Galliano

**Founding Designer:** John Galliano

**School:** Fashion Design studies at Central Saint Martin’s School of Art, University of the Arts London; London, England, UK

**Current Designer:** Bill Gaytten

**School:** Bartlett School of Architecture, University College London; London, England, UK

Pre-Fall 2016

Fall 2016 Ready-to-Wear

Fall 2016 Menswear

Stella McCartney

**Designer:** Stella McCartney

**School:** Ravensbourne College of Design and Communication; London, England, UK / Central Saint Martins College of Art and Design, University of the Arts London; London, England, UK

Pre-Fall 2016
[http://www.vogue.com/fashion-shows/pre-fall-2016/stella-mccartney](http://www.vogue.com/fashion-shows/pre-fall-2016/stella-mccartney)

Fall 2016 Ready-to-Wear

Issey Miyake

**Designer:** Issey Miyake

**School:** Tama Art University, Graphic Design studies; Tokyo, Japan

Pre-Fall 2016
[http://www.vogue.com/fashion-shows/pre-fall-2016/issey-miyake](http://www.vogue.com/fashion-shows/pre-fall-2016/issey-miyake)

Fall 2016 Ready-to-Wear

Fall 2016 Menswear
Trying to Keep Them Safe, Productive, and Happy:
Counseling Challenges at a Visual and Performing Arts High School

By Sylvan Seidenman

When New World School of the Arts (NWSA) in Miami, Florida was founded in 1987, we knew we wanted a strong counseling program to help highly-motivated, artistically gifted and talented students excel through the stressors of rigorous academic and arts courses. Knowing that counselors in public high schools are typically assigned many more students than they justifiably should be serving, we always tried to keep our counselor-to-student ratio a secret from counselors in other schools. We were very fortunate to have two counselors for approximately 460 students.

One unique feature of the school’s program was to develop group counseling for every student. I always tried to get a mixture of students in each group using the following criteria: male, female, Black, White, Hispanic, and Arts division. Since the other counselor and I had to form the groups before the school year started, only those demographic criteria were used. We aimed to have the groups meet six or seven times within the school year, with each counseling session deliberately kept open-ended so that students had a chance to share with their peers (and counselor) those stresses they might be feeling both in and out of school. Some groups were very productive over the three- or four-year period that the students attended NWSA, while other groups never really gelled. Regardless of the groups’ productivity, we knew group counseling was a service we should maintain at the school. Our small counselor-to-student ratio increased our availability to students, and they knew that we were there if they needed to talk. The faculty was also an important system of support with whom many students confided in before mentioning a problem to their counselor.

NWSA’s rigorous academic and arts program created unique student pressures, which for the most part, were based on two factors. Firstly, the school day was lengthy, stretching from 7:30 a.m. to 3:45 p.m. Students attended their arts classes in the afternoon after four or five academic class periods in the morning. Secondly, the academic faculty—all experts and highly regarded in their fields—were understanding of the students’ rigorous schedules, yet highly demanding of students. Of course, the same expectations held true for the arts faculty. I always told students how difficult it must be to be constantly told that they could do something better.

In terms of LGBT issues, our school was as safe a haven as there could be, with bullying almost never an issue. Given students’ creative and artistic nature, they usually were very accepting of differences, no matter what the differences were. We had an LGBT support group for a few years, but it wasn’t a big factor in our counseling program. Many of our students were LGB, and we actually had a couple of young men who would now certainly be classified as transgender. There has been a lot of consciousness-raising since then in terms of transgender youth, but at that time we were not as helpful to them as we could have been. Because we were always advised to abstain from asking students about their sexual identities, we often didn’t know for sure who identified as gay, lesbian, or bisexual. I was always careful, in groups and talking with individuals, to not assume that boys had girlfriends, and vice versa. As previously stated, there was a high level of acceptance with regard to student and staff diversity that made these issues almost non-existent. Any student classified as LGBT could not have been in a better, safer high school than ours.

One student stands out . . . a boy entering NWSA in tenth grade who was gay and out. He became a leader not only in his arts discipline of theatre, but also in the entire school. He went on to DePaul in Chicago as a Theatre major and then to Yale’s MFA program in Playwriting. Seeing that he didn’t have much family support, my wife and I chose to follow him through his undergraduate college years, and then took him to New Haven to begin his three-year program at Yale. He is now a well-known playwright, having won many awards, including a 2013 MacArthur “Genius Grant.” His determination, not to mention his creativity, has been truly astounding.
Personally, I couldn’t have had a more exciting or rewarding professional position; the students were always so much fun to be around . . . and the performances were virtually at the professional level. Our students were similar to their peers in other schools in many ways, but so different in others, including the special challenges I have mentioned in this personal account. Many students, incidentally, went to college to pursue academic majors, but a large percentage continued to pursue an education in the arts.

Sylvan Seidenman was a teacher and counselor in Miami-Dade County Public Schools for 43 years. While every position he had in his career was enjoyable, the last 22 years as a founding counselor at New World School of the Arts were the absolute best. His counselees made it fun to go to “work” every day.

“Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him. As a human being he may have moods and a will and personal aims, but as an artist he is “man” in a higher sense— he is “collective man”— one who carries and shapes the unconscious, psychic forms of mankind.” ~ C.G. Jung

Givenchy

**Designer:** Riccardo Tisci

**School:** Design Istituto d’Arte Applicato; Torino, Italy / Central Saint Martins College of Art and Design, University of the Arts London; London, England, UK

Pre-Fall 2016
[http://www.vogue.com/fashion-shows/pre-fall-2016/givenchy](http://www.vogue.com/fashion-shows/pre-fall-2016/givenchy)

Fall 2016 Ready-to-Wear

Fall 2016 Menswear
[http://www.vogue.com/fashion-shows/fall-2016-menswear/givenchy](http://www.vogue.com/fashion-shows/fall-2016-menswear/givenchy)
Arts Schools Network, National YoungArts Foundation, and SENG (Supporting Emotional Needs of the Gifted): Three Ally Organizations of the Artistically Gifted & Talented Community

Among the many organizations supporting the artistically gifted and talented community are Art Schools Network, National YoungArts Foundation, and SENG (Supporting Emotional Needs of the Gifted). Stakeholders in the community might find their services to be beneficial.

Art Schools Network

Vision
Art Schools Network’s vision is to be the premier resource for arts schools leaders.

Smart Goals
Arts Schools Network strives to
• identify membership needs and provide resources to meet those needs, and to
• be a valuable member of the arts learning ecosystem.

To learn more about membership, resources, support, and networking opportunities, visit http://www.artsschoolsnetwork.org/.

Follow Arts Schools Network on Social Media
Facebook: https://www.facebook.com/artsschoolsnetwork
Twitter: @artsschools; https://twitter.com/artsschools

National YoungArts Foundation

Mission
The National YoungArts Foundation identifies and supports the next generation of artists in the visual, literary, design and performing arts; assists them at critical junctures in their educational and professional development; and raises appreciation for the arts in American society.

To learn more about programs, resources, and events, visit http://www.youngarts.org/?gclid=CMrRwePMgckCFdgPqQodEnsOlw.

Follow Young Arts on Social Media
Facebook: https://www.facebook.com/YoungArtsFoundation
Twitter: @YoungArts; https://twitter.com/youngarts

Supporting Emotional Needs of the Gifted (SENG)

Mission
SENG’s mission is to empower families and communities to guide gifted and talented individuals to reach their goals: intellectually, physically, emotionally, socially, and spiritually.

Vision
SENG envisions a world where gifted, talented, and creative individuals are supported to build gratifying, meaningful lives and contribute to the well-being of others. To this end, SENG reaches out to diverse communities that share our mission across the nation and the globe.

To learn more about membership, resources, support, and networking opportunities, visit http://sengifted.org/.

Follow SENG on Social Media
Facebook: https://www.facebook.com/SENGifted
Twitter: @SENG_Gifted; https://twitter.com/SENG_Gifted
**Carolina Herrera**

**Designer:** Carolina Herrera  
**School:** Fashion Institute of Technology; NYC, NY, USA  
Pre-Fall 2016  
[http://www.vogue.com/fashion-shows/pre-fall-2016/carolina-herrera](http://www.vogue.com/fashion-shows/pre-fall-2016/carolina-herrera)  
Fall 2016 Ready-to-Wear  

**Moschino // Jeremy Scott**

**Designer:** Jeremy Scott  
**School:** Pratt Institute, Fashion Design studies; NYC, NY, USA  
Moschino Pre-Fall 2016  
[http://www.vogue.com/fashion-shows/pre-fall-2016/moschino](http://www.vogue.com/fashion-shows/pre-fall-2016/moschino)  
Moschino Fall 2016 Ready-to-Wear  
Moschino Fall 2016 Menswear  
[http://www.vogue.com/fashion-shows/fall-2016-menswear/moschino](http://www.vogue.com/fashion-shows/fall-2016-menswear/moschino)  
Jeremy Scott Fall 2016 Ready-to-Wear  

**Mara Hoffman**

**Designer:** Mara Hoffman  
**School:** The New School, Parsons School of Design; NYC, NY, USA  
Fall 2016 Ready-to-Wear  
Identifying Creative and Artistic Students . . . Then What?

By Jan Warren
Belin-Blank Center for Gifted Education and Talent Development, The University of Iowa

For more than 25 years, the Belin-Blank Center at The University of Iowa has identified gifted, talented, and artistic learners, and offered specialized educational opportunities for these students. Our outreach to students has always included those whose gifts are in the area of arts and humanities. Since 2008, the Belin-Blank Center has served as the Midwest Regional Affiliate for the Scholastic Art & Writing Awards. Our collaboration with Scholastic is a natural connection as it is the oldest and most prestigious competition for talented teenage artists and writers in the country.

- With more than 90 years of history, the Scholastic Art & Writing Awards has grown to be the nation’s longest-running, most prestigious recognition initiative for creative teens, and the largest source of scholarships for young artists and writers. Teens in grades 7 through 12, from public, private, or home schools, can apply in 28 categories of art and writing for their chance to earn scholarships and have their works exhibited and published.

- Jurors look for works that exemplify the Awards’ core values: originality, technical skill, and the emergence of personal voice or vision.

- Since its founding, the Awards have established an amazing track record for identifying the early promise of our nation’s most accomplished and prolific creative leaders. Alumni include artist Andy Warhol; writers Sylvia Plath and Truman Capote; photographer Richard Avedon; actor Robert Redford; and filmmaker Ken Burns.

This past year, the Belin-Blank Center received and adjudicated over 10,000 pieces of art and writing and forwarded 430 gold-level student works to New York City to be considered for national awards. At the national level, two of our Midwest students earned the highest distinction as Gold Medal Portfolio Recipients—one in art, and one in writing. Each student earned a $10,000 college scholarship.

In addition to the benefits associated with the Awards themselves, the Belin-Blank Center uses the program as a talent identification program in the arts. Identifying a talent pool of artists and writers who excel at the regional and national level is an opportunity for further programming options. Students from the Scholastic program are invited to attend classes in art and writing in our residential summer programs. Five students are chosen as American Visions and another five as American Voices recipients. These students are judged the best artists and writers in the region. The Center has worked with the School of Art and the Department of English on our campus to offer these students scholarships to attend our summer programs. Students evaluate their programs with positive comments such as these:

“Having the opportunity to take the visual arts class this week was awesome! I learned a lot and made a lot of new friends.”

“This camp is an excellent opportunity for students to become better writers as well as broaden both our minds and our worlds.”

“I liked being in a class with other people that understood art and liked doing it. It was also good to have other people that I could talk to about techniques without getting a blank look back.”

“I enjoyed the actual class time the most. I was pleased to see that my instructor seemed to really know what he was doing; and it gave me ideas on how to improve my future pieces.”
The Center also works with the Alliance Summer Arts Program (ASAP) Awards sponsored by Scholastic. These awardees are all national gold medal winners who identify as low-SES. We partner with the Alliance to provide full financial aid for these students’ summer experiences. An ASAP educator sent us the following note:

“When I saw your name, I thought it looked familiar because of [our student] receiving an ASAP scholarship when he was a freshman in 2010 and attending the program at Belin-Blank. [He] is now attending Pratt in New York as a sophomore architectural design student. (Sorry to get off track but this program is life-changing for these students!) Thank you for all you do in supporting the arts through Scholastic.”

Because we want to support these students year-round, we developed a blog titled Freehand: Midwest Scholastic at the Belin-Blank Center. Our hope is that Freehand will grow and develop into a second home of sorts for our art and writing students: a place to see and read the work of their fellow Scholastic peers, a place to learn more about opportunities to develop their talents, and most importantly, a place that is just for them.

Learn more about the Belin-Blank Center at www.belinblank.org.

Learn more about the Scholastic Art & Writing Awards at www.artandwriting.org.

Read our blog at www.freehandmw.wordpress.com.

Jan Warren is the Assistant Director for Student Services at the Belin-Blank Center for Gifted Education and Talent Development at The University of Iowa. Jan received her Bachelor of Music Education (B.M.E.) degree with a Minor in Art History from Michigan State University, and a Master of Arts (M.A.) degree in Counselor Education with an emphasis in College Student Development from The University of Iowa. She taught music in the public school system in Iowa for several years and has worked in educational settings with students ranging from pre-school age to adults.

Jan joined the Belin-Blank Center in 1995 and is responsible for coordinating the Scholastic Art & Writing Awards for the Midwest Region. She also oversees the Center’s residential summer programs and university-level programs during the academic year. She has a particular interest in discovering and developing talent in students from traditionally underserved backgrounds, as well as in international students.

“Great buildings that move the spirit have always been rare. In every case they are unique, poetic, products of the heart.” ~ Arthur Erickson
Supporting The Arts in an Era of Enthusiasm for Science, Technology, Engineering and Mathematics (STEM Education)

By Lori Ihrig and Ashlee Van Fleet
Belin-Blank Center for Gifted Education and Talent Development, The University of Iowa

“To develop a complete mind: Study the science of art; study the art of science. Learn how to see. Realize that everything connects to everything else.” ~ Leonardo da Vinci

Science, Technology, Engineering, and Mathematics (STEM) education is currently experiencing widespread popularity. Specialized programs for gifted students with interest in science, computer programming, engineering, robotics, and mathematics are trending—popular among parents and students alike. For example, at the Belin-Blank Center for Gifted Education and Talent Development at the University of Iowa, student programing in STEM is increasing while enrollment in our elementary writing, visual, and performing arts programming has decreased from 31% to 20% over the past four years.

We surmise that the decline in enrollment during this time is not a result of students’ waning interest in the arts. Rather, we believe that when parents are making educational decisions for their children, they are being influenced by the promise of future lucrative careers in STEM fields. Fusing creativity and the arts is crucial for exploring STEM in new ways so as to improve our world. Nonetheless, the economic utility of a STEM education is being more forcibly and extensively promoted than the necessity of an arts education.

So, how are we working to support art education in an age of STEM? One strategy we are using at the Belin-Blank Center for Gifted Education and Talent Development is to ride the coattails of existing efforts promoting STEM education and STEM careers. We are intentional in our efforts to build awareness of the importance of art to STEM by highlighting real-world examples of STEM industries relying upon the creativity of artists. For example, we shared through our social media a recent story on National Public Radio (Sydell, 2015) highlighting how tech companies recognize their need for the imagination of artists for effective problem solving. The piece begins as follows:

You may want your kid to major in something practical at college, like engineering, so they can land one of those great jobs at a big tech company. But, you might also urge them to spend time studying the arts. Some tech companies are bringing in artists to help them work out ideas and build cool new things. (Sydell, 2015)

Contrary to the preceding quote, we know that the arts can be practical; however, we recognize that the arts have no fundamental need to be practical. The creation and study of art serves a purpose greater than advancing STEM fields—the arts are central to the human experience. In support of this belief, we are creating avenues for artistically-talented students that simultaneously provide art and STEM education, all the while remaining mindful of limited resources. For example, in the summer of 2016, elementary students could take Painting and the Planets, an astronomy course in which students learned about astronomy, studied size, and created tiny drawings of objects (using microscopes) larger than many of us can conceptualize—galaxies. In the course Robot Theater, students produced skits that culminated in a variety show with Nao robots as the lead actors. To prepare the robots for their performance, students learned about voice recognition, programming robot body movement, and robot communication.
We are concerned that widespread enthusiasm for STEM education is casting a shadow over opportunities in arts education. Our response is to use STEM to highlight, support, and promote arts education. We believe that the arts make life better for everyone—creating richer and more meaningful human experiences. We applaud efforts to support STEM education, yet recognize that we must work together to provide our students with a well-rounded education to flourish in an ever-changing world.

References


Lori Ihrig is the Supervisor for Curriculum and Instruction at the Belin-Blank Center. In addition to overseeing the faculty hiring and development for the Center’s pre-college student programs throughout the year, she is the Lead Administrator for the Secondary Student Training Program; Program Director for the STEM Excellence and Leadership program; and oversees the Blast, Challenge Saturdays, Invent Iowa, and Weekend Institute for Gifted Students programs. Her research interests include the development of highly effective science teachers and academic talent-development in high-ability rural students. She has authored articles for science teachers, been a member of multiple curriculum writing teams, reviewed science books for the American Association for the Advancement of Science, and won awards for her teaching and research.

Ashlee Van Fleet is the Administrator for Curriculum and Instruction at the Belin-Blank Center. Her role consists of coordinating various student programs, which include Blast; Challenge Saturdays; Invent Iowa; and the Weekend Institute for Gifted Students. Ashlee earned her Master of Arts in Teaching from the University of Iowa.

“There is incredible power in the arts to inspire and influence.” ~ Julie Taymore
WWLD? A Case for STEAM Education

By Gayle B. Roege and Paul E. Roege

“Ogni nostra cognizione prīcipia da sentimēti.”
“All our knowledge has its origin in our perceptions.” ~ Leonardo da Vinci

Faced with today's challenges and the controversies about learning that exist between the advocates of STEM and STEAM... what would Leonardo do?

Over recent decades, a movement has emerged to integrate art into the formidable STEM movement—the assertions being that it would provide an important balance to the structure and rigor that embody the STEM disciplines. The idea of reinforcing the learning experience by infusing the arts among the sciences and technology has brought the conversation about holistic education to a new level. Maeda (2013) spearheaded the STEM-to-STEAM movement, arguing that integrating art and design into the national agenda for STEM education and research to drive innovation is of utmost importance. The idea has begun to blossom with support from Congress, the U.S. Department of Education, the National Science Foundation, and some learning institutions. Even Sesame Street, the children’s television learning program, has adopted a STEAM approach.

Design is a useful example to illustrate the emergent synergy between art and logic. The process creates and differentiates products, and connects individuals to those products emotionally. Maeda observed that essential skills evident every day at the Rhode Island School of Design (problem solving, fearlessness, iteration, and critical thinking), if adopted by the general population, will keep the United States innovating (Logan, 2013). Design thinking not only leads to the ability to find more novel solutions for the kind of problems that surface in our highly complex and unpredictable world, but it enables communication of those ideas to others in a way that is understandable and practical (Badenoch, personal communication, Jan. 23, 2014), as well as enduring (Kuang, 2011). Artists have a vision; they take risks; they make a difference. Creativity and economic prosperity are inextricably linked, and regardless of the philosophical stance taken by business leaders and school administrators related to art education, they can look to artists for the kind of creativity and innovation needed in order to navigate the future (Logan, 2013).

Lest we view the “new” STEAM movement with skepticism, consider the Renaissance, when the arts and sciences leapt forward in harmony. To this day, one of the best recognized figures in both the art and science communities is Leonardo da Vinci. Is it coincidence that his work was noted for both the creative and structured aspects? Leonardo substantially advanced art—especially in his use of perspective, light, and color—even though he produced very few paintings in comparison to other artists of his time. He applied his interpretations of observations he had made of the natural world to his painted landscapes—successfully incorporating his knowledge of mathematics, geometry, physics, biology, botany, anatomy, geography, and geology (Figure 1)—to achieve effects that not only suggested realism, but also inferred explicit moods and messages.

On the flip side, Leonardo’s observations of nature and his emotional connection to them inspired creative ideas that preceded inventions for centuries to come, the helicopter, for example. Clearly, he was comfortable with this balancing—this traversing—between observation, perception, interpretation, and expression of the world around him; as well as the inductive imagination of what could be, combined with the scientific structure of deductive reasoning, logic, and application of rules exhibited in that real world. Leonardo is credited with advancing realism in painting and bringing creative ideas to science: “[a]n artist’s love of beauty transforming a scientist’s purpose even while he is in the act of wresting from its infinite variety, its underlying principles” (MacCurdy, p. 25), and his contributions symbolize the diversity of an epoch more fully than any other man at any time in history (MacCurdy, n.d.).

Figure 1 - Leonardo's Vitruvian Man
In the modern world, Apple i-products and video games offer similar examples. Steve Jobs considered himself an artist first and foremost (Kuang, 2011). He believed that good design related not only to functionality, but also to appearance and feel. Jobs disrupted the status quo in technology design and created a platform for innovation and change on a much broader front. “His creative genius revolutionized not just his industry and its products, but also everything from music and movies to smartphones” (CNBC25, 2015). This design paradigm—balancing the arts and sciences, or STEAM—became the key to Apple’s unprecedented success in the marketplace. This design paradigm balancing the arts and sciences, which is central to STEAM, became the key to Apple’s unprecedented success in the marketplace. The devices Jobs created were sensually and aesthetically pleasing with technology built in to support those aesthetics. The beauty and architecture of Apple products facilitated and encouraged creativity in the form of applications by millions of users. One of Jobs’ greatest conceptual leaps was perhaps his recognition that high-tech, cutting-edge devices have the potential to be user friendly. This was “[t]he design strategy that was specifically intended to appeal to novice consumers and anyone overwhelmed by the capabilities of a computer” (Kuang, 2011, Friendliness, para.1), and set Apple on a path to dominance. Consumers eventually came to appreciate and expect a pervasive level of craft in Apple products that began with the clean, organized beauty of the circuit boards, and etched Apple logo on the back of the Macintosh; and today, they embrace that same level of craft with the sleek fit and finish of the iPhone 4, and newer models. Never mind that few beyond experts in computing and high-tech industries actually saw the “innards” of the device. Jobs, nevertheless, established an integrity of design that everyone could count on (Kuang, 2011). Engineering, art, and design—the intersection of the aesthetic and technology—have been organic to Apple’s success.

Video games provide another interesting case study. More than entertainment or competition, this medium provides a forum, which bridges physical and virtual environments through performance art, graphic art, and computer science in the arena of digital media. Moreover, it offers an opportunity to collaborate across disciplines to create the game products themselves. Video games represent one of the most demanding applications for micro-computing technologies. In 2012, the Smithsonian American Art Museum dedicated an exhibition to the Art of Video; and, Games Music—the other key element of video games—has enjoyed a substantial boost. Tri-Force Quartet (http://www.triforcequartet.com/about.html) rocketed from virtual obscurity to sold-out crowds in worldwide performances, substantially on the strength of arrangements based upon video game themes. The new Video Games Research Network, supported by funding from the Arts and Humanities Research Council, has been created to bring together game developers, performance practitioners, and academics to explore innovative concepts in the design and creation of movement-based video games. MIT published a guidebook (Performing Mixed Reality) for developing movement-based interactions and mixed-media mobile platforms.

Leonardo da Vinci and Steve Jobs shared not only a diverse repertoire of blended science and art, but a disposition of pre-imagination—being capable of envisioning what could be, without being limited by what now is. In his numerous drawings of an air screw (Figure 2), nearly four hundred years before the invention of the helicopter, Leonardo demonstrated thinking that was centuries beyond his time. Steve Jobs never allowed the “impossible” to thwart his visionary ideas; he based his creative endeavors on empathy, focus, and imputing, to offer complex, ahead-of-the-times technology to everyday users.

We need a new generation of competent, creative visionaries to lead in this rapidly evolving world. One contribution we all can make is to introduce STEAM experiences in classrooms and beyond. Although the movement is relatively new and guidance-limited, here are some links to resources that may help you implement aspects of STEAM learning in the classroom or the community this year.
Informative Web Sites

- steamportal (education closet)
  http://educationcloset.com/steam/steam-resources-for-any-classroom/

- Full STEAM Ahead: Injecting Art and Creativity into STEM

- Web Sites on Experiential Learning
  http://njaes.rutgers.edu/learnbydoing/weblinks.html

Project-Based / Inquiry-Based Learning

- What Research Says About Project-Based Learning (ASCD)
  http://www.ascd.org/publications/educational_leadership/feb08/vol65/num05/Project-Based_Learning.aspx

- Five Keys to Rigorous Project-Based Learning (Edutopia)
  http://www.edutopia.org/video/five-keys-rigorous-project-based-learning

- Teaching Empathy Through Design Thinking (Edutopia)
  http://www.edutopia.org/blog/teaching-empathy-through-design-thinking-rusul-alrubail

- Project-Based Learning Guide: A Resource for Instructors and Program Coordinators

- Project-Based Learning Research Review: Best Practices Across Discipline (Edutopia)
  http://www.edutopia.org/pbl-research-practices-disciplines

Sponsored Project Programs

- Odyssey of the Mind
  http://www.odysseofthemind.com/

- eCYBERMISSION
  http://ecybermission.org/

- SeaPerch
  http://www.seaperch.org/index

- The National Museum of Nuclear Science and History STEAM Photo Competition
  http://www.nuclearmuseum.org/see/steam-photography-competition

- Reading is Fundamental
References


The authors have contributed equally in the writing of this article.

Paul and Gayle Roege are partners in Creative Erg, LLC, which merges their respective talents, expertise, and experience to offer creative, innovative, and cutting-edge consulting services in energy, education, and resilience. Gayle is an artist and experienced businesswoman with 27 years of teaching experience. She holds undergraduate and graduate degrees in Education and is a Doctoral Candidate (2016) in Gifted Education at the College of William and Mary. Paul has 35 years of international engineering management experience in government and commercial sectors, with a strong focus on energy and resilience. He is a registered professional engineer with graduate degrees in Business and Engineering. Paul and Gayle (and their yellow lab, Friday) reside in Montana where they are active in promoting community-centered talent development and resilience efforts.

“A broad education in the arts helps give children a better understanding of their world . . . . We need students who are culturally literate as well as math and science literate.” ~ Steve Jobs, in introducing the iPad 2 in 2011
Dries Van Noten

**Designer:** Dries Van Noten  
**School:** Royal Academy of Fine Arts Anthwerp, Fashion Design studies; Antwerpen, Belgium

Fall 2016 Ready-to-Wear  

Fall 2016 Menswear  
[http://www.vogue.com/fashion-shows/fall-2016-menswear/dries-van-noten](http://www.vogue.com/fashion-shows/fall-2016-menswear/dries-van-noten)

Nicole Miller

**Designer:** Nicole Miller  
**School:** BFA Apparel Design, Rhode Island School of Design; Providence, RI, USA / Chambre Syndicale de la Couture Parisienne; Paris, France

Pre-Fall 2016  
[http://www.vogue.com/fashion-shows/pre-fall-2016/nicole-miller](http://www.vogue.com/fashion-shows/pre-fall-2016/nicole-miller)

Fall 2016 Ready-to-Wear  

Hussein Chalayan

**Designer:** Hussein Chalayan  
**School:** Central Saint Martins College of Art and Design, University of the Arts London; London, England

Pre-Fall 2016  
[http://www.vogue.com/fashion-shows/pre-fall-2016/chalayan](http://www.vogue.com/fashion-shows/pre-fall-2016/chalayan)

Fall 2016 Ready-to-Wear  

Fall 2016 Menswear  
[http://www.vogue.com/fashion-shows/fall-2016-menswear/chalayan](http://www.vogue.com/fashion-shows/fall-2016-menswear/chalayan)
A Picture of a Schoolwide Integrated Art Studio/Art History Program

By Karin Durup, Art Chairperson, Mirman School and Julia Candace Corliss, Ph.D., Coordinator of Creativity Retired, Mirman School

“The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.” ~ Elliot W. Eisner

Introduction

In this article, we will explore components of a schoolwide multimedia-art program that integrates art history and studio art, and includes working with classroom teachers to integrate art into their classroom programs. The program was developed at the Mirman School in Los Angeles, California. The school has Lower and Upper School Divisions, which correspond to a first-grade through ninth-grade structure. The art teacher teaches all grade levels in the school and is responsible for the art curriculum across all grade levels.

Beliefs

In our experience, the following beliefs provide the foundation on which an integrated school wide art program can be built:

- All students have the ability to do art no matter what their age or experience.
- The teacher’s and school’s job is to provide the environment, time, tools, and techniques to explore and develop students’ artistic understandings and abilities.
- Problem solving in artistic creative work, such as drawing, painting, and sculpting supports problem solving in all academic studies. This includes the development of patience, perseverance, and resilience. In connection to art, we think of patience as the ability to work in a careful way over an extended period of time without hurrying. In connection to art, we think of perseverance as the ability to continue to work on a piece despite difficulties. In connection to art, we think of resilience as the ability to adjust easily to change, to bounce back, and continue working.
- Through the process of art production, students can be encouraged to take risks and push the boundaries of what they know into the unknown, thereby expanding their understanding of themselves and their learning process.
- Since students do not work at the same pace, procedures must be developed to allow them to work at their own pace.
- Individualized attention to student work through one-on-one teacher critiques based on the elements of art and principles of design develop students’ understandings and abilities.
- All students have the ability to be creative within them. Some students need more encouragement and nurturance than others to develop a growth mindset for creativity. In connection to art, we think of developing a growth mindset as being open to learn something new and developing oneself (Dweck, 2006, p. 15). In connection to art, we think of creativity as making something new (Piirto, 2011). In the art room and the classroom, this means students being open to using new techniques and materials to make art that is new for them.
In addition to the above beliefs, the elements of art and the principles of design work together to provide a framework for lessons and projects (Brommer, n.d.).

The elements of art are line, shape, color, value, form, texture, and space.

<table>
<thead>
<tr>
<th>Elements of Art</th>
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<tbody>
<tr>
<td>Line</td>
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<tr>
<td>Shape</td>
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<tr>
<td>Color</td>
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<tr>
<td>Value</td>
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<td>Form</td>
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<tr>
<td>Texture</td>
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<tr>
<td>Space</td>
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</tbody>
</table>

The principles of design are balance, contrast, emphasis, movement, pattern, rhythm, and unity.

<table>
<thead>
<tr>
<th>Principles of Design</th>
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<tbody>
<tr>
<td>Balance</td>
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<tr>
<td>Contrast</td>
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<tr>
<td>Emphasis</td>
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<td>Movement</td>
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<tr>
<td>Pattern</td>
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<tr>
<td>Rhythm</td>
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<tr>
<td>Unity</td>
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Pattern for Introduction of Project

Teachers can use the following to introduce projects of any type of media in the art room. The Upper School classes, grades 6-9, are organized by specific topics: 6th grade is drawing, 7th grade is painting, 8th grade is three-dimensional, and 9th grade is photography and graphic design. The pattern can also be used for classes in the Lower School (grades below 6).

1) The teacher researches art history to find present and/or past artists that reflect the elements of art and principles of design embedded in the project.

2) The teacher shares the artist(s) with students through videos, online websites, and/or readings facilitating discussion of the presented work(s). The teacher uses the language of the discipline, and the elements of art and principles of design to be emphasized in the project.

3) The teacher gives a hands-on demonstration showing the basic steps of the project, including special instruction on any new tools and/or techniques to be used in the project.

4) Students draw rough sketches of their ideas for the project.

5) Students bring their rough sketches to the teacher for critique. The teacher’s critique is based on the elements of art and principles of design that are emphasized in the project.

6) After the critique, sometimes students need to do more sketches and sometimes one of the rough sketches is approved, with no revisions required.

7) With the teacher’s approval, students are ready to start the project.

8) When a student feels that he/she is ready for a finished project critique, they request one from the teacher. This critique process allows the teacher to encourage students to go beyond their comfort zone. Again, the language of the discipline is used with respect to the elements of art and principles of design being emphasized in the project. If the critique reveals an area that needs improvement, students rework the project guided by the critique. If the critique reveals no areas needing improvement, the project is declared completed.

9) The first student in the class to finish marks the beginning of a new project to be introduced to the class. The student works for the remainder of the class in his/her drawing book. The new project is introduced during the next class meeting, and the pattern is repeated. Following the introduction, all students resume working on their respective projects in true art studio fashion. As the year proceeds, anyone visiting the art room will find students working on various projects, in various mediums.
Beginning The School Term In The Art Room

It is important to assess each student’s small motor skills and creativity, as well as patience and perseverance, with a hands-on project at the beginning of each school year. A line design is an excellent project to do across grade levels to gather information about students with respect to their creativity, small motor skills, patience, perseverance, and resilience.

Line Design Project Outlined

1) The Line Design project begins with an introduction and/or review of different styles of line design. Teachers introduce artists whose work shows strong use of line, as well as various styles of line.

2) Students work on a 9” x 12” piece of white drawing paper, experimenting with different styles of lines.

3) Students break their paper into 10-12 spaces using lines to mark the boundaries. They then use different styles of lines to fill each of their spaces. Students use either black and/or colored Sharpie pens as their tool.

4) Fourth and fifth grade classes apply a wet-on-wet watercolor background before starting their line design.

5) Assessment of students’ finished work is only done on the final since the teacher is using this project as a baseline for understanding each student’s needs with respect to small motor skills, creativity, perseverance, patience, and resilience. This critique is done individually with each student discussing their use of the art elements of line, value, and space, as well as the principles of design.

6) Instead of using 9” x 12” drawing paper as the ground/surface for the project, you may want to use such variations as boxes, umbrellas, geometric shape cut-outs, or cut-outs in the shape of representational objects such as a guitar, a fish, or a puzzle.

<table>
<thead>
<tr>
<th>Materials for Project</th>
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</thead>
<tbody>
<tr>
<td>• 9” x 12” white drawing paper</td>
</tr>
<tr>
<td>• black or colored sharpies</td>
</tr>
<tr>
<td>• watercolors</td>
</tr>
<tr>
<td>• watercolor brushes</td>
</tr>
<tr>
<td>• 9” x 12” watercolor paper</td>
</tr>
</tbody>
</table>

ARTS INTEGRATION WITH ACADEMIC CLASSROOM TEACHERS

Integration of art into the classroom curriculum through collaboration between the art teacher and classroom teachers is a vital component of a schoolwide art program. Scheduling in the Lower School usually allows for the art teachers and classroom teachers to meet and discuss possible units of study for integration; however, scheduling in the Upper School may not allow for meetings. In that case, correspondence about the Upper School curriculum can occur through e-mail. The art teacher applies their subject-area knowledge to be taught in the general curriculum to design an arts-integrated curriculum. For instance, the curriculum for teaching the anatomy of the human head in the art room includes drawing tasks, which integrate with the science program in first year (6th grade) Upper School.
The following provides a pattern for steps in collaboration:

1) Discussion with teacher about curriculum, formal or informal.
2) Sharing ideas about units of study that integrate art into the classroom curriculum.
3) Dividing up what will be done in the art room and what will be done in the classroom on specific units of study.
4) Continued communication between the classroom teachers and art teacher until the unit of study is completed.
5) Shared decision between classroom teachers and art teacher with respect to display of the finished work.

The following unit of study on the Fauves is an example of a collaboration between the art teacher and a classroom teacher bringing together writing, art, and a museum experience.

**Writing and Art: The Fauves**

**Step 1: Research**
With access to the Internet, research related to the history behind the art project can be included. The following websites are useful:

- [http://www.ibiblio.org/wm/](http://www.ibiblio.org/wm/)
  Provides a general source of information on the Fauves.

- [http://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm](http://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm)
  Includes information in text and visuals about specific Fauve artists, such as Matisse and Derain.

- [http://www.artyfactory.com/art_appreciation/art_movements/fauvism.htm](http://www.artyfactory.com/art_appreciation/art_movements/fauvism.htm)
  Includes information in text and visuals about specific Fauve artists, such as Matisse and Derain.

Art prints, postcards, art books, and art calendars can also be used. In exploring art history, visual resources are important. For the research component of the unit, teachers can divide the research tasks to be completed between the classroom and the art room as best suited to their respective schedules. We have found it is efficient for some of the research to be done in both classrooms simultaneously as this automatically signals to the students that this is a collaborative unit of study.

**Step 2: Painting Project**
Students complete a mixed-media painting with watercolor backgrounds and oil pastel subject matter.

*Step 2.1: Observation Drawings*
For our unit, we decided to use trees as our subject matter. The classroom teacher and the art teacher worked together taking the students outside to observe and draw multiple drafts of trees on white drawing paper. Drawing journals can be used as well.

*Step 2.2: Artistic Production*
In the art room, the art teacher worked with the students to create their works of art. Students received instruction focusing on line and color (a key art element for the Fauves). After instruction, the art project begins. The basic steps of the project are as follows:
a. The project begins with the background. Students wet their paper. Using either warm or cool colors, they dab watercolor paint onto their wet paper and watch it spread. Students add wet rock salt to their work and then let the work dry.

b. On the dried background, students draw the skeleton of their trees in pencil while referring to their rough sketches.

c. On the dried background, students use contrasting colors from their background (warm or cool) to fill in their trees with oil pastels using small strokes.

d. When the tree is completed, the art teacher critiques it.

**Step 3: Poetry Inspired by Fauve Artists**
Meanwhile, during writing workshop in the classroom, students used Fauve postcards and/or art calendar reproductions as inspiration to write poems. We explored specific poetry writing techniques, along with other elements in the writing curriculum, such as figurative language, color language, and various poetic styles.

**Step 4: Poetry Compositions Inspired by Painting**
Once the works of art were completed, the students brought their paintings to class and composed a minimum of one poem inspired by their own painting, while applying the previous lessons from writing workshop.

**Step 5: Presentation of Works**
The paintings were returned to the art room and the art teacher displayed the works together as a “Fauve Forest” with the accompanying poems in the annual school art show.

**Step 6: Visit to the Museum**
The year we did the unit, we were fortunate to be able to take the students on a field trip to the Los Angeles County Museum of Art to see a comprehensive exhibit of Fauve artists. The two teachers collaborated on planning and executing this field trip.

**School’s Annual Literary/Art Journal—The Talisman**

It is the responsibility of the art teacher to provide art for the school’s literary journal. The art teacher is also responsible for the layout of the journal that features poetry and short poetic prose, as well as art. The writing to be considered for publication is submitted by the Lower School teachers and the English teachers in the Upper School. The final writings may be selected by a committee of teachers, or a single person who is in charge of that aspect of the publication.

In the Upper School, each senior has both a piece of digital art from their photography and a poem. All other students in the school either have a piece of writing or art in the publication.

**Conclusion**

The eminent art educator Eisner (2002) stated, “the ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves” (p. 240). We agree, and it has been our experience that a schoolwide multimedia-art program including art history, studio art, and the collaboration of the art teachers and classroom teachers are key to helping students achieve that ability. Grounded in the beliefs presented at the beginning of this article, we have presented a picture of such a program. We encourage all art teachers to have the courage, perseverance, and resilience to pursue their versions of a schoolwide multimedia-program. It takes time, but it is achievable. The rewards for the entire school community of a comprehensive art education program are well worth the effort.
References


Ms. Karin Durup began teaching art at the Mirman School in 1989. She received her BFA in Design with Honors from Santa Barbara Art Institute in Santa Barbara, California. At Mirman, she was asked to develop a comprehensive schoolwide art curriculum for all grade levels. She currently teaches art to the entire student body, as well as a variety of after school art classes. As the Art Department Head, she serves on the Curriculum Committee and works on the *Talisman*, the school’s art and literary journal. In addition, she continues to pursue her own professional art.

Dr. Julia Corliss is a teacher, author, and artist. She received her Ph.D. in Education from Claremont Graduate University in 2008. She began teaching at the Mirman School in 1986, and taught in both the Lower and Upper School divisions. In 2012-2013, Dr. Corliss served as the Coordinator of Creativity for the Mirman School. She wrote the *Creativity Chronicles* and provided professional development to the faculty in the areas of creativity across the curriculum and teaching writing. In 2013, she retired from Mirman School and was honored as a Great Teacher of Mirman School. She continues to teach graduate courses as an Adjunct Professor in the Department of Education at Pepperdine University, while pursuing her passion of painting. She is also a certified ‘Time To Teach’ Trainer for the Center for Teacher Effectiveness.

“I found I could say things with color and shapes that I couldn't say any other way . . . things I had no words for.” ~ Georgia O'Keefe
ZAC // Zac Posen

**Designer:** Zac Posen

**School:** Parson’s School of Design, Pre-College Program; NYC, NY / Central Saint Martin’s College of Art and Design, Womenswear Program, University of the Arts London; London, England

Pre-Fall 2016
http://www.vogue.com/fashion-shows/pre-fall-2016/zac-posen

Fall 2016 Ready-to-Wear
http://www.vogue.com/fashion-shows/fall-2016-ready-to-wear/zac-zac-posen

“Don’t ask what the work is.
Rather, see what the work does.”

~ Eva Hesse

Tom Ford

**Designer:** Tom Ford

**School:** The New School, Parsons School of Design; NYC, NY

Spring 2016 Ready-to-Wear
http://www.vogue.com/fashion-shows/spring-2016-ready-to-wear/tom-ford

Spring 2016 Menswear
http://www.vogue.com/fashion-shows/spring-2016-menswear/tom-ford
NAGC ARTS NETWORK
WRITING OPPORTUNITIES

The NAGC Arts Network seeks writing submissions that rest within OUR MISSION, which includes:

♦ promoting the recognition and acceptance of the Arts as an essential area of giftedness;
♦ encouraging research in the area of artistic giftedness and talent;
♦ providing practical strategies and resources to foster artistic expression;
♦ illuminating the benefits of integrating meaningful arts experiences into the academic curriculum and providing support for practice; and,
♦ increasing awareness of artistic expression; aesthetic perception, aesthetic valuing, and aesthetic appreciation; and the psychosocial dimensions associated with educating and caring for artistically gifted and talented individuals.

Additionally, you may be able to offer some insight to a few of our musings, which other Arts Network members might share:

♦ What is the rate of coincidence between “artistic” giftedness and “academic” or “intellectual” giftedness? That is, does one tend to travel with the other? What measures can be used to assess this?
♦ We discuss the specific social and emotional traits of the artistically gifted. What does recent research look like on this?
♦ Do different domains of talent in the arts (e.g., music, dance, theatre, visual arts, architecture, fashion) have different developmental trajectories, or come to fruition at predictably different times in life?
♦ What are some examples of arts and academic curriculum models at exemplary arts schools in the U.S.?
♦ What are the experiences of parents learning of their child’s artistic gifts and talents, and nurturing them to fruition?
♦ What are the experiences of teachers and administrators in identifying students’ artistic gifts and talents, and rallying the necessary support systems and services to nurture them to fruition?
♦ What are the experiences of students (past and present) attending schools and summer programs with an arts focus?

Some ways in which you can share your experiences and musings regarding artistically gifted and talented populations with the NAGC community include the following: 1) Contribute to the online dialogue on the NAGC Arts Network Community page; 2) Write an article that will be sent to NAGC Arts Network members via MemberFuse, an online member portal on NAGC’s website; or, 3) write an article for publication in NAGC’s peer-reviewed journals, Teaching for High Potential or Parenting for High Potential. For more information about publishing content with NAGC, or to introduce other means of sharing content, please contact Clar Baldus, current NAGC Arts Newsletter Editor, at clar-baldus@uiowa.edu.

Writers and Submissions Sought for Potential Blog Dedicated to the ARTISTICALLY GIFTED & TALENTED POPULATION (ALL AGES)

Merzili Villanueva, Mandianne Berg, and a few other advocates of the artistically gifted and talented population have discussed developing a blog dedicated to these individuals (of all ages), and their stakeholders (e.g., teachers, administrators, guardians, and peers). They are in the beginning phases of brainstorming this project and seek directors, editors in chief, copyeditors, writers, graphic designers, web developers, assistants to help with small and larger-scale research tasks, social media connectors, donors—people who will support the endeavor.

The blog will welcome all forms of contribution (e.g., research summaries, program descriptions, personal narratives, photos and videos of student art works). Perspectives may be autobiographical or biographical accounts of one’s experience, or reader-accessible, practitioner-directed reports of research. Content may include, but not be limited to the following: characteristics of artistically gifted and talented individuals; experiences attending a special school or program for the arts; teaching, mentoring, counseling, and/or parenting artistically gifted and talented students; gifted artists’ philosophy and work; and questions, comments, and concerns regarding artistically gifted and talented individuals.

If you are interested in assisting with this project, please contact Merzili Villanueva at merzili@gmail.com or Mandianne Berg at mandianneb@gmail.com.
The NAGC Arts Network recognizes the significance of special schools and programs for artistically gifted and talented students. These special summer arts programs expose students to a rigorous and enriched arts curriculum guided by instructors who are experts in their respective arts domain(s). In an effort to connect artistically gifted and talented students and their stakeholders (e.g., guardians, teachers, mentors, school administrators) to advanced educational opportunities in students’ artistic domain(s) of interest and practice, the Arts Network has begun to develop a directory of exclusive summer programs in the United States for artistically gifted and talented students in grades K-12.

For some summer arts programs, students are admitted on the basis of multiple criteria, which might include an audition and letters of recommendation. For students who might have difficulty during the application process because of their guardians’ native language, access to technology, economic status, and/or other circumstance we encourage other stakeholders to assume a strong role of advocacy. Summer programs can make the world of a difference in artistically gifted and talented students’ trajectory as an artist. Some programs offer pre-professional and professional training for students to hone their technical and performance abilities alongside other artistically gifted and talented peers who are performing (or have the potential to perform) at similar levels, and who share a passion for their arts domain(s) of practice. Instructors and peers alike could potentially provide mentorship that extends past the summer program experience. Tuition and other financial costs incurred from attending summer programs should not discourage artistically gifted and talented students and their guardians from applying for programs. If the program website does not include information about scholarships, we encourage you to inquire. Some programs might begin accepting applications for summer 2017 in the fall of 2016. Please review the websites for information about auditions, and application requirements and deadlines.

We recognize there are many more programs and welcome Arts Network members and non-members alike to share with us any programs we might include in the Directory. To assist with the task of developing the NAGC Arts Network Directory for Arts Summer Programs in the United States, please contact Merzili Villanueva at merzili@gmail.com.

DANCE

DANCE Magazine’s Summer Study Guide
Details on 300+ summer study programs • http://dancemagazine.com/dance-resources/summer-study-guide-2016/

MUSIC

Stanford Youth Orchestra Pre-Collegiate Studies // Stanford, CA
Website • https://spcs.stanford.edu/programs/youth-orchestra
E-mail • precollegiate@stanford.edu
Phone • 888-423-6040

Perlman Music Program // New York, NY
Website • http://perlmanmusicprogram.org/
E-mail • info@perlmanmusicprogram.org
Phone • 212-877-5045

Manhattan School of Music Precollege // New York, NY
Website • http://www.msmnyc.edu/Precollege/Welcome-to-the-Precollege
E-mail • precollege@msmnyc.edu
Phone • 917-493-4999
VISUAL ART

Blue Lake Fine Arts Camp // Twin Lake, MI
Website • http://www.bluelake.org/majors/
E-mail • Contact form accessible at https://www.bluelake.org/about/contact/209.html
Phone • 1-800-221-3796

University of Pennsylvania Julian Krinsky Camps & Programs // Philadelphia, PA
Website • http://www.jkcp.com/program/art-summer-at-penn.php
E-mail • imagine@jkcp.com
Phone • 610-265-9401

FILM

New York Film Academy // New York, NY & Los Angeles, CA
Website • https://www.nyfa.edu/summer-camps/brochure/
E-mail • New York: film@nyfa.edu  E-mail • Los Angeles: studios@nyfa.edu
Phone • 1-800-611-3456  Phone • 1-888-988-NYFA

MULTIPLE ARTS

Interlochen Center for the Arts Summer Arts Camp and Arts Academy Boarding School // Interlochen, MI
Arts Programs Offered: Music, Creative Writing, Comparative Arts, Dance, General Arts, Leadership, Media, Film / Motion Picture 
Arts, Professional Development, Theatre Performance, Theatre Design and Production, Visual Arts, Audio Production
Website • http://www.interlochen.org/
E-mail • admission@interlochen.org
Phone • 1-800-681-5912

Chautauqua Institution // Chautauqua, NY
Website • http://ciweb.org/schools-and-classes
E-mail • art@ciweb.org
Phone • 716-357-8346

  Chautauqua Dance
  Website • http://ciweb.org/schools-and-classes/school-of-dance
  E-mail • dance@ciweb.org
  Phone • 716-357-9014

  Chautauqua Art
  Website • http://ciweb.org/schools-and-classes/school-of-art
  E-mail • art@ciweb.org
  Phone • 716-357-9014

  Chautauqua Theater
  Website • http://theater.ciweb.org/
  E-mail • info@ctcompany.org
  Phone • 716-357-6437

  Chautauqua Instrumental
  Website • http://ciweb.org/schools-and-classes/instrumental
  E-mail • music@ciweb.org
  Phone • 716-357-9014
**Chautauqua Voice**
Website • [http://ciweb.org/schools-and-classes/voice](http://ciweb.org/schools-and-classes/voice)
E-mail • music@ciweb.org
Phone • 716-357-9014

**Chautauqua Piano**
Website • [http://ciweb.org/schools-and-classes/piano](http://ciweb.org/schools-and-classes/piano)
E-mail • music@ciweb.org
Phone • 716-357-9014

**The New School Parsons Pre-College Academy // New York, NY**
**Arts Programs Offered:** Art and Design, Drama, Filmmaking
Website • [http://www.newschool.edu/parsons/pre-college-academy/](http://www.newschool.edu/parsons/pre-college-academy/)
E-mail • academy@newschool.edu
Phone • 212-229-8933

**School of Cinema and Performing Arts (SOCAPA) // New York, NY**
**Arts Programs Offered:** Filmmaking, Acting, Photography, Music, Dance
Website • [http://www.socapa.org/](http://www.socapa.org/)
E-mail • info@socapa.org
Phone • 800-718-2787

**Usdan Center for the Creative and Performing Arts // Wheatley Heights, NY**
**Arts Programs Offered:** Art, Creative Writing, Dance, Music, Theater
E-mail • Contact form accessible at [http://www.usdan.com/contact/](http://www.usdan.com/contact/)
Phone • Winter New York Office: 212-772-6060; Long Island Office: 631-643-7900; Summer: 631-643-6309

**ARTS, SCIENCES, & HUMANITIES PROGRAMS AT U.S. UNIVERSITIES**

**Duke TIP // Sarasota, FL & Durham, NC**
Website • [https://tip.duke.edu/](https://tip.duke.edu/)
E-mail • [https://tip.duke.edu/node/27](https://tip.duke.edu/node/27)
Phone • Florida: 941-376-4086; North Carolina: 919-668-9100

**Northwestern Center for Talent Development Summer Programs // Evanston, IL**
Website • [http://www.ctd.northwestern.edu/program_type/summer-programs](http://www.ctd.northwestern.edu/program_type/summer-programs)
E-mail • summer@ctd.northwestern.edu
Phone • 847-491-3782 ext. 2

**Gifted and Talented Summer Program at Montclair State University, Gifted and Talented Theatre Academy // Montclair, NJ**
Website • [http://www.montclair.edu/gifted/special-programs/](http://www.montclair.edu/gifted/special-programs/)
E-mail • gifted@mail.montclair.edu
Phone • 973-655-7895

**Martin W. Essex School for the Gifted and Talented at Otterbein University // Westerville, OH**
Website • [http://www.otterbein.edu/public/About/Community/summercamps/essex-camp.aspx](http://www.otterbein.edu/public/About/Community/summercamps/essex-camp.aspx)
E-mail • Jim McCullough at jmccullough@otterbein.edu
Phone • 614-823-1371
Johns Hopkins Center for Talented Youth Summer Programs // Various Locations in U.S.
Website • http://cty.jhu.edu/summer/
Site Contact Information: http://cty.jhu.edu/summer/about/contact/sites.html
E-mail • ctyinfo@jhu.edu
Phone • 410-735-6277 or 6278

Summer Institute for the Gifted // Various Locations in U.S.
Website • http://www.giftedstudy.org/
E-mail • sig.info@giftedstudy.org
Phone • 886-303-4744

WEBSITE WITH SUMMER PROGRAMS

Davidson Gifted
Website • http://www.davidsongifted.org/db/Articles_id_10370.aspx

Balmain

Designer: Olivier Rousteing
School: Ecole Supérieure des Arts et Techniques de la Mode; Paris, France

Pre-Fall 2016
http://www.vogue.com/fashion-shows/pre-fall-2016/balmain

Fall 2016 Ready-to-Wear
http://www.vogue.com/fashion-shows/fall-2016-ready-to-wear/balmain

Fall 2016 Menswear
http://www.vogue.com/fashion-shows/fall-2016-menswear/balmain

Alexander McQueen

Designer: Sarah Burton
School: Central Saint Martins College of Art and Design, Print Fashion studies, University of the Arts London; London, England

Pre-Fall 2016
http://www.vogue.com/fashion-shows/pre-fall-2016/alexander-mcqueen

Fall 2016 Ready-to-Wear
http://www.vogue.com/fashion-shows/fall-2016-ready-to-wear/alexander-mcqueen

Fall 2016 Menswear
http://www.vogue.com/fashion-shows/fall-2016-menswear/alexander-mcqueen
SOME ARTS EDUCATION CONFERENCES IN 2016-2017

If the 2016 conference has passed and you are interested in future conferences, please check the website for information. Some organizations hold national, regional, and state conferences and other events multiple times a year, annually, or biannually. Cheers to our Arts community on teaching, learning, and networking!

Arts Schools Network
http://www.artsschoolsnetwork.org/2016-dallas.html

Dallas, TX
October 25-28, 2016

Host Site: Booker T. Washington High School for the Performing and Visual Arts

Theme, Partnerships: The Dallas 2016 Arts Schools Network conference will immerse participants in the transformative power of arts partnerships and their impact on arts education.

2017 National Art Education Association National Convention
https://www.arteducators.org/events/national-convention

New York, NY, USA
March 2-4, 2017

Convention Theme: The Challenge of Change

2016 State and Regional Conferences
https://www.arteducators.org/events/state-regional-conferences

National Association for Music Education Conferences and Events 2017
http://www.nafme.org/community/conferences-and-events/

American Alliance for Theatre & Education National Conference 2016
http://www.aate.com/

Boston, MA, USA
July 27-31

Convention Theme: Engaging Diversity: The Intersection of Theatre, History & Activism

2016 National Dance Education Organization National Conference
http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=196117

Speaking with Our Feet: Advocating, Analyzing, and Advancing Dance Education

18th Annual National Conference
October 6-10, 2016
Hyatt Regency Crystal City 2799 Jefferson Davis Hwy, Arlington, VA 22202
Steam & Arts Integration Online Conference  
Summer 2016  
[Link: http://artsintegrationconference.com/]

“Music gives us a language that cuts across the disciplines, helps us to see the connections and brings a more coherent meaning to our world.”

~ Ernest Boyer  
President, Carnegie Foundation

Musical Theatre Educator’s Alliance  
Spring Conference 2016  
[Link: http://www.mteducators.org/oslo-conference--august-2016]

Oslo, NOR  
August 25 - 28, 2016  
Conference Theme: Body & Breath

“Art does not exist only to entertain, but also to challenge one to think, provoke, even to disturb, in a constant search for truth.”

~ Barbara Streisand

National Alliance for Musical Theatre  
Fall Conference 2016  
[Link: https://namt.org/events/fall-conference-2016/]

New York, NY, USA  
October 25 - 26, 2016
Join us for the
2016 NAGC Annual Convention
at the Walt Disney World Resort®, FL !!!

The National Association for Gifted Children Arts Network anticipates the 2016 Convention experience at the Walt Disney World Resort®, FL this November. With all the exciting events happening at the Convention, there is much to look forward to. If you are attending, what piques your interest from an artistic perspective: the architecture and design of the parks, the characters in costume, or the storytelling in 2- and 3-D? Or, perhaps the movie sets, the culinary options, or live performances? Whatever draws you, we hope that it will be an enriching arts experience.

Given our Network’s Mission, it is appropriate that we pay homage to Mr. Walter Elias “Walt” Disney, the artistically gifted creator of The Walt Disney Company, and all that followed—Mickey Mouse; the animated films, Snow White and the Seven Dwarfs, Fantasia, and Cinderella; and the amusement park, Disneyland, to name a few productions. (Walt Disney on Wikipedia: [https://en.wikipedia.org/wiki/Walt_Disney](https://en.wikipedia.org/wiki/Walt_Disney)).

Cheers to the NAGC Arts Network and our extended arts community as we approach the summer season. We look forward to seeing you in November!
Hope (Bess) E. Wilson is an Assistant Professor of Education at the University of North Florida where she teaches graduate and undergraduate courses in Assessment and Educational Psychology. She graduated with a Ph.D. in Gifted Education from the University of Connecticut. She is the co-author of the book Letting Go of Perfect: Overcoming Perfectionism in Kids (Prufrock Press, 2009), and her research has been published in Gifted Child Quarterly, Journal of Advanced Academics, Journal for the Education of the Gifted, and Roeper Review. She served as the Program Chair for the Research on Giftedness, Creativity, and Talent SIG, where she developed the program for the 2016 conference; and as the Newsletter Editor for the SIG for three years. Her leadership roles for the National Association for Gifted Children (NAGC) have included Program Chair, Membership Chair, and Communication Chair of the Research and Evaluation Network. She is proud to serve as the current Chair of the NAGC Arts Network.

Clar M. Baldus is a Clinical Associate Professor in Art Education (Teaching & Learning) and Area Coordinator at the University of Iowa, and Faculty Partner for Arts and Creativity for the Belin-Blank Center. She earned a Ph.D. in Educational Psychology with an Emphasis on Visual/Spatial Abilities in Art from the University of Iowa, and a M.A. in Education with an Emphasis on Art and Special Abilities from Marycrest College. Clar has been the primary and contributing author for several scholarly publications, including Creating Access and Equity to Excellence for Gifted and Talented Students: The Iowa Online Advanced Placement Academy, a chapter in the Handbook on Giftedness. She is the recipient of several grants. Her research interests include the development of gifted young artists and writers, and creativity and play.

Merzili Villanueva, M.Ed. completed a Research Assistantship at the Neag Center for Gifted Education and Talent Development at the University of Connecticut (UConn), where she is presently a Ph.D. Student in the Department of Educational Psychology's Gifted and Talented Education Program. She has held editorial positions with the Roeper Review, the NAGC Counseling and Guidance Network Newsletter, and NAGC Arts Network Newsletter. Her self-selected presentations for NAGC conferences have focused on topics of social justice and self-actualization. Prior to her studies at UConn, Merzili served as a Chicago Public Schools grade 2 teacher of gifted, talented, and creative students who are culturally, linguistically, ethnically, diverse, and low-income. She is an alumnus of magnet secondary school dance programs for the visual and performing arts in Miami, FL, USA, including New World School of the Arts High school, and of the Jacob’s Pillow Modern Traditions Program in Becket, MA, USA. After a 15-year departure from Arts practice and production, she is thankful to have begun the process of re-emerging as an artist, while continuing her role as an educator and advocate for gifted, talented, and creative populations.
“All art intuitively apprehends coming changes in the collective unconsciousness.”

~ Carl Gustav Jung