③ 308 | Learn | WKSP | ES | Iris Norris |
| 11:45am–1:15pm | Talking Sticks and Medicine Wheels ③ 309 | Learn | WKSP | ES | Donna Haynes, Chantal Bandoni |
| 11:45am–1:15pm | Tunnel Books ③ 311 | Learn | WKSP | ES, MS, HS | Joanna Davis-Lanum |
| 11:45am–1:15pm | Arpilleras featuring Paper Clip Felting ③ 307 | Learn | WKSP | ES, MS, HS, Mu | Julie Davis |
| 12:00pm–12:50pm | Confections + Conventions—Convert Kitchens (and classrooms) into Printmaking Studios | Learn | Forum | ES, MS, HS, Mu | Patrick Grigsby |
| 12:00pm–12:50pm | Deep Dive: Cummer in the Classroom—A Museum/School Partnership | R&K | Forum | ES, Mu, Admin | Dulcie Hause |
| 12:00pm–12:50pm | Street Painting as Art Advocacy | Adv | Forum | ES, MS, HS, Mu | Jamie Schwerstein |
| 12:15pm–12:45pm | One Day Fun Day Art Activities to Enhance your Curriculum | Other | Demo | MS, HS | Kimberly Piercy |
| 1:00pm–1:50pm | AP Studio Art Forum | Comm | Forum | HS | Amiee Sarajian |
| 1:00pm–1:50pm | Ceramic Mosaic Mural Making: The River Wise Project | Learn | Forum | All | Tiffany Gonzalez |
| 1:00pm–1:50pm | The Mural Project | Adv | Forum | MS, HS | Brandie King |
| 1:00pm–1:50pm | Utilizing Visual Arts Education to Foster Resilience in Youth | R&K | Forum | All | Jessica Katz |
| 1:00pm–2:00pm | Big Giveaway for New Art Teachers | Comm | | | Jack Matthews |
| 1:30pm–3:00pm | Abstraction of Trees- A la Mondrian ③ 315 | Learn | WKSP | MS, HS | Jennifer Gifford |
| 1:30pm–3:00pm | Art journaling for Students with a Twist ③ 316 | Learn | WKSP | ES, MS, Admin | Karen Simmons, Cynthia Guinn |
| 1:30pm–3:00pm | STRAW SCULPTURES: Linking Art and Mathematics ③ 314 | Learn | WKSP | All | Olga Zarestkyfakelmann |
| 1:30pm–3:00pm | The Spirit of Sumi-e: Exploring the Ancient Asian Art ③ 318 | Adv | WKSP | ES | Kim Chauncy, Pamela King |
| 1:30pm–3:00pm | Travels with a Sketchbook ③ 313 | Learn | WKSP | ES, MS, HS | Mary Ann Miller |
| 1:30pm–3:00pm | Wyland, Eco- Artist Multi-media collage ③ 317 | Learn | WKSP | All | Colleen Schmidt |
| 2:00pm–2:50pm | Art Education Graduate Programs in Florida: Masters and Doctoral Degrees | Comm | Forum | All | David Chang, Heidi Powell, Michelle Tillander, Susannah Brown, Sara Shields, Rachel Fendler, Jeffrey Broome |
| 2:00pm–2:50pm | Colourblind Awareness | R&K | Forum | All | Tracey Lawrence Asby |
| 2:00pm–2:50pm | Connecting the artist to the art room using Social Media | Comm | Forum | All | Ashley Monks |
| 2:00pm–2:50pm | Effective Inclusion in the art room. | R&K | Forum | MS, HS | Jerilyn Brown |
| 2:00pm–2:50pm | Soundstitching | Comm | Forum | All | Cassia Kite |
| 3:00pm–3:50pm | Emerging Leaders: Creative Leadership | Comm | Forum | All | Jackie Henson-Dacey |

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| 3:00pm–3:50pm | How the Arts Effect Learning Comprehension in STEM Courses | R&K | Forum | MS, HS, Admin | Tiffany Jennings |
| 3:00pm–3:50pm | Invisible Labor: Uncovering the Hidden Work of Art Education | R&K | Forum | All | Danielle Henn |
| 3:00pm–3:50pm | Isolated Photography for Reluctant Artists | Learn | Forum | MS, HS | Krista Hemmer |
| 3:00pm–3:50pm | pARTnerships for Positive Outcomes in Art Education | Comm | Forum | All | Laurie Hoppock, Allison Galloway-Gonzalez |
| 3:15pm–4:45pm | Beyond Coiled Baskets \$ 325 | Learn | WKSP | MS, HS, Col | Patricia Beach |
| 3:15pm–4:45pm | Border Crossing with Visual Journals: A path to culturally responsive teaching \$ 324 | R&K | WKSP | ES, MS, HS | Jennifer Garcia |
| 3:15pm–4:45pm | Collagraph Printmaking \$ 322 | Learn | WKSP | MS, HS | Jordan Silvia |
| 3:15pm–4:45pm | Photographing Small Subjects with Scientific Photographer, Walter Lara (RBP) \$ 323 | Learn | WKSP | Col, Mu | Walter Lara |
| 3:15pm–4:45pm | Recycled Reefs: A Swim Noodle Sculpture! \$ 321 | Learn | WKSP | ES, MS | Joanna Davis-Lanum |
| 3:15pm–4:45pm | Repoussé—The Art of Metalworking \$ 319 | Learn | WKSP | MS, HS | Andrea Obenland |
| 3:15pm–4:45pm | Working with Warhol: Pop art explorations \$ 320 | R&K | WKSP | ES, MS, HS, Col | Wendy Dickinson |
| 4:00pm–4:50pm | Be a Leader, Not a Follower: | R&K | Forum | ES, MS, HS | Julie Levesque |
| 4:00pm–4:50pm | Break Up With Stress | Comm | Forum | All | Brandee Thunberg |
| 4:00pm–4:50pm | Creative Collaboration and Classroom Climate in Art Education | R&K | Forum | ES, MS, HS | Alli Flores |
| 4:00pm–4:50pm | Making STEAM in the Art Room | R&K | Forum | ES, MS, HS | P Phillips, Ric Ledbetter |
| 4:00pm–4:50pm | Teaching Digital Art on an iPad | Learn | Forum | ES, MS, HS | Nicole Eiler, Lori Manning |
| 8:00pm–11:00pm | Neon Garden Party \$ | Comm | TKT | | |

SUNDAY, NOV. 10, 2019

| | | | | | |
|----------------------|---|-------|------|------------------------|------------------------------------|
| 8:00am–9:45pm | Registration Open | | | | |
| 8:00am–9:30am | Happy Accidents: Layering Color and Line With Simple Materials \$ 403 | Learn | WKSP | ES, MS, HS, Col, Mu | Brian Moody |
| 8:00am–9:30am | Paste Paper Accordion Books \$ 402 | Learn | WKSP | MS, HS, Col, Mu, Admin | Melissa DeFabrizio, Gianelle Gelpi |
| 8:00am–9:30am | Pizzatarians Rejoice! Come make a Pizza! \$ 404 | Learn | WKSP | All | Kate Smith, Amber Ballard |
| 8:00am–9:30am | Plein Air Ponte Vedra \$ 401 | Learn | WKSP | All | Jerilyn Brown |
| 9:45am–11:15am | Beyond the Original Image: Combine Photo and Traditional 2D media. \$ 406 | Learn | WKSP | MS, HS | Angela Fout |
| 9:45am–11:15am | Designing Your Own Fabric with Finger Painting \$ 408 | Learn | WKSP | ES, MS | Zahra Farooq |
| 9:45am–11:15am | Draw with Thread, an Embroidery Experience \$ 405 | Learn | WKSP | ES | Natalie Steratore, Laura Irmis |
| 9:45am–11:15am | Scribble Bots \$ 407 | Learn | WKSP | ES, MS, HS | Kelly King, Heather Hagy |

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CONFERENCE, MVE RECEPTION, AND GALA FREQUENTLY ASKED QUESTIONS

Do I have to be a FAEA member to register for conference?

No, you do not need to be a member to register. Members may renew their membership during registration and non-members will be provided a complimentary one-year membership with their conference registration.



PHOTO BY RICK RUNION

Are there additional fees to attend workshops or special events at the conference?

Yes, there is an additional cost and registration required to attend any hands-on workshops and special events like the “Neon Garden Party” and the Awards Breakfast.

Which workshops and events are included in my registration?

All Art Forum sessions, general sessions, receptions, and access to the commercial exhibit hall are included in your conference registration.

Do I sign up in advance to attend the art forum sessions?

No, the Art Forum sessions are included in your conference registration and are on a first-come, first-served basis.

When will the Member Virtual Exhibition (MVE) Members be recognized?

The Member Virtual Exhibition (MVE) will be on display each day at conference and the MVE Awardees will be recognized at the Awards Breakfast.

What is the Awards Breakfast?

The Awards Breakfast will be held on Saturday, November 9, from 7:30am-8:30am. This event honors the 2019 FAEA Award recipients, such as the Florida Art Educator of the Year and the Member Virtual Exhibition Awardees. The event will begin with a hot plated breakfast followed by the presentation of awards to this year’s honorees.

There is a fee to attend the Awards Breakfast, and you can purchase tickets during pre-registration. There will be limited tickets available on-site for purchase.

When is the Gala?

FAEA is excited to offer a new event in 2019 titled the “Neon Garden Party.” This event is a new imagination of the annual gala.

What is the Neon Garden Party?

This Saturday night celebration provides an opportunity for members to let loose and relax after several days of presentations and workshops. This year’s celebration will be held on Saturday, November 9, from 8:00pm–11:00pm and will feature an interactive celebration experience with

desserts and light Hors d’oeuvres.

You can purchase your tickets to attend the Neon Garden Party during pre-registration for only \$25. There will be limited tickets available on-site for purchase.

Is the conference schedule in FAEA’s fall *Fresh Paint* the final schedule?

No, the conference schedule in the fall *Fresh Paint* is still subject to change. Conference schedule updates will be posted online at www.FAEA.org.

Is there a certain hotel I should stay at if I am attending the FAEA conference?

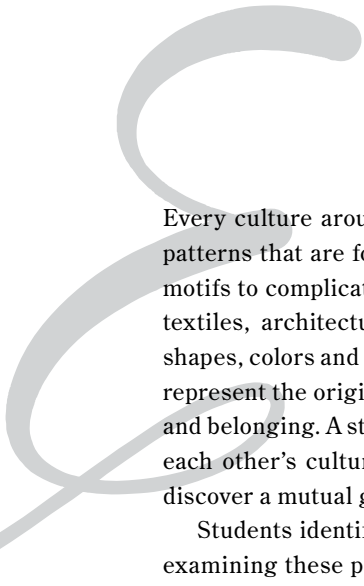
You can reserve a room at the conference site, Sawgrass Marriott Golf Resort & Spa. Visit the FAEA Conference page for more information.

If I have questions about the FAEA conference or my membership who should I call?

You can call the FAEA Office at (850) 205 -0068 and staff will be happy to assist you.

Weaving an Intercultural Thread through a Pattern Drawing

by Sky Kim, Visual Artist



Every culture around the globe has inherited its own distinct set of patterns that are found in many art forms—from detailed geometric motifs to complicated symmetrical patterns that appear in paintings, textiles, architecture, manuscripts, masks, and other objects. The shapes, colors and composition of these patterns that we grew up with represent the origins of our roots and give us both a sense of identity and belonging. A study on where we come from and how to understand each other's cultures through our visual inheritance would help us discover a mutual ground showing that our cultures are interrelated.

Students identify their own cultures and define others by closely examining these patterns. They eventually discover that certain patterns apply to many members of cultures and understand the differences through the richness of these cultures. To begin, students create patterns based on their own cultural backgrounds. Basic research on their culture's patterns is encouraged prior to the drawing project. They pick 3-5 pattern examples from their culture and then study the meanings or significance of each pattern. Next, students learn about other patterns from other cultures, borrow 3-5 patterns, and then incorporate them into their own patterns using various compositions.

There are three easy technical methods to begin, polish and finish this pattern drawing project. They allow the students to easily create patterns by starting with a simple one before growing into a very complicated one.

1. **Repetition** refers to one motif or shape repeated. Visual elements such as a dot, line, circle or any geometric or non-geometric shape are repeated. Repetition can be an easy way to reinforce a visual theme and add a sense of rhythm to your composition.
2. **Pattern** is a combination of elements or shapes repeated in recurring and regular arrangements. A slightly irregular arrangement can be also welcomed since it would give more excitement to the overall

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Marker on Paper

2009
24"x360"

This scroll is an example of how I use all three of these elements, using only one simple tool—a black marker on paper. This automatic drawing consists of repetition, rhythm, and pattern.

Repetition is seen throughout the scroll in the repetition of organic shapes that look like a cluster of clouds. Pattern can be found in the areas where there are repeated shapes in different sizes that follow a regular, ordered arrangement in their recurrence.

Different sizes of similar shapes are repeated with variations in their grouping. The flow from the top to the bottom and from the left to the right of the scroll has a slightly off-systematic rhythm to avoid the stagnant energy of repeated shapes.

Blank margins that are contrasted with the black lines are favored and give room to breathe. Not so symmetrical, but organic, patterns are growing circularly out from the focal point in a rhythmical balance.

—Sky Kim



Weaving an Intercultural Thread through a Pattern Drawing

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composition. It doesn't necessarily have to always be an abstract pattern either since an element of realism can be incorporated into the pattern, like realistic figures, animals, flowers, cars, building, etc.

- 3. Rhythm** gives a variation and melody to the pattern. Rhythm illustrates an individual interpretation of what order is because it goes with our own heartbeat and bio-rhythm. A rhythmical flow is a key to make the pattern less systematic and make it more interesting and organic. Having symmetrical repetition results in a sense of calm with subtleness, whereas an asymmetrical arrangement brings an unexpected pace with a more dynamic sensation.

There are also several points to maintain in the composition from start to finish.

- ☞ **Coherency** helps the patterns look as if they belong to one another. If a certain area looks too congested or crowded, resulting from chaotic interlaced patterns, choose one or two elements from the existing patterns (i.e. line or circle) and then keep expanding the pattern with just those chosen elements for a while around the confusing area. Growing the pattern with one or two simple elements consistently would keep the coherency and release the feeling of being stuck or awkwardly out of place at the same time.
- ☞ **Balance** obtains a harmony in the composition which creates a sense of ease when unbalance often evokes a sense of uneasiness. Balancing "in" and "out" or "light" and "heavy" should be considered at all times. Symmetry would be one of the easiest ways to contribute to a balanced composition. A symmetrical composition is equally balanced on both

sides of a central axis, either vertically, horizontally, or radially out from a central point. Even slightly off-symmetry can improve the visual balance of the composition.

- ☞ **Focal point** is where viewers' eyes ultimately rest on. It draws viewers into your work and gives them a place to start looking at your work, so an important element should be the most visible part of the layout. Some visual weight is needed to make the element stand out the most at first glance. There are techniques to give your focal point some visual weight with the use of different sizes, shapes, colors, textures and contrast.
- ☞ **Flow** provides the repeated patterns room to breathe. Without the flow, the patterns might look uncomfortably stagnated, creating a blockage. Adding a sense of slight movement or a lot of movements to the pattern enhances the flow of energy in the composition. This would help viewers' eyes move from the focal point to other systematically arranged elements. As a result, easy navigation is established with either a downward or upward flow which provides viewers with a clear pathway to travel through the composition. In addition, leaving some blank areas also gives some breathing room and importantly keeps a densely-heavy composition from being overwhelming.
- ☞ **Contrast** is as important as coherency in the composition. Contrast is usually made through two different visual elements. With clever use of contrast, you can emphasize your focal point by differentiating light and dark, shapes, colors, sizes, textures, types of lines, etc. Knowing where to create a stunning contrast and when to leave the rest of the area relatively unfocused is a powerful compositional skill. ☞

FAEA Conference Jacksonville Museum Tour

THURSDAY
NOV 7, 2019

TOUR FEE: \$45

...includes transportation to and from the Marriott Sawgrass hotel plus admission to the Cummer Museum of Art & Gardens and the Museum of Contemporary Art Jacksonville.

SCHEDULE:

8:45am Depart Hotel on Bus

10-11:30am **Cummer Museum of Art & Gardens Tour
Permanent Collection, Gardens,
and Tiffany Exhibition**

Participants will explore the Museum's Permanent Collection, historic riverfront gardens, interactive education center, a temporary exhibition: Louis Comfort Tiffany: Treasures from the Driehaus Collection, and have a few minutes to peruse the Cummer Shop. The Cummer Museum holds one of the finest art collections in the Southeast, with more than 5,000 objects in its Permanent Collection. The Museum offers world-class art spanning from 2100 B.C. through the 21st century, features diverse special exhibits, and is home to the Wark Collection of Early Meissen Porcelain. The 2.5 acres of historic riverfront gardens bear the mark of notable landscape designers and horticulturists, including Ossian Cole Simonds, Ellen Biddle Shipman, Thomas Meehan and Sons, and the fabled Olmsted firm.

11:30-1:00pm **Travel to MOCA and lunch on own**
1:00-2:30pm **Museum of Contemporary Art Jacksonville Tour
Permanent Collection and Project Atrium**

MOCA Jacksonville, a cultural institute of the University of North Florida, serves the community and its visitors through exhibitions, collections, educational programs, and publications designed to enhance an understanding and appreciation of modern and contemporary art with particular emphasis on works created from 1960 to the present.

The Museum promotes the discovery, knowledge, and advancement of the art, artists, and ideas of our time.

Participants will experience MOCA's Permanent Collection exhibition *Of Many Ancestors*, UNF Gallery exhibition *Jay Shoots: Home*, Featured Exhibition *A Moment in Beijing: Su Xingpeng, Weng Yunpeng, and Jizi*, and Education Gallery exhibition *Art with a Heart in Healthcare: Animal-Gamation*. 🐾



2019 FAEA Annual Conference
Ponte Vedra Beach, FL

KEYNOTE SPEAKERS



MARILYN STEWART

Keynote Address: Opening General Session

Thursday, November 7th, 2019

3:30 - 5:00pm

Sawgrass Marriott Golf Resort & Spa

Dr. Marilyn Stewart retired in May 2017 as Professor of Art Education and Co-coordinator of Graduate Programs in Art Education at Kutztown University, where she taught courses in art education theory and practice and others such as “Visual Culture: Critical Practice,” “Women in the Arts,” and “Art Criticism,” and was the 2016 recipient of the Arthur and Isabel Wiesenberger Faculty Award for Excellence in Teaching. Dr. Stewart is senior author of *Explorations in Art* grades 1-6, and co-author, with Eldon Katter, of the *Explorations in Art* middle school series, co-author of *Rethinking Curriculum in Art*, author of *Thinking Through Aesthetics*, and Editor of the *Art Education in Practice* series, all published by Davis Publications. She is a frequent keynote speaker and consultant in national curriculum projects, including her recent work as Director of *The Dinner Party* Curriculum Project and Coordinator of the Educator Guides Project for the PBS series, *Craft in America*. A member of the Writing Team for the National Visual Arts Standards and the Model Cornerstone Assessments, she has conducted over 200 extended institutes, seminars, or in-service days in over 35 states. A Distinguished Fellow of the National Art Education Association, Marilyn was named by the NAEA as the 2011 National Art Educator of the Year.

Conference Sessions:

Coffee with the Author – Davis Publications

Friday, November 8th, 2019

7:30 - 8:30am

Sawgrass Marriott Golf Resort & Spa

(paid session)

Contemporary Art, Artistic Exploration & Collaboration Through STEAM

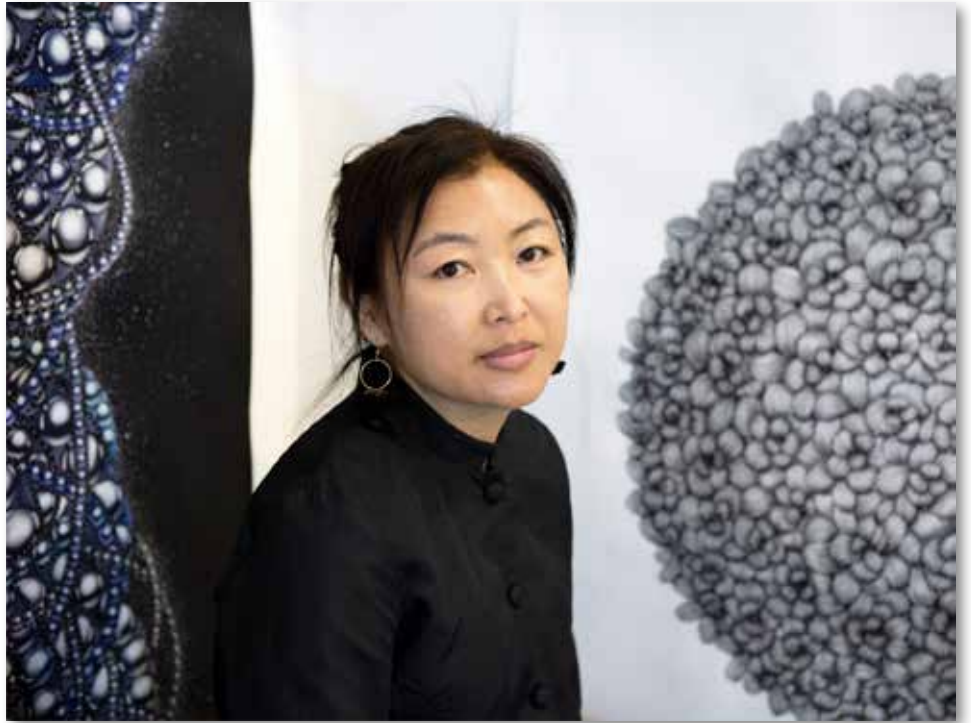
Friday, November 8th, 2019

9:45 - 11:15am

Sawgrass Marriott Golf Resort & Spa

(paid session)

SKY KIM



Born in Seoul, Korea, Sky Kim received an M.F.A in Painting from Pratt Institute. She is a recipient of the National Museum of Contemporary Art's National Korean Art Competition Awards and a Pratt Institute Art Grant. She has exhibited in major venues around the world and has been exhibiting and lecturing as a guest artist at universities, including University of Nevada in NV, Bloomsburg University of Pennsylvania and St. Joseph's University in PA. Her work has received international critical acclaim in *The Wall Street International*, *The Boston Globe*, *The Philadelphia Inquirer*, *Juxtapoz Magazine*, *The Korea Herald*, *Artlog* and *The Korea Daily*, *Artefuse* and *Arts Observer* and on WMBC-TV.

Keynote Address: Second General Session

Friday, November 8th, 2019

4:30 - 6:00pm

Sawgrass Marriott Golf Resort & Spa

Conference Session:

Scrollin' with Sky Kim

Saturday, November 9th, 2019

11:00am - 3:00pm

Sawgrass Marriott Golf Resort & Spa

Separate tickets are required to attend the paid workshop demonstrations and sessions. Limited spaces available.

Information about the FAEA Annual Conference and the Keynote Speakers are available in this issue of *Fresh Paint* and on the FAEA website.







Remembering the Y's in Teaching Art

By Marilyn G. Stewart

I've said so many times, "I'm a curriculum person!" This means, I suppose, that for as long as I can remember being involved in art teaching, I've cared about curriculum—what it is, what it might be, how to work with others to create it, how to share it, how to see when it's not working, and so on. In addition to the role that curriculum development plays in my own day-to-day teaching, thinking about and creating curriculum for art has taken up most of my professional life.

Like so many other art educators I know, I can't go to a museum or gallery without thinking about how I might incorporate an artwork or exhibition into my art teaching. I can't go into a Dollar Store, stop at a garage sale, or, for that matter, enter a TJ Maxx, without seeing things that I might want to use in teaching. And, of course, any trip to Michaels or A.C. Moore can wreak havoc on my wallet!

I love to teach art; I love thinking about and planning to teach art even more. Most importantly, I know that I'm not alone. We art educators tend to think about curriculum because we care deep-

ly about what our students learn. Art teachers tend to be passionate about wanting their students to love art as much as they do. We plan experiences for them using all the stuff we've gathered in our foraging excursions and ideas garnered from textbooks and other available art teaching resources. We get caught up in thinking about what we can do now, and next, as we focus on the immediacy of art teaching.

Most of our daily decisions are intuitive, but I like to think they are grounded in our beliefs about what counts as good art teaching and assumptions about what our students should understand and value as they move through our programs and into adulthood. Intuition serves us well, but on occasion, it makes sense to reflect on those beliefs and assumptions that guide our decisions, if only to check and see if there's been a change over time.

In what follows, I share a strategy that my students and I have used for decades to articulate who we are as teachers and what we care about as art and curriculum lovers.

For many years, before retiring in 2017, I taught a curriculum course in our graduate program at Kutztown University of Pennsylvania. Over the years, my students and I read many books and articles in which the authors discussed curriculum from various perspectives, often arguing for one particular curricular focus over another, offering insights into structure

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Remembering theY's in Teaching Art

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and/or planning or proposing ways to address the many and disparate needs of students.

Early on, I dusted off a construction from my own days as a graduate student and shared it with my students to help them organize the ideas they would encounter in their readings and generate on their own.

In *An Introduction to the Analysis of Educational Concepts* (1968), philosopher Jonas F. Soltis put forward the 'vehicle' notion of subject matter, employing the construction, "S teaches Px so that y " to represent his idea. With the basic schema, S (someone) teaches P (someone else) x (the subject matter) so that y , Soltis noted that we use subject matter (x) as a 'vehicle' to get us to some goal (y). He reminded us that teaching is an *intentional* activity in that as we teachers teach whatever it is that we teach, we have reasons; we intend for our students to move toward goals that we can identify.

As I presented the Soltis construction to my students at the commencement of the course, I took the liberty of changing it to " T (teacher) teaches S (student/s) x (subject matter) so that y ." I explained that we would return to it throughout the course and that they would refer to it as they considered

their professional identity and approaches to teaching, as they analyzed the various theoretical perspectives they would encounter in their reading for the course, and finally, as they planned curriculum for their own teaching settings.

I share it here because I believe that, even after all these years, it still provides a useful structure for thinking about the important components of curriculum planning.

The students in my graduate courses typically were in their first five to ten years of teaching and had ample experience to draw upon as they thought about how they approached teaching. The first assignment was to create a visual 'map' as a way of reflecting upon their own professional identity and preparing to critically analyze the readings they would encounter in the course. They were to consider " T teaches Sx so that y " as they reflected upon and visualized their ideas regarding each component. For example, as they considered T (teacher), they might address questions such as: How do you see yourself as a teacher? What is your primary role? What other roles do you take on? What is important to you? What is important for your students to know about you? What motivates

you as a teacher?

The students were to visually represent what they valued in teaching, and what they considered to be good or successful teaching. As they considered S (their own students), they were to share what they believed was important to recognize and care about the students they teach. Similarly, my students were to note and visually communicate what they considered to be the x , or the subject matter, they teach. Here, certainly, they might simply say that they teach art; however, I encouraged them to push this a bit further, to tease out their ideas about art, and how those ideas informed what they included—and excluded—when they prepared to teach.

As my students and I reflected upon the "so that y " part of the Soltis construction, we discovered the need to again alter what Soltis had provided. We found that the kinds of reasons (y) that one might offer for teaching Sx could be very different. We decided to distinguish between a lower-case y and an upper-case Y , in part to account for the fact that one might put forward reasons that are short-term (y), but then also offer reasons for the long run (Y). We also agreed that the y (lower-case) would represent what we typically refer to as lesson or unit objectives in which we identify discreet knowledge and skills. The Y (upper-case) would represent broader goals—understandings and values that we anticipate our students developing and carrying with them into adulthood; what we typically think of as program goals.

On a day-to-day basis, we tend to think in terms of the lower-case y as we consider the *point* of a lesson, for example. We might offer specific knowledge and skills—to learn how to draw from observation; to work on small motor skills; to see and describe compositional details in an artwork. On a day-to-day basis, we typically do *not* think about our long-range goals, but that's not to say that our beliefs about what is ultimately important aren't operative in the curricular and instructional choices we make.

It may be a challenge to show how the 'small' things that we do daily in an art program are connected to the much 'larger'



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Snap Button Poetry

Lesson Plan for Grades 3-12

goals that we have for our students in the long run. And yet, we need to be prepared to do this. For ourselves, our students, the school community, and the broader public, we need to be able to make the connection between every single activity we design for our students and the long-term goals (Y) we have in mind, and upon which we've agreed.

Throughout the semester, students became accustomed to analyzing all assigned readings using *T* teaches *S* *x* so that *y* or *Y*, mostly with an emphasis on the upper case *Y*. In reading iconic articles from the past and more contemporary publications, they routinely asked:

- 1) What does this author value about education in art, and, according to this author, what should be the goal/goals of art education?
- 2) What does this author embrace as important to *teach*? What constitutes the subject matter in an art program?
- 3) What would count as good teaching for this author?

We actually had some fun imagining the writers sitting down at a local Kutztown diner, having breakfast and active conversations about what ought to be included in a stellar art curriculum. I've had students tell me many years later that they continue to use Soltis whenever they encounter someone arguing—in writing or in person—for a different approach to art education curriculum.

Finally, I always encouraged my students to try on whatever ideas about curriculum they encountered, asking them to consider: How do you connect personally/professionally with this/these view/views? What makes sense to you? How does this view fit with other ideas that are important to you?

This final emphasis on the student's evolving ideas about the *Y* (or why) of art education was important as the students completed the final project for the course, in which they developed a curricular program for their own professional teaching situation. Soltis' 'vehicle' notion of subject matter reminds us that while the joy we find in foraging for materials and ideas to enhance our students' experiences in art—and the fun we



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Item #60817

Wearable art combines visual design and "found" poetry

Many may consider a pin-back button as a trinket to be worn and thrown away. For an artist, however, these "disposable" pins can provide a canvas for extraordinary art. This project gives students the freedom to combine their own words with visual design elements to create wearable mini masterpieces.

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have sharing our love of art with our students every day—are important rewards of teaching (and possibly what gets us out of bed each day), we nonetheless have even more deeply held reasons for doing what we do that, on occasion, we can articulate and celebrate. 🎨

Soltis, J.F. (1968). *An Introduction to the Analysis of Educational Concepts*. Reading, MA: Addison-Wesley.

Marilyn G. Stewart is Professor Emerita of Art Education at Kutztown University of Pennsylvania and Senior Author for Davis Publications



museum spotlight

This column provides FAEA members with information about Florida art museums and the academic offerings they provide. In preparing for the fall meeting at Ponte Vedra Beach, this issue and the next issue will focus on FAEA member institutions located in Jacksonville.

The Museum of Contemporary Art



The Museum of Contemporary Art (MOCA) Jacksonville is a cultural institute of the University of North Florida that promotes the discovery, knowledge, and advancement of the art, artists, and ideas of our time. Its focus is on the understanding and appreciation of modern and contemporary art with particular emphasis on works created from 1960 to the present. Located in downtown Jacksonville, your trip is incomplete without a visit to this museum.

The Museum, with over 90 years of history, is committed to high quality arts education. It originates more than 95% of its exhibitions and provides a wide range of programming for students and adults. They provide learning opportunities to nearly 16,000 students annually. Tour and Camp Coordinator Kiersten Lampe stated, "With less art education opportunities in our schools, MOCA Jacksonville strives to provide educators with the resources they need to fill the gap. Our



MOCA JACKSONVILLE
A CULTURAL INSTITUTE OF UNF



school tours are aligned with curriculum standards so fieldtrip experiences can be easily integrated into lesson plans. Our Voice of the People program collects data that demonstrates how the arts can be utilized to teach other disciplines, like expository writing. We offer educators workshops to show how arts can be integrated into other courses. Serving the next generation of artists is an essential part of our mission to promote the discovery and advancement of the arts, artists, and ideas of our time.”

Of particular note for FAEA members, MOCA Jacksonville offers a wonderful array of programs:

ART CAMP Experienced art educators teach a variety of media and skills while providing the contemporary art history context for each project. Art Camp is offered during school breaks in the winter, spring, and summer for students aged 4-14 years old. All camp students create dynamic works of art, engage with artwork in the MOCA galleries, and participate in a creative art-making environment.

SCHOOL TOURS The Museum offers school tours for pre-K through high school. Led by professional Museum educators, MOCA Jacksonville’s multifaceted tour program emphasizes the development of critical thinking skills and fosters an appreciation of modern and contemporary art. Works of contemporary art often present viewers with questions. MOCA tours incorporate inquiry-based learning, a process in which viewers are encouraged to generate knowledge through a dynamic exchange of information. Students also participate in hands-on art making in our studio classrooms as part of their tour experience.

VOICE OF THE PEOPLE (VoP) VoP is an innovative, literacy-based educational arts initiative that hones critical thinking



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Museum Spotlight

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and communication skills as it develops a deeper understanding of contemporary art. VoP directly serves fourth-grade students at Title I schools. During a visit to MOCA, students are introduced to the permanent collection, from which they select works of art that speak to them. The students analyze the works, prepare descriptive narratives, and create recordings that serve as part of the Museum's audio guide that is accessible to all those who visit the galleries and view the chosen works of art. In addition to gaining familiarity and comfort within the Museum setting and a greater appreciation for art, VoP improves critical thinking skills, encourages participation, develops creative writing and verbal presentation skills, and enhances self-esteem. It also has quantifiable, proven results—children who participate in the program exponentially improve their reading and writing scores, year-over-year.

ART AVIATORS Art Aviators is an educational initiative designed for children with Autism Spectrum Disorders (ASD) and other exceptionalities. While children



with ASD struggle with verbal communication, social relations, and sensory development, the program provides creative art-making activities that enables them to foster new means of self-expression and communication. Utilizing three components—art studio, galleries, and Art Explorium—Art Aviators program harnesses art and art-making activities as means of promoting expression and social interaction among children

with ASD and their teachers, caregivers, and peers.

These programs are stellar and provide schools/teachers with excellent resources and learning opportunities. The MOCA Jacksonville museum staff is dedicated to serving their community. Place this museum on your list of MUST-SEE places in Jacksonville.

Be on the lookout for Museum Spotlight in the next issue! 🎨

FAEA Board of Directors

VOTE

Voting closes 11/8/19 @ 2:30pm



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1000 PGA Tour Boulevard
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\$139 per night (single or double occupancy)

BOOKING WEBSITE

<https://book.passkey.com/go/FAEAAnnualConf>

Reservations can also be made by calling 800-457-4653 and mentioning that you are part of the group.

HOTEL FEES

Self-Parking is \$5 (waived with optional resort fee)

Optional resort fee is \$10 (reduced from \$25) and, at time of publication, it includes:

- Enhanced high-speed internet access
- Self-parking
- Unlimited local and long distance calls
- Two (2) bottles of water in-room daily
- Choice of two (2) drinks per stay (see hotel for details)
- Fitness classes
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NEON GARDEN PARTY

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NEW lower price!

\$25 to attend

Purchase tickets online by 10/27/19

Saturday, November 9th

8:00 - 11:00 PM

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Heritage Ballroom**



Poured Polar Aurora

Lesson Plan for Grades 2-12



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