

FALL 2021

FRESH PAINT

VOLUME 44 • ISSUE 2

**What Affect Theory
Can Tell Us About
Becoming an Art
Teacher**

**Museum Spotlight:
Orlando Museum of Art**

**The 2021
Annual
Conference
Registration
Information
and Schedule
Preview**



Tissue Vases

Lesson Plan for Grades K-6



Royal & Langnickel Big Kids' Choice Lil' Grippers Deluxe Assorted Set of 6 Item #06082-1669



Blick Liquid Watercolors Item #00369

Transform plastic bottles and cups into colorful, textural containers for plants and flowers.

Upcycle everyday objects to create 3D artwork! Using a mixture of water and medium, students layer strips of tissue paper to the outside of discarded plastic containers. Twist, bunch, and fold to create texture, then add color to create an earth-friendly vase.

[DickBlick.com/lesson-plans/Tissue-Vases-from-Recycled-Containers/](https://www.dickblick.com/lesson-plans/Tissue-Vases-from-Recycled-Containers/)

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C FRESH PAINT CONTENTS

FEATURES

2021 FAEA K-12 Assessment & Virtual Exhibition Winners | 13

2021 Annual Conference Schedule Preview | 18

Remembering Nellie Lynch | 25

What Affect Theory Can Tell Us About Becoming an Art Teacher | 34



13

DEPARTMENTS

President's Reflection | 4

20-21 Board of Directors | 5

Board Consultant's Report | 6

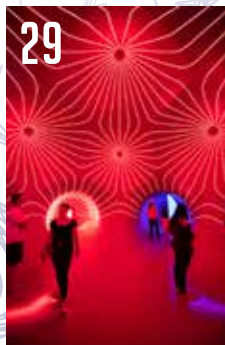
Calendar 2021 | 7

Division Updates | 8

Museum Spotlight | 30



30



29



OUR COVER ARTIST

NaTescha Holloway (Grade 8)
Swimming with the Koi,
Drawing
Howard Middle School,
Teacher: Rachel Buckley

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

Fresh Paint is a quarterly publication of Florida Art Education Association, Inc., located at 402 Office Plaza Drive, Tallahassee, Florida 32301-2757.

FALL digital
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Winter digital
Spring/Summer digital

FAEA 2021 Editorial Committee

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Fresh Paint is made possible, in part, by the participation of the businesses whose advertisements appear in this issue. They make it possible to provide membership with a high quality publication and we gratefully acknowledge their support of FAEA's mission. We hope that you take special notice of these advertisements and consider the products and services offered. This is another important way you can support your professional association and the enhancement of Florida art education.

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PRESIDENT'S REFLECTION

Dr. Jackie Henson-Dacey
President, FAEA



This year has challenged us to redefine art education by transforming the construct of community. Some have had to teach remote and face-to-face learners at the same time while others had to move their art rooms onto a cart. One thing that stands out for many art educators is resilience. A significant part of implementing

a quality art education program is to establish a working community of learners that are engaged and curious about their learning. FAEA members continue to persevere. The construct of community is based on an environment that embraces diverse perspectives and becomes a dynamic force through immersive subjective experiences, much like our summer programming. Discover new ideas, engage with art education professionals across the state, and avoid cognitive decline.

Sarasota County has a wellness initiative that addresses many aspects of stress reduction and health concerns among educators. I am sure most counties around the state have similar programs. As I read through the monthly promotional material and engage in some aspects of their programming, I keep looking at the sessions on *Aging Well* – avoiding cognitive decline. This has been an interest of mine as I am now caring for my aging mother. She is sharp and still curious about learning. Conversation is deeply meaningful and is embedded in our humanity. As a supportive daughter, we practice yoga, engage in jigsaws, paint, read and analyze poetry, knit, crochet, share novels, and draw together. I watch and am amazed at how beautiful her mind is and how important the arts are in keeping her cognitively strong. The summer brings us into a time when we need to decompress from the daily routines of teaching and examine what makes us human and keeps us cognitively strong – creating art! Take high resolution images of your best art works from the summer and enter them into our Member Virtual Exhibition. Participate in our strong community of learners, ward off the cognitive decline that comes with aging, and share your creativity with our membership.

The MVE will go on display at our annual conference at the Caribe Royale in Orlando. Reserve your room and spot today and invite a new art teacher to join and participate in the best professional development in the state. Conference is early this year, October 14-17, and the

MEMBER VIRTUAL EXHIBITION RECEPTION

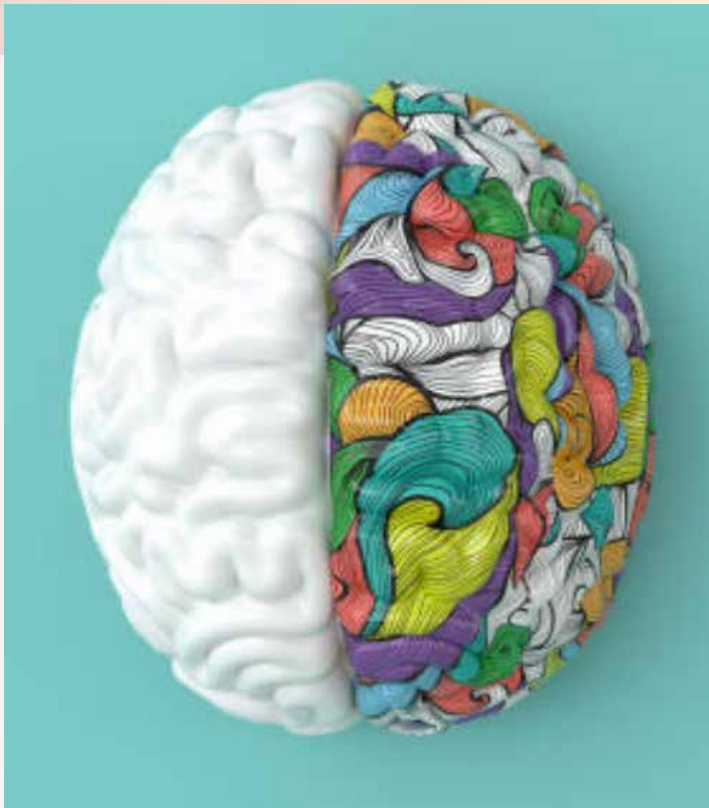
FRIDAY, OCTOBER 15
7:00 - 9:00PM

LOCATED AT CITYARTS GALLERIES
IN THE DOWNTOWN ARTS DISTRICT
FREE TO ATTEND. \$5 FOR BUS TICKET
TO AND FROM THE CARIBE ROYALE

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Ringling College
of Art + Design



Professional Development Committee members have been working diligently in securing inspirational keynote speakers, as well as organizing an amazing line up of workshops, discussion forums, and demonstration sessions. Conference will also be time to introduce the new FAEA Board of Directors. Please make your voices heard through voting. Let's celebrate together in October as we recover from this pandemic journey and keep our cognitive energy stimulated.

As we close out one of the hardest years in education, it is a great time to reflect on what we have learned, how we tell our stories, and how will we leverage next year's routines, structures, time, opportunities, interactions, relationships, environments, language, and high expectations. How will we shape the culture of our classroom communities? Spend some time looking through the history of Florida Art Education Association in *Our History 1940-2019*. Let's strengthen our community through cognitive engagement and begin building the future story of FAEA!

20-21 BOARD OF DIRECTORS



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Jackie Henson-Dacey
Sarasota County



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Nancy Puri
Polk County



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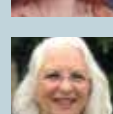
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Museum Division Director
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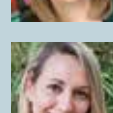
**Local Art Education
Assembly Representative**
Christine Schebilski
Sarasota County



Retirees' Representative
Bonnie Bernau
Alachua County



Member at Large
Michael Ann Elliott
Orange County



Member at Large
Christy Garton
Orange County



Kathleen D. Sanz, PhD
Board Consultant, FAEA

GOVERNMENT RELATIONS/ADVOCACY

The Florida Department of State, Division of Cultural Affairs (DCA) Grant Funding

We are quite excited that the Florida Legislature approved the Florida Department of State, Division of Cultural Affairs funding for the arts. The governor signed the budget that included the FAEA grant request. We are happy to report that FAEA received the grant at 50% funding, which will positively impact the FAEA budget.

Legislative Session/Government Relations

The 2021 legislative session concluded at the end of April. Governor DeSantis has acted on the bills that were passed by the legislature. Eighteen of the bills that he signed into law reference education. FAEA, along with the Florida School Music Association (FSMA) and the Florida Music Education Association (FMEA), has posted a report from our lobbyists on the FAEA website with summaries of bills both passed and failed for the 2021 session. Please review the report and let us know if you have questions.

We will again ask for sponsors to file the Florida Seal of Fine Arts proposal that will provide for recognition of high school students who are enrolled in specified fine arts programs by providing a designation on their graduation diploma.

The 2022 legislative session will begin on January 11, 2022, and will end on March 11, 2022. Committee meetings will begin in September, so we are aware that there will be bills filed this summer. Please look for communication coming from FAEA to assist us on reviewing the bills. If you have any questions about the bills as they move through the process, please call Kathy Sanz at 850-205-0068.

2022 Legislative Session Key Dates include

- **January 11, 2022** – Regular Session convenes 12:00 noon, deadline for filing bills for introduction
- **February 26, 2022** – Motion to reconsider made and considered the same day
- **March 1, 2022 (50th day)** – last day for regularly scheduled committee meetings.
- **March 11, 2022 (60th day)** – last day of Regular Session.

Next Steps

FAEA will work throughout the summer and fall to not only refile the Florida Seal of Fine Arts bill, but also secure co-sponsors and the support of all committee chairpersons. We need all FAEA members to become engaged in these endeavors to move forward our legislative agendas. Please be sure to contact the FAEA advocacy chair Christine Schebilski or the FAEA office until Dec 31st if you are interested in moving our arts agenda forward.

In addition, we want to continue to look for ways and partner with legislators to include fine arts in school accountability measures.



COVID-19

The U.S. Centers for Disease Control and Prevention (CDC) has released new fall 2021 guidance for schools. While the federal guidance is not mandatory for states and districts, it is likely to influence school district administrators and school boards. FAEA is being diligent about reviewing these guidelines and providing information on our website.

FAEA Membership

Membership is open and we encourage you to invite a colleague to join you on ensuring that visual arts education continues as strong as possible for all Florida students.

Welcome back to the 2021-2022 school year. Please let us know if you have any questions to assist our FAEA teachers and their students.

Kathleen D. Sanz
Kathleen D. Sanz, PhD



Membership 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.

**CLICK HERE
TO JOIN**

2021 MEMBER VIRTUAL EXHIBITION CALL FOR ENTRIES

**DEADLINE FOR SUBMISSIONS IS AUGUST 31
VISIT FAEA.ORG TO ENTER**

- **Conference Registration**
Open Now
- **Membership Renewal**
Open Now
- **Member Virtual Exhibition Artwork Submissions**
Due August 31
- **2021 FAEA Annual Conference**
October 14 - 17
- **FAEA Board Elections**
Closes October 15



ABOUT FAEA

MISSION STATEMENT

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

ADVERTISERS

BLICK ART MATERIALS | 11

Division Updates



**Elementary School Division
Division Director**

**Colleen Schmidt
Partin Elementary School
Osceola County**

Hello fellow Amazing Elementary Art Teachers!!! And, yes I capitalized that because your title is worthy of being emphasized! As I write this, I just finished cleaning up my classroom and turned in my keys for the summer! We survived one of the most difficult years in decades and gave our students the gift of art that was one of the most important lifelines to help sustain them through a scary year. I have recently been reading about the power of the arts to help our students' social emotional growth and how the arts can help students heal from trauma.



I am so excited for this year's return to an in-person conference! The FAEA professional development committee is working hard to put together an amazing conference. So, make sure you renew your member-

ships and tell your art teacher friends in your district that they do not want to miss conference this year!

I want to encourage you to exhibit and share your student art throughout the year. Hang art in your school, around your community and consider having an art show in the spring. The more you promote your art program, the more parents and other teachers and administration will see the value of art education. Another tip is to become active with your school PTO or PTA and get them involved in helping you promote arts nights at your school.

As we start this new school year, continue to share your love for art with your students! They need you more than you realize! I will be entering year 27 as an art educator and I have received messages and letters from students who are now grown, and they have thanked me for my class. Art class is often the one place that many students feel safe and successful. Sometimes we are helping to keep them afloat as they struggle with their lives and identity. You and what you teach matters, and I thank you for all that you do!



**Middle School Division
Division Director**

**Ashley Monks
Indiantown Middle School
Martin County**

Hello middle school division members—I hope that you all have had a refreshing summer and time to relax and spend time with family and friends. I hope you had a chance to attend one of our amazing summer art labs that was offered by FAEA. I use the summer time to get back in touch with my surrounding art community. This summer, I visited Wynwood walls in Miami with my family. This is an amazing outside museum venue that has brought the world's great artists to the warehouse district covering the walls with murals. The area also has some amazing restaurants that you should check out too. This is a definite must do if you are in south Florida soon.

Fall is right around the corner which means conference time!! I can't wait to see you all real soon at the Caribe Royale in Orlando. The conference site is amazing and I can't wait for the workshops. This is one of my favorite times of the year. I love collaborating with you all and learning new techniques and ideas. If you have a new art educator in your school or area, invite them to come along. I remember my first year and I had no idea what FAEA was. I hope to see you all in October and look forward to meeting new friends.

Have a great beginning of the new school year,



**High School
Division Director**

**Latonya Hicks
Largo High School
Pinellas County**

Hoping your year is off to a good start and you are feeling refreshed from your summer experiences. This is actually a perfect time to define our new normal—not just because it is the start of a new year, but also because we've been maneuvered into innovation—rediscovering old ways and finding new ways to deliver our content. In fact, everyone in our industry could be thinking about a new normal—this is what resilience and growth is all about. Either kicking and screaming or with the composure of a yogi, we have transitioned to a new place. Congratulations. Start out with a bang and don't forget that so much of our strength as teachers lies in sharing. Reach out and ask for help as well as share your discoveries.

Division Updates



Higher Education
Division Director

Jeff Broome
Florida State University
Leon County

As many of you know, one of my main goals as the Higher Education Division Director and editorial board member of FAEA has been to find more frequent and prominent ways to showcase art education research within *Fresh Paint* and throughout our organization. We began by featuring higher education members in a set of curated FAEA Facebook posts on *Active Researchers in Art Education*, and by republishing abridged versions of members' academic works in *Fresh Paint*; Heidi Powell, Susannah Brown, and I have all had our work reprinted in recent issues. But this new volume of *Fresh Paint* that has just arrived in your inboxes feels like a huge step forward, as this issue features brand new *current research* by Jennifer Garcia that has never been published in any other academic journal or professional magazine. Jennifer is a recent graduate of Florida State University's master's

program in art education and her article is titled, "What Affect Theory Can Tell Us About Becoming an Art Teacher." I encourage you to read Jennifer's article, and also consider any recent graduates from your own programs who may be eager to publish summaries of their theses or dissertations in *Fresh Paint*. Plans have been made to feature research articles by students from the University of Florida and Florida Atlantic University in future issues, but my goal is to involve as many institutions of higher learning in this initiative as possible. Please contact me if you identify a student who may be interested (jbroome@fsu.edu).



Supervision/Administration
Division Director

Pamela Haas
School District of Osceola County
Osceola County

Greetings supervisors and welcome to a new school year! I love the beginning of the school year with new opportunities, new art supplies, blank canvases, and a fresh start for all. I see beautiful things on the horizon as our world starts to heal and rise from one of the most challenging times we have experienced in humanity. I am really proud of how our Supervision and Administration Division navigated the rough waters of the pandemic and helped our art teachers and students prevail. I am grateful for our more regular supervisors meetings and your collaboration over the past two years.

If this time has shown us anything, it's that membership in FAEA has many benefits including opportunities for relevant professional development through our annual conference, workshops held throughout the year, and opportunities to collaborate with our arts peers to achieve our common goals. Please encourage all your teachers to become members of FAEA and seek out creative funding sources to help teachers with membership dues and conference registration. The annual conference this year will be held from October 14-17, 2021 at the Caribe Royale in Orlando Florida, and will prove to be a fabulous conference.

I would also encourage you to continue to expand participation in the Member Virtual Exhibition and the K-12 Student Art Assessment and Virtual Exhibition. These are opportunities to showcase the talent in your districts and provide vital feedback to teachers on their practice. Wishing you all a great 2021-2022 school year full of artmaking, creativity, and prosperity!



Vote

**CAST YOUR VOTE FOR THE NEW
FAEA BOARD OF DIRECTORS!**

**VOTING CLOSSES FRIDAY
OCTOBER 15 AT 2:30 PM**



**VISIT FAEA.ORG TO VIEW CANDIDATES
AND SUBMIT YOUR VOTE.**

Division Updates



Local Art Education Assembly
Division Director

Christine Schebilski
Heron Creek Middle School
Sarasota County

Is your association new and looking for a way to get a jump start on membership involvement? You have formed your group and you have members, but now what? Or is your association established and you're looking for a rejuvenating boost? Your membership may be changing and you're looking for ways to reach new members. No matter if your association is new or veteran, consider developing your local art education association through some of the activities below. Here is a list of 25 activities to enrich membership involvement:

- Create a student art show.
- Create a Youth Art Month show.
- Create a members' art show.
- Provide student scholarships.
- Provide scholarships for members to attend the FAEA Conference.
- Attend the FAEA Conference together and carpool!
- Provide grants for members to further their education, and have them come back to share with the group.
- Participate in a community festival by providing a make and take activity table.
- Volunteer with a local artist group.
- Invite members from the community to join — including students.
- Develop your own awards program for members and nominate the winners for FAEA Awards.
- Begin a mentoring program.
- Design summer workshops.
- Design a leadership workshop to give new members the skills they need to be future leaders.
- Write letters of support when needed.
- Have a book club.
- Hold a professional development summer book group.
- Plan a summer curriculum planning professional development.
- Work with your school district to provide art specific workshops for teachers.
- Write a quarterly newsletter or other publication.
- Hold monthly meetups of different interest groups.
- Advocate for the arts at your local, state, and national levels.
- Share resources, tips, and tricks.
- Plan a meet up just for socializing.
- Visit a museum together.



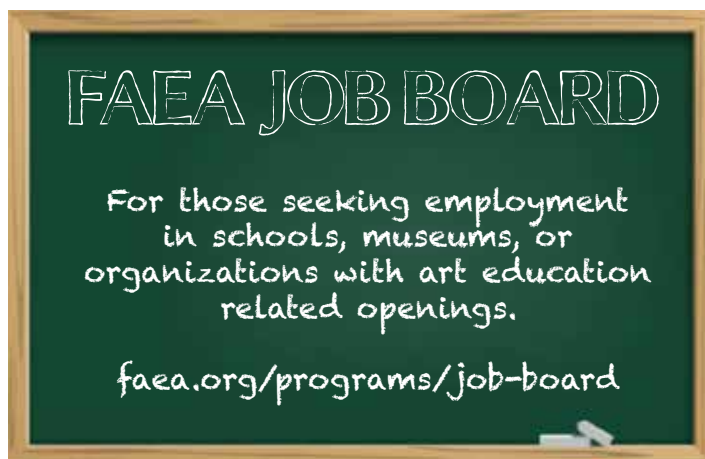
Retiree
Representative

Bonnie Bernau
Alachua County

While I was teaching, I often said, "I count my years starting with August". Can you relate? I can easily describe what summer fun I had, but come fall, it was 'back to school' with new ideas, materials, and fresh lessons for my students. Do you miss it or have you found activities and adventures that provide comparable stimulus? Maybe previously unexplored parts of your life have opened up and you are finding fulfillment in travel, joining up with friends, making art, enjoying family time. I hope you are enjoying retirement however you define it!

As Florida Art Education Association 'elders', we represent role models through life-long friendships and professional advocacy. Even though this academic year was unprecedented, we can listen to teachers worn thin and show them that resilience has benefits. Were there FAEA colleagues that kept your spirit strong in tough times?

In June, a 2021 Kennedy Center Honors recognition went to showman Dick Van Dyke. Even at 95, he exhibited his characteristically vibrant spirit as Julie Andrews provided accolades and Derek Hough danced to familiar 'Mary Poppins' songs. I love his quote: "To me, retirement means doing what you have fun doing." Whatever you are up to, I hope you consider joining other art education retirees to share fun, creativity, and friendship at the FAEA Conference in Orlando, at the Caribe Royale on October 14-17. Come, make time to *Reunite, Reconnect, and Recharge*, which is an appropriate theme this year!



Gala

2021
ANNUAL CONFERENCE
FAEA
FLORIDA ART
EDUCATION
ASSOCIATION

Celebrate another successful conference at the Gala!
Join fellow conference attendees for an interactive and collaborative social event with a plated dinner, music, dancing, trivia, and collaborative art-making. A limited number of tickets are available for purchase.

Saturday, October 16
7:00 - 11:00pm
Caribe Royale Orlando
Caribbean VI



Exhibit Hall Welcome Reception

5:30 - 7:00pm
Free for all attendees

Caribe Royale Orlando
Caribbean I - III

2021
ANNUAL CONFERENCE
FAEA
FLORIDA ART
EDUCATION
ASSOCIATION

Silent AUCTION & Raffle

Silent Auction will be held online
via the FAEA website
during Conference.

Purchase your raffle
tickets for the chance to win
big-ticket items worth up to
\$5000 in value!

DU O Y K N K A N K T H A N K T H A N K

2021 PARTNERS

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Sargent Art

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BRONZE PARTNERS

Embracing Our Differences
Leesburg Center for the Arts

NSU Art Museum Fort Lauderdale
Westglades Middle School



2021 FAEA K-12 ASSESSMENT & VIRTUAL EXHIBITION WINNERS

FAEA is proud to present the winners of the 2021 FAEA K-12 Student Art Assessment & Virtual Exhibition!

As Florida's premier program for assessing student artwork, the K-12 Student Art Assessment & Virtual Exhibition serves as a tool to help visual arts teachers develop their art programs and foster performance in the classroom. Over 1,400 entries were reviewed by three trained adjudicators in an anonymous review process, and those that scored a perfect score from all of the judges were considered for a top award. All artworks that received an "Award of Excellence" and an "Award of Excellence with Distinction" are featured in a virtual exhibition on FAEA's online gallery.

You may view the 2021 virtual exhibition, along with previous virtual exhibitions, prize structure, submission guidelines, and scoring rubrics on the Student Exhibition page on the FAEA website.

BEST IN SHOW

Sponsored by Blick Art Materials
Akaiya Payne (Grade 12)

Royal Payne
painting

Teacher: Gerald Obregon
AP Mays Conservatory
Miami-Dade County



(Continued on page 14)

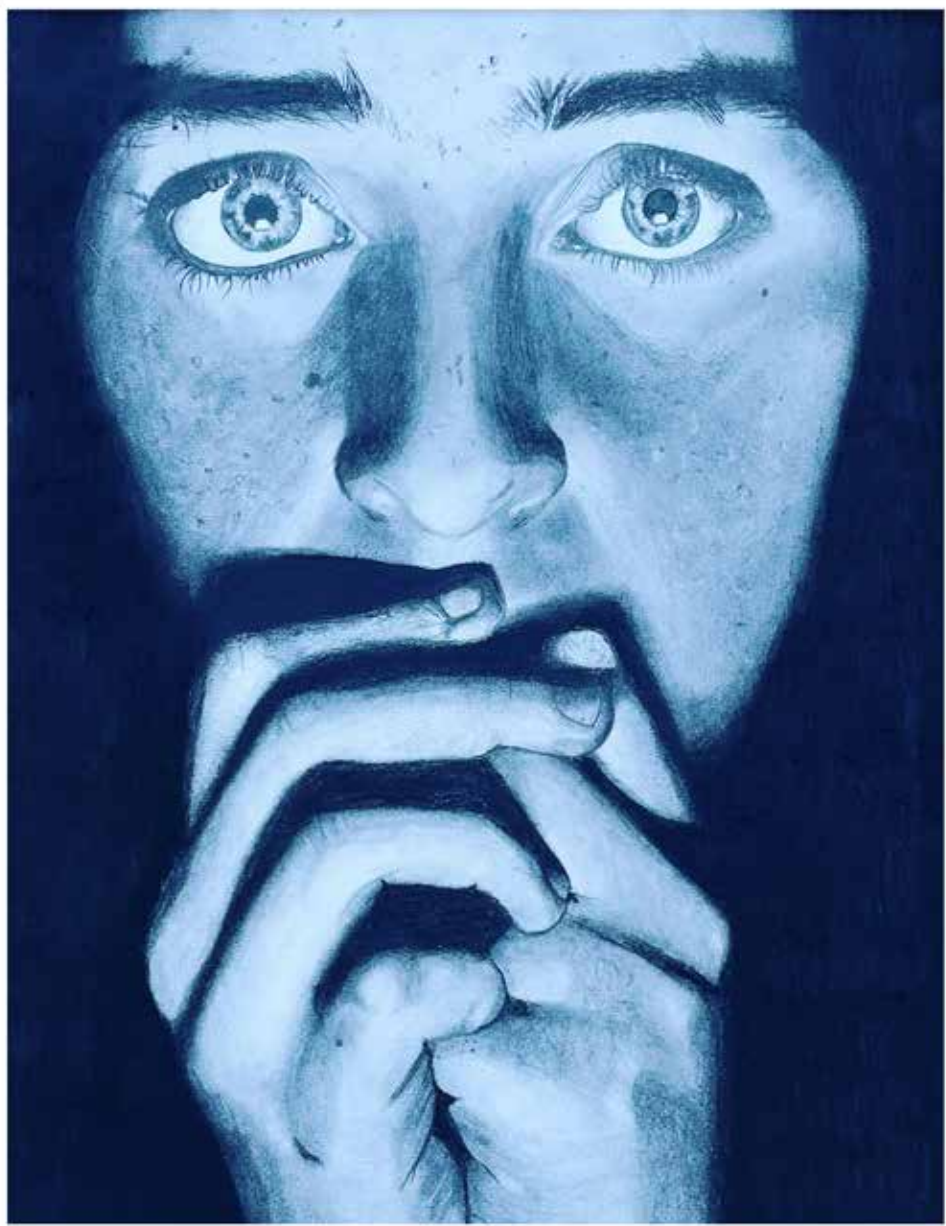
2021
FAEA K-12
ASSESSMENT
& VIRTUAL
EXHIBITION
WINNERS

Continued from page 13

ELEMENTARY WINNER

Sponsored by Nasco
Jennifer Reichle (Grade 5)
Florida Great Blue Heron
painting
Teacher: Aliana Ochoa
Pinecrest Elem
Miami-Dade County





MIDDLE SCHOOL WINNER

Sponsored by Art Systems of Florida

Anthony Villamediana (Grade 8)

Worry Turns into Fear

drawing

Teacher: Katherine Martinez

Hammocks Middle School

Miami-Dade County

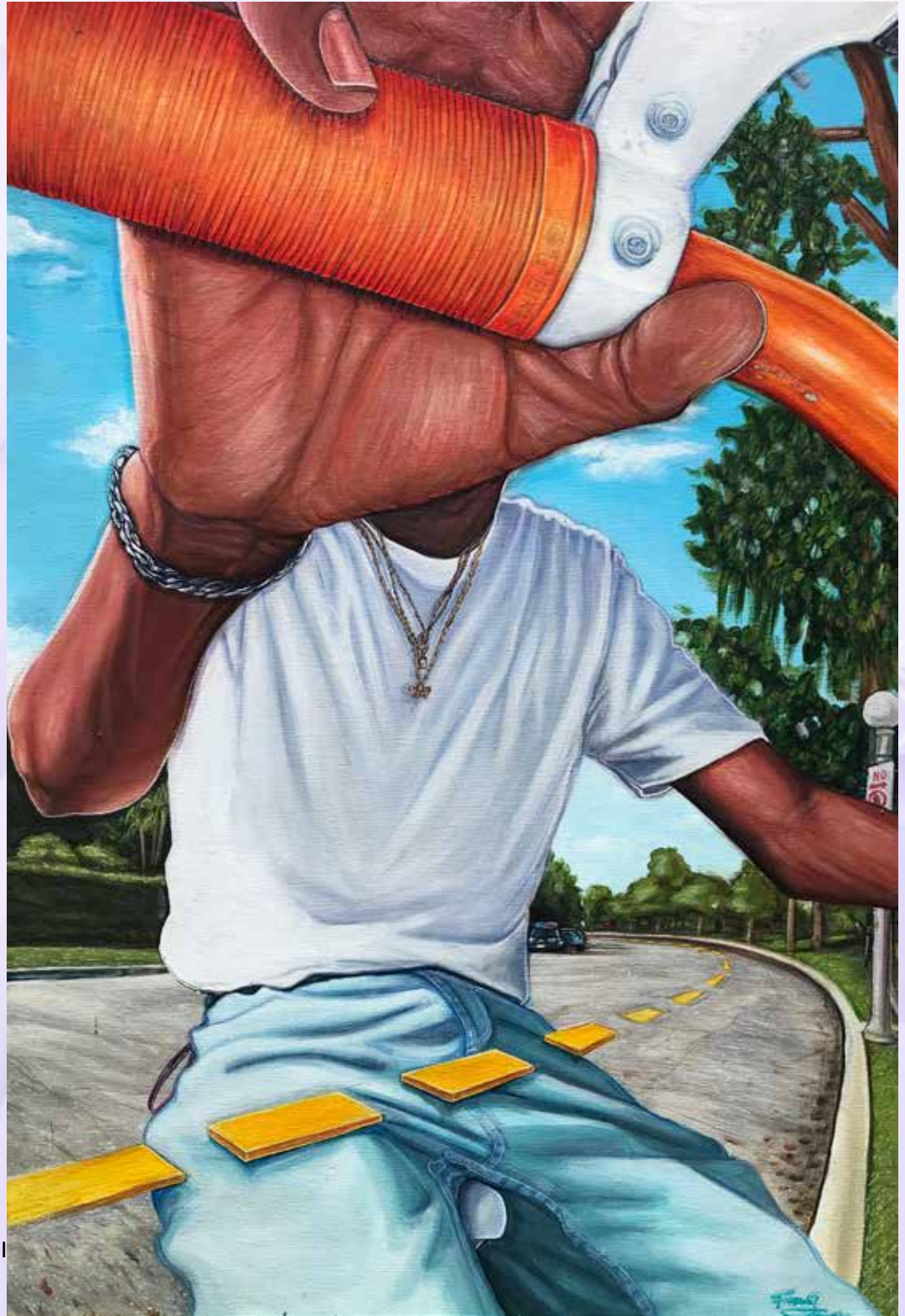


FAEA WOULD LIKE TO THANK BLICK ART MATERIALS, NASCO, ART SYSTEMS OF FLORIDA, AND SCHOOL SPECIALTY FOR SPONSORING THE PRIZES OF THE 2021 FAEA K-12 STUDENT ART ASSESSMENT & VIRTUAL EXHIBITION.

2021
FAEA K-12
ASSESSMENT
& VIRTUAL
EXHIBITION
WINNERS

Continued from page 15

HIGH SCHOOL WINNER
Sponsored by School Specialty
Fabien Lilavois (Grade 12)
Street Ties
Mixed media
Teacher: Jennifer Gifford
New World School of the Arts
Miami-Dade County



Keynote Speaker

HAMILTON GLASS

Second General Session | Friday, October 15, 2021 | 4:30 - 6:00pm | Caribbean IV-V
Conference Session | Saturday, October 16, 2021 | 8:30 - 9:20am | Caribbean IV-V



*Hamilton Glass
Hope in Evolution
acrylic & ink on canvas*



*Hamilton Glass
Mural
Richmond Cycle Corp
Richmond, VA*

Hamilton Glass' career as an artist stems from his architecture and design background. Despite working in the architecture field for 7 years, his passion for public art pushed him to start a career as an artist. Public art has always been a big influence and inspiration to Hamilton, because of its power to influence and inspire the surrounding community. With every opportunity Hamilton is given to create, he tries to convey a message that connects his art to the community. Using his background in architecture, he creates images that reference architectural drafting practices, which are represented in the sharp lines, scale, and balance of the piece. The bright colors and unpredictable lines and shapes are used to convey energy and movement in each piece. Hamilton's work isn't just a singular canvas, print, or mural. One of the things he enjoys most is creating multi-layered projects that amplify many voices.

In 2020, Hamilton founded two large projects, Mending Walls and All In Together, which were created to address the civil unrest and pandemic raging in our country. This was a way for Hamilton to process current events, and share that opportunity for expression with others through art. Hamilton is always looking to use his art as an inspiration and healing tool in the community, as well as being a great example of a working black artist.

Visit whosham.com to see more of Hamilton Glass' work

#FAEA2021

2021

ANNUAL CONFERENCE

FAEA
FLORIDA ART
EDUCATION
ASSOCIATION

schedule preview

Thursday, October 14

📍 — paid workshop/event

Time	Event	Presenter(s)	Audience	Pathway	Tags
8:00a - 4:00p	Registration Opens		All		
8:30a - 10:00a	Beyond Popsicle Sticks: Advanced Ojo de Dios/God's Eye Weaving 📍	Gina Partos	MS, HS	Learning	Textiles 3D Multicultural
8:30a - 10:00a	Collaborative Art Installations with Rock Painting 📍	Ariel Jones	ES, MS, HS	Learning	Painting 3D Advocacy
8:30a - 10:00a	Printing with a Pasta Maker: Watercolor Monotypes 📍	Andrea Obenland	MS, HS	Learning	2D Printmaking WC Painting
8:30a - 10:00a	Sketchbook Assignment: Mini Books 📍	Stacey Fisher	MS	Learning	2D Drawing
8:30a - 10:00a	Visual Journals for the Elementary Student 📍	Bonnie Cox	ES	Learning	Journaling Teacher Ed.Curr.
9:00a - 11:30a	Board Meeting				
9:30a - 10:20a	Leaving a Leadership Legacy	Kirstie Martinez, Lissette Lutz, Linda Mangual, Mabel Morales	All	Advocacy	Advocacy Curr. Museums STEAM Teacher Education
9:30a - 10:20a	Part 1: Student Art Assessment and Adjudication Training	Christy Garton	ES, MS, HS	Research & Knowledge	Assessment
9:30a - 10:20a	Surviving Art on a Cart	Debbie Scarbrough	ES, MS	Learning	Teacher Education Printmaking Painting Clay
10:30a - 12:00p	1...2...3D Print! 📍	Julie Levesque, Krista Schilling	ES, MS, HS	Learning	3D Sculpture Technology
10:30a - 12:00p	Coil Creations: A Twist on Ceramics 📍	Linda Marie Robinson	ES, MS, HS	Learning	Ceramics STEAM 3D
10:30a - 12:00p	Mixed-Media Fiber Arts Project 📍	Ashley Monks, Chrissie Grace	MS, HS, College/University	Learning	Teacher Education Painting Printmaking
10:30a - 12:00p	Reap What you Sew 📍	Heather Hagy	MS, HS	Learning	3D Textiles Sculpture
10:30a - 12:00p	The Wonderful World of Visual Art Aids (File Folders and Art Task Bins for ESE, ESOL, Elementary and Beyond) 📍	Lauren Gentry	All	Advocacy	Advocacy Assessment Pedagogy
10:30a - 11:20a	Accomplishing Abstract and Realistic Sculptures using the same introduction technique.	Angela Fout	MS, HS	Learning	Clay Sculpture 3D
10:30a - 11:20a	Part 2: Student Art Assessment and Adjudication Training	Christy Garton	ES, MS, HS	Research & Knowledge	Assessment
10:30a - 11:20a	Reading for Real in the Art Lab	Amber Osmun	ES, Museum	Research & Knowledge	Cross-Curr. Curr. Pedagogy Special Learners Teacher Education Assessment

Time	Event	Presenter(s)	Audience	Pathway	Tags
11:30a - 12:20p	100 Years of Art Teaching Wisdom	Bonnie Bernau	All	Community	
11:30a - 12:20p	Art Analysis Using Padlet	Dr. Amy Clanton	MS, HS	Learning	Technology Pedagogy
11:30a - 12:20.	The Creative Spectrum: Best Practices for a Classroom-Based Therapeutic Arts Program for Students with Autism	Laurie Hoppock	ES, MS, HS	Research & Knowledge	Special Learners Curriculum
12:30p - 2:00p	Dynamic Portraiture using White Color Pencil on Black Paper 📍	Gerald Obregon	MS, HS, College/ University	Learning	Drawing
12:30p - 2:00p	Food Trucks 3-D 📍	Stacey Fisher	ES, MS, HS	Learning	3D
12:30p - 2:00p	Spun into Sculpture with Finger Weaving 📍	Christine Schebilski	MS	Learning	3D Sculpture Textiles
12:30p - 2:00p	The Science of Sheep: Needle Felting 101 📍	Jennifer Garcia	ES, MS, HS	Learning	2D 3D Textiles
1:15p - 2:05p	Escape the Art Room! Using Google Forms to make Digital Escape Rooms	Jordan Silvia	All	Learning	Art History Cross-Curr. Curr. Pedagogy STEAM Tech. Teacher Ed Assess.
1:15p - 2:05p	Virtual Exchange: The Development of Piggybacking concept in VE and online programming	Dr Heidi Powell	All	Research & Knowledge	Tech. Multicultural Teacher Ed.
2:15p - 3:45p	Faith Ringgold Story Quilts 📍	Colleen Schmidt	All	Research & Knowledge	Cross-Curr. Art History Drawing Painting Social Issues Textiles
2:15p - 3:45p	Making a Splash with Origami! (STEAM) 📍	Kirstie Martinez, Lissette Lutz	ES	Learning	STEAM 3D Watercolor
2:15p - 3:45p	Pottery and Slavery: combining social studies, art and poetry 📍	Marie Escriba	ES, MS, HS, Museum	Research & Knowledge	Cross-Curr. Social Issues Art History Clay
2:15p - 3:45p	This is Metal (Tooling aka Repousse) 📍	Krista Schilling, Susan Vertullo	ES, MS, HS, College/ University	Learning	Sculpture 3D
2:15p - 3:45p	Zen Family Tree of Life 📍	Linda Marie Robinson	ES, MS, HS	Learning	2D Drawing Watercolor
2:15p - 3:05p	AP Art and Design - Understanding the Guiding Question: how to create a body of work to visually answer your written question	Sherry Ross	HS	Research & Knowledge	Pedagogy Teacher Ed.Curr.
2:15p - 3:05p	Art with ESE students: A Bridge to Literacy	Judy Jecko, Betsy Pittinger	ES, MS	Research & Knowledge	Advocacy
2:15p - 3:05p	How to Start & Maintain a Successful NAHS Chapter at your High School	Shakirah Bryant	HS	Advocacy	Advocacy Cross-Curr.
4:00p - 5:30p	General Session		All		
5:30p - 7:00p	Welcome Reception and Exhibit Hall Preview		All		
7:00p - 8:00p	Mind, Body, and Spirit: Relaxation, Reflection, and Tranquility (Evening)	Lark Keeler	All	Learning	Teacher Education Journaling

Friday, October 15

7:00a - 7:50a	Mind, Body, and Spirit: Awaken Your Creativity, Set Your Intention (Morning)	Lark Keeler	All	Learning	Teacher Education Journaling
7:30a - 4:50p	Registration Opens		All		
8:00a - 11:00a	Art Supervisors Meeting	Pamela Haas	All		
8:00a - 9:30a	A Barbara Kobylnska Inspired Sculpture 📍	Simoni Limeira-Bonadies	MS, HS	Learning	Assessment Sculpture 3D
8:00a - 9:30a	ECO Weaving: Mandalas 📍	Susan Feliciano	ES, MS, HS, College/ University, Museum	Learning	Textiles Social Issues STEAM

📍 — paid workshop/event

Time	Event	Presenter(s)	Audience	Pathway	Tags
8:00a - 9:30a	Engaging and Foolproof iPad Art Lessons for K-5 📍	Eleni Strawn, Kerry Marquis	ES	Learning	Digital Art Technology Curr.
8:00a - 9:30a	Op Art: a Cross-Curricular Lesson 📍	April Beckenhauer Pino	MS, HS	Learning	2D Cross-Curriculum
8:00a - 9:30a	The Art of the Highwaymen Collaborative Painting 📍	Christy Garton	MS, HS	Learning	2D Painting Advocacy Multicultural
8:00a - 8:50a	Ceremonial Rituals Through Sculpture	Lori Manning, Karen Santangelo	ES, MS, HS	Research & Knowledge	Cross-Curr. Sculpture Multicultural
8:00a - 8:50a	Super Session: Diversity, Equity, Inclusion, and Access: Overview and Discussion	Nancy Puri	All		
8:30a - 1:00p	Exhibit Hall		All		
9:00a - 9:50a	Collaborative Creations	Tasha Strigle	ES, MS, HS, Museum	Community	2D Printmaking Painting Drawing
9:00a - 9:50a	Diary of a Mad Art Teacher	Colleen Holland	All	Learning	Teacher Ed. Painting Ceramics
9:00a - 9:50a	Small Projects Can Deliver Big Value; Puppet-Making Doesn't Always Have to Be a Bg Production	Dr Glenda Lubiner, Pamela Brown	ES	Learning	Pedagogy 3D Assessment
10:00a - 11:30a	A Party of Patterns 📍	Dr Jackie Henson-Dacey	HS	Learning	Curr. Painting Art History 2D
10:00a - 11:30a	Flippy, Trippy Backflow Incense Burners 📍	Dana Smalley, Kelly Kreps	MS, HS	Learning	3D Clay Sculpture
10:00a - 11:30a	Getting Plastered and Other Sculptural Techniques 📍	Lauren Regan, Lauren Moon	ES	Learning	3D Sculpture
10:00a - 11:30a	Heliograph Upgrades: Historical Darkroom for Classroom and At Home Students 📍	Angela Fout	MS, HS	Learning	Photography 2D Printmaking
10:00a - 11:30a	O-saki-ni (Japanese Tea bowl and Ceremony) 📍	Steven Van Dam	All	Learning	Ceramics Art History Clay
10:00a - 10:50a	Animation and Visual Storytelling	Judith Woodward	ES	Learning	Digital Art Cross-Curr. Tech.
10:00a - 10:50a	Coalescing Art Education Curriculum: Three Perspectives on Program Development	Dr Amber Ward, Dr. Jeff Broome, Kendra Fairchild	HS, College/ University	Research & Knowledge	Advocacy Curr. Pedagogy
10:00a - 10:50a	Portraits of Creativity in Art Teaching	Dr. Mark Rosenkrantz	ES, MS, HS, College/ University	Research & Knowledge	Curriculum Pedagogy
11:00a - 11:50a	How to Think Like an Artist	Dr Sara Shields, Dr Rachel Fendler	MS, HS College/ University, Adm./Super.	Research & Knowledge	Cross-Curr. Curr. Pedagogy 2D 3D
11:00a - 11:50a	Philosopher's Corner: Theory to Practice	Dr Susannah Brown Dr. Debra McGann	ES, MS, HS, College/ University	Research & Knowledge	Pedagogy Curriculum
11:00a - 11:50a	Supporting Students Affected by Trauma	Lindsay Thibault	All	Research & Knowledge	Social Issues Special Learners Teacher Education
11:00a - 12:00p	Future Art Educators Forum	Nancy Puri	College & University		
12:00p - 1:30p	All the Colors of a Lemon 📍	Whitney Meredith	HS		
12:00p - 1:30p	Figure Drawing 📍	David Chang	MS, HS, College/ University	Learning	2D Drawing
12:00p - 1:30p	Monoprinting: It's Peanut Butter Gelli Plate Time! 📍	Demeree Barth, Lauren Gentry	ES, MS, HS	Learning	Printmaking Special Learners Painting
12:00p - 1:30p	SHOM: How to transition your classroom from DBAE to TAB 📍	Natalie Hyder	ES, MS, HS	Research & Knowledge	Curr. Pedagogy Teacher Ed. Assess.
12:00p - 1:30p	Suminagashi Shaving Cream Printmaking Paper 📍	Jacqueline Lieberman, Chantal Graziani-Bandoni	MS, HS	Research & Knowledge	Printmaking 2D Multicultural STEAM

Time	Event	Presenter(s)	Audience	Pathway	Tags
12:00p - 1:00p	Visit the Exhibits!		All		
1:30p - 2:30p	Elementary Division Meeting	Colleen Schmidt	ES	Community & Learning	
1:30p - 2:30p	High School Division Meeting	Latonya Hicks	HS	Community & Learning	
1:30p - 2:30p	Higher-Ed Division Meeting	Dr. Jeffrey Broome	College/Univ.	Community & Learning	
1:30p - 2:30p	Middle School Division Meeting	Ashley Monks	MS	Community & Learning	
1:30p - 2:30p	Museum Division Meeting	Miriam Machado	Museum	Community & Learning	
2:30p - 4:30p	Exhibit Hall		All		
2:45p - 4:15p	Just Add Water: Watercolor Doodles For All Ages 📍	Melisa Hallock, Diane Pazda	All	Learning	Journaling Watercolor
2:45p - 4:15p	Painting with Plasticine 📍	Ashley Monks	All	Learning	3D Clay Painting Sculpture
2:45p - 4:15p	Sensory Play for the Classroom 📍	Rachel Silver	ES	Learning	Special Learners Painting STEAM Teacher Education
2:45p - 4:15p	Stop Motion Animation in the Art Room: Connections 📍	Nadia Fernandez-Castillo	ES, MS, HS	Learning	Tech. Cross-Curriculum 3D
2:45p - 4:15p	We are hard to RESIST! 📍	Kymerly Moreland-Garnett, Irina Ashcraft	MS, HS	Learning	2D Drawing Painting
2:45p - 3:35p	ESE in the Art Classroom: Bridging the Gap	Lauren Gentry, Krista Schilling	ES, MS, HS	Research & Knowledge	Advocacy Special Learners
2:45p - 3:30p	Local Art Education Assembly Meeting				
2:45p - 3:25p	Developing New & Early-Career Teachers	Mabel Morales	ES, MS, HS	Research & Knowledge	Teacher Education
2:45p - 3:25p	Teaching AP and IB: Inquiry Based Learning	Latonya Hicks	HS	Community	Curriculum Teacher Ed.
3:45p - 4:15p	Circle Painting: Collaborative Painting Experience for All Ages	Eleni Strawn	All	Advocacy	Social Issues Painting Advocacy
3:45p - 4:15p	Inclusive Art: Adapting Artist Statements & Critique for Students with Disabilities	Marisa Griffin	ES, MS, HS	Research & Knowledge	Special Learners Pedagogy Advocacy
3:45p - 4:15p	Stupendous Sketchbooks	Jeanne Dozier, Jennifer Shamrock	ES, MS, HS	Research & Knowledge	2D Assessment Special Learners
4:30p - 6:00p	Keynote Address: Hamilton Glass	Hamilton Glass	All		
7:00p - 9:00p	Member Virtual Exhibition at CityArts, <i>sponsored by Ringling College of Art & Design</i>		All		
9:00p - 11:00p	IMMERSE 2021		All		
9:00p - 10:00p	Lesson Plan Exchange				

Saturday, October 16

7:00a - 4:00p	Registration Opens		All		
7:00a - 8:00a	Awards Breakfast 📍		All		
8:30a - 1:00p	Exhibit Hall		All		
8:30a - 10:00a	Mono Print and Image Transfer on Clay 📍	Katie Holt , Vadim Malkin	HS	Research & Knowledge	3D Printmaking Clay
8:30a - 10:00a	Not Just ANY Bug – STEAMPUNK All The Way! 📍	Dr Glenda Lubiner	ES, MS, HS	Learning	3D Cross-Curriculum
8:30a - 10:00a	Placing Art at the Heart of Literacy Learning 📍	Colleen Schmidt	All	Research & Knowledge	Cross-Cur. Painting Watercolor Special Learners
8:30a - 10:00a	Press and Print on Moist Clay 📍	Diana Faris, Kathy Skaggs	All		
8:30a - 10:00a	Using Your Noodle: Fun Activities with Pool Noodles! 📍	Joanna Davis-Lanum	ES	Learning	3D Sculpture
8:30a - 10:00a	Watercolor Embroidery 📍	Marisa Griffin	All	Learning	Textiles Watercolor
8:30a - 9:20a	Classroom Procedures for an Efficient Art Room	Lindsay Thibault	ES	Learning	Teacher Education
8:30a - 9:20a	Coffee and Conversation with Keynote Speaker	Hamilton Glass	All		

📍 — paid workshop/event

Time	Event	Presenter(s)	Audience	Pathway	Tags
8:30a - 12:20p	Visit the Vendors in the Exhibit Hall!				
9:30a - 10:20a	Art Education Masters and Doctoral Degrees in Florida: Learn More, Earn More, Change Your Future!	David Chang, Dr Michelle Tillander, Dr Heidi Powell, Dr Amber Ward, Dr Susannah Brown, Dr Sara Shields, Dr Jeffrey Broome	All	Community	Teacher Education Advocacy
9:30a - 10:20a	Getting To Know Your Students Through Their Drawings	Simoni Limeira-Bonadies	MS	Learning	Drawing 2D Assessment
9:30a - 10:20a	Online Art Education Resources from Davis Publications	Curtis Reid	All		
9:30a - 10:20a	Spanish Mosaics: Wait until you see the WHOLE picture	Lourdes Fuller	All	Research & Knowledge	Art History Ceramics Multicultural Glass
10:30a - 12:00p	A Mixed Media Bundle of Creating Fun 📍	Karen Simmons, Cindy Guinn	All	Learning	Journaling Painting Printmaking
10:30a - 12:00p	Clay Bobbleheads 📍	Alicia Valdes, Ashley Gaska	ES, MS, HS	Learning	3D Clay Sculpture
10:30a - 12:00p	Cut, Fold, Curl, Fringe, Tear, and Score! 📍	Nadia Earl, Mona Schaffel	ES, MS	Learning	3D Sculpture
10:30a - 12:00p	Mind-Art Connection: Strategies for Artists, Painters and Writers 📍	Pamela Haas	MS, HS	Learning	Watercolor 2D Cross-Curr.
10:30a - 12:00p	Recycled Sun Catcher Square 📍	Iris Norris	ES	Learning	2D Cross-Curriculum
10:30a - 12:00p	Weaving with a Cardboard Loom 📍	Kathryn Tarquinio	ES, MS, HS	Learning	2D Art History Cross-Curr. Cur. Multicultural Pedagogy Social Issues Special Learners STEAM Teacher Ed. Textiles Tech.
10:30a - 11:00a	Art Collector: Art Appreciation Through a Card Game	Marie Escriba	ES	Community	Art History Teacher Ed.
10:30a - 11:20a	Breaking Down The AP Art and Design Rubrics	Sherry Ross	HS	Research & Knowledge	Assessment Pedagogy Teacher Education
10:30a - 11:20a	Social Reconstructionism in the Art Room: Looking Back, Looking Forward	Dr Rachel Fendler	All	Research & Knowledge	Advocacy Curr. Pedagogy
10:30a - 11:20a	Technology Integration: TEACHER-STUDENT PLAY in Today's Art Room	Latonya Hicks	MS, HS	Learning	Cur. Pedagogy Teacher Ed. Technology
11:30a - 12:20p	Image Transfer Magic!	Theodore LoCascio	MS, HS, College/ University	Learning	2D Digital Art Painting Tech. Photography Printmaking
11:30a - 12:20p	Practicing Art as a Lifestyle	David Chang	All	Learning	Advocacy 2D 3D
11:30a - 12:20p	Inspiring Youth Activism in the Elementary Art Room	Francesca Levy	ES	Research & Knowledge	Pedagogy
1:00p - 2:30p	Ceramic Coral Reefs: Science & Art in Harmony 📍	Christine Schebilski, Chloe DuBois	MS, HS	Learning	Ceramics 3D Sculpture
1:00p - 2:30p	Don't Flip Out, Flip the Classroom 📍	Natalie Hyder	ES, MS, HS	Research & Knowledge	Assess. Pedagogy Teacher Ed.
1:00p - 2:30p	Knotted Rocks 📍	Whitney Meredith	ES, MS, HS		
1:00p - 2:30p	Linoleum Cut Printing: No Band-Aids 📍	Haleh Pinney, Felicia Stamp	ES, MS	Learning	Printmaking 2D Teacher Ed.
1:00p - 2:30p	Needle Felting Technique 📍	Jacqueline Lieberman, Chantal Graziani-Bandoni	MS, HS	Learning	STEAM 2D Multicultural Textiles
1:00p - 2:30p	The Art of Mehndi Through Mixed Media 📍	Zahra Farooq	ES, MS, HS	Advocacy	Multicultural Advocacy Art History STEAM
1:00p - 2:00p	Big Giveaway for New Art Teachers	Bonnie Bernau	New Art Teachers	Community	
1:00p - 1:50p	Art Education Assessment: Provocations, Innovations and Professional Practice	Dr Michelle Tillander, Dr. Maria Leite	College/Univ., Museum, Admin./Super	Research & Knowledge	Assessment Advocacy Pedagogy

Time	Event	Presenter(s)	Audience	Pathway	Tags
1:00p - 1:50p	Passion Mapping: A Portrait of a 6th Grader	Victoria Mendenhall, Sarah Myrick	ES, MS, HS	Learning	2D Journaling Social Issues
1:00p - 1:50p	Trauma-Informed Practices for Managing the K-12 Art Classroom	Stephanie McKee	ES, MS, HS	Research & Knowledge	Pedagogy Teacher Education Special Learners Social Issues
2:00p - 2:50p	Art Club and National Art Honor Society Big ideas	Steven Van Dam	All	Advocacy	Advocacy Social Issues Cross-Curr.
2:00p - 2:50p	Community Mapping: A creative encounter with living history	Dr Sara Shields, Dr Rachel Fendler	MS, HS, Museum	Research & Knowledge	Curr. Pedagogy 3D Social Issues
2:00p - 2:50p	Creating 3D Typography with Photoshop	Dr Joo Kim	MS, HS, College/ University	Learning	Digital Art
3:00p - 4:00p	Retirees Reception	Bonnie Bernau			
3:00p - 4:30p	A Walk in the Park: Learning through Museums 📍	Miriam Machado, Rosa Ansoleaga	ES, MS, HS, Museum	Learning	3D STEAM Museums
3:00p - 4:30p	Drawing with Thread, an Embroidery Experience 📍	Natalie Steratore, Laura Irmis	ES, MS	Learning	3D Cross-Curriculum Textiles STEAM
3:00p - 4:30p	Honoring Maria Martinez's 'Two Blacks' Through Watercolor (American Indian Heritage Month) 📍	Krista Hemmer	All	Research & Knowledge	Multicultural Art History Painting
3:00p - 4:30p	Repoussé: Low Relief Embossing on Metal 📍	Andrea Obenland	MS, HS	Learning	3D Drawing Painting Sculpture
3:00p - 4:30p	Super Simple Silkscreens, Printing with Underglazes 📍	Kathy Skaggs	MS, HS, College/ University Museum		
3:00p - 4:30p	Urban Sketching 📍	Theodore LoCascio	MS, HS	Learning	2D Drawing Painting Digital Art
3:00p - 3:50p	Paper. Clay. Paint. Chalk. Minecraft Blocks?!	Mabel Morales, Laylah Bulman	All	Learning	Tech. Cross-Curr. Digital Art
3:00p - 3:50p	Integrating Literacy with Miniature Mediums to Diversify Your Art Program	Jessica Scott-Dunda	All	Learning	2D 3D Clay Glass Painting STEAM
4:00p - 5:30p	Reception sponsored by Local Art Education Assembly (LAEA)		All		
5:30p - 7:30p	Artist Bazaar		All		
7:00p - 11:00p	GALA: Reunite, Reconnect, Recharge!		All	Community	

Sunday, October 17

7:30a - 10:00a	Registration Opens		All		
8:00a - 9:45a	Storytelling Suitcases and Shrines 📍	Pamela Calore	All	Learning	Multicultural Journaling Social Issues
8:00a - 9:30a	Beyond Basic: Elevating Contour Line Drawing in the Classroom 📍	Nadia Fernandez-Castillo	MS, HS	Learning	Drawing 2D
8:00a - 9:30a	Let Your Brain Relax! 📍	Alodie Gossh, Rebecca Schempp	ES	Learning	Drawing Painting Textiles
8:00a - 9:30a	Stitching Community Through The Classroom Flag 📍	Egda Claudio, Danielle Henn	All	Community	Textiles Pedagogy Multicultural
9:00a - 11:30a	Board Meeting				
9:45a - 11:15a	Collographs for Kids 📍	Katie Holt	ES, MS	Learning	Printmaking 2D
9:45a - 11:15a	Paper Dolls: Figures, Environments, and Big Ideas 📍	Agatha Christine	All	Learning	Art History Multicultural Social Issues 3D
9:45a - 11:15a	The Art of Science, The Science of Art 📍	Caitlin Bauer, Mary Ward	ES, MS, HS	Learning	2D Cross-Curriculum Painting Watercolor

Registration Information

2021 ANNUAL CONFERENCE FAEA FLORIDA ART EDUCATION ASSOCIATION

Pre-register online today at www.faea.org for the 69th Annual FAEA Professional Development Conference!

For online registration, checks should be postmarked by September 24, 2021. The deadline for online registration with a credit card payment is 5:00pm ET on October 4, 2021. Paper registration is by request only. Please call the office at (850) 205-0068.

Conference Registration Fees

Registration Type	Online	Onsite
Active Member	\$145	\$165
Collegiate Member	\$65	\$85
Retired Member	\$0	\$0
Non-Member	\$185	\$205
Non-Teaching Guest/Spouse	\$55	\$55

Conference Registration Refund Policies

1. Full registration refunds are available for cancellation requests made through September 30.
2. No registration refunds will be made for cancellations made after September 30, except for emergency situations. These will be reviewed on a case-by-case basis.
3. Refunds must be requested in writing (email to info@faea.org)
4. Emergency-related requests for refunds must be received no later than November 12. Requests received after that date will not be processed.
5. All refunds will be issued after the conference is completed.
6. Raffle and silent auction, special event tickets, and membership fees are all non-refundable.





Remembering Nellie Lynch

FORMER FAEA PRESIDENT

by Jack Matthews

It is with great sadness that I inform you of the passing of Nellie Lynch on March 9, 2021 at the age of 91. Many of you who are reading this probably are not familiar with Nellie Lynch, former President of the FAEA. During her years as President, I was not actively involved with the Association. But I definitely knew who Nellie Lynch was as she was my boss.

I came into the Duval County Public School System in 1979. At that time, Nellie was the Coordinator of Art Programs for the county under the leadership of another past FAEA great, Bill Dodd. Nellie guided me through my first few years as an elementary art teacher. She mentored me along the way, helping with my own leadership skills. When it was time for her to retire, I was privileged to have coordinated her big retirement bash during my time as President of the Duval Art

Teachers Association. She predicted big things to come for me. Little did I know then that one day I would follow in her footsteps serving Duval County art teachers in a leadership position and then as President of FAEA.

In researching the FAEA Archives and History Wall, I was able to find ways Nellie impacted the Association: Pearl Krepps reminded me that the Youth Art Symposium was actually developed because of Nellie Lynch as early as 1972. The State Youth Art Exhibition and Symposium was established in coordination with FAEA, the Florida Department of Education, and the Florida State Fair Authority. Some of us remember making trips to Tampa to deliver art work for this state exhibition.

In 1975, she wrote job descriptions for each officer on the FAEA Board of Directors. In 1985, Nellie became FAEA's President. During her presidency, the first member invitational exhibition was held at Ringling College

of Art and Design. Ringling has been a huge advocate and supporter of FAEA ever since. A new FAEA Museum Education Division was created and a new division director was added to the board of directors. FAEA published the first edition of FORUM. She oversaw the development and production of three state conferences in Daytona Beach, Sarasota, and Ft. Lauderdale and while she was Art Supervisor in Duval County, FAEA Conferences were held in Jacksonville in 1983 and 1989. Lastly, in 1988, the Association saw fit to name Nellie Lynch Florida's Art Educator of the Year.

Whether we realize it or not, Nellie Lynch left her DNA on our Association. Those following her have built upon that, making FAEA even greater. We owe Nellie Lynch a debt of gratitude. Furthermore, let us remember all those FAEA leaders who have come before us — people who have paved the way and whose shoes many of us have filled or one day may have an opportunity to fill.



CARIBE ROYALE ORLANDO

8101 World Center Drive | Orlando, FL 32821

FAEA Conference Rate

Rates start at \$149/night for suites and \$249 for two-bedroom villas.
The resort fee and self-parking fee are waived for our block.

Hotel Reservations

Visit faea.org/conference/hotel-information to book your hotel reservations. If you prefer to reserve over the phone, call 1-800-823-8300 or (407) 238-8000 and ask for the FAEA group block.

Frequently Asked Questions

2021
ANNUAL FAEA
CONFERENCE

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.

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 bus ticket to the Member Virtual Exhibition at CityArts 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.

What is the Awards Breakfast?

The Awards Breakfast will be held on Saturday, October 16, from 7:00 am-8:00 am. This event honors the 2021 FAEA Award recipients, such as the Florida Art Educator of the Year and the Member Virtual Exhibition award winners. 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 online during pre-registration. 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 and in the FAEA App.

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, Caribe Royale Orlando. 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.

with
Rachel Silver



Hello FAEA members! Over the past year, the newly formed Adapted Art Task Force has been working hard to promote inclusion, awareness and accessibility for adaptive student artists and educators within FAEA. Promoting inclusion begins in our pedagogy and community. FAEA strives to help our members learn together and share with you an interview with Rachel Silver, who was named the 2020 winner of the FAEA Special Needs Award. The Adapted Art Task Force had the opportunity to interview Rachel and share her experience and advice teaching adaptive art with everyone.

Hi Rachel, thank you for taking the time to share about yourself with FAEA. Where do you teach?

I teach at North Beach Elementary in Miami Beach (I am currently on leave after having a baby).

When did you first start teaching students with disabilities and what is your philosophy of adapting art for all learners?

Since the beginning of my teaching career in 2012 I have worked with students with disabilities within an inclusion setting. I teach very few self-contained ESE classes, most of my students with disabilities are among the general population of the schools. My philosophy for teaching students is to be

mindful of all abilities, from those who need accommodations up to my gifted students who may benefit from extension activities. I believe that when we focus on teaching art processes and materials as opposed to product-focused art, every student has a better chance of success.

What is one thing you want others to know about adaptive art education and working with students with various exceptionalities and abilities?

One thing that I always keep in mind while teaching is that every student is someone's child. From that view point, as a parent myself, it serves to remind me that all students deserve the patience, caring, and the opportunity to achieve their own milestones.

How do you connect your lessons to the real world?

I love to teach art lessons that incorporate animals, natural materials, and living artists. I find that students of all ability levels connect on a deeper level to a subject matter that they have some sort of real-world connection to. I try to take my students on as many field trips as possible and use the artwork that we see in a museum as inspiration for our work in the classroom.

What are some methods you use to check for understanding as you are teaching?

I tend to use a thumbs-up, thumbs-down system for

indicating who understands the material or directions and who may need some extra help.

Do you have a specific memory or experience that is part of the reason you went into special education?

I am not specifically a special education teacher nor is my school devoted to special needs students, but growing up I had problems with hyperactivity and focusing and school was very difficult for me. The only part of elementary school that I enjoyed was art. When I decided to become an art teacher, it was because I wanted to be the reason that kids, like me, came to school each day.

Are there some simple adaptations art teachers can do to help students be more independent in their art without having to spend extra money on equipment or specialized tools?

I think in most cases simply minimizing the materials needed can help more students. For example, when painting, think about using a limited palette, especially for those who might lack the control to resist mixing them all together. Often times larger surfaces work better than small. Tearing paper instead of scissors works very well for some learners, and templates can be great for building confidence in beginning drawers.

Thank you, Rachel.

INTERVIEW

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This column provides FAEA members with information about Florida art museums and the academic offerings they provide. Ride with us to the Orlando Museum of Art, located in central Florida.

Museum Spotlight

Cathedrals of Florida: Masterworks by Clyde Butcher

September 24, 2021 – TBD

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ORLANDO MUSEUM OF ART



**Luces y Sombras: Mexican Photography from
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Magruder I & II, Parkview Galleries
Manuel Álvarez Bravo
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FALL EXHIBITIONS

MUSEUM OF ART

Gallery Hours | Tues: 10am - 4pm | Wed: 10am - 7pm | Thurs - Fri: 10am - 4pm | Sat - Sun: 12 - 4pm



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September 24, 2021 – ongoing
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*Titian (Tiziano Vecelio)
Federico II Gonzaga, Duke of Mantua, 1539*



ORLANDO MU

**Masterworks from the Bob
Jones University Museum &
Gallery**

September 24, 2021 – June 2022
Brooker, Lockheed I & II Galleries

Sandro Botticelli



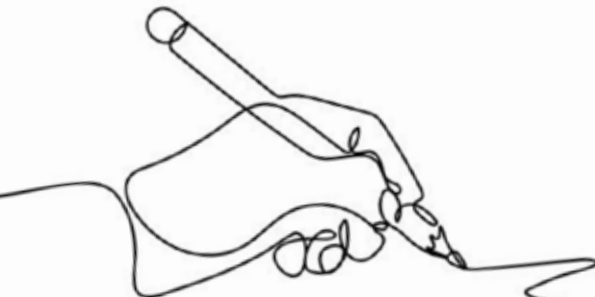
**Heroes & Monsters: The Jean-Michel
Basquiat Venice Collection**

September 24, 2021 – June 2022
Weyand Gallery

Jean-Michel Basquiat
Reptile with Claws and Crown
(King of Creatures)

FALL EXHIBITIONS

MUSEUM OF ART



What Affect Theory Can Tell Us About Becoming an Art Teacher

Act 1: Light

I am usually at school early. It is my ritual to get the classroom set before students arrive, just as a stage manager sets props and watches time for actors and stage technicians. The days are getting shorter, so the sun is just rising when I arrive. I unlock the door using the key that hangs around my neck as a signifier of status and authority. My body weighed down by a too heavy backpack as I drag an overloaded cart behind me, I walk in the room. I let the door click closed behind me and gasp. I am frozen, entranced by sunlight that speckles the tables, chairs, and floor making a stunning pattern of dashes with long thin lines of light and shadow. The quiet peace of the room swirls around me.

With this, I am transported to my college days in the theatre. I was taught to see the theatre as a sacred space. In this morning moment, I am present in the college theatre space of my past and in the present-day space of my classroom. In the hours before school begins, the art room of Lakeland Highlands Middle, *My Classroom*, is as the

theatre was in the hours before show-time, a sacred space. It is full of potentiality that contains both promises and threats. Some noise shakes me from my time traveling meditation, and I feel the weight of my belongings. My focus resets to the present and I set to work. By holding onto the sacred, I notice more of these affective experiences, *intensities*, when a moment brings tears to my eyes or raises goosebumps on my arms.

Background

The vignette above comes from my graduate research in art education. This study was conducted with the purpose of noticing the ways that affective intensities are entangled with becoming an art teacher and to record what is noticed when attuning to the affective intensities of materiality and spatiality in the art classroom. I was introduced to affect theory through the work of Stewart (2007); it was her use of narrative as a research writing style that inspired me to further explore affect theory. *Affect theory* is a theoretical framework utilized in a variety of re-

search fields (Blackman & Venn, 2010; Moreno-Gabriel & Johnson, 2019) that disrupts the privileging of the cognitive over the emotional through positivist academic research (Skattebol & Hayes, 2016; Stephens, 2019). Research guided by affect theory, then, places an emphasis on experience through feeling rather than the objective and distanced stances traditionally taken by scientific researchers. *Affective intensities* are understood as embodied sensations or energies that give way to representation through thought or feeling and inspire both art and research (Addison, 2011). Affect theory urges an attention to the body as an ever-evolving place of knowledge production (Blackman & Venn, 2010) and suggests that the transmission of affect is not limited to human bodies as affects can pass through and be generated from material objects (Mulcahy, 2012).

In this article I reflect on my own affective experiences occurring during the ordinary workings of my classroom life as I *become* (Deleuze & Guattari, 1987) an art educator through my ongoing embodied position as a first-



year art teacher. Such personal and emotional approaches to research are important for teachers to consider, because affects exist and are generated within classrooms (Watkins, 2011). In art classrooms, the aesthetic nature of art objects and the sensory experiences entangled with the materiality of art media, tools, and equipment beckon an affective embodied practice. Researchers acknowledge that artmaking and art viewing are embodied activities that transmit affect (Addison, 2011; Goarzin, 2016; Kan, 2011). Moreover, Skattebol (2010) suggests that the modeling of a process using affect to decode the actions, thoughts, and feelings of teachers is a valid use of affect theory in educational research settings. In this research, I ask the following questions:

- How are affective intensities entangled with my experiences in becoming an art teacher?
- What do I notice when I attune to the affective intensities within the materiality and spatiality of the art classroom?

To answer these questions, I employ narrative inquiry methods. Narrative inquiry, a specific type of qualitative research, is based in the belief that life is story, knowledge is story, and research is best reported by and through storytelling (Caine et al., 2013; Hamilton et al., 2008). One type of narrative inquiry, autoethnography, involves a

first person reporting of a story by an autoethnographer conducting research from within a culture to which they already belong (Hamilton et al., 2008). This cultural placement allows the autoethnographer to tell a story from the place of an individual as well as from the collective self.

The data collected for this autoethnography consist of artifacts such as notes, lists, journal entries, and lesson plans, which were used to conjure memories, emotions, and thoughts relevant to telling my affectively-driven story (Anderson, 2014). When applying autoethnography as a research methodology, it is difficult to tease apart the data collection, analysis, and reporting of results. The writing of autoethnography, as Anderson (2014) explains, “is an open-ended act of exploration that follows the interests of the writer in relation to the issue(s), phenomena, and feelings that are directing the course of the inquiry” (p. 91).

To enhance the creative aspects of reporting my autoethnographic findings (Coulter & Smith, 2009), I have structured my research in five acts as a nod to my own background in theatre and as inspired by Barad’s (2010) use of a similar strategy. Additionally, the five-act structure transforms the classroom into a stage of interaction between matter and space with the subject/researcher becoming, as an actor

becomes the role of the character in the process of makeup, costuming, and the stepping onto the stage.

Act 2: Chairs

Granted access to the classroom days before students arrive, I stand in the room’s center making degreed turns to the right and left. I notice rag-tag groups of chairs stacked unevenly in clusters of differing colors and styles throughout the room. The chairs become a fascination, fixation, and source of internal and external regulation as I spend hours struggling with furniture placement. It is a thought experiment anticipating how the students and I will utilize the space and position the furniture accordingly. After many false starts, I turn my attention to the chairs. I labor over coordinating the chair col-

(Continued on page 36)



Affect Theory

Continued from page 35

ors and styles while I muse at whether this is the best use of time. My aesthetic wins out over my logic, I choose to spend the time matching the chairs till my composition is balanced. I am delighted with my efforts and eye for detail. I have lost sight of how the classroom is a shared space and how students might disrupt my painstakingly produced order.

I am thrilled and astonished by how the students give life to the chairs and classroom through alterations, disruptions, and movement. There is a rhythm in the repetition of chairs being unstacked and restacked each day as if the chairs are lungs and the classroom breathes. As students scrutinize my preoccupation with the chairs, I realize that I have an attachment to and a relationship with the chairs. An individual chair might hold me in a moment of exhaustion, give me access to something beyond my reach, or infuriate me by being misplaced. In return I may mend one when it is broken or clean one when it gets dirty. I am attuned to the chairs; I will stop mid-sentence when I notice that they are out of order and beam when they remain orderly. The chairs are my rock, they are a constant. When I feel powerless, they remind me of my agency and of my unique view of the world.

Act 3: Tardy Slips

As I begin to speak the first, second, third word of an idea, direction, exclamation, or greeting, there is an interruption. It is a knock at my classroom door. There is the well-tread path from my desk to the door. As I walk, my self-talk reminds me to keep the flow of the lesson, to change attendance, to make note of what the student missed, to be compassionate to the unknown student and their unknown circumstances, and to not take it personally because that will throw off everything. Then there is the yellow sheet, the material manifestation of accountability (*read punishment*) for those who are perpetually late. Each tardy carries a materiality for the classroom and the teacher through the tardy slip and accompanying documentation.

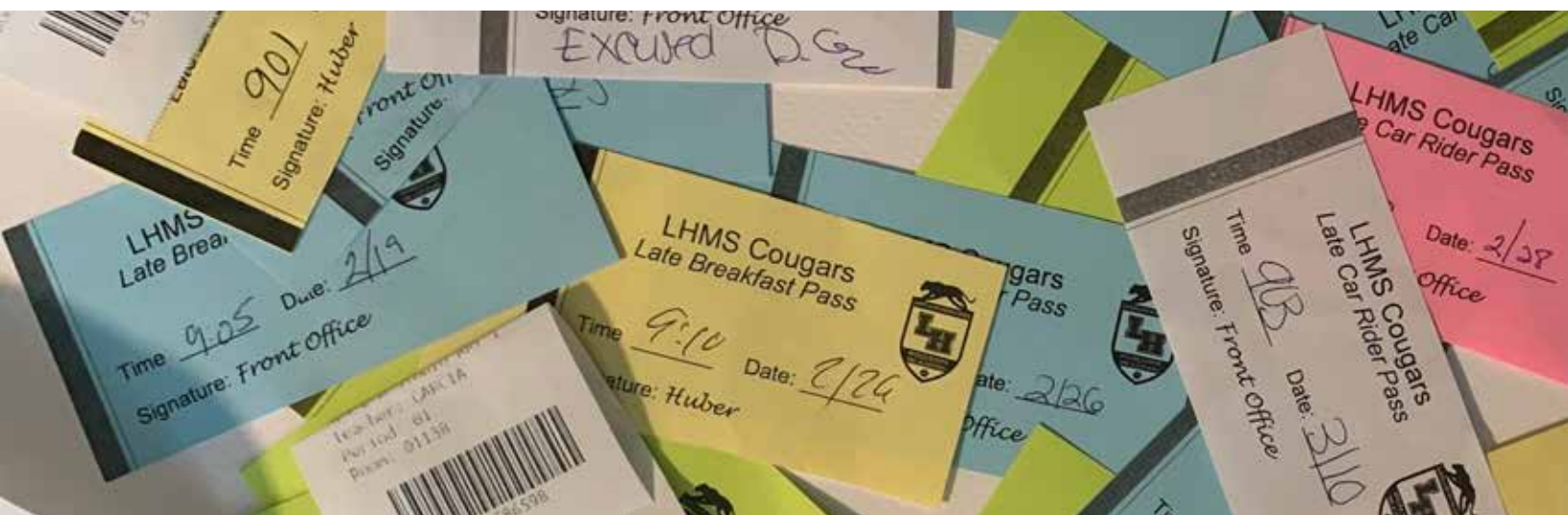
In the first months, not knowing what to do with the slips, I threw them in the trash with a nonchalance that comes from playacting competence. This casual attitude belied my frustration and my overwhelmed psyche. Now I collect them in the bemouth steel desk drawer that screeches open, and thuds closed. The tardy slip is a disruption as I work to remember everything that is required of me, as a teacher, in the first fifteen minutes of every period. *Now what was it that I needed to do?* Oh, right, greet the student, catch them up on what they missed, get them materials, go to my desk to change the

attendance making sure to press save in the attendance program, *do not* get distracted by email, and get back to teaching again.

Act 4: Storage Room

I get lost in the storage room. Hours pass as I forget my life outside the brick-and-mortar school building, leaving phone calls and texts unanswered. I forget my body, failing to attend to hunger and thirst or whether I should lift 800 pounds of clay, one 50-pound box at a time. This time in the storage room occurs due to my obsessive need for visual order. It allows my body to instinctually procure materials with little to no mental effort leaving a calm mind aware and considerate to my thoughts and emotions. A calm mind serves me to manage the rapid-fire succession of thoughts brought while becoming an art teacher.

In the storage room I am an archaeologist uncovering artifacts of education's past. The relics symbolize 44 years of history for individual art teachers and art education collectively. The storage room is the site of an entanglement between my becoming an art teacher and the classroom becoming part of me. As the hours disappear, the storage room space becomes recognizably mine. This happens as I curate materials, deciding what will be retained in service to students and what will be discarded as no longer use-



ful or reusable. I arrange the materials and objects in ways that represent my logic and aesthetic. As I make contact and connection with the materials and objects, my competence as an art educator grows. My body moves through space with automaticity and authority earned in the hours spent cleaning, cataloguing, and organizing.

Act 5: Kiln

Because my school district is fortunate enough to have a kiln to fire ceramics for every public school, I enrolled in ceramics courses for much-needed training. Through that training, I grew to love clay, and I became eager for my students to experience clay as I had in middle school. As the school year began, 3-dimensional art students begin to ask when they could use clay. Instead of excitedly responding, I am filled with panic. I longed to teach clay work but the kiln I studied remained hidden in the kiln closet. How could I be afraid of the kiln? Amid this *panic*, I am invited to a kiln workshop hosted by a local kiln builder and relief and eagerness wash over me. After the workshop I return to my classroom, open the door to the kiln closet, and became acquainted with *my* kiln.

The lid to my kiln is a dusty green color. The metal handle is cold and lifting it takes herculean effort. The familiar almost golden, off-white kiln brick is compressed and cracked in areas with its rough texture masking its lightness and fragility. The elements that make the intense heat possible are in better condition with just a few sticking out like loose hairs. In the base of my kiln, fragments of broken bisqueware and melted glaze tell the story of past firings. When the time comes for my first kiln firing, my body buzzes with excitement, anticipation, and terror. I fumble with my kiln sitter and carefully add the



ware and shelves, I close the lid, press the palm sized plug into the oversized outlet, flip the breaker switch, and set up the little fan that blows air around the control panel. I take a deep breath and press “ON.” Click. Buzz. Click. I am hypervigilant throughout the day, checking my kiln like a new parent hopeful and nervous. This firing is a success. With each new firing, the terror gives way to respect and understanding, and I cherish each melted cone as a record of my journey with my kiln.

Epilogue: Research in the time of COVID-19

In early Spring, I sit at the long table in the teacher café joined by a dozen other teachers. For weeks, the

talk has been mostly about COVID-19, something I know little about being so caught up in my roles as a new teacher and graduate student. While trying to scarf down my lunch, I read *Ordinary Affects* by Kathleen Stewart (2007). I divide my attention between the food, book, and talk when I come across these words, “The ordinary can turn on you. Lodged in habits, conceits, and the loving and deadly contacts of everyday sociality, it can catch you up in something bad. Or good” (Stewart, 2007, p. 106). Those words foretell the coming pandemic. All the schools in my county are about to close to enact *social distancing*, a means to prevent the spread of COVID-19 because sociality has

(Continued on page 38)



Affect Theory

Continued from page 37

become deadly. School eventually resumes with a different look and feel as it is fully online and virtual. Teachers, including myself, scramble to learn educational apps and find resources while our county struggles to ensure that every student has remote access to their school.

I cannot help but dwell on how it is all gone. The light, chairs, tardy slips, storage room, and kiln are miles away, locked away from me in a building. All the materials and space that were my refuge, stability, and identity are lost to me. My key and ID badge lay in the bottom of a box when they once hung around my neck 10-12 hours a day, 5 days a week. Now, I spend hours at the computer working to become an *online* art teacher. This becoming is very different from the becoming I set out to explore in my research. I feel alone but not alone, knowing that there is a world of people out there in their very own states of becoming. They are becoming remote workers or homeschool parents or essentials or sick or recovering or dying. The United States is collectively becoming different, too, and no one knows what it will look like on the other side of the pandemic.

Discussion

The purpose of this research was to notice the ways that affective intensities are entangled with becoming an art teacher and to record what is noticed when attuning to the affective intensities of materiality and spatiality in the art classroom. The autoethnographic vignettes presented in the results give a subjective account of my attunement to the light, space, materials, and intrusion of COVID-19 as affective intensities in my art classroom throughout my

own personal process of becoming an art teacher. The tardy slips in Act 3 and my attunement to the chairs in Act 2 are evidence of a *worlding refrain* (Stewart, 2010)—that is, the repeated acts and experiences that keep us tied to our worlds—as the repeated interactions of the entangled subject (researcher) and object (tardy slips, chairs) bind and begin to define each other. The shimmers described through my interaction with the light in Act 1 and the initial murmurs of COVID-19 in the Epilogue embody a noticing of the *pre-conscious nature of affects* (Zembylas, 2007) and an explanation of the labor-intensive process of reflection that it makes possible (Stewart, 2010). Reflecting on the affective intensities radiating from the materiality and spatiality of the chairs revealed an interaction that promoted teacher agency and empowered my identity in becoming an art teacher. Finally, in the Epilogue, the emergence of the COVID-19 pandemic served as a catalyst that illustrated the greater range of potentiality for the individual subject researcher and the collective body of education and community.

While there are limits to the generalizability of results from any autoethnographic study, the most significant limitation to this research was presented by the unexpected health crisis of COVID-19 and the accompanying call for social distancing that closed schools and businesses. As a result, the abrupt intrusion of the COVID-19 pandemic significantly influenced my experience and may have forever altered my path in becoming an art teacher; just as it has forever altered the path of education in general.

Through affect theory we enhance our understanding of the influences

various affective intensities, attunements, and attachments have on an individual's becoming. Therefore, I recommend utilizing affect theory in the research of teacher education as it may lead to discoveries that promote more effective teacher preparation and retention. Furthermore, Hickey-Moody (2013) suggests that affect as a method will encourage us "to think about how our actions in the world make people feel. Perhaps that is what matters the most" (p. 94). Conducting research during the COVID-19 pandemic and experiencing the affective intensity of social distancing leads me to agree that using affect theory will, in fact, encourage research that considers how actions make people feel and that is certainly what matters most to me—and I hope to us all.

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