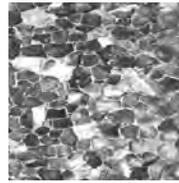


HOW DO YOU ADVOCATE FOR THE ARTS?



## Newsletter of the Illinois Art Education Association

The purpose of the newsletter is for Communication and as a forum for the expression of ideas. The IAEA encourages contributions of articles or description of activities related to art education. Opinions expressed by the authors may or may not represent the views of the Association, its members, or its governing body.

We welcome carefully proofread articles and good quality photographs. The Illinois Art Education Association publishes the **MOSAIC newsletter four times annually.**

**Submission Deadlines:**  
Print Issue - July 1st  
Conference Issue - January 15th

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**"Blue Wallflowers"**  
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with Lesson Plans  
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**YAM Poster**  
**Insert**



IAEA *Presi-*  
*dent,*  
  
*Theresa*  
*McGee*

## President's Message

■ Spring is almost here and art show season is right around the corner. While you have many great things going on in your classroom and school, your stress meter is likely rising. Years ago, I was introduced to the Fish! Philosophy. Inspired by the fish-throwing employees in Pike Place Fish Co, Seattle, WA, the philosophy centers around four core practices on making your life better by making a conscious effort to enjoy their job, despite some of the unpleasant duties in their day. Many schools have adopted these practices including, "Choose Your Attitude," "Be There," "Make Their Day," and "Play." While I know we have the best subject to teach, it doesn't mean that our jobs are always great, especially in the spring. So, how might these practices apply to your life as an art teacher?

**Choose Your Attitude:** Ceramic pieces broken, acrylic paint dried on brushes, students who don't put forth the effort, and teachers who don't pick up classes on time are all things that can make for a difficult day. Will it ruin your day or is there opportunity to reflect on a solution?

**Be There:** Also referred to as "mindfulness," this refers to engaging in the moment. What ways can we make the most of our day? Can you make time to engage more with a student or listen more closely to a colleague?

**Make Their Day:** How can we support the people we work with every day? Even a small note to a staff member for showing up to your art show can go a long way. You never know when karma will come back around.

**Play:** While art is an enjoyable subject, is your room a happy place? Can you laugh at your mistakes with your students or take time to share fun facts about art or artists?

Enjoy your students, even on hard days, because you do make a difference in their lives.

While spring can be a challenging time to teach, finding ways to incorporate these practices will help you get through the tough moments and make life better for you and your students. □

Theresa McGee  
President, Illinois Art Education Association  
[President@ilaea.org](mailto:President@ilaea.org)



**Editors' Note**



Editors:

**Jennifer Wargin**  
**Kerry Parrish**

■ The learning standards for art education are created to support a student's ability to create, present, connect, and respond to art. The final goal is that our students develop an artistic literacy, allowing them to either create or engage with art. As educators we are revising and reinvigorating our curriculum to help our students hone these skills. When we discussed our vision for this MOSAIC, we each saw an opportunity to focus on the successes our contributors have made toward these new standards. Specifically, this issue has a focus on **Presenting**. Two perspectives are shared with one based on Illinois Learning Standards and the other based on National Core Arts Standards.

We also wanted to connect teachers in a supportive way, reminding us that we are not alone in our struggles and joys experienced daily in our art rooms. These stories are the experiences that drive each of us. Art educators are amazing and we hope you find a piece in our MOSAIC that opens another door along your journey through education. □

Kerry Parrish  
Art Educator  
Crystal Lake  
Central High School  
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Jennifer Wargin  
Art Educator  
Oak Lawn  
Community High School  
[Publications@ilaea.org](mailto:Publications@ilaea.org)

## THANK-YOU to our 2017 IAEA Professional Conference Sponsors

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# IAEA Council News

## Northwest Council

Northwest Council  
Vice President,  
Rebecca Hubbs

Happy 2018 to all of the Northwest Council members! Thank you to those of you who were able to attend our council meeting at the IAEA Conference at the Q Center. Some highlights from our meeting: "We want YOU" to submit events for our corner of the state. It can be as simple as a coffee meet-up, focusing on what you are passionate about! For instance, I am a TAB teacher. I would love to host a meet-up of TAB teachers in and around the Northwest region to chat about our practice! It's

super easy. The information is on the IAEA website. If you are interested and don't want to go through the process of filling out the Events request form, PLEASE contact me and I will do it for you!

If you haven't taken advantage of the webinars you need to! I just tuned in to Digital Drawings with Google Draw offered by Emily Fiedler who is an elementary art teacher from Lisle, IL. It was awesome! As a member you can access all archived webinars!

### NW Corner Celebrations:

Congrats to Oswego High School OHS Panther Artist, Marliese Ruch, whose oil painting titled "Raw Femininity," won the High School division for the Youth Art Month poster flag contest. Her artwork will be on display at the NAEA convention in Seattle, March 22nd-24th. Additionally, her artwork will be on display at the IHSAE Student Show on February 25th for the Youth Art Month awards.

If you have any news/celebrations to report, you can post on our ILAEA Northwest Council FB page, Illinoisarteducation Instagram and IAEA on Twitter. Please reach out if you need any help creating events!

HeART,  
Rebecca Hubbs  
NorthwestVP@ilaea.org

## South Council

The Northeast Council hosted the 3rd Annual Art Educator Exhibition at the Bridgeport Art Center on Friday, April 21st, 2017 from 7-10pm.



South Council  
Vice President,  
Josh Shearer

It's not uncommon for Art Educators to find themselves with little to no time for their own studio practice with few opportunities to exhibit their artwork. With that in mind, the Illinois Art Educator Exhibition was developed.

The primary goal of the show is to encourage art educators to continue developing their artistic practice. In addition, the show provides art educators an exclusive opportunity to showcase their artwork with colleagues. Art educators from all across the Chicagoland area are invited to participate in this one-of-a-kind event, an exhibition focused on celebrating the creative talents of the art educator. The Illinois Art Educator Exhibition is a juried show, featuring over 100 works of art from city, suburban, public, and private educators. Winners were awarded more than \$1000 in cash prizes/awards sponsored by BLICK Art Materials, Imagination International Inc., SCAD, MCAD and the University of Illinois Department of Art.

Northwest Council  
Vice President,  
John Zilewicz

## Northwest Council



### IAEA Northeast Council Subcommittees Forming

The NE Council is looking to establish four subcommittees within the NE Council in order to better serve our members. Each subcommittee will house a Liaison for K-5, 6-8 and 9-12. If you're interested in getting involved with your professional organization, being a voice for your area or becoming a leader in the art education community, but haven't had the right opportunity, here's your chance.

If you're interested and would like more information, please contact John Zilewicz at NortheastVP@ilaea.org.

The NE Council is seeking members to form subcommittees for the following divisions:

- CPS Liaisons: K-5, 6-8 and 9-12
- North Suburban Liaisons: K-5, 6-8 and 9-12
- Central Suburban Liaisons: K-5, 6-8 and 9-12
- South Suburban Liaisons: K-5, 6-8 and 9-12

John Zilewicz  
NortheastVP@ilaea.org

Are you interested in Professional Development? If so, the Northeast Council will be organizing 3 PD events over the summer. These events will all be hands-on, studio based activities to provide educators with the opportunity to invest in their practice, as well as gain insight on media and methods. The dates, times and locations will be coming soon. Please check the IAEA website, Facebook and other digital media sources.

Josh Shearer  
SouthVP@ilaea.org



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### Large Cake Open Stock

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Number	Color	Number	Color	Number	Color	Number	Color
101701	Blue ▶*	101706	Purple ♦	101711	Hot Pink Deep ♦*	101716	Burnt Sienna ♦
101702	Yellow ▶*	101707	Brown ▶*	101712	Ultramarine ♦	101717	Warm Yellow
101703	Red ▶*	101708	White ▶*	101713	Light Green ♦	101718	Violet *
101704	Green ▶*	101709	Black ▶*	101714	Sky Blue ♦	101719	Turquoise *
101705	Orange ▶*	101710	Flesh ♦*	101715	Yellow Ochre ♦		

### Large Cake Sets

Symbols show which colors are in each set listed below

ITEM	SET DESCRIPTION
#101730	Set/8 Cakes in Black Tray ▶
#101735	Set/8 More Cakes in Black Tray ♦
#101740	Set/8 Refill Pack for #101730 ▶
#101750	Set/12 Cakes in Black Tray *
#101755	Set/12 Refill Pack for #101750 *

### Small Cake Sets

- #101728 Set/8 Small Cakes (black tray)  
Blue, Yellow, Red, Green, Orange, Brown, White, and Black
- #101727 Set/19 Small Cakes (black tray)  
Includes all colors
- #10172 Set/8 Refill Pack for #101728

Small cakes are only available in these sets, not in open stock.



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Great things are happening for Art Education in Illinois. Don't miss out!

# WHAT'S HAPPENING?



*Join us for the SCAD Educator Forum in beautiful Savannah this summer!*

## SCAD Educator Forum 2018

### Hey Art Educators, We're Going Back to Savannah!

Join us for the SCAD Savannah Educator Forum, June 24-29, 2018! Educators from all disciplines and backgrounds have the opportunity to rejuvenate and recharge their creative energies while learning new skills through a variety of educational and recreational activities in the midst of a bustling art scene in the heart of Savannah, Georgia.

#### Dates:

Sunday, June 24 - Friday, June 29, 2018

## Tribeca Flashpoint College Workshops 2018

Back by popular demand! Tribeca Flashpoint will be offering more workshops for art educators during the months of January, February and March. Look for the registration to be out soon.

#### Tentative dates are as follows:

- Jan 31st (Blender) from 6-8pm
- February 28th (Photoshop) from 6-8pm
- March 3rd (Illustrator) from 6-8pm

## Webinars are Here!

Did you know the IAEA is the first state art education association to host webinars for its members? This fall, we brought professional development directly into the homes of our members, reaching every large city and small town in Illinois. All webinars are FREE as a member benefit and official PD hours are available, too! See complete list of currently available webinars on opposite page.

Missed any? All webinars are recorded and available online! See list on opposite page of all our current offerings.

[ilaea.org/programs-events/webinar/](http://ilaea.org/programs-events/webinar/)

### Want to be a webinar presenter or have an idea for a topic?

Please email [webinar@ilaea.org](mailto:webinar@ilaea.org)

## 4th Annual Art Educator Exhibition at Bridgeport Art Center

"Recognizing the Artistic Talents of Illinois Art Educators"  
Presented by the  
Illinois High School Art Exhibition

The Illinois High School Art Exhibition and the Illinois Art Education Association recognize the artistic talents of Illinois' art educators with an annual juried exhibition with up to \$1,000 in cash awards. Participating artists must be a K-12 Art Educator working within the greater Chicagoland area. All fine art media are accepted, including painting, drawing, photography, sculpture, fibers, glass, mixed media, digital/video media, ceramics, and jewelry.

- A Juried Exhibition With Up To \$1,000 in Cash Awards
- Submissions begin March 1, 2018

#### OPENING RECEPTION:

Friday, April 20, 2018 from 7pm-10pm

Bridgeport Art Center is located at:  
1200 West 35th Street, Chicago

*The Art Educator Exhibition in Bridgeport has become an annual tradition.*





### Current Webinars Available on the IAEA Website

Check out what we have brought to you so far!

- **Stop-Motion Animation: Digital Storytelling**  
Presenter: Rich Stachon
- **“Screening” Your Rubrics: Creating Valid and Reliable Digital Rubrics with Exemplars** Presenter: Nicholas Leonard
- **Make it Then Move it: Mixing Physical and Digital Art**  
Presenter: Tricia Fuglestad
- **What You Need to Know About Teaching Students Who Have Experienced Trauma** Presenter: Evelyne Tardy
- **Understanding and Learning How to Use the New Illinois Visual Arts Standards** Presenters: Eryn Blaser and Joan Mills
- **ARTiculation: Using the IL Arts Standards to Guide Transformational Change** Presenter: Jon Grice
- **Choice: Giving Students Their Voice** Presenter: Suzanne Farr
- **Digital Drawings with Google Draw** Presenter: Emily Fiedler
- **Art Room Hacks, Tips and Tricks** Presenter: Donna Davis

We've got more great webinars coming up this spring. Be sure to check online for updates! Special thank you to our fall/winter webinar presenters!

SAVE THE DATE  
**NOVEMBER 7-11, 2018**  
IAEA 70th ANNUAL CONFERENCE

## LOOKING AHEAD TO THE 2018 CONFERENCE

NORMAL, ILLINOIS



### Volunteers needed for the 2018 Conference!

**Interested?** We'd love to for you to join our team! Contact the Conference Committee at:  
**Conference@ilaea.org**



## Arp, Art & Intuition

Lesson Plan for Grades 3-12 and Special Education

### An intuitive approach to art making!

Randomness and chance are the central themes of this drawing and writing exercise inspired by the abstract art of Jean (Hans) Arp.

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# Arts Advocacy

by Michael Skura

Who will advocate for the arts within the school building, district, and community? As art teachers, we can not expect or assume administration, school board, or a local government push for awareness of visual art, musical and performing arts to be enough to enhance the educational experiences for our students. At Illinois Art Education Association we genuinely believe that it is the moral responsibility of art instructors and partners to advocate for the arts by showcasing student artwork in various ways throughout the school year. Showcasing student artwork can be done in the traditional venues like bulletin/display boards but also social media like Facebook pages, Instagram, and Twitter. Art is meant to be viewed by an audience, not left in the ambiguous vacuum of the classroom alone. What better way to make the community aware of what students are learning than by putting their work out there for them to see the examples as mentioned above? Our proof of what our students have learned is not in test scores and numbers but the visual exploration of their ideas. It is free advocacy in advertising the program through what students make.

We charge and invite all, kindergarten through higher education, to envision an exhibition, whether traditional or via cyber media, which can and will bring the community together. Show administration, school board, and local government leadership and moral responsibility as global citizens to bring together the creative arts of all types into a unified, annual and necessary part of the education experience. Fill the "ambiguous vacuum" and make the community aware of what your students are learning by putting their work out there for all to see.

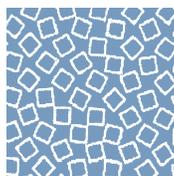
**#ILAEA #WHYARTMATTERS**



*Look at this beautiful bulletin board in Makanda! It is strategically placed near a school without an art program. Way to bring the Art, IAEA!*

## Exciting Updates of Advocacy throughout the State of Illinois:

**Mr. Josh Shears** (Southern Council Vice President), has shared several ways to advocate for Illinois. He is moving forward with highway ad signs campaign, especially down south and central areas to help bring the arts to Illinois citizen's minds and the importance of the arts, a personal letter campaign to school boards and parents of districts that are deficient in arts education.



**Mr. Chris Sykora** (with IHSAE & former Advocacy Advisor) and **Ms. Susan Semetra** (ILAEA Student Art Show Coordinator) presented artwork, and Chris discussed the importance of art in regards to careers at the 85th Joint Conference with IASB's, IASA, & IASBO this past November 18th. Great job, team!



**ESSA (Every Student Succeeds Act)**-Arts Alliance Illinois, ILMEA, Ingenuity, and the ILAEA have all had several meetings together. We are gathering data on stakeholders and reaching out to them. "Full Steam Ahead!" More to follow in the months to come.

**Mr. Frank Bush** (Central Council Vice President) has begun a partnership with IHSAE and will be starting this year's first Central Council IHSAE Art competition! Way to advocate for your students Central Council!



*see next page for some upcoming advocacy events*

## Upcoming Advocacy Events to Keep in Mind:



NATIONAL  
ART EDUCATION  
ASSOCIATION

**2018 NAEA National Convention,**  
March 22-24 | Seattle, WA.  
1 City | 3 Days | 1,000+ Sessions!  
5,000 Art Educators

**#NAEA18** REGISTER TODAY!



**Arts Advocacy Day - The National Arts Advocacy Summit**  
March 12th-13th in Washington, DC!



YOUTH ART MONTH™

# YAM Report

Many thanks to all of the Illinois IAEA members who participated in the 2018 Youth Art Month poster/flag competition! We had a great turnout of submissions and many beautiful entries! The winners for the 2018 poster and flag design are listed at right. Grand Prize winner receives \$1,000 cash and their teacher \$1,500 worth of art supplies from Sargent Art. Grade level winners receive \$100 worth of art supplies and their teacher \$300 worth of supplies from Sargent Art. All winners will have art on display at the NAEA in Seattle, March 22nd-24th and the Grand Prize will be Illinois' NAEA Convention flag. Look for your copy of the poster in this edition of the MOSAIC.

Additionally, **Youth Art Month** is wrapping up and we would love to hear how you celebrated art in your schools and communities. Please share your art shows, displays and student's artistic accomplishments through the IAEA website YAM page or email [youthart@ilaea.org](mailto:youthart@ilaea.org). This information will be compiled and presented to the National Council for Art Education to compete against the rest of the United States. We would love your help to highlight and present to the rest of the country the great caliber of Illinois art educators.



## 2017 IAEA Conference

The 2017 Conference was a wonderful success! The passion of these art teachers; past, present, and future, was present and contagious among all who attended as they participated and shared their brilliance with one another.

**See you at the 2018 Conference!**



## CONGRATULATIONS

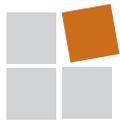
to the YAM flag and poster competition winners:

**Grand Prize Winner: Hai Ling Chen**  
Grade: 12, Johnsburg High School

**High School Winner: Marliese Ruch**  
Grade: 12, Oswego High School

**Middle School Winner: Alec Osato**  
Grade: 7, Westfield Middle School

**Elementary School Winner: Tyler Ubert**  
Grade: 2, Dryden Elementary School

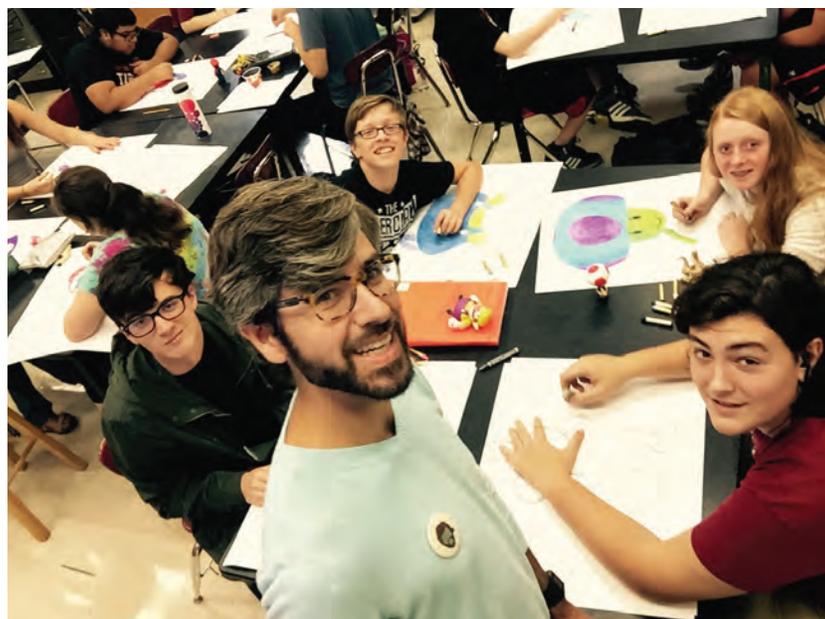


# Goals for Collaborating and Supporting the Whole Student



by Judd Shutt, *Art Educator*

*Crystal Lake Central & Prairie Ridge High Schools*



As a high school art educator, I am routinely envious of the team concept utilized by faculty at many middle schools. I appreciate their attempts to understand the whole student, and work collaboratively to support each pupil throughout their entire day. I have an amazing teacher partner within our Art Department, but I find myself asking how can we more effectively support the whole child within our programs, as well as collaborate with the rest of our faculty to support each student's social-emotional well-being and academic success.

I have ambitious goals for reorganizing our high school to support these collaborative goals, but the fall flew by once again. As a realist, I am choosing to pause and consider what I can do to support students right now. Essentially, how can I encourage collaboration among teachers by sharing the teaching skills that art teachers do so well?

I am sharing my relationship and leadership goals for the new year in this article with the hopes that some of you share in my goals and would be willing to correspond, while others are encouraged to develop spring goals of your own.



## **I'm all ears**

In my experience, the art room is a safe home for many students during free periods. As the demands of teaching increase with each passing year, it becomes easier to avoid these students for the sake of assessment or multi-tasking on a digital screen. This spring I intend to reserve several periods a week to remove technology and simply talk with these students. Building relationships with these kids outside curricular demands can be relaxing and rewarding for both parties.

## **How can I help?**

As I completed my final semester assessments prior to winter break, I took some time to investigate my student's grades in other courses. This check-in was too late for this semester, but an immediate reminder that for many of our students it takes a village to keep them on the right track. I intend to glance at my student's grades in other classes routinely, and ask them what I can do to help. It is important for them to hear that teachers notice and care.

## **Can I get some help?**

I plan to initiate teacher collaboration for the betterment of students. During the first several weeks of our new semester I will obviously encounter students who are challenged academically, behaviorally, or both. This will be the time to reach out to their other teachers for help. I plan to tap into their relationship with these students so that we can work together for student growth and achievement.

## **Did you know?**

I hope to jump start student success by celebrating and sharing achievements of "Art" kids. I will take the time to highlight the achievements of my students, however great or small. The Art Department Twitter and Instagram accounts will be reinvigorated, and I hope to share the accolades of an "artist of the week" on our hallway bulletin boards. Seniors who are making art-based college and career choices will be celebrated.

**(Instagram) JuddShutt (Twitter) @shuttart**





# Empathy as a Medium

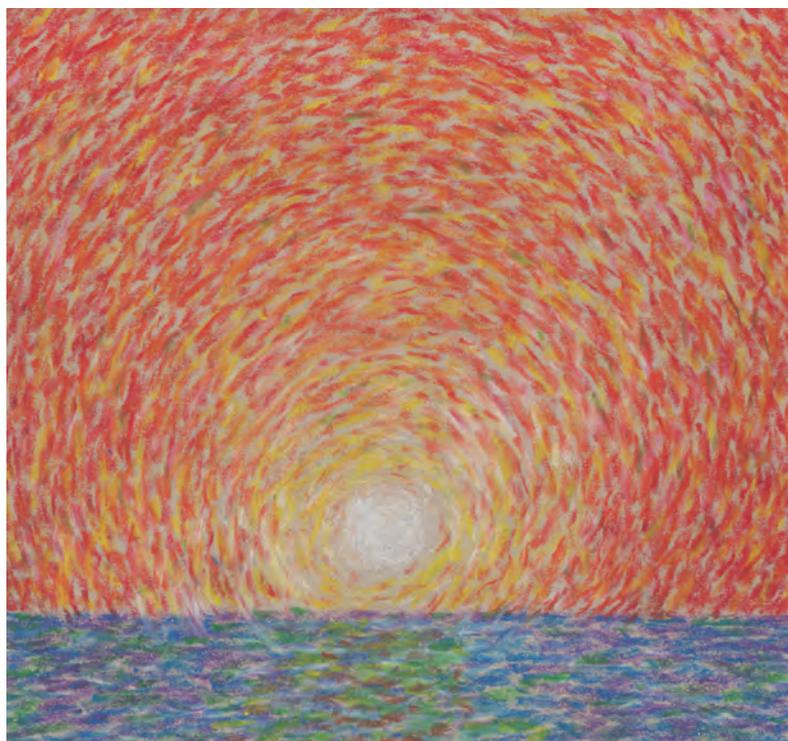
by Joe Petraitis, *Art Educator*

*Zenon Sykuta Elementary School*



There wasn't a book, college course, or mentor that could have mentally prepared me for what I experienced during my first year of teaching elementary art in a south suburban high-needs school district. I was the new art teacher in a school of over 500 students ranging from kindergarten to third grade. My annual budget was a whopping 1 dollar per student and my small room had barely enough space to host the sometimes 30 plus students in each class. I was asked to do more with much less than I had anticipated, but I knew I had to make it work.

In the beginning, my students and I had shouting matches with no real winner. Once the shouting stopped in my room, the sound of chairs bouncing off my walls in the neighboring rooms frequently disrupted my lessons. My brand new art materials were either stolen, used as weapons, or destroyed in front of me. Students would defiantly walk around my room and bully others until an inevitable fight would erupt. If told "no," some kids would just run out of my room and I couldn't rely on the emergency call-button to call for help because our intercom system was outdated. When I sought help from administration, they were quick to give advice but found they, too, were struggling to find their own answers. Lost and afraid for the well being of myself and my students, I knew something needed to change.



It wasn't until I took up a new self care routine to ease my stress and reframe my mindset that I was able to begin trying to understand the underlying reasons why my students were acting out. Instead of running around and barking orders, I slowed down, spoke softer, and began asking questions to try and get to know my students. The students who gave me the most trouble were acting out because they wanted a reaction and my attention. When I realized this, I started a breakfast club and joined an after-school program to begin building relationships with them. Once I showed them I truly cared by giving them extra responsibilities, free journals, and art materials to take home paired with an open door policy to conference with them, I saw a huge turn-around. They began opening up about their realities faced at home and although at times I was at a loss of what to say, they still felt appreciated that someone was there to take the time out of their busy day to listen to them.

Do I have all the answers? Absolutely not, but despite the unbelievable challenges my district and I face on a daily basis, I show up early every day. I give my whole self to my students because I know my art lessons aren't always enough. We are all struggling in our own way to be heard, but with art, we can all speak the same language.





# Change It Up! Without Reinventing The Wheel



by Marsha Stoll, *Art Educator*

*Minooka Intermediate*

“We are changing the Art Schedule...” I am sure that many of you can relate. This change was not just about minutes, it was about weeks. The sixth graders class time was drastically cut; they went from 9 weeks to 7 weeks. I had to cut from the curriculum, or get creative in how I dealt with the situation. Being an art teacher, I tried the creative angle first and cut as little as possible. If concept x, y, and z are what I am teaching, how can I still make sure those happen? I ended up combining concepts from different projects into a single project.

One of my first combination lessons was a synthesis of a grid enlargement lesson, and an abstract face lesson. Enlarging a photo using a grid is a tried and true way of incorporating math into an art teacher’s curriculum. It shows students a real-world method that artists might use to enlarge their work onto a larger surface. Making an Abstract version of something is a concept we have worked on in a variety of ways for years. The combining of these two concepts created a project that in many ways was better than the sum of its parts. In the past,



we had done a grid project and I showed students the work of Chuck Close. Now I wanted to focus on the enlargement part and the use of math, but I wanted them to abstract the grid drawing.

After students have successfully practiced grid enlargement and completed their self-portraits, we switch gears and change our portraits to something less than realistic. In the past, I may have made this a “Chuck Close project.” But I’ve also begun to focus less on a particular artist with a lesson, and instead look at the way a variety of artists

have solved this problem, focusing more on the concept and less on any one particular artist. During a presentation we review how artists used realism for centuries to capture real life, but how that became less necessary after the invention of the camera. After viewing abstract artwork from Picasso, Chuck Close, Romero Britto, Dali, and O’Keefe (and other lesser known artists from all over the web) we brainstorm ways to turn their realistic drawings into an abstract self-portrait that still retains most of their original drawing, but is made less realistic by either their choices in color, additions of pattern, fanciful backgrounds, or other unusual elements. In addition to their choice of abstraction, I always give them the choice of media – tempera paint, pastels, colored pencils, markers, collage (even yarn!) and watercolors.



This project can also be done with any subject matter – sometimes we do animals instead of self-portraits, especially if a class has really struggled with realistic drawing. I’ve also combined this with a color theory lesson. The element of choice could also be extended – what if students took a photo of something themselves and had to enlarge and abstract that? I’m also always considering how what we are currently working on will lead into the next concept. Our next project is usually to now make a non-objective abstract ‘portrait.’ How can students do that without using a recognizable picture of themselves? How can they go further with abstraction?

Students are always surprised at how well they can draw themselves using a grid. The final result usually reflects the student’s personality – colorful, messy, precise, funny. No cookie cutter results!

**#Changeitup #GetCreativewithLessons**



# Think Like an Artist: Preparing 21st Century Students for Postsecondary Success



by Allison Molloy

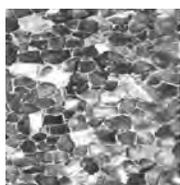
Eastern Illinois University

Throughout the history of art education, teachers have taught according to what skills, knowledge, and technologies society values for economic reasons. As a high school art educator, I encounter the following student-inquiry every year as students investigate and apply to postsecondary programs in creative fields: “But my parents don’t want me to be a ‘starving artist.’ What can I do with art to make a living?”

In analyzing research on promoting 21st century skills in the art classroom, reasons why preparing students to think creatively is important and what art teachers can do to prepare students for careers within existing art programs will be reviewed. Career guidance is a necessary responsibility of high school art teachers, validating art as relevant to occupations and affirming technical and cognitive skills they engender in all creative thinkers. Students should consider in evaluating the variety of arts-related careers, “the visual impact of new technological innovations and resulting jobs that have been created ... With the increasing development and reliance on visual information, there will be a growing need for more graphic artists, visual software engineers, and multimedia specialists” (Ulbricht, 2001, p. 43). Research on why art instruction benefits everyone, not only visually adept students who aim to pursue art in their careers, is also reviewed.

## Arts education and the working world

Research shows that participation in the arts is related to academic success and career benefits. In the 1850s, Minifie in Philadelphia and Smith in Boston defended art education, especially drawing, as necessary to prepare students for an industrial workforce (Ulbricht, 2001). Art education for males, specifically observational drawing and solving mechanical problems, gave those who could draw and interpret drawings an employment advantage (Stankiewicz, 2001; Ulbricht, 2001). Following the Great Depression, advocates of art education emphasized applied art studies (i.e., interior space, landscape, and architectural design) within high school art education, which was intended to cultivate students’ good taste and prepare those interested in arts careers (Ulbricht, 2001). During the 1980s-1990s, DBAE curricula emphasized K-12 study of art production, art history, aesthetics and art criticism, and since then the focus on arts careers as part of the K-12 curriculum has not been of primary import (Ulbricht, 2001).



The lack of emphasis on fostering the entrepreneurial spirit through creative thinking and problem solving is not helping students to think like artists, which is a rare but highly valued trait in employees. As Iyengar and Hudson (2014) reported, recent research by the National Endowment for the Arts and the U.S. Bureau of Economic Analysis showed participation in post-secondary arts education was related to economic growth in the U.S. In 2011, arts education added \$7.6-billion to the nation’s GDP and employed 17,900 workers whose salaries totaled \$5.9-billion. These figures do not even include the contribution of design or media-related schools or programs. Participation in fine arts fields is linked to greater creativity and innovation in the working world and lifelong engagement of curiosity, creativity, imagination, and evaluative skills, all desirable traits in occupations in the Western business world (Grant, 2013; Iyengar & Hudson, 2014; Stankiewicz, 2001; Partnership for 21st Century Skills, 2008).

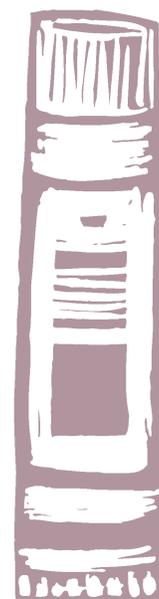
Besides these established connections, students’ perseverance, engagement with complex problems, productivity and self-expression are empowered by art education. In the Chicago Teachers’ Center (2010) presentation of Eight Studio Habits, Hetland posited that a quality art education experience creates people

who have “an artistic mind” (p. 64). They are better able to understand the human condition, “embrace the opportunity to learn from mistakes and accidents,” and observe the world around them more closely by considering alternative viewpoints (Chicago Teachers’ Center, 2010, p. 66). These ways of thinking, nurtured by the arts but not necessarily traditional classrooms, are essential skills to most careers and benefit individuals, but they are difficult to quantify (Grant, 2013; Iyengar & Hudson, 2014). Historically, it has been more important that the arts have positive economic repercussions due to their product-oriented, measurable results than the inherent character, leadership, and problem-solving traits they cultivate (Iyengar & Hudson, 2014). With Hetland’s habits of mind approach (Chicago Teachers’ Center at NEIU, 2010) and Lankford’s (1990) inquiry model of teaching, developing the think-like-an-artist mind is most important in the 21st century entrepreneurial business climate.

## Advancing the secondary art curriculum.

Geahigan (1981) and Ulbricht’s (2001) earlier findings that art education programs focus less on career planning for students remains true. While students living during the Industrial Revolution and in post-WWII America were educated in skills for visual and technological problem solving to meet society’s needs, the same priority is not consistently given today to arts-related occupational education.

*continued on next page*



Gude's (2004) explanation of the development of the Spiral Workshop in 1995 through UIC exemplifies structuring a curriculum that bolsters all students' creative habits of mind. With a program based on themes related to students' lives, projects grounded in traditional and contemporary artmaking, and research-based visual investigations, students' problem-solving strategies were exercised. Whether students pursued art studies or careers is irrelevant, as this curriculum educated students' abilities to analyze "how this imagery affects our understandings of reality," which is an important skill for everyday living and for students to "gain the skills to participate in and shape contemporary cultural conversations" (Gude, 2004, p. 10, 13). An aim of the Partnership for 21st Century Skills and Hetland's Eight Studio Habits is to ensure curricula "educate workers with the ability to respond flexibly to complex problems, communicate effectively, and work in teams" (2008, p. 6; Chicago Teachers' Center at NEIU, 2010). By applying these models, art educators can better meet contemporary employers' hiring needs, based on "skills that are less tangible, including greater sensitivity to cultural differences, openness to new and different ideas, the ability to adapt to change" (Partnership for 21st Century Skills, 2008, p. 7). Secondary art education seems more important than ever in preparing students for adult life, as skills learned in art classes are highly transferable to all careers. The development of students' critical thinking, initiative and persistence, judgement-making, capacity to solve problems and explore a variety of solutions within context, and cooperative and respectful interactions with people from diverse backgrounds occurs in quality art programs.

#### **Learning from the past: What can secondary art teachers do?**

Art educators must help students understand how they can use their art knowledge after high school in order to perpetuate creative fields, "[as] the number of employed artists will continue to expand in the future" (Ulbricht, 2001). Students are often uninformed about the career paths related to visual art, yet according to human resource personnel, people are hired who can "provide creative visual solutions to their problems ... employ[ing] artists with creative problem-solving skills rather than train[ing] technicians to think like artists" (Ulbricht, 2001, p. 41). According to Geahigan (1981) and Ulbricht (2001), art teachers need to educate themselves and students on arts careers and involve students in activities requiring inquiry-based problem-solving skills needed in most professions. Geahigan (1981) reported that this approach to education should occur as early as middle school. In his research, he found that when junior high students shadowed and interviewed adults in creative fields, students and teachers learned from these relationships and set up visits by these creative professionals to present about their careers and conduct workshops with students (Geahigan, 1981; Ulbricht, 2001).

A variety of methods of engaging my students in the art community beyond high school and educating them about postsecondary career possibilities in the arts exist. Art educators and school communities can share college websites and catalogs with students, exhibit relevant art school and university program posters in classrooms and on college resource center displays, visit art college campuses as field trips, host artists in residence, visit artists' studios and community businesses, and welcome alumni who pursued creative occupations post high school to present to and creatively work with students. As artists and other creative professionals interact with students, they should "demonstrate and discuss their work, influences upon them as artists, their choice of profession, and education required" (Geahigan, 1981). The Art Careers Project is a helpful resource for high school students considering arts careers, as the website has a plethora of information on hundreds of careers and schools, scholarship opportunities, research articles supporting careers in creative industries, and arts career salaries (Art Careers, 2017).



As art educators prepare students for post high-school pursuits, ensuring students have access to appropriate resources, accurate information, and professional contacts demystifies student and parent misconceptions about the value of arts education and proactively defends against stereotypical thoughts about people earning art degrees or pursuing arts careers. Students must know their options or be provided with resources to complete their own research. Pairing students with alumni with similar art interests also fosters career-oriented mentor relationships.

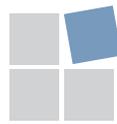
#### **Moving forward:**

##### **Educating the whole child in the digital age**

Much like the Industrial Revolution affected how students were educated in the arts, today's art education is affected by electronic technologies; even at early ages, students begin training for careers requiring digital aptitude. Ensuring that students have access to digital art technologies is an effective way to substantiate the relevance of an arts program and demonstrates the importance of the arts in preparing students to engage in advanced technologies encompassing the creative and business worlds. Many of my students were prepared for studying and securing careers in fields requiring fluency in technology, including graphic design, advertising, illustration, video game design, industrial design, interior design, set design, toy design, television production, photography, film, fashion design and architecture.

Just like young men who could create and understand drawings had career advantages in the economy in the late 1800s, so today's students who work fluently with technology and solve visual problems early-on have a leg up in our visually-hungry economy fueled by social media, the movie and entertainment industry, the Internet and advertising. Technical fields including industrial design, architecture and engineering require students to be educated in design and adept at learning and creating with the latest technology.

Our position in public schools is more important than ever, as art education prepares students for careers involving creativity, whether it be in the business world, an entrepreneur's pursuit of a career goal, or anyone working in a capacity that requires divergent thinking or risk taking in problem solving. Many students graduating from high school in our current educational system are not properly equipped to deal with necessary problem-solving skills in the business world. It is our responsibility as educators and curriculum developers to substantiate our classes as contexts in which students learn to persist in the face of the unknown, develop divergent solutions to unique problems, critically observe and reflect on the visual and conceptual world, and understand avenues through which they may pursue their artistic interests following high school.



# Standards Based Grading in the Art Classroom



## “Think Like An Artist”

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by Jon Grice + Katie Hyken + Maureen LeVanti, *Art Educators*

*Adlai E. Stevenson High School*

Standards Based Grading has been gaining momentum across school districts around the state and nation. It replaces a century-old traditional grading system which uses points and percentages to determine student grades, whereas Standards Based Grading measures student proficiencies around well-defined, essential course learning targets. Standards Based Grading places learning at the center of teaching and grading, and proves to be a better model over traditional grading systems that are severely flawed.

Over the past six years at Adlai E. Stevenson High School in Lincolnshire, IL, collaborative teams have been transitioning to implement Standards Based Grading which we call Evidence Based Reporting or EBR. Our Art Department is in its second year of fully implementing EBR across all twenty Art classes. While there are always unique challenges for teams changing their grading system, our Art Department has been able to recognize the positive impact EBR has had on our students, teaching, and program.

### Art and Design Portrait Rubric

Standard 1: Technique	Exceeds Standards (4)	Meets Standards (3)	Approaching Standards (2)	Not Meeting Standards (1)
<b>Target 1A: Use of Media/Tools</b>	I consistently show controlled and advanced use of media and tools through the inclusion of subtle changes and/or intricate details.	I consistently show controlled and appropriate use of media and tools.	I show controlled and appropriate use of media and tools.	I show use of media and tools.
<b>Specific Criteria:</b>	I can effectively and consistently show smooth and even blending and shading in all areas of my drawing.	I can consistently show smooth and even blending and shading in my drawing.	I can show, although inconsistently, smooth and even blending and shading in some parts of my drawing.	I can show shading in my drawing.
<b>Teacher Grade:</b>	4	3	2	1
<b>Teacher Feedback:</b>				

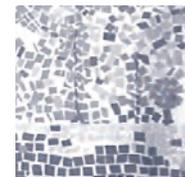
Moving to EBR has helped unify our department of singletons and improve how we collaborate. Our twenty different Art classes are now vertically aligned with common learning targets. We utilize holistic rubrics across our courses and distinguish unique criteria for every art class. This model allows our Art teachers to analyze data around common targets, share effective teaching and assessment strategies, while also continuing to recognize the uniqueness of our individual classes. We have also spent time working on calibrated scoring to improve our inter-scorer reliability.



In the classroom, the learning targets become the center of our instruction, feedback, and grades. We are implementing new strategies to engage students in self-reflection, peer discussions, and understanding the different levels of proficiencies for each target. The focus and clarity on our language has improved both our verbal and written feedback methods, while also eliciting more complex conversations with our students.



The gradebook then becomes an extension of the rubric and further communicates student proficiencies to parents, counselors, and RtI interventionists. While a final semester grade is ultimately determined for each student, the grade is based on the interpretation of the evidence of student learning over the semester, while taking into consideration the student's growth over time.



EBR allows students to better understand our course expectations and that grading is objective. As a result, student self-assessments are more accurate and students are able to express which targets need to be improved in order to meet expectations. Students begin using the language of our standards and targets immediately. Rarely are students asking how they can get a few more points to earn an A. Rather a student might ask, "Can I come in before school so we can discuss ways to improve my composition?" Since grades are not determined until the end of the semester, we are also recognizing students are taking more artistic risks which help create stronger artistic products.



STANDARD 2: IDEA DEVELOPMENT	Exceeds (4) Standards	Meets (3) Standards	Approaching (2) Standards	Not Meeting (1) Standards
<b>Target 2A: Planning</b>	I can effectively experiment and make a plan by thoroughly developing multiple ideas and problem solving in preparation for my artwork.	I can effectively experiment and make a plan through the development of multiple ideas and problem solving in preparation for my artwork.	I can experiment and make a plan through the development of ideas and problem solving in preparation for my artwork.	I can make a plan in preparation for my artwork.
<b>Target 2B: Artist Voice</b>	I can effectively express an original and innovative idea through a work of art.	I can effectively express an original idea through a work of art.	I can express an original idea through a work of art.	I can create a work of art.
<b>Target 2C: Artist Intent</b>	I can effectively create an artwork that has a strong and cohesive connection between the idea/concept and the completed artwork.	I can effectively create an artwork that has a cohesive connection between the idea/concept and the completed artwork.	I can create an artwork that has a connection between the idea/concept and the completed artwork.	I can create a work of art.



EBR has provided us with a learning and grading system that puts course learning targets at the center of our work. It allows teachers to provide an accurate picture of student learning in the gradebook and supports complex conversations about where students are and what students need to do in order to improve. We have embraced moving to EBR for the positive impacts on our students, instruction, and program. We challenge you to critically analyze your established grading practices and consider this alternative!

**RESOURCE LINKS:**

**Adlai E. Stevenson Visual Arts Scaled Learning Targets (EBR)**

<https://docs.google.com/document/d/1LTUJcCLMdYL3OOnHE6LpG1zTBKKFCvwwq4K1E5oWfQ>

**IAEA 2017 "Standards Based Grading in the Art Classroom" Presentation**

[https://docs.google.com/presentation/d/1yDbM\\_8Um3IRHlclcVHSdWmBIXP8Mti2iD-IBpWMHm9Q/edit#slide=id.g2b1e37fca2\\_1\\_140](https://docs.google.com/presentation/d/1yDbM_8Um3IRHlclcVHSdWmBIXP8Mti2iD-IBpWMHm9Q/edit#slide=id.g2b1e37fca2_1_140)





# Jump In! 10 Tips for Growing Your PLN



by Kerry Parrish, *Art Educator*

*Crystal Lake Central High School*

The majority of art educators today are either working alone or with a small department. This type of isolation can be a challenging environment to grow as an educator in. Art educators are missing out on the collaboration that happens in larger departments. The plight of the small department is not going to change, art educators need to be the driving force in their own professional growth. We have opportunities to attend and participate in local and national conferences, but that is not enough. Attending conferences, workshops and meeting colleagues is a first step to growing your personal learning network. However, most of these opportunities are limited; once the conference is over, it is easy to lose those connections. Business cards get lost, notebooks get left in totes bags to be revisited over the summer. To keep the excitement of the conference, workshop etc. going, there are several strategies that educators can utilize to continue to stay in touch with their personal learning community.

A professional learning community (PLN) can provide emotional support, academic support and opportunities for collaboration.

There are several social media communities that offer camaraderie and sharing of resources however, they lack the collaboration and feedback component. I believe that the collaboration/feedback component is what will make an art educator's PLN stronger.

To keep the fire going, there are many small things that you can do. See the list at right for 10 great ways to get started.

Don't try to tackle everything on this list all at once. Try one and if it doesn't suit you, try a different one. You are a member of a great professional community, so get involved!

**#Joinup #getactive**

**#getconnected**

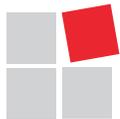
**#artedcollaborate**



## Top 10 Ways to Grow Your PLN:

1. **Participate in IAEA discussion forums.** Forums are organized by grade level on the IAEA website.
2. Sign up for a IAEA Webinar. These are relevant topics for multiple grade levels. They're free and you can obtain recertification hours
3. Sign up for a NAEA Webinar.
4. Join the IAEA Facebook Group. Local events are posted here.
5. Join your Regional Council Facebook Group. This is a great place to share your department's big events, create or attend local meet-ups or educational events.
6. Join a twitter and get active. Post about your department activities. Have your own hashtag! Join a twitter chat to see what other arts educators are doing. Start by just following, then jump in. It is a great way to get feedback from others around the country!
7. Set up an Instagram for your classroom. Celebrate what kids are creating in the classroom! It is great PR for your program for local stakeholders, but also for other Art educators out there.
8. Search out others who are wanting to collaborate on projects. The survey at this link (<http://bit.ly/2FEENWD>) collects information from teachers willing to collaborate and their Specialty. Complete the survey and then you will receive access to the entire list of educators. Then reach out to them. It could be as simple as feedback on a lesson, a google slideshow shared critique or a true collaborative lesson.
9. Volunteer regionally or at the national level. Volunteering is a great way to connect with other educators that have similar interests.
10. Review and reflect on your conference notes. Post specific ideas from the conference by your desk; seeing them will help you take action.





# National Core Arts Standard: Presenting



by Jody Stokes-Casey

Central Illinois Region

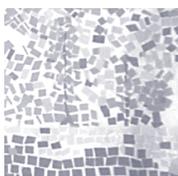
Of course we as teachers exhibit student work, but how do we ensure students understand the role of presenting in arts education? How can we incorporate the National Core Arts Standard of Presenting in our classrooms? I asked these questions regarding my own teaching practice and shared my findings with graduate degree seeking art teachers. Pulling from my experience in museums and in the K-12 art room, I combined gamification and mystery to create a learning activity adaptable to all levels of learners. While I have successfully used components of this lesson with elementary students, I'll present the higher education version with full confidence that if it strikes your fancy, you will find ways to make it work in your art room.

## Primary Objectives:

1. Apply presenting anchor standards: select, analyze and share
2. Construct mini exhibitions
3. Explore how an exhibition can influence the viewer's perceptions

**Time:** Our class met for two hours.

**Prep:** Before class, I prepared three collections in manila folders. Each collection had a set of artworks with the artist and title information included, texts like poems or song lyrics, visual culture pieces like magazine covers or advertisements, and a QR code or two that linked to music or YouTube videos. I selected these objects with my own themes in mind, but did not share these themes with the students. Students were not allowed to peek into the folders until the first set of instructions were given.



## Here is a sampling of what was in each folder.

### Collection 1

- Quote by James Baldwin
- QR code linking to James Brown's "Say It Loud"
- Artworks by Shauni Richards, Kehinde Wiley, Michael Ray Charles, Earnest Withers, Carrie Mae Weems, and Kerry James Marshall
- Time magazine cover from May 11, 2015
- Straight Outta Compton film advertisement graphic

### Collection 2

- Passage from Mary Kellogg Rice's Useful Work for Unskilled Women: A Unique Milwaukee WPA project (2003)
- Photographs of women working on WPA fiber arts projects
- WPA poster "Ready to Serve" ca. 1937
- QR code of Maya Angelou reciting One More Round
- Artworks by Danielle Clough, Betty Saar, Pearlle Irby Pettway, Judith Scott, Michelle Kingdom, and Katheleen Lewis

### Collection 3

- Photos of Louis Vuitton handbags designed by Takashi Murakami
- QR codes to Ai Weiwei's Sunflower seeds at the Tate video by The Telegraph and Target "Good Buy" video advertisement
- Artworks by Christo, Banksy, Duane Hanson, Andy Warhol, Damien Hirst and Andreas Gurs



*The group with collection three created gallery perimeters with aluminum foil to guide viewers throughout the space. They created frames to stand their artworks, labels, and used their devices for the presentation of video works.*

**Adaptations:** Collections could be adapted to your unit of study as a summative assessment, to explore enduring ideas, or to investigate art materials and techniques.

In addition to the Presenting standards, two background texts, Thomas Munro "Style in the Arts: A Method of Stylistic Analysis" (1946) and Terry Barrett's "Interpreting Visual Culture" (2003), provided the foundation for the lesson's objectives. Students were divided into three groups of four.

First, groups reviewed Munro's four-step method: (1) write descriptive and evaluative terms, (2) identify historic style and stylistic traits, (3) consider intellectual meanings, ideologies, and emotional attitudes, and (4) identify fields of investigation i.e. cultural, geographic, ethnic, chronological, social. Then, students were allowed twenty minutes to review their collection, research any information they may need about the objects, and were instructed to "reserve judgment and exploration of connecting themes" for the next step.

Next, students used Barrett's ideas to analyze the work through (1) exploring literal meanings in the work and (2) uncovering implied meaning in their collections. Their tasks were to: (1) draft a curator's statement including a title for the exhibition, explanation of the theme, and a goal

*continued on next page*

statement of what they hope viewers take away, (2) choose the works for their exhibit by eliminating and/or adding a new artifact, and (3) use art materials to design the physical exhibit. For this process, the teacher might introduce pre-prepped assorted art materials in paper bags or allow students to use any materials in the classroom as resources. Students had forty minutes.

After a short break, students had ten more minutes to finalize and practice giving a "tour" of their exhibits. A gallery walk allowed students to visit each collection to observe how the works were presented, what pieces were included, and the clarity of the curator's statements. As each group presented their ideas, students were highly engaged in questions and comments. As a closure, students discussed the following questions: (1) How did the lesson build to influence your learning, beliefs, and opinions? (2) What practical implications for your classroom came to mind during this process?

Though students were not competing with one another in this particular lesson, I have used gamification in similar activities by imposing fast-paced time limits, selecting judges to critique the "exhibits" on clarity of message, craftsmanship, and creativity, and introducing prizes for winning teams. I hope you are able to use some of these ideas to craft lessons for the Presenting standards in your art room!



Overhead view of the group's exhibit of Collection 2 objects including an installation fibers piece for their mini-gallery.



# Taking a Closer Look at the Illinois Arts Learning Standard: Presenting

by Rebecca Hubbs, *Art Educator*

*Wredling Middle School, St. Charles, IL*

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What does the "NEW" Artistic Process PRESENTING look like in Illinois? Simply, students will be asked to Interpret and share artistic works. Anchor Standards #4, #5 and #6 will help us as teachers navigate the expectations of this artistic process and just like with everything in Art ... PRESENTING can be taught in many ways.

Before unpacking this standard, I believed that ... PRESENTING was standing in front of the class and talking about your art. PRESENTING is so much more than that; with technology at our "fingertips," how we teach this artistic process, the possibilities are endless. These are my thoughts on PRESENTING with some additional links to other apps that may help you to teach this artistic process in your classroom.

Anchor Standard #5 for 6th grade reads: **Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.** I've never even considered including my 6th graders in the planning and preparation of the art shows and I think my 6th graders would probably have some great advice.

How could I engage my 6th graders and involve them in the art show planning? There are some variables that aren't in my control: such as, the space, the time frame, and the amount of art that can be displayed. However, how we display the work, deciding what the viewer needs and the layout of the exhibit could be different. Walking my students through the space, discussing displaying options and asking questions on how we could better involve the viewer would be great places to start.

If you aren't able to display student work as often as you would like or are not able to host an art show there is a great app called Artsonia. Artsonia gives you all the tools you need to create a digital record of student work for parents to view from the comfort of their homes.

Anchor Standard #6 for 8th grade reads: **Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.** To successfully teach this standard, my first thought was ... "I need to take my students to an art museum, so that they can fully experience the exhibit." That's not possible for many of us, so how can we teach this standard?

Most museums across the world have accessibility to their collections online. The AIC has an awesome educator site, and , a fabulous collection of artifacts from around the world and many eras. Take your students on a virtual tour of any museum in the world!

These are my thoughts, I'd me curious to hear your thoughts!

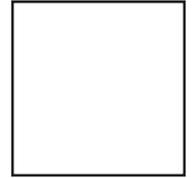
**#Presenting3 #askmorequestions**





2017-2018

# IAEA Student Show



Student artists, their families, Art Teachers, and principals attended the 2017 awards ceremony to acknowledge and honor the winners. Each student and their Art teacher was presented with a certificate of achievement. The student artists also received a student artist goody bag filled with art supplies. We would like to thank Blick Art Materials in Galesburg for supplying all forty-five-student award winners art bags filled with drawing supplies. We would like to especially thank Kevin Tyrrell, who is the General Manager at the Galesburg store for getting these bags together for the students. We would also like to say a big Thank You to Gary Radville, co-founder of Lively Bottles at [livelybottle.com](http://livelybottle.com) for 45 custom water bottles for our student artists featuring their own artwork! Other contributing companies who supplied supplies for the goodie bags are Sargent Arts and Crayola and IAEA for the sketchbooks. Art Teachers received a mug with an image of their student's winning artwork printed on it from Artsonia. We would like to thank Jim Meyers from Artsonia for giving us the mugs as a gift to all of the Art Teachers.

- We thank art teachers Eryn Blaser, Carolina Arroyave, Michael Freitag, Elizabeth Pankau, Dorothy Ramey, Kristen Peck, and Kerry Parrish for judging. We also thank art teacher Angie Golden for creating the Student Show Poster, also Scott Musillami, Co-Owner and Frame Consultant from the House of Color, Countryside, IL., for matting the student artwork, and Alphagraphics in Lisle for printing the Student Show Posters and brochures.
- Thank you to the IAEA Board members, and all of the IAEA members for their support. And... a great big THANK YOU to all the teachers who submitted their students' artworks for the show!

**STUDENT ART SHOW  
TRAVELING SCHEDULE**

**The IAEA Student Art Show travels throughout the state to different schools and public venues every month.**  
*If you haven't seen it yet, there's still time!*

<p><b>November</b> <b>IAEA State Conference</b> Normal, IL</p> <p><b>November 18th-19th</b> <b>Illinois Association of School Boards</b> <b>State Conference</b> Chicago, IL</p> <p><b>December</b> <b>Marie Murphy Middle School</b> 211 Dora Reno White St. Wilmette, IL <i>Host: Kelly Sabatini</i></p> <p><b>January</b> <b>Amita Adventist Hinsdale Medical Center</b> Hinsdale, IL <i>Host: Susan Tiemstra</i></p> <p><b>February</b> <b>Palatine Public Library</b> Palatine, IL <i>Host: Lee Ann Karsbaek</i></p>	<p><b>March</b> <b>Fairmont School</b> Lockport, IL <i>Host: Dr. Sherry Abdelhadi</i></p> <p><b>April</b> <b>Southern Illinois University</b> Carbondale, IL <i>Hosts: Josh Shearer &amp; Eryn Blaser</i></p> <p><b>May</b> <b>Wheaton Christian</b> Wheaton, IL <i>Host: Lora Hattendorf</i></p> <p><b>June</b> <b>TBD</b></p> <p><b>July</b> <b>Oswego High School</b> Oswego, IL <i>Host: Michael Skura</i></p> <p><b>August</b> <b>Lisle Public Library</b> Lisle, IL <i>Host: Susan Tiemstra</i></p>
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**2017 FAST FACTS**

- 40 artworks created by K-12th grade General Education students
- 5 artworks by K-11th grade Special Needs students
- selected from over 683 entries
- submitted by 66 Illinois art teachers
- traveling around the State of Illinois for 11 months

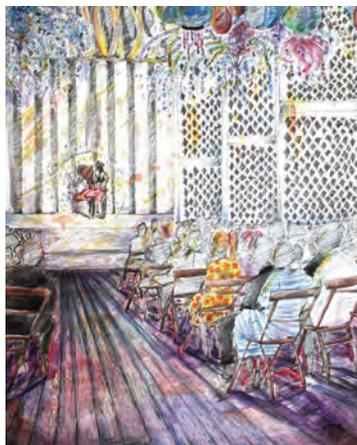
Congratulations to our student artists and amazing art educators!

## WHAT'S NEW FOR 2018-19

- Submissions will be accepted until Monday, April 23, 2018 at midnight
- We are accepting submissions of 10 pieces per IAEA member K-12
- ALL of your cropped and properly labeled submissions will be accepted on one form this year!
- We are looking for IAEA members who will judge:
  - your own grade levels of expertise
  - virtually between April 30th-May 11th
  - NOT submitting your students' artwork for the show
- Teachers will be notified of chosen pieces on Monday, May 14, 2018

**We can't wait to see all of the artwork this year!!!**  
Thank you for making this a wonderful opportunity for so many students :-)

# 2017-18 STUDENT SHOW ARTISTS



Images from the 2017-2018 Student Show. Above, from top to bottom, student artists are: 7th grader, David Guzman (teacher Carissa Zill); 8th grader, Kinga Kaminska (teacher Michael Freitag); and 4th grader, Benjamin Szczech (teacher Heidi O'Hanley)

Below: 12th grader, Melanie Eloiza (teacher Donna Zadlo)



Teacher	Grade	School	Student
<b>Laurel Scigouski</b>	K	McDole Elementary	Giovanni Garcia
<b>Heather Kostal</b>	K	Elm Elementary	Gabriela Sawosko
<b>Dawn Bertolotto McKay</b>	K	Hilltop Elementary	Destiny Espino Lozano
<b>Heidi O'Hanley</b>	1st	Frank A. Brodnicki Elementary	Amiyah Harris
<b>Tammy Kordik</b>	1st	Nelson Prairie	Rylee Dibenedetto
<b>Taylor Bibula</b>	2nd	Medinah Primary School	Aryan Patel
<b>Dr. Sherry Abdelhadi</b>	2nd	Fairmont	Aurora Salgado
<b>Kristen Peck</b>	2nd	Saint Clement School	Liam Flood
<b>Heidi Gilkey</b>	2nd	John Shields Elementary	MaKenzie LaMore
<b>Katie Swalve</b>	2nd	Westminster Christian School	Nina Scialabba
<b>LeeAnn Karsbaek</b>	2nd	Lincoln School	Regina Salituro
<b>Colleen Grigg</b>	3rd	John Shields Elementary	Ty Vojcihoski
<b>Heidi O'Hanley</b>	4th	Frank A. Brodnicki Elementary	Benjamin Szczech
<b>Tricia Fuglestad</b>	4th	Dryden Elementary	Jessica Stankova
<b>Susan Tiemstra</b>	4th	Prospect Elementary	Joyce Wang
<b>Anne Blue-Siegler</b>	4th	Churchill School	Micaiah Abramczyk
<b>Jennifer Pak</b>	5th	Ellsworth Elementary	Beckham Robbins
<b>Jennifer Serrato</b>	5th	Harvest Christian Academy	Madeleine Afable
<b>Tina Wagner</b>	5th	Valley View Elementary	Bella Wolff
<b>Kelly Sabatini</b>	6th	Marie Murphy School	Bella Parekh
<b>Jacqui Bevan</b>	6th	Lake Zurich Middle School North	Erica Kuehl
<b>Alicia York</b>	6th	Glenn Westlake Middle School	Madelyn Howell
<b>Carissa Zill</b>	7th	Hester Junior High	David Guzman
<b>Theresa McGee</b>	7th	Hinsdale Middle School	Mia Sekiguchi
<b>Elizabeth Pankau</b>	7th	Yorkville Middle School	Autumn Pistorius
<b>Lora Hattendorf</b>	7th	Wheaton Christian Grammar School	Sara Swoboda
<b>Eryn Blaser</b>	8th	Century Junior High School	Julia Herrera
<b>Donna Davis</b>	8th	Still Middle School	Chebem Ezenekwe
<b>Brooke Young</b>	8th	Martino Junior High	Emily Husa
<b>Luanne Gritton</b>	8th	John Deere Middle School	Jordan Sanders
<b>Michael Freitag</b>	8th	Winston Campus Junior High	Kinga Kaminska
<b>Candi Helsel-Wilk</b>	9th	Homewood-Flossmoor High School	Allison Faoro
<b>Greg Petecki</b>	9th	Homewood-Flossmoor High School	Libby Bransky
<b>Kristine Weidenhoefer</b>	9th	Homewood-Flossmoor High School	Sarah Chevalier
<b>Michael Skura</b>	10th	Oswego High School	Hailey Fox
<b>Kerry Parrish</b>	11th	Crystal Lake Central	Rachel Schmidt
<b>Donna Zadlo</b>	11th	Argo High School	Nigel Jones
<b>Jaclyn Wargo</b>	11th	Homewood-Flossmoor High School	Johnna Mitchell
<b>Dorothy Ramey</b>	12th	Stockton High School	Madison Glass
<b>Diane Siese</b>	12th	Galena High School	Chandler Blevins
<b>Carol Bristol</b>	12th	Westminster Christian School	Scott Dickman
<b>Donna Zadlo</b>	12th	Argo High School	Melanie Eloiza
<b>Evan Haase</b>	12th	Johnsburg High School	Molly Cussen
<b>Judy Krueger</b>	12th	Johnsburg High School	Sydney Aakre-Randle
<b>Michelle Adams</b>	12th	Lakes Community High School	Jessica St John

# Illinois Art Education Association

## 2017 AWARD RECIPIENTS



### **Michael Jon Skura** - Illinois Art Education Association **Art Educator of the Year**

Michael Jon Skura, son of John and Cathy Skura was raised in Schaumburg and attended Schaumburg High School. He earned an Eagle Scout award in 1990 through Boy Scouts of America and in 1997 was Honorable Discharged from the Illinois Army National Guard as an Infantryman, Sergeant E5.

Michael earned a Bachelor of Fine Arts in Studio Art ('95) and a Bachelor of Fine Arts in Art Education ('97) from the University of Illinois at Chicago. He went on to receive a Masters of Education from University of Illinois at Urbana-Champaign ('04), and Advanced Study in Educational Organization & Leadership from the same University ('07).

Michael serves as an Art Instructor and Fine Arts Department Chair at Oswego High School where he teaches drawing, painting, and AP Studio Art. In 2013, he started the Visual Arts

Boosters (VIP's), a parent group that helped with art shows, advocacy, and scholarship. Mr. Skura also serves as sponsor of the National Art Honor Society Chapter at Oswego High School with over 120 members. In 2016, the Oswego Fine Arts Department began hosting the Chicagoland 4x5 High School Art Exhibition where high schools, throughout the state of Illinois, showcase 30 student art pieces from each school and where over a 1000 works of art can be on display.

Mr. Skura is an active member of the National Arts Education Association, the West Suburban Fine Arts Administrators Group, and the Illinois Art Education Association where he currently serves as Advocacy Advisor and Northwest Council Secretary.

He currently lives in Wheaton with his wife, Mari and their 16-year-old daughter Linea, 13-year-old daughter Karin, and eight-year-old son Daniel. Michael states, "I am beyond words as I express my appreciation and gratitude upon receiving this affirming award/recognition from the IAEA. I am so grateful to my wife, Mari, my family, my mentors, the VIP art boosters, Oswego High School administration, SD 308 administration, the SD 308 community, and my fine art colleagues/department. They were all so instrumental in partnering with me and helping me to be at this place in my career! In my mind and heart, this award is a reflection on them and how important they are in my life."



### **Melissa Righter**

Illinois Art Education Association **Art Administrator / Supervisor of the Year**

Melissa Righter earned a Bachelor's degree in Art Education from Eastern Illinois University and a Master's degree in Educational Leadership from Concordia University of Chicago.

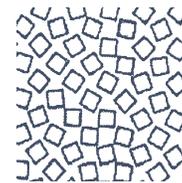
Melissa is starting her 8th year at Cicero Public School District 99 and 5th year as Assistant Principal of Cicero West Elementary. She taught 1st-6th grade elementary art at multiple buildings and a variety of classroom settings before accepting an administrative position. One notable accomplishment as an Assistant Principal is Melissa's vision and leadership in the opening of the Exploratory STEAM classroom.

Melissa has been and continues to be actively involved both in the National Art Education Association with her leadership on the NAEA Preservice Division and in the Illinois Art Education Association as one of the conference co-coordinators.

Mrs. Righter states, "I am beyond honored to be receiving this award from the Illinois Art Education Association. As an administrator, it has been my personal goal and challenge to keep a balance of maintaining the arts in my personal and professional life. It is my continuous goal to lead, inspire, and educate others about focusing on the whole child and how the arts can be integral to our students' creativity and explorations."

## West Aurora High School Visual Arts Department

Illinois Art Education Association Best School Art Program



The West Aurora Art Department is made up of 7 teachers: Jenna Goeringer, Scott Schultz, Kristi Rhodes, Emily Bogucki, Jen Hornberg, Bettina Adorjan and Jay Hearn. They acknowledged that they are honored to receive this award but realize they couldn't be successful without their fantastic students and a great administration. The West Aurora Art teachers are blessed with an incredibly supportive administration both in our school and throughout the district – they are exceptionally invested in the arts and their students.

The West Aurora Art department is committed to ensuring that each student who passes through their doors is given an appreciation and understanding for art. They learn about the role it plays in the shaping of culture, the design in their lives, and the vision and voice it gives to many. Their school is unique, in that they are one of the largest and most diverse high schools in the state. With a population of 3,884, nearly a third of their student body takes at least one art course during their time at West Aurora High School. The World Relief organization places many refugees in the area and as a result, the school diversity extends beyond that of other schools to include students from Syria, Iraq, Russia, Myanmar, Bhutan, the Congo and more. These different backgrounds, cultures, and life experiences provide countless viewpoints and areas of creative exploration for their student body. Therefore, their curriculum is designed to reflect the diversity of their students by including artists from many backgrounds, and projects that investigate a variety of topics. The curriculum is designed to not only teach students to master technique, but to treat art as a language and to use that language to give voice to their experiences. As their body of work grows, that voice is explored not just in the work itself, but also through critique, written reflection, and presentation.

Students experience a great deal of success in the art classes and are given many opportunities to display and present that

success to the school, community, and beyond. In addition to opportunities to show their work, the art department provides supplementary development opportunities for our young artists. Guest artists and professors are brought in to give talks and conduct portfolio reviews. Students also benefit from guest speakers and art schools come in to discuss careers in the arts. The National Art Honor Society and Photo Club work to develop independent art leaders who develop and organize their own events, fundraisers, and art exhibitions.

The West Aurora students often find themselves to be the top recipients of awards in juried art shows and are often awarded art-merit scholarships at schools such as Northern Illinois University, Pratt and Parsons. Students place annually at the National level of the Scholastic Art and Writing Awards and have even made the trip to accept their scholastic awards on the stage of Carnegie Hall! The annual Alumni Show demonstrates that students continue to conduct a professional art practice long after they leave their program. Many West Aurora Alumni art students are now professional fine artists, art writers and bloggers, commercial photographers, community artists and activists, graphic designers, art teachers, and even hold internships at prestigious institutions like the Museum of Contemporary Art.

The art teachers of West Aurora High School realize that in order to establish a lasting impact on their students, they must show personal passion and expertise in the field. The art teachers are committed to personal growth both as artists and teachers. They continue to create their own art and have even shown their work together. They seek out professional development opportunities that inform their teaching practice.

The West Aurora High School art teachers state, "we strive to create students who will go on to speak, to invent, to change, to challenge, to problem solve, to be difference makers, to move us into a socially just future, and most importantly, to help us to see the world around us with new eyes. That is what we do, and that is why art education matters."

### **Undergraduate Scholarship Recipient:**

Machaela Leno, University of Illinois

### **Graduate Scholarship Recipient:**

Michelle Sindy, Illinois State University

### **IAEA Professional Development Grant Recipients:**

**Karyl Silerzio**

Milwaukee Institute of Art and Design - Summer 2017  
Creative Educator's Institute - Advanced Printmaking

**Jeanette Thompson**

Lillstreet Art Center - Handbuilding Class and Digital Illustration Class

photo: Nathan Kaey @ MCA Chicago



**Lydia Kent Ross**

Illinois Art Education Association **Museum Art Educator of the Year**

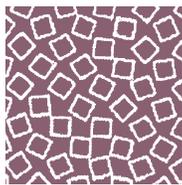
Lydia Ross is the Manager of School and Teacher Programs at the Museum of Contemporary Art Chicago. In this role, she works with artists, teachers, and museum peers to develop and implement education programs for youth empowerment which have directly served over 1,000 educators in Chicago and across the United States, as well as over 30,000 elementary and high school students onsite

at the museum and through intensive in-school partnerships. Most recently, she piloted an innovative program, the School Partnership for Art and Civic Engagement (SPACE), which places an artist physically in residence in a Chicago public high school to develop interdisciplinary curriculum on contemporary art and civic engagement, while building deep relationships with students, faculty, administration, and community members. She produces the acclaimed Curriculum Slam! at the National Art Education Association, has presented at numerous conferences including at SFMoMA and Harvard's Graduate School of Education, and has co-authored a chapter on the MCA's Teacher Institute in the forthcoming publication, Professional Development in Art Museums: Strategies of Engagement through Contemporary Art.

Her commitment to social justice extends beyond the Education Department. She is an active participant in developing the museum's internal policies as a member of its Access, Inclusion, and Equity task force, conducting research, strategic planning, and program development for ensuring a more socially just museum for staff and public audiences. Outside the MCA, she serves as an Artistic Producer of the Chicago Home Theater Festival, which invites strangers into each other's homes to share a communal meal, experience transformative art, and build intentional community across lines of difference, creating access for artists and audiences across the spectrum of race, gender, sexuality, and ability.

Lydia holds an M.Ed. in Arts in Education from Harvard University, and a BA in American Studies from Columbia University. Previously, Lydia worked in programming, production, and development at Creative Time, New York City's vanguard public art organization, and in public engagement and advocacy at the Center for Arts Education.

Lydia states, "I am thrilled and humbled to receive this award. As collaboration is at the heart of all I do, I am deeply indebted to the teachers, artists, and young people who have shaped my work and inspire me on a daily basis. I believe museum education, driven by the vision of artists and the expertise of teachers, can play a critical role in fostering social and civic imagination, and can empower young people and communities to critically reflect on and shape their world. I am grateful to contribute to the great work being done in Chicago and across the state to advance high quality and equitable art education for all."



**Dr. Kay Silva**

Illinois Art Education Association

**Secondary Art Educator of the Year**

Dr. Kay Silva is an art educator, designer and arts advocate who originally hails from Detroit, Michigan. Silva's art career began with a BFA in Costume Design and several years as a professional, NYC-based designer working on theatre and film productions across the continental US as well as in London, England.

After returning to the Midwest, her creative path led her to positions as a graphic designer and freelance muralist in Chicago.

Dr. Silva has been a full-time art educator for the past 20 years, teaching for the first half of her career in the Chicago Public Schools. She currently teaches at Grayslake Central High School where she has worked since 2008. Silva recently obtained her Type 75 certification and Doctorate degree in Educational Leadership. She is an active member of the Democracy School Network and is a passionate proponent of social justice. Dr. Silva's dissertation research investigated ways to increase students' civic engagement through artmaking. She and her students constantly work to improve the climate and culture of their environment through the creation of large scale murals within their school and surrounding local community.

Silva's pedagogy is guided by the TAB (Teaching for Artistic Behavior) and SHoM (Studio Habits of Mind) approaches to art education. These learner-led frameworks have helped her create democratic, student-directed, choice-based art curricula. Silva is currently working with other local art educators to build a Chicagoland, TAB-Choice, secondary level professional learning community. Dr. Kay Silva currently serves the Illinois Art Education Association as Secretary of the Northeast Council and as a member of the Advocacy and Standards committees. Dr. Kay Silva comments, "I was incredibly thrilled and honored to receive this award! It feels like the greatest collective "thank you" for a life of service to Chicagoland's youth. I put my mind, heart and soul into every day as an art educator and this award acknowledges that passion. My career in the arts has been happily lived behind the scenes, helping to put the artist and their work out on stage for the world to appreciate, so this award is a delightful turnabout for me."



## Joyce Simkus

Illinois Art Education Association **Elementary - Art Educator of the Year**

Joyce has taught elementary art for 21 years and since 2004 has been teaching in St. Charles Community Unit School District 303 at Lincoln, Norton Creek, and Fox Ridge Elementary Schools. She taught in Chicago, Naperville, and Rockford prior to 2004. She believes in student choice and self-expression as strong and effective methods in the art education classroom. Her teaching practices allow the students to feel safe in the art studio

where they can be confident to explore ideas, experiment with a variety of mediums, and challenge themselves as they grow as artists.

Mrs. Simkus has mentored student teachers, facilitated art educator meetings, conducted presentations at IAEA, received grants, set-up art studio web pages, painted murals, and volunteered her time and expertise in a variety of other ways for the betterment of the field of art education and her community.

Joyce comments, "I'm grateful and humbled for this award from IAEA and the opportunity to look back and reflect on my teaching career. It's something I hadn't done in a long time. As educators we focus heavily on growth in our student learning but it's so important to see our own growth as teachers too."



## Ross Roadruck

Illinois Art Education Association  
**Middle School - Art Educator of the Year**

Ross Roadruck is a teacher and artist living and working in Chicago. After graduating with BFA in Art Education from Bowling Green State University in Bowling Green, Ohio, Ross taught for three years at Bloomington Junior High School in Bloomington, Illinois and is beginning his fourth year teaching at Northwest Middle School in

Chicago Public Schools. In addition to his role as Visual Art teacher at Northwest Middle School, Ross is pursuing his Master's degree through the Maryland Institute College of Art, as part of the Master of Arts in Art Education Low-Residency program. He also serves as his building Arts Liaison, the CPS Network 3 Lead Arts Liaison, and the CPS Liaison to IAEA.

Outside of school, Ross maintains a personal studio practice in a wide-range of media including painting, performance, and social practice. He has worked as a Lead and Teaching Artist for several public art groups including Young Artists at Work (Toledo, Ohio), and ArtWorks (Cincinnati, Ohio, and Marwen (Chicago, IL). Ross strives to facilitate student learning through contemporary, culturally relevant, and inclusive art education practices that engages students holistically. Mr. Roadruck states, "I am humbled and honored to receive this award. Like many have said before, I truly love what I do and am grateful for the people I am able to collaborate with. I am thankful to be surrounded by amazing students, educators, mentors and artists. I love the challenge of making connections between art and life. Art is magic and I hope to share a little of that magic with my students every day."

You can follow Ross Roadruck on Instagram @roadruckartclass.



## Joan LeGrys Mills

Illinois Art Education Association  
**Distinguished Service in IAEA**

Joan Mills has been an active member of IAEA since 2000. Her numerous leadership roles include IAEA president, NE council vice-president and treasurer, YAM participant, registration assistant and Western Region conference coordinator. She has been an annual presenter at conferences and she has published several articles in the Mosaic. Her committee work is extensive.

Joan's involvement in NAEA is equally impressive. She is a convention delegate and has given workshops and presentations for the past nine years. She is National Board certified and continues to mentor and train candidates for certification.

Joan is an art teacher at Fry Elementary School (IPDS #204) and was awarded the IAEA Elementary Art Educator Award (2009), co-authored Fry's Blue Ribbon School Award, has received various Indian Prairie Education Foundation grants and a Chicago Architectural Foundation Grant. She participates in faculty art shows, student art festivals, conducts parent/student art events, and provides staff development learning opportunities. She is an advocate of computer art, multicultural art, environmental art and STEAM.

Also a community leader, Joan has held leadership roles in Girl Scouts, PTA, the Shoot-out for Cancer charity event, and participated in the Naperville Cooperative Community Bench Project. She is a Board member on ArtSpeaks, a non-profit organization that promotes Arts Education.



**Matthew Etherington**

Illinois Art Education Association **Early Professional Award**

Art has been a driving passion for Matthew Etherington ever since he made his first pinch pot in kindergarten. It has stayed with him all through his college work where he earned a B.F.A in Studio Design from Northern Illinois University ('03). After working 10 years as a professional graphic designer, he went on to receive his Masters of Science in Art

Education from NIU in 2013 and is currently a doctoral candidate in Art Education from the same university. Matthew acknowledges the influence of his parents and K-12 art teachers that instilled a solid belief that through art, anything is possible. He strives to instill this belief in his students.

Matthew currently teaches at Cass Junior High School in Darien, Illinois where he oversees all visual art curriculum and leads a 75 member strong art club. The supportive staff, administration, and School District 63 families

have allowed him to conduct lessons that go well beyond the realm of mark making, and into the essential life skills of social emotional learning and critical discourse. His curriculum spans grades 5-8, where students learn 21st century artmaking skills alongside discussions regarding contexts behind why art is made. It is his intention for students to see that our world becomes enriched by the differences and perspectives of others and to foster empowered citizens who have an increased capacity for empathy as well as the ability to challenge, create, question, and think beyond the surface level of visual content.

Matthew comments, "When I found out that I was nominated for this award, I was ecstatic! I was so honored that I had been nominated by my colleagues. I feel it was the ultimate sign of their belief in me, and their respect for the work I am doing. When I found out that I had actually won the award, not only was I beyond happy, I was also inspired to continue promoting arts leadership beyond my local level."

**Jonathan VanderBrug**

Illinois Art Education Association **Presidents Award**



Jonathan VanderBrug serves as Policy & Research Director for Arts Alliance Illinois, overseeing policy and advocacy initiatives that advance the arts and arts education. In this role, Jonathan coordinated the 18-month, statewide process that updated Illinois' arts learning standards, the first update in nearly 20 years. Most recently, he helped lead the successful campaign to include the arts as a K-12 school quality indicator in Illinois' Every Student Succeeds Act (ESSA) implementation plan, making Illinois one of only a handful of states to incorporate the arts so centrally in their plan.

Prior to working for the Alliance, Jonathan served as a consultant to the Gaylord and Dorothy Donnelley Foundation, reviewing grant proposals in the arts. He has also served as Health Care Justice Director, Campaign for Better Health Care; Executive Director, St. Louis Lead Poisoning Prevention Coalition; Policy Advisor, Michigan House of Representatives; and Calumet Community Educator, The Field Museum. In the latter role, he built support for student environmental education projects on Chicago's south side. Jonathan began his career by founding and directing Urban Produce (UP), an urban gardening organization that provided job skills training to youth at risk of joining gangs.

Jonathan earned his Master of Nonprofit Administration degree from North Park University's School of Business and Nonprofit Management. He has a Bachelor of Arts in English Literature from Calvin College.



*Our 2017 Illinois Art Education Association award winners with their awards at the 2017 Conference*

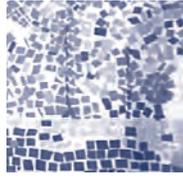
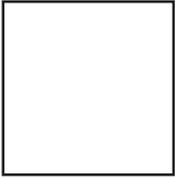
**NOMINATIONS ARE NOW OPEN FOR THE 2018 ILLINOIS ART EDUCATION ASSOCIATION AWARDS!**

- You may select multiple nomination categories for which the nominee is qualified.
- You may nominate multiple candidates for awards.
- Current IAEA Board Members (president and vice president) are not eligible.
- More detailed info on criteria: <http://ilaea.org/awardsgrants/>



**Nominations will remain open until April 6, 2018**

**Click on above link to access the 2018 Illinois Art Education Association Nomination Form**



# IAEA Board of Directors

## IAEA MISSION STATEMENT

Whereas, Art plays a significant and vital role in our culture, economy and the education of our children, it is the mission of the Illinois Art Education Association to provide leadership for the advancement of excellence in art education.

- Providing support, direction and advocacy for quality art education
- Providing professional development for the pursuit of knowledge, skills and content in the making and teaching of art
- Encouraging innovation, research and reform
- Networking within the arts and with other organizations
- Encouraging membership, leadership and efficiency of the organization's operation

### Board of Directors:

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