

A large marble statue of David by Michelangelo, standing on a stone pedestal against a stone wall. The statue is shown from the waist up, with its right hand raised to its chest and its left hand holding a stone. The background shows a multi-story building with windows.

# ISF GATE

## WORKSHOP OFFERINGS

OCTOBER 7-9, 2022



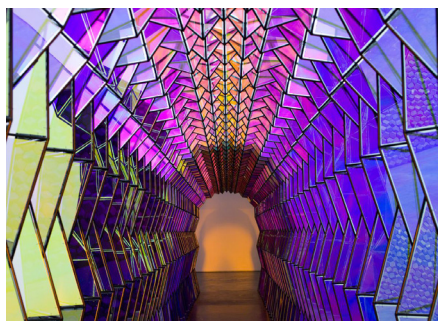
## FLORENCE ART EXCURSIONS - FRIDAY, OCTOBER 7

### SESSION 1: 10:00am-12:30pm



#### 1) ENVIRONMENT THROUGH VIDEO (*Erik Niemi, American School in London, UK*)

Using video as an exploration tool, students can examine aspects of their environment, looking spontaneously, and later find meaning through sequencing and editing clips they've recorded. Video Art is a hands-on practice of inquiry, mindful observation, and meaning creation. In this workshop we will explore areas of Florence, and participants will record clips while investigating environments or activities of their choice. Some skills and concepts will be introduced in different sections of the session, and at the end time will be taken to create a quick, edited sequence of the clips gathered. Resources and ideas for using video in a variety of classroom settings will be offered and examples of diverse Art Video will be included. All work will be made on mobile devices with a lot of assistance for those who haven't explored Video as an art form.



#### 2) OLAFUR ELIASSON AT PALAZZO STROZZI (*Tess Hitchcock, International School of Florence, Italy*)

Visiting exhibitions with your classes provides an authentic opportunity for young artists to engage and think critically about artwork. In this workshop, teachers will be able to explore a variety of activities and questioning techniques designed to help students think critically about what they're seeing and understand that works of art are complex and open to many viewpoints. This group will use activities from *The More We Look, The Deeper It Gets: Transforming the Curriculum Through Art* by Nicola Gardina and the tried and true Token/Response activity from the Getty Museum curriculum.

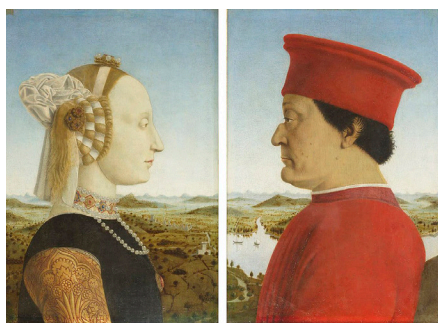


#### 3) FLORENCE HISTORICAL TOUR AND GALLERIA DELL'ACCADEMIA (*Tanya Bruckner, Florence, Italy*)

Historical walking tour and visit to La Galleria dell'Accademia to view Michelangelo's David. We will explore some off the beaten path sidestreets and cover the religious center (duomo and baptistery), the political center (Piazza della Signoria and Palazzo Vecchio), the commercial center (Piazza della Repubblica), medieval tower houses, renaissance palaces, churches and frescoed chapels, sculptures and the Ponte Vecchio bridge. In the Accademia, we will focus on Renaissance sculpture and learn more about the great genius Michelangelo and view his David statue as well as his prisoners statues.

## FLORENCE ART EXCURSIONS - FRIDAY, OCTOBER 7

### SESSION 2: 2:30pm-5:00pm



#### 1) UFFIZI GALLERY (*Andi Nufer, International School of Florence, Italy*)

Florence is a place that invites us to awaken to the oft-overlooked beauty in the present moment and slow down to see the world with the eyes of an artist. The stunning collection of masterpieces become accessible in our visit to Florence's world-renown Uffizi Gallery museums, where you'll discover that the shapes and colors painted by the medieval hand of Giotto or the Renaissance brush of Raphael speak to you, and you find that you understand their language. You will feel yourself become part of this ancient dialog between art and life, and all at once, you feel "there and then" in the "here and now." Accompanied by a passionate artist and expert art history and fine art professor, you touch what has called hundreds of years of visitors and travelers like yourself, along with artists, poets, philosophers, and pilgrims alike, here to feed the soul.



#### 2) FLORENCE URBAN SKETCHING (*Jenny Thomas and Salma Raza, American School in London, UK*)

During this activity you will be wandering the streets of Florence; perching on cafe seats, church pews and garden benches in an effort to soak up the sights, sounds and smells of this magnificent city. This workshop will help you explore your creativity through the senses, mindfulness and observing the environment around you. Jenny and Salma will share some structured exercises you can use as take-aways with your own students back home. Bring your own favourite sketchbook and markers/pens. *Note: The course is suitable for people whatever their level of experience of drawing and mindfulness.*



#### 3) FIRENZE PHOTO WALK (*Robyn Zellar, American School in London and Keri Jolley, Zurich International School, Switzerland*)

*How is our sense of place affected by experiencing it through the lens? How can we convey a sense of place through our image making?* This is a photographer's dream come true! You'll walk through some of Florence's iconic neighborhoods as well as off the beaten path, capturing what your eye loves along the way. Before heading out, you'll choose a conceptual lens through which to view the city...or maybe discover one along the way. Later, we'll share our curated thematic series via Instagram. Bring your own camera or phone. If you plan on attending the Dopamine Designing workshop on Saturday, the photos you take can be used as references! *Photo by Daniel Horvath.*

## ISFGATE WORKSHOP SESSIONS - SATURDAY, OCTOBER 8

### SESSION 1: 9:00-10:30am



#### 1) CAMERA OBSCURA (*Luchy Harrold, American School in London, UK*)

Turning a LS room into a camera obscura has been one of the most exciting lessons I have experienced. I'd love to share how we did it, we could even attempt to turn one room into a camera in Florence! Participants will be able to design and walk away with a Cyanotype print. **LS, Hands-on**



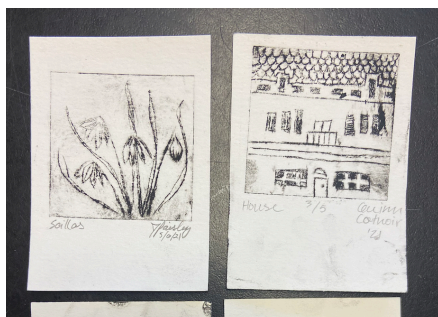
#### 2) FUTURES EDUCATION (*Anthony Gow, American School in London, UK*)

In this workshop we will discuss how to creatively engage students by focusing on their futures. I will share an example of a unit designed for grade 7 called "Building of the Future" where students think about, draw and build an architectural model of a building informed by a possible future. We will engage in some future thinking skills, such as brainstorming, thinking about current trends, fractal thinking, systems thinking and scenario planning, then translate this into creative form. I am hoping some general discussion and sharing of ideas will help us come up with new ways to enrich our classroom practice. **MS HS, Discussion/Forum**



#### 3) WATERCOLOR TASTE & SEE (*Andi Nufer, International School of Florence, Italy*)

Integrate all of your senses and develop your observational watercolor skills through this hands-on watercolor experience that invites you to slow down, learn to see, and tap into joy and your 6th sense - wonder. Then, enjoy eating your "model" (fruit) and sharing experiences with other participants as you integrate a bit of sketchbook reflective practice in a workshop that will help you deepen your ability to see like an artist, feel and respond to the hunger for beauty art quenches, and know how to better share these tools in your teaching practice. **MS HS, Hands-on**

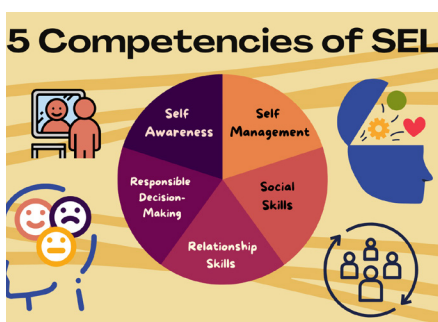


#### 3) ETCHING (*Jennifer Paisley, Hall-Dale High School, Maine, USA*)

Learn the process of dry-point etching with easy to use materials and a miniature printing press. We will be using plastic and Aqua etching inks to make a small etching. This can be a unit for upper level elementary students or used as an introduction to a bigger project and a way for students to become familiar with the process before they start a bigger etching project. Please bring a sketchbook or paper to generate ideas for your miniature print. Etching tools, plastic blocks, ink and printing paper will be provided. **ALL, Hands-on**

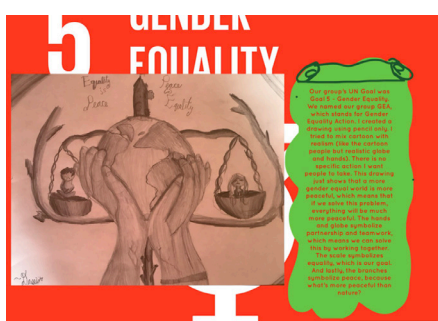
## ISFGATE WORKSHOP SESSIONS - SATURDAY, OCTOBER 8

### SESSION 2: 11:00am-12:00pm



#### 1) SOCIAL EMOTIONAL LEARNING IN LOWER SCHOOL (*Joni Muller, American School of Doha, Qatar*)

This session is a discussion about Social-Emotional Learning in the Elementary Art Room. I will share information and strategies that support our students in being the best version of themselves. Most likely, you are already teaching SEL in your classroom, but after this session, you can be more intentional in your teaching and personal growth. Adults have feelings, too! We are better equipped to care for others when we care for ourselves, so let's look at the parts of SEL and how they work together in teaching the Whole Child. **LS, Discussion/Forum**



#### 2) PYP EXHIBITION UNIT DESIGN (*Helen Arnold, Anglo American School of Moscow, Russia*)

A presentation, and some light hands-on activity for participants, explaining the process of a unit designed for the PYP Exhibition (Gr 5). Combined guided, and open inquiry. Emphasis on student agency. Content: Art for Change. Related to UN Sustainable Development Goals. **LS, Discussion/Forum**



### 3) STORYTELLING THROUGH WEAVING (*Tess Hitchcock, International School of Florence, Italy*)

In this session, I'll share my lesson plan that teaches middle school students to create a weaving that tells a story, allowing them to choose colors, textures, and patterns to help communicate their messages and stories. Participants will receive a run-down of the lesson plan and then will be given time to create their own mini-weaving. All experience-levels are welcome, although the lesson will be structured for beginners. Easily adaptable for younger or older students. **ALL**, *Hands-on*



### 4) CYANOTYPES: BLUEPRINT IN THE CLASSROOM (*Lucie Wiedemann, Internationale Schule Augsburg*)

Cyanotypes are one of the oldest photographic printing processes in the history of photography. The cyanotype process uses a mixture of iron compounds, which when exposed to UV light and washed in water creates Prussian blue images. It is a safe, cheap and easy way to experience light sensitive materials without a dark room. In this course, you will try out and experiment with this technique. I will show different ways that I used in the art room to teach the photographic processes such as photograms, stencils and negative prints on foils. **MS HS**, *Hands-on*



### 5) STUDENTS AS REFLECTIVE LEARNERS (*Rachel McCue, International School of Florence, Italy*)

How do we as teachers link assessment criteria to give students the ability to reflect on their work without impeding the creative process? In this session, we'll explore how assessment criteria can be used for successful and worthwhile self and peer assessment. Participants should bring their laptops and/or workbooks. **ALL**, *Discussion/Forum*

## ISFGATE WORKSHOP SESSIONS - SATURDAY, OCTOBER 8

### SESSION 3: 1:30-3:00pm



### 1) LANGUAGES OF EXPRESSION AND VISUAL METAPHOR (*Melanie O'Leary, American School in London*)

What are the transformative potentials of materials? This workshop will be a playful exploration of paper and found materials. What might their characteristics suggest to us? How does scale transform the material's potential? How does it relate to its surroundings? What tools can we use with this material? How can we use materials to collaborate and share ideas with others? **LS**, *Hands-on*



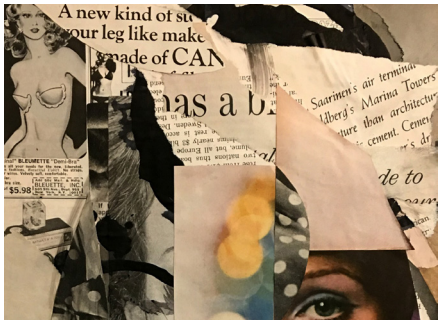
### 2) FELT MAKING, GRADE 4+ (*Helen Arnold, Anglo American School of Moscow, Russia*)

If you have not already discovered basic felt making, come and have a try. A short demo, and plenty of time for you to get creative. Suitable in the art room for Gr 4 students, and above. **ALL**, *Discussion/Forum*



### 3) EXPLORING THE NEW MYP GUIDE (*Antoinette Blain, Aga Khan Academy, Mumbasa, Kenya*)

Exploring the new MYP visual arts Guide. A sharing forum for MYP arts teachers as well as all teachers teaching through inquiry. Bring/show your favourite MYP unit and discuss how you will adapt it to suit the new requirements. **MS**, *Discussion/Forum*



**4) MIXED MEDIA AND COLLAGE TECHNIQUES (Elena Tsigaridou, Thekla Papadopoulou, Ioanna Kythreotou, American Academy Larnaca Cyprus)**

We will practically demonstrate how students can prepare mixed media bases giving focus on layering and composition. This will also help students increase their appreciation for recycling and awareness for the environmental issues. **HS, Hands-on**



**5) DOPAMINE DESIGNING (Robyn Zellar, American School in London, UK)**

What does your eye love? What colors and textures make you feel good? You may have heard about Dopamine Dressing—the fashion trend of wearing clothes that boost your mood. In this hands-on workshop, you'll use traditional and contemporary techniques used by fashion designers, as well as aspects of chromotherapy, as a springboard for unlocking the unique visual style that makes you happy. The activities are designed for middle and high school students, but they can easily be adapted to lower school. **ALL, Hands-on**

**ISFGATE JOB-ALIKES - SATURDAY, OCTOBER 8  
SESSION 4: 3:30-4:30pm**

**1) TECHNOLOGY IN THE ELEMENTARY CLASSROOM (Maribeth Relano, American International School of Budapest, Hungary)**

During this time, we will discuss topics related to integrating technology in the visual arts in the elementary level. This may include: sharing best practices or successful lesson plans/ideas; tips for managing devices, digital citizenship, GDPR; any technology-related topic you wish you cover. You are welcome to come with a slide presentation, your questions, or just plain curiosity. **ES, Discussion/Forum**

**2) PROMOTING STUDENT AGENCY (Zsuzsi Kallenberg, International School of Stavanger, Norway)**

Our school has been discussing student agency as a whole school initiative. I would like to have a conversation about how teachers from other schools across Europe understand and promote student agency in the EC/PS level. **ES, Discussion/Forum**

**3) STANDARDS-BASED ASSESSMENT AND RUBRICS (Lina Densley, American School in London, UK)**

I would share what the Social Studies department has been piloting at the American School in London (we began piloting a new type of standards based grading without any points or numbers four years ago). As a former Social Studies teacher I can share our successes and challenges with this system, the benefits and drawbacks from a practical perspective, and how I am implementing those ideas in the art classes I am teaching this year at ASL. Other teachers should come prepared to share about their successes and struggles with grading practices and how we can use assessment to help our artists grow and develop. **MS HS, Discussion/Forum**

**4) IBDP DISCUSSION (Jeane Svihus, International School of Stavanger, Norway)**

Do you have students work with a theme in the IB course? If not, how do your students structure their work? What kind of beginning tasks, researching and art making do they do? How do you structure the 2 year program? Are there any singular projects or activities that you feel are successful? How do you keep your students diligently working and producing once they are creating their own artworks and completing the CS? How do you implement the CS? What about structuring the CS, researching and sourcing information, covering the criteria in particular criterion C. Analysis and evaluation of cultural significance? *Please bring your laptop and lessons ready to share!* **HS, Discussion/Forum**

**5) AP ART: INSPIRE & BE INSPIRED - A SHARED CONVERSATION (Keri Jolley, Zurich International School, Switzerland)**

Are you still trying to figure out the 'new' AP syllabus and how the scores correlate to your predicted grades? What trends are you seeing with the scores over the last three years? How are your students showing their process for the exam submission? What kinds of techniques and materials are your students using and with which media? What concepts are they using? How do you guide them to find a meaningful concept and question along with a choice of materials that match the concept? How does is one idea or technique leading to the next? Which artists do you show and when and how do you show artists' works? Do you go see work in museums and galleries and what does that do for the class? Do/how do your students use a sketchbook for AP2D?

In this session, we will discuss these questions and any you bring, as well as sharing techniques by viewing student work/teacher examples and demos if we have time and can. I will show student works including painting with mud, using hand sanitizer with a photo printed on acetate, sewing on a photo, burning the emulsion of a photo, amongst others. Share, brainstorm, inspire & be inspired - let this session help set you on your way for a fabulous year in the AP Art courses: AP2D, AP3D, AP Drawing & Painting. **HS, Discussion/Forum**

## SPECIAL SESSIONS - SUNDAY, OCTOBER 9

### SESSION 1: 9:00-11:00am



#### 1) INQUIRY THROUGH LANDSCAPE PAINTING (*Domingo Martinez, American School in London, UK*)

Do you want to learn new drawing and painting techniques to help you realise your landscape and constructed environment? If so, please join this hands-on workshop to make art from an inquiry approach. We will use Google Maps to investigate how landscapes from all over the world are changing and explore landscape composition and some basic color theory to construct your painting. No prior knowledge is required for this workshop; our main purpose is to think critically about the relationships between people and their surrounding through art making. *Note: Please bring your laptop if possible.*



#### 2) HANDS-ON DRAWING (*Andi Nufer, International School of Florence, Italy*)

Educators can enjoy a fresh view of how to create an art classroom that models itself on a collaborative artist's studio, while teaching drawing with a holistic, and interdisciplinary, view of what art is for. Using DaVinci as a recognizable and inspiring reference and making his observational drawing technique accessible, and tying in 4 simple but powerful "Studio Agreements", art is approached as fundamentally about learning how to be, and engage, with the world within and without, and approaching art as key to empowering students to recognize and value their creative, intuitive, and emotional intelligences equally with their typically academically-emphasized ones.

Hands-on drawing techniques that take artists from kinesthetic and intuitive scribble and mark-making to exact observational contour drawing are the focus in this combined reading/discussion-integrated workshop where you'll taste a bit of what being taught to be and see like an artist feels like, and how it impacts not just the marks you make on paper, but the way you understand how to encounter life as an art, empowering you to go back and adapt to your own emerging artists in your classroom studios. You will amp up your drawing skills, and your range, and how to best present those to students with a variety of confidence, background, and willingness levels to make drawing both fun, less intimidating, and a tool they see in a much broader and inviting way to make their own.

## SPECIAL SESSIONS - SUNDAY, OCTOBER 9

### SESSION 1: 11:00am-12:00pm



#### 1) OPEN STUDIO (*Tess Hitchcock, International School of Florence, Italy*)

Both art studios will be open to any and all GATE attendants to create their own art. We often don't have, or make, the time to practice during the school year, and this hour is meant to get you flowing and creative. Make something small; make something big; make something you throw away or make something you give to your favorite person. We'll have a variety of materials available for you to use, as well as some prompts should you need somewhere to start.

Once teachers have signed up for their sessions, we will assign rooms for each workshop based on group numbers. This program will be printed for each ISFGATE participant upon arrival to the conference, with the room assignments.