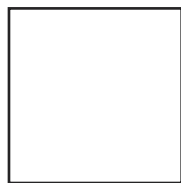


Respond

Please



< *Share It!*

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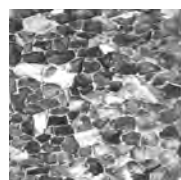
Centerfold Art
"Cast House"
by Bethany Dhunjisha
with Lesson Plans
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YAM Poster
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IAEA
President,

Nick
Hostert



< *Webinars*

President's Message

■ *Wait, I'm not finished!* We've all experienced students' frantic reactions to the conclusion of an art activity or the abrupt end of a class period. As artists, we've experienced the same difficulty in declaring an artwork complete or leaving the studio mindset for other commitments. As creative practitioners, we are never truly finished—we move forward through a series of challenges. What's the next challenge in your practice?

The IAEA met the challenge of advocating for arts education for all students by hosting a student art show in the State Capitol, where we brought students and parents together with legislators to champion the arts.

We've been an integral part of the yearlong Illinois Arts Indicator Work Group, which was tasked by the Illinois State Board of Education to develop measure and weight recommendations for the Fine Arts Indicator in the Illinois Every Student Succeeds Act (ESSA) State Plan. Illinois is one of only two states with a fine arts indicator, and the only state in which it applies to both elementary and high school levels.

Our organization has brought new experiences to our members through engaging webinars that provide convenient professional development opportunities, and our councils have planned more frequent events to connect with local colleagues. Stay informed via social media and our website.

As educators, we've all seen firsthand how the visual arts empower our students and reveal their potential. Let's translate the excitement we experience with our students by supporting each other and sharing our strengths with fellow IAEA members.

- Do you know of/have an idea for a great art education event in your area? **Share it!**
- Is there a topic you'd like to learn about or present via a webinar? Let us know by emailing us: webinar@ilaea.org
- What are your talents? **Submit a volunteer form** and we will connect you with the right people.
- Are you passionate about equitable arts access in Illinois? **Join our Advocacy Task Force!**

It takes all of our members to advance our profession and enrich our creative lives. How will you make your voice heard? ☐

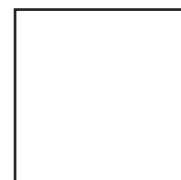
Nick Hostert
President, Illinois Art Education Association
President@ilaea.org



< *Volunteer*



< *Advocacy Task Force*



Editors' Note



Editors:

Jennifer Wargin
Kerry Parrish

From the Editors!

■ Last year, as new editors to the MOSAIC, we wanted to brand our newsletter focusing on one learning standard as a theme. Continuing this idea, we chose to focus on **Responding**. As arts educators we are trained to respond. We respond to the art we observe. We respond and embrace the social and emotional needs of our students as well as ourselves and our fellow colleagues. We also help our students develop these same skills as they become self and socially aware while participating in the artistic process.

There is so much in this world that we cannot control, but we can learn to control our responses. Practicing this while connecting, creating, and presenting art is beneficial in our own development. The contributing writers of this MOSAIC have shared insight, direction, and example of how we can continue to respond in ways that will enlighten our students. Beginning with great insight from a college professor, to the way we respond using technology, and continuing with how we respond to our emotions, we hope you will find the value in what is shared. Enjoy! □

Kerry Parrish

Art Educator

Crystal Lake

Central High School

Mosaic@ilaea.org

Jennifer Wargin

Art Educator

Oak Lawn

Community High School

Mosaic@ilaea.org

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 one print issue and regular issues online at www.ilaea.org.

Submission Deadlines:

Print submissions due - December 31st

Submissions:

Jennifer Wargin and
Kerry Parrish, *Editors*
MOSAIC@ilaea.org

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<http://www.ilaea.org>

Cover Design:

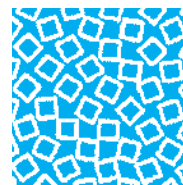
Jennifer Wargin

The Illinois Art Education Association is the proud recipient of the 2019 NAEA Presidential Citation Award. We will receive this award at the NAEA National Convention in Boston, MA!



IAEA IS LOOKING FOR PRESENTERS FOR OUR 2019 IAEA CONFERENCE!

ilaea.org/conference-information/



IAEA Council News

South Council

South Executive Council:

Emily Pokojski,
Communications Coordinator
Jeremy Crawford,
Events Coordinator



*South Council
Vice President,
Josh Shearer*

Excellent news abounds in the SOUTH!

First and foremost, Meridian District 101 hired an Art Teacher in January. This means art for 500 plus k-12 students who have been denied access to visual art education for over five years! Meridian hiring an art teacher is proof we can bring change. Success breeds success.

After over a year, the Art for All team is going strong. We are currently working with Cairo District 1, Century District 100 and we recently added Jonesboro Elementary School and Zeigler Royalton Elementary School. Every student deserves art. Together I am confident we can make sure every student gets the education they deserve and we live in a state free of heARTless schools.

Next, the 8th Annual Southern Illinois Art Education Conference planning team is working hard to develop the best conference to date. I am happy to report our conference will be held Friday, March 29th on the beautiful campus of Southern Illinois University Carbondale. We are honored to host the talented Olivia Gude as our keynote presenter! Please consider joining us for a day of learning, fun, and action. Details will be posted on the website as soon as they become clear.

Finally, we are planning to host a steAm pumpkin trebuchet competition, scheduled for late fall. This will allow art, design and science teachers to work together. Of course, I want to get the attention of the media and raise awareness regarding the unequal access to arts education across the region state. Again, together we can change this. We are working hard down here and we'd love for you to come visit ... Maybe March 29th?

Thank you,
Josh Shearer
SouthVP@ilaea.org

Northwest Council

Northwest Executive Council:

Michael Skura,
Communications Coordinator
Donna Davis, Events Coordinator

Dear Members of the IAEA Northwest Council,

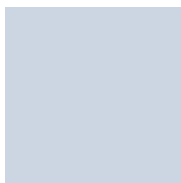
It seems the theme across education is Self-Care. I know we've been talking about it in my district for the past few months. We'd love to hear how you all are managing the stresses of being an Art Educator and your plans for #Self-Care2019

I know one way that has helped me is to surround myself with like-minded folks. I just attended a workshop at the Intuit Museum in Chicago, Illinois with Anne Becker, Donna Davis, and Joan Mills. Despite the snowstorm, Anne, Joan, Donna and I made our way downtown on the Metra, cabbied it to a Starbucks and then walked to the museum (the long way, oops!) Once we finally made it to the museum, the rest of the day was wonderful. We learned about the life of Aldo Piacenza and looked at several of his birdhouse sculptures and paintings. Then we had a chance to create our own Piacenza inspired sculptures the remainder of the workshop. It was a great Self-Care day hanging with friends and making art. We invested in our "Quality of Life."

We have some great events planned this year. Make sure to log onto the IAEA website to see what's happening in our state. I will also be emailing out event notices and they will be posted on our Facebook page. I would encourage you to host an event as well. If you're not sure how to go about setting it up, just email one of us (Donna, Michael, or me (Rebecca)) and we can walk you through the steps. Let's continue to practice Self-Care as we fuel the most important part of our lives and the reason why we do what we do ... our CREATIVITY and IMAGINATION!

Rebecca Hubbs
NorthwestVP@ilaea.org





*Central
Council
Vice President,
Carol-Lynn
Comparetto*



*Northeast
Council
Vice President,
Gina
Szulkowski*

NE Executive Council:

Ingrid Crepas, Communications Coordinator
Patricia Novickas, Events Coordinator

Happy 2019!

With the New Year, IAEA now has a mostly new NE Council! Thank you to those who were able to attend our first two "Cocktails with the Council" events. The goal of the NE council this year is to build community. Let's face it, teaching can be exhausting and emotionally draining. Whether it's a particularly challenging student, administration, or balancing work and home life, stress is part of the job, and most of us are the only art teacher in our schools. Other art teachers are invaluable sources of support. That is why we are all so excited to attend the IAEA conferences and leave with a sense of renewal, excited to get back into the classrooms.

We are hoping the "Cocktails with the Council" will bring a small bit of the fellowship and support we feel during the conference to a micro-brewery near you. If you have a suggestion, please email northeastvp@ilaea.org. As we have been meeting at the Cocktails events we have been listening to suggestions and are developing a series of studio-based professional development opportunities. Let's get our hands dirty, make some art, and have some collegial discussions. Please check out the IAEA website calendar and make sure to become a member of the IAEA NE Region Facebook Group to get announcements for Professional Development opportunities.

Speaking of getting your hands dirty making art, if you already do so, think about submitting your work to The Illinois Art Educator Exhibition. The details for entry are at www.ihsee.org/art-educator-exhibition-info. There are also some amazing studio residencies for art educators. UIUC has the Summer Educator Micro-Residency Art Program, and the Maine College of Art has Feed your Soul (www.meca.edu/info-for/educators/feed-your-Soul). Both of these residencies are week long opportunities to reinvigorate your studio practice. Chicago and its suburbs are rich with art studios that offer workshops, make and take classes and BYOB art experiences.

We all became educators because we love art, love making art, and want to create a future generation of artists and art lovers. I hope to come to your corner of the NE Region very soon for a "Cocktails with the Council" or see you at one of the Professional Development Opportunities we will have in the future. Have a great year!

Gina Szulkowski
NortheastVP@ilaea.org

Executive Council:

Emma Long-Ingram, Communications Coordinator
Karen Schaschwary Brinker, Events Coordinator

Events:

1. Central Illinois High School Art Exhibition (CIHSAE)

- Opening: Saturday, February 2nd (Conversations with Colleges in the afternoon), The exhibition itself will be open to the public from February 2-16. Please contact the venue for available visiting times.
- General Information: The show is open to all Central Region high schools. Schools may submit up to 20 pieces with a fee of \$50 for IAEA members and \$75 for non members. The show is juried, and prizes will be awarded.

2. CIHSAE Happy Hour

- When: Saturday, February 2nd, 4:30pm at Medici in Normal IL (120 W. North St. Normal IL)
- General Information: Please join us for a post reception following the CIHSAE opening. Everyone is welcome – you do not have to be a part of the show! Enjoy a drink and good company.

3. Media Methods Conference at EIU

- When: Saturday, March 2, 2019
- General Information: This conference will feature several hands-on workshops exploring a variety of art media and techniques. Workshops are designed for elementary, middle and senior grade levels and are applicable to a variety of audiences. Conference participants will attend three hands-on workshops – one morning session and two afternoon sessions. Conference attendees can receive either graduate credit or professional development hours.
- More info and sign up:
https://www.eiu.edu/adulted/Art_Conf.php



Carol-Lynn Comparetto
CentralVP@ilaea.org



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

WHAT'S HAPPENING?



Webinars

We are proud to bring IAEA members the 2nd year of relevant professional development. No need to travel, IAEA webinars bring great ideas from art educators directly to your home. Join us live online or watch the recording when it fits your schedule. You can even earn PD hours within two weeks of webinar presentation.

Be sure to check out the webinar archives showcasing amazing art ed content from our fantastic presenters: <https://ilaea.org/programs-events/webinar/>

Thank you to the 2018-2019 Webinar Presenters (so far ...)

Chris Grodoski Learning through Creative Problems in Art Education

Nichole Hahn The Connect Effect: Connecting Community to Your Classroom

Deborah Filbin Collecting Valid Student Growth Data in the Art Room

Jen Wargin Unleash the Power of Adobe Spark

Jordan DeWilde Collaborative Installations in the Elementary Art Classroom

Theresa McGee and **Tricia Fuglestad**

Putting AR in Art: Augmented Reality Made Easy

Kelly Smith Early Finisher Activities: An approach to keep students engaged in art-making, even after they are "finished"

Lea Heller Think Like an Artist: An introduction to the 8 Habits of Mind & How to Teach Them

Topic or presenter suggestions? Please email webinar@ilaea.org

Upcoming Events: SAVE THE DATE!



NATIONAL
ART EDUCATION
ASSOCIATION

2019 NAEA National Convention

March 14-16 | Boston, MA

1 City | 3 Days | 1,000+ Sessions!
5,000 Art Educators

#NAEA19 REGISTER TODAY!

Awards, Grants, and Scholarships!

AWARD NOMINATIONS

Do you know an outstanding art educator? This is your opportunity to applaud fellow art educators who exemplify dedicated and successful teaching in the visual arts. Self-nominations are also accepted.

Nominations for the IAEA 2019 Art Educator Awards are open from October 30, 2018 - March 15, 2019. Please consider nominating a deserving colleague for an IAEA award.

AWARD CATEGORIES:

- Illinois Art Educator of the Year
(Chosen by award committee from nominations in categories below)
- Illinois Elementary Art Educator of the Year
- Illinois Middle School/Junior High Art Educator of the Year
- Illinois Secondary Art Educator of the Year
- Illinois Early Professional Award
(3 - 7 years teaching)
- Illinois Higher Education Art Educator of the Year
- Illinois Art Administrator/Supervisor of the Year
- Illinois Museum Art Educator of the Year
- Best School Art Program in Illinois
- Distinguished Service in IAEA
- Distinguished Service in the Profession of Art Education
- Distinguished Service to Art Education
(Outside the Profession)
- President's Special Award
(Chosen by current IAEA president)
- Distinguished Member Award
(Chosen by past Distinguished Member recipients)

TO NOMINATE A DESERVING COLLEAGUE:

Use this QR code or go to
<https://goo.gl/AsoMY1>

If you have any questions, please email the IAEA vice president at vicepresident@ilaea.org.



Hanko & Chop

Lesson Plan for Grades 3-12



Hygloss Wooden Blocks
and People Shapes
Item #28979-1040 & 60452-1048



Blick Matte Acrylics
Item #00727

Make toy-like stamps that reflect your unique personality and signature!

Beginning in China as early as 1000 BCE, people used small stamps to sign documents and artwork. These stylized figures may look like toys, but they're really small-scale sculptures — functional pieces with an emphasis on the fun!

DickBlick.com/lessonplans/hanko-and-chop

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CONTEST

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ArtsAdvocacy

by Michael Skura



Art Advocacy Day, November 28th, was a great success!

We had many members, parents, and students visit Springfield, Illinois' Capitol building. Great job, Advocacy Task Team, Chris Sykora and Susan Tiemstra.

We continue to make a "large social media footprint," in Illinois. There are postings of articles, information, fun art memes, on our social media platforms once a week. I invite you to continue this advocacy by putting up artwork in the hallways, in the classroom, in your community's library, using Artsonia, and social media. It is all about Art Advocacy! Be the leaders of the arts in your building, district, and community. Ask and invite parents, and administration to partner with you in bringing the arts and understanding its importance to our students and community!

Illinois is a leader in Arts Education and in the Arts! IAEA has been one of many stakeholders on the Writing and Data Team for the ESSA Fine Arts proposal these last six months. Stakeholders are on record for asking the highest rating, 5% out of 100%. Indicators for the Arts are non-punitive but helpful to build on the current success in a number of districts. Also, these indicators will help reinforce to Districts the need to support their current "Arts" programs or continue to build stronger programs.

Our former president, Laura Milas, is working on the Art Career & Pathways Committee. At their past meetings, they reviewed the work of other pathways groups and looked at competencies needed for work in the Arts. Right now, their work closely follows the Illinois Art Standards.

IAEA was represented on the public radio show, "The 21st Century." The interview was on the latest research done by UofC on art education supporting how influential the Arts are in one's education.

At this year's One State Together in Creativity Conference, we had Prof. Brad Olson from EIU's art education program attend. He shared good insights about how we can foster our relationships and presence with this Conference, which is held every three years.

The IAEA & IHSAE Student Art Show was fortunate to have the student artwork at the Joint Annual Conference of IASB/IASA/Illinois ASBO, held at Hyatt Regency Chicago, November 16 -18. Chris Sykora, Jennifer Wargin, Jonathan VanderBrug, and Michael Skura attended and had great conversations with administration and board of education members to both promote the IAEA & IHSAE Student Show and be a place of advocacy, especially for ESSA. Mr. Terry Martin (with IASB/IASA/Illinois ASBO) of the Illinois Channel interviewed both Jennifer Wargin and Michael Skura at the conference.

Lastly, IAEA is attending the National Arts Advocacy Day in Washington, DC in March. We will bring back great resources and information on how to continue to support the arts to the citizens of Illinois both young and seasoned alike!

#ILAEA #WHYARTMATTERS

Be Creative & Advocate, Michael Skura

Sargent Art Youth Art Month Winners 2019

"Our Art, Our Story"



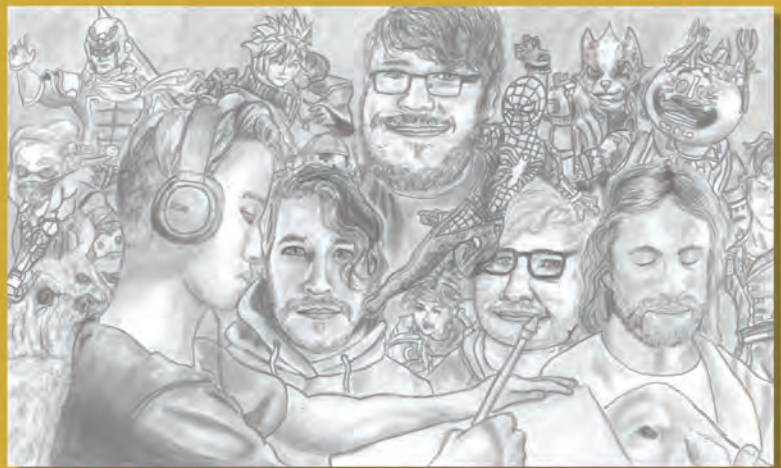
Grand Prize Winner: Bekka Goldstein
Adlai E. Stevenson High School, Grade 12



High School Winner: Megan Dunn
Johnsburg High School, Grade 11



Use the QR code to animate this image.
Elementary Winner: Dylan Knight
Dryden Elementary School, Grade 4



Middle Level Winner: Kenneth Sledzinski
Holy Trinity Catholic School, Grade 8

March 2019

is Art Education Month



Illinois Art Education Association

ilaea.org Representing Illinois Art Teachers and Supporters of Visual Art Education Since 1935



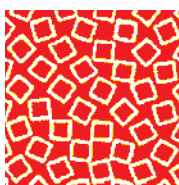
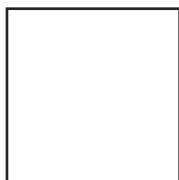
Beginning with Responding



by Richard Siegesmund, *Art Educator*

Assistant Director School of Art and Design Professor Art+Design Education

Northern Illinois University



In the Illinois Visual Arts Standards, the artistic process strand of **Responding** reflects the lingering influence of Discipline-Based Art Education on the way we conceptualize how we teach art. This strand is rooted in art appreciation (what DBAE used to call Art History and Aesthetics): how we look at and respond to examples of fine art and visual culture. The function of responding is broken down into the activities Share (anchor standard 7.1), Perceive (anchor standard 7.2 and 8), and Analyze (Anchor Standard 9). It's a peculiar order of actions. They don't offer a performative sequential method for curriculum. Furthermore, they appear to assume that art is already out there, inert, waiting for the student to discover it.

But that's not where one's first responses lie. Responding begins in the wonder of beholding artistic media unleashed and beginning to interact, like when the first drop of watercolor hits moistened paper, or the hand starts to coil clay. It's in these first moments that a child can sense the agency of their own individual engagement with materials: I have set these qualities in motion; this is what I see; this is what I envision these qualities becoming. It's the art teacher's attentiveness to those reactions where one gains the ability to differentiate instruction. It's where teachable moments are first seized.

What one grasps in these moments is the child's own growing awareness of being in relationship to materials. We call our supplies artistic media, but that's too fancy a term. What we work with is elemental: water, clay, carbon, and pulp. It's the raw stuff of the world. So, what happens when the child first touches these agents are quiet acts of discovery, communication, and negotiation with the world as it is; and the world sometimes has something of a mind of its own. The child has to recognize what the tacky paint on brayer will do and not do. The paint will have its way and will not necessarily bend to the will of the child. The child has to come to terms with this and negotiate a settlement. This is an important life lesson that extends well beyond the art classroom.

Thinking of responding in such a way of course mixes up the strand of Responding with the strand of Creating, and perhaps even puts the cart before the horse by suggesting that Responding is a prelude to Creating. Responding is in fact the key to Creating. Here too then, the standards have the performative sequence of how we actually make art out of order. You don't just bolt out of the gate with Creating. You need to lay the groundwork of Responding. In this way, Responding is strand one. It's where we start. For the teacher, it's where we find each child's own relationship to the world and where we sense the starting point for each child's unique journey.



Spark Learning through Inquiry-Based Dialogue

by Kristin Enright, *Managing Educator for School Programs*

Department of Learning & Public Engagement, Art Institute of Chicago



Inquiry-based dialogue around works of art is foundational to all of our professional development for teachers at the Art Institute of Chicago. Carefully facilitated, open-ended discussions about works of art activate and honor students' curiosity, encouraging them to develop and pursue their own questions, and ultimately strengthening their critical and creative thinking skills. Classroom culture also benefits: with regular implementation, these social learning experiences build students' capacity to communicate collaboratively and effectively. Below I share guidelines for adding this essential facilitative strategy to your toolbox.

Begin by setting ground rules or agreements for your discussion. "Step up, step back," asks students who share often to consider taking a step back to listen to others, while inviting those who are usually quiet to challenge themselves to share their perspective. Ask your students to propose other agreements that could help the group hold a productive conversation.

Have your students sit and look quietly at your chosen work of art for at least 2 minutes, allowing their eyes to wander and taking note of what catches their attention or any questions that arise. The Analyzing a Work of Art graphic organizer lets students record what they observe and frame their inferences as questions. Sketching is another great observation tool. Refrain from sharing information about the artwork or artist at this point, as it can shut down student responses at this early stage.

Next, invite students to share what they observed with an open-ended question like, "What stood out to you as you looked on your own?" or "Where did your eye go first?" Show you are listening carefully by paraphrasing their responses. As the conversation continues, practice the following:

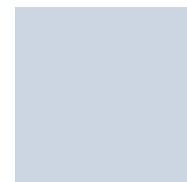
- Invite students to investigate their ideas in greater depth with prompts like "Say more about that idea," or "Can you elaborate on that for me?"
- Encourage students to identify aspects of the work of art, or evidence from other texts, from the world, or their own life that support their ideas. "What do you see that makes you say that?" and "Can you give an example from a text/the world/your life?" can help prompt students to support their ideas with examples.
- Elicit multiple perspectives by inviting others in the group to comment. "What are other points of view?" or "Does anyone see this aspect of the work of art differently?" can draw out a greater variety of responses.
- Help the group build toward meaning by periodically synthesizing the conversation and pointing out connections between students' responses.
- Engage the body. Pass out manipulatives such as artists' materials and tools or objects depicted within it for students to ponder over. Have students pose like the subjects of the work or recreate the composition with their bodies as an insightful exercise for better understanding the artist's choices. Play audio related to the setting or narrative of the work.
- Use conditional language as you paraphrase and synthesize responses to dispel the idea that there is one, correct way to view the work of art.

Once you have discussed for several minutes and students' curiosity is piqued, you may choose to layer in basic contextual information about the work of art. Give students the opportunity to reflect on this additional information by asking, "Does



knowing this information affect what you think about this work of art? If so, how and why?"

I hope you feel better equipped to lead an inquiry-based dialogue with these guidelines and resources in hand. For resources on digging deeper into the historical context of works of art, including a video tutorial, visit our Art + History page. For further tips on planning inquiry-based discussions around works of art, see *Tips for Discussing Works of Art*. Explore and download high-resolution images of works of art from the museum's wide-ranging collection on our website.





smART Intervention

by Ailysh Cooper + Jennifer Clark + Brian Clifton + Jennifer Wargin, *Art Educators*

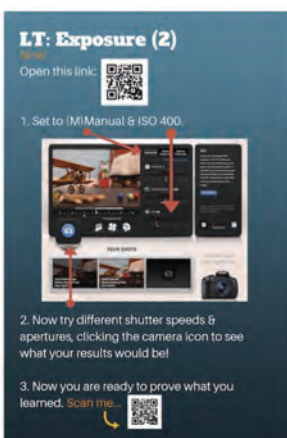
Oak Lawn Community High School



If you could wave your magic teaching wand, what would you wish for your students to learn? Considering a Professional Learning Community focuses on these 4 ideals:

1. What do we want students to learn? (essential standards)
2. How do we know they've learned? (common assessment)
3. What do we do when they don't learn? (systematic intervention)
4. What do we do when they learn? (extending learning) (DuFour, DuFour, Eaker, Many, 2010)

SmART intervention focuses on responding to what your students can or cannot do – YET, and provides a backdrop for an instructional team to help get students to the desired target!



OLCHS offers Spartan+, a period allowing students to choose the location of their “study hall.” After they have signed up, they report to their chosen location for intervention or enrichment. Each teacher organizes their Spartan+ differently. The art department considers 3 options:

1. Extra studio time if a student is meeting proficiency toward targets within a specific assignment
2. Intervention for specific targets or skills they have not mastered
3. Enrichment if they have mastered a target or want to experiment

These targeted interventions could include working on an activity laid out on a particular target table, scanning a QR

code to watch a video and answer questions to check for understanding, or reworking an idea behind a past assignment. The idea is that the intervention is not taught the same way it was initially taught as that did not work the first time. So, we need to approach it differently. While students take advantage of these opportunities, teachers provide support and clarify details.

Before students sign up for Spartan+, our teachers work within instructional teams to determine what interventions should be in place when students arrive. For example, two teachers with Photography 1 noted that students were having particular challenges with exposure after looking at formative data. As a response, we developed an intervention for Spartan+. A continuous dialogue within a department helps narrow down interventions to exactly the ones students need.

Often the art teacher is a team of one! Within the classroom, starting with a mini-project is a successful way to collect information that is highly informative so you

can proactively intervene. For example, starting with a small sgraffito assignment using scratchboard or a flat family crest made from clay teaches students how to apply the sgraffito technique to a larger, curvier object such as a vase. This is a good way to gather data and resolve misconceptions. Collecting information through mini-project practice, checks for understanding ranging from Google Forms to self-reflection using a bull's-eye target chart or the project rubric for formative feedback can visibly demonstrate to teachers and students what they need to learn.

The ultimate goal is that students know what targets they need or want to focus so they can respond efficiently. Giving students this structure puts learning in their hands and makes them the pilot for their journey.



Arranged Collections: Combining Art and Science in the Still Life



by Jordan DeWilde, *Art Teacher*

Oregon Elementary School



As an art educator, I love the process of turning initial sparks of an idea into a fully-developed lesson for my students. I start with an artist who inspires me and then I figure out the best way for students to respond and create their own original artwork. I identify what is absolutely essential for my students to learn. Sometimes they will apply an artist's style, subject matter, or a similar process.

Recently, I developed a lesson inspired by fine artist and illustrator, Lisa Congdon, and biologist Ernst Haeckel. I discovered Congdon's work on Instagram, at @lisacongdon. I immediately fell in love with her illustrations, and particularly, her photographs of arrangements. She spent an entire year creating a new arrangement each day, some as photographs, others as illustrations. I thought this could be a really fun activity for my students. Before introducing students to Congdon, I wanted to pair her work with an additional artist to give students another example. I researched online to try to find artists who also created arrangements in their artwork. I eventually discovered biologist, Ernst Haeckel. His illustrations depicted objects from nature, many of which were from sea life. I knew he would be a great artist for the project I was putting together in my head.

Once I had these two artists for inspiration, I needed to further develop my lesson plan. I logged on to the National Core Arts Standards website, www.nationalartsstandards.org, and clicked on the Customize Your Own Handbook option to list the visual arts standards and essential questions for a

sixth grade lesson. I looked for the standard that would be the best fit for my project. I chose, VA:Cr2.1.6: "Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design." My objective was for students to arrange, photograph, and illustrate an arrangement of objects that reflect their personal interests. Students had to try this new process, inspired by Congdon and Haeckel, to create their own artwork.

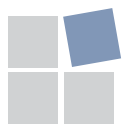
To further tie in Haeckel's interest in biology, I reached out to the school science department and asked if I could borrow any natural artifacts from their classrooms. Teachers loaned me a great variety of seashells, fossils, geodes and more. Students who didn't bring in their own collection of objects were able to choose from these to complete their project.



Students first arranged the objects in a square or rectangular composition. Once the arrangement was photographed, I asked students to compare and contrast the two artists with a Venn diagram handout. At the beginning of the next class period, students received their printed photographs and started illustrating their arrangement on a new sheet of paper.

The finished illustrations were displayed next to the student's corresponding photograph. This was a great lesson to discuss unity and variety, art and science, illustration and photography. I highly recommend introducing students to contemporary artists from diverse backgrounds whenever possible to add to your existing curriculum!





Not Just STEAM: Strategies for Cross Curricular Integration



by Ingrid Crepas, *IAEA NE Council Secretary/Communications Coordinator*

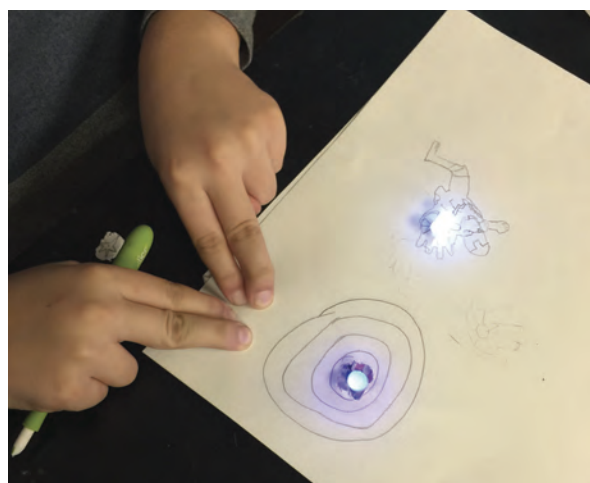
8th Grade Science, James Giles School Norridge, IL

Depending on your exposure to cross-curricular lessons, you've possibly seen intense student and teacher engagement and involvement and felt a deeper understanding of both topics by experiencing them in a complementary way. Maybe you've seen a less successful lesson where one subject felt more like a superficial accessory to the other and gotten a sense that it was less respectful of both subjects than it could have been.

I've always been interested in the connections between things: the places where subjects begin to intersect. I've been looking for deeper connections and a richer context to share with students. Having contextual exposure can help students make those deeper connections.

In art, it's easy to find or make superficial connections – and often we see other subjects “integrating” art into their lessons with an effort that feels a little nominal. Something like: “Draw a picture of the main character,” or: “Students construct a hanging wire vocabulary mobile to demonstrate their knowledge of magnetic, chemical, and electrical potential energy.” It is important that if we are making connections, that they are worth the time – both to and from art! An art teacher can easily make the same superficial connections with subjects if there is only a surface connection and not an exploration.

Giving more complete context is essential for successful integration.



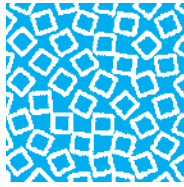
influences and constraints of the artist. Subtleties of meaning from a culture or individual artist are lost without the background of a culture or a person's history.

This year I am a science teacher after 18 years of art! It's a huge change but it also feels like I am behind the scenes as far as STEAM integration goes. I wouldn't recommend trying to dig into the NGSS standards to start integrating; instead, connect with your colleagues! Start with one meeting or lesson.

One of my science colleagues was disappointed in the online textbook-provided art connection for the current lesson – literally another wire hanger mobile – and I asked him what he really wanted the students to retain. “Biotic and abiotic – that would be a good start.” I started brainstorming and suggested just a simple compare and contrast activity using Andy Goldsworthy and Christo and Jeanne-Claude. This was a much better way to get at defining biotic and abiotic as well as looking at how and why environmental artists approach those elements in installations.

In terms of Responding, the contextual aspect is very important. All these connections help students perceive and analyze artistic work – help a student understand the purposes, materials, the

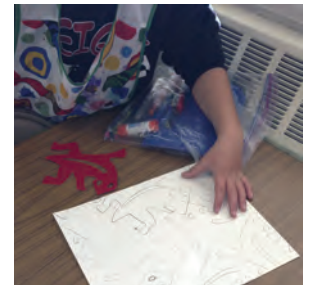
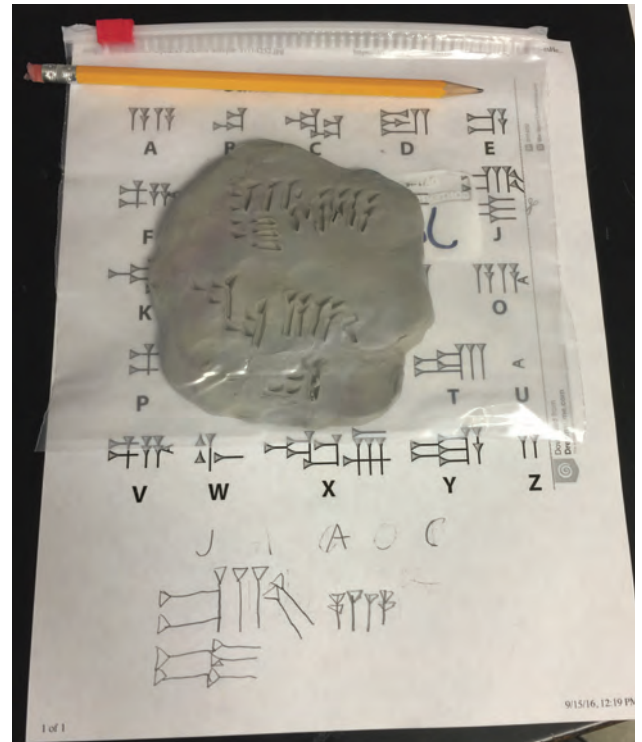




Integration of subjects (Not just STEM!) works best with a connection between people. Here are some approaches I have used across the years as an art teacher, and some insight from “the other side”:

- **A co-taught lesson or course.** I have had the chance to teach a semester of a co-taught High School Spanish/Art class, and a chance to observe a co-taught High School Humanities History class taught by an art teacher and an ELA teacher. I’ve created a middle school art history course with a social studies teacher, though we taught separate sections.
- **A supported/consulted lesson taught in your own art room.** Starting with what you know about an art topic with connections, ask for help from colleagues in other subject areas.
- **A supporting/consulting role** helping other teachers be comfortable integrating art into their classroom. This can be sharing some of your art reproductions and a post-it of main ideas.
- **Parallel themes** – teaching a complimentary lesson at the same time of year as the grade level teachers – for instance, an introductory lesson on tessellation with students studying slides, flips and turns in math. This involves brief PLC conversations to agree on vocabulary and figure out the best way to reinforce each other.
- **Independent Integration** – Sometimes what you want to integrate just doesn’t work with schedules or colleagues. You can collaborate with people other than your colleagues too – online, museum educators, etc.

Lastly, pursue resources and information on areas to integrate! Deep connections can be found in optics: how and why the eye works and can be tricked is pretty big in art and science. Context in art history or social studies gives a better idea of cultures and influences. Technology is a great connection if done while



considering the SAMR model. NAEA recently had a webinar with speakers introducing The Colors of Nature. I’ve used the Harris Loan Program at the Field Museum to teach Audubon and observational drawing with exhibit boxes of taxidermied birds. Harris also has authentic adinkra cloths and calabash stamps, kachina dolls, shoes from various cultures, and much more, all items that students can handle and explore. Alex Wild is a biologist and aesthetic insect photographer whose photos are a great way to introduce young students to low-risk observational drawing. Vi Hart is a mile-a-minute doodling, YouTubing mathematician. Many Tinkering or Maker-Space resources are online and approachable independently – automata are great for teaching the design-engineering-artistic process of problem-solving and creating. Explore subject connections and have fun. Enthusiasm is contagious and your students will benefit.





Mindfulness in the Artroom

by Amy Wolfe, Art Educator

Bent Elementary



Students are coming to us with more social and emotional areas of need. They are coming with toxic stress. The stress takes over and they are not prepared or able to learn. I found that incorporating mindfulness in different ways in the art room is a **responsive** way to counter these stresses allowing students to concentrate on their art while providing a safe space for everyone to create. We have this great privilege in elementary art to have the same students for six years! What we do in the art room becomes their expectation of how they come to Art. Incorporating mindfulness into my art room has helped to restructure what is expected and help students get into a mindset they can be free to create. There are four areas of mindfulness in my art room: lesson plans, calming areas, group meditation, and self-care.

Lesson Plans

Mindfulness is inherent in any artist's work. One lesson I use with my fourth graders emphasizing mindfulness is the art of Ran Hwang. She creates large installation pieces using only tiny buttons. She talks about her way of working as meditative, that she does this repetitive work of nailing each individual button to create a huge image. I love this lesson, not only does it show the mindful quality of Ran Hwang's work, but we also get to talk about installation art and do a collaborative piece together.

"Under duress we don't rise to our expectations, we fall to our level of training."

- Bruce Lee



Calming Areas

Instead of just putting students into time out as some non-productive means of discipline I decided to create calming areas. This is an area of the room where I had the older students paint a rainbow. So instead of sitting there, they begin to learn ways of mindfulness and how to redirect their energy using a provided yoga mat and yoga cards.

Group Meditation

I've tried lots of different forms of group meditation or mindfulness. GoNoodle has a whole section on mindfulness with interactive videos for students. I've also done palming (from Cassie Stephens), and yoga poses. But I've found for myself the one that I'm most consistent with is just taking a moment to breathe. Following the Mindful Schools site (<https://www.mindfulschools.org/>) students put their hand on their heart breathing in for a full 5 second count and out for another 5 second count. We repeat this for a total of 3 times. I tell students that they can use this anywhere or anytime that they feel anxious or need a break.

Self-Care

This may be the most important area of mindfulness. If you do not practice it yourself it will be uncomfortable and not genuine when you try to teach it to your students. I try to incorporate some type of mindfulness into every day. This could be yoga in the morning, meditation at night, or just simple breathing or yoga stretches in-between classes. I also schedule time every week to work on my own artwork.

I am hoping through this mindfulness path students will become more anchored and able to keep themselves above the chaos that may surround them. I hope that they learn these mindfulness skills and carry them throughout their lives.



Mindful Schools



Freedom Just Another Word



GoNoodle



Cassie Stephens





Showcasing the Creative Process

by Aaron Cummins, *High School Arts Educator*
Prairie Ridge High School



Teachers constantly stress the importance of developing a strong creative process and how they will reap the rewards with a stronger product. As presenters of our students work we often fall short because displays and art shows only highlight the students' final products. This article was inspired by a discussion Kerry Parrish, Rich Stachon, and I started having on the last day of the Illinois conference processing some of what we had seen. During this discussion, we had heard a lot of presenters talk about artistic progress, but only showcased the product. This article is meant to start an ongoing dialogue about the methods that teachers can use to highlight the creative process when artwork goes on display. How can we showcase the creative process so as to enrich the viewers' response?

Insight into the student's brainstorming, plan development and artwork in-progress will bring them into the student's world so that they can truly understand the final works on display. This is not a new idea – museums showcase artists studies alongside their final works. As Leonardo Davinci said, "The noblest pleasure is the joy of understanding."

Ideas that everyone can use to share student's exploration, thinking, and struggle to get to a final product.

1. **Adobe Spark Video** - Drop still images into an Adobe Spark Video showing how a drawing/painting develops. Put students in charge of taking their own shots as they work. Audio or type can be added for extra explanation.
2. **Google Sites** - Display 1 image with a QR code that leads to a google site of the students' explanation of the project, including multiple images they shot for the project.
3. **Instagram Portfolio** - Use the hashtag **#artworkinprogress** Over 39,000 posts have used this hashtag! This is proof that people are interested in sharing and viewing artwork in progress.
4. **Process Bulletin Boards** - Show students' daily progress through printed photos of student work and a reveal of the finished work.
5. **Ceramics/3D artwork** - Use a cardboard tent behind the artwork when on display showing photos of the stages.

Questions to consider as you start to show the student's creation process:

1. What part of the process do you want to bring attention to? Are there skills you want to reinforce – are these skills ideas you want parents or administration or other students to see?
2. Is the process a visible skill – i.e. picture sketches, videos, audio?
3. Is the process mental – i.e. How am I showing ideas, thoughts, mental shifts – video – written reflections, tips for success.

4. What technology do I have access to? What technology do students have access to?
5. What if I don't have access to technology? Explain the process next to the final, or put sketches and thoughts on the back of artwork so it could be flipped over.
6. How much time do I have to commit to this? How much can the students do themselves?
7. What little steps can I start with and then build steps into the lessons that have the students documenting their process and showing others?
8. What part of the process are students interested in sharing? Moments of success, key learning moments, specific skills.

Let's keep this conversation going on Instagram and Twitter! Use the hashtag **#ILAEAShowme**

Scan this QR >
code to see the
Creative Process
in Action!



Volunteers needed for the 2019 Conference!

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



Digital Corner

by Kerry Parrish, *MOSAIC co-editor*

How do we **respond** as the landscape of the art education/classroom is changing? Students are no longer limited to supplies they can hold in their hand, the artmaking possibilities are endless.

Students are still able to create with traditional tools (colored pencils, pastel, and paint) but that is just the beginning. Once students have started with traditional media, there are unlimited options for them to continue to explore digitally. Scanning artwork with a free app instantly makes the work digitally available

New apps, programs and hardware are continually being released, and students are open to exploring these new options. With more schools moving to 1:1 or BYOD art teachers need to see what is possible with their existing tools. You don't have to teach a strictly digital art class, to incorporate technology into the classroom.

Let's keep the conversation going outside of the MOSAIC !

Use the hashtag **#ILAEAdigitalarts** to share lessons, tradigital hacks (traditional+digital) and keep the conversation going!

#ILAEAdigitalarts



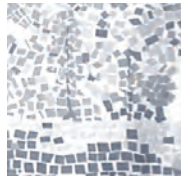
Responding to Changing Technology



by Luke Jenner, *Visual Art & Design*

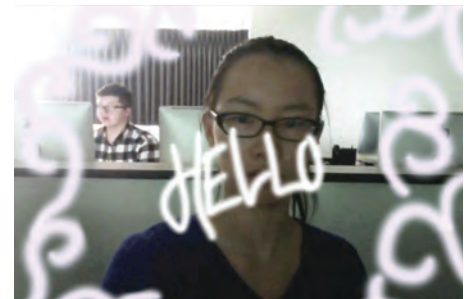
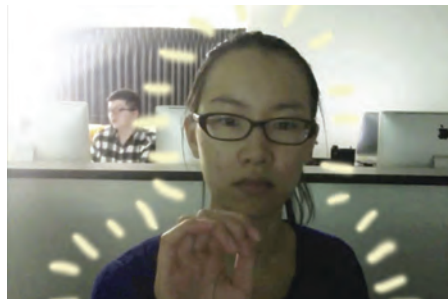
JB Conant High School

tjenner@d211.org | @JennerArtDept



As we've watched the exponential growth of digital media arts over the last few years, its become increasingly important for art teachers to respond to these changes and continuously improve our curriculum. Always looking for new ideas and techniques not only helps teachers give students career-focused 21st-century skills, but also responds to changing student interest and making processes of art making more relevant and engaging. At this past year's Illinois Art Education Association conference, my co-digital art teacher Justin Bickus and I presented a lesson-sharing session on some new, entry-level animation projects we've developed to help keep our growing digital curriculum relevant and responding to the changing arts. In this article, I outline three of those projects to help teachers at the middle school and high school levels transition from teaching still, 2-dimensional Adobe Photoshop into animation in Adobe After Effects.

For each lesson discussed, there are video-tutorials available created by Justin Bickus and myself in the linked Google Drive folder!



One of my favorite Week 1 Video & Animation projects is done exclusively in Adobe Photoshop (CS4 through CC) with the help of a webcam or phone camera: frame-by-frame rotoscoping. When I began teaching the class in 2015, Justin Bieber and Skrillex had just released a music video for their collaboration 'Where Are U Now.' For the video, the production team filmed Bieber dancing and printed out every frame of the dance sequence onto individual 8x10 photos, then hosted a gallery event asking fans to use markers to draw on top of every single frame. The production team then scanned every drawn-on frame in order, creating a crowd-sourced, dynamic animation of the dance. (My students loved pausing the video to find the interesting, funny, and sometimes inappropriate split moments that came from it.) This technique used on a dance hit in 2015 is the same technique used by a-Ha's music video for 'Take On Me' 30 years prior, in which animators drew on top of frames creating a fantasy landscape characters were pulled into. This animation process is a bit easier and more accessible nowadays.

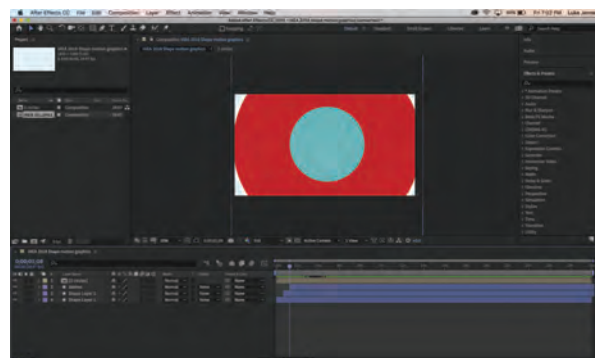
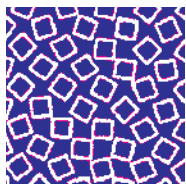


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Recording a 3-5 second clip with a webcam or using footage from their phone, entry-level students import the video into Photoshop, covering every frame into its own layer. (File > Import > Video Frames to Layers...) For a 3 day project, I recommend students to have around 30-40 frames, as too many will take too long and too few won't yield a very long end result. Students can then create a new layer to be visible in each frame of the animation, and use Photoshop's Brush Tool to draw on each frame's new layer. Students can take the Bieber route of drawing something new on every frame, take the a-Ha route of tracing over themselves or go above and beyond to record themselves interacting with a subject to be drawn in later. My example usually involves pulling something out of my ear over the course of 30 frames. End results can be exported from Photoshop as .GIFs; if scaled down to be under 5mb in size, the .GIF is perfect for texting or sharing via Twitter. While working on the project, you can show students clips of old Disney rotoscopes, showing how the same ballroom dance sequence was traced over frame-by-frame in multiple Disney movies.

Moving over to After Effects, its time for students to learn the fundamentals of key-framing properties of objects over time. As an introduction, I've had the most success with 10-20 second motion graphic animations using basic shapes and colors. These sequences of moving shapes can be turned into Title Cards once the students include text such as their name or they can become their own music videos by synchronizing their moving objects to the beat of a background song.

Creating a new composition in After Effects (1920x1080px works fine), students begin by using either the rectangle tool or the ellipse tool found in the top toolbar. These tools work similarly to other Adobe software such as Photoshop or Illustrator, so students typically feel comfortable with these. With each new shape created, a new layer appears on the composition's timeline. Students then expand each shape layer's properties where they can find the Transform parameters including Position, Scale, Rotation, and Opacity. They can change these properties from the blue numbers shown, though key-framing is the process of changing those numbers over a period of time. To start key-framing, the little stopwatch button next to a parameter needs to be turned on, creating a key-frame (the small diamonds on the timeline) for that property wherever the timeline's playhead currently sits. Students then move the playhead to another point on the timeline, usually a few seconds away, and then change the blue number for that property. Once changed, another key-frame is created and the students can preview this property moving over time.



For all of these projects, it is important the students play with the software to gain a familiarity with its technical functions. I typically demonstrate one or two basic parameters like the position and encourage students to try key-framing other parameters on their own such as the Rotation or Opacity. Once they understand this technique, anytime they see a stopwatch button in After Effects they'll know they can change that property over time! At the upper levels, animation students are encouraged to explore animating effects not taught in class and report on their findings.

For a third lesson to merge these two processes together, students create rotoscope animations in After Effects using their own footage. Once again using a camera to record a short clip (this time I teach students to use a nicer camera, a tripod, and good lighting), students import that video into a new After Effects composition. Then, using After Effects Pen Tool (just like Illustrator's!), students draw lines on top of the subject of their footage creating new shape layers. Rather than just use the layer's preexisting properties, students add the effect 'Trim Paths' from the Effects menu. This effect, when the Start and End points are key-framed, determines how much of the Pen Tool'd line is seen at any given time. With staggered start-frames and end-frames, the line moves across the footage over time. At this point, students are encouraged to explore additional effects found in the software (I demonstrate the 'Glow' and some others) to customize their rotoscopes. Play is encouraged every step of the way!

On a larger timeline, these three lessons are still young and new to our curriculum. To students, rotoscoping in Photoshop, shape motion graphics in After Effects, and rotoscoping in After Effects are fresh in their technical skills. Though already I'm finding ways of improving, changing, and innovating on the Adobe Photoshop rotoscope and can see a near future that I replace it with other projects or newer software! As we encourage students to respond to not just their own work but the larger world around them, it will be equally important for teachers to do the same.



Responding to Creativity Needs in the Digital Art Classroom



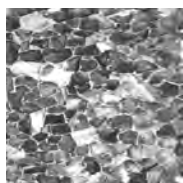
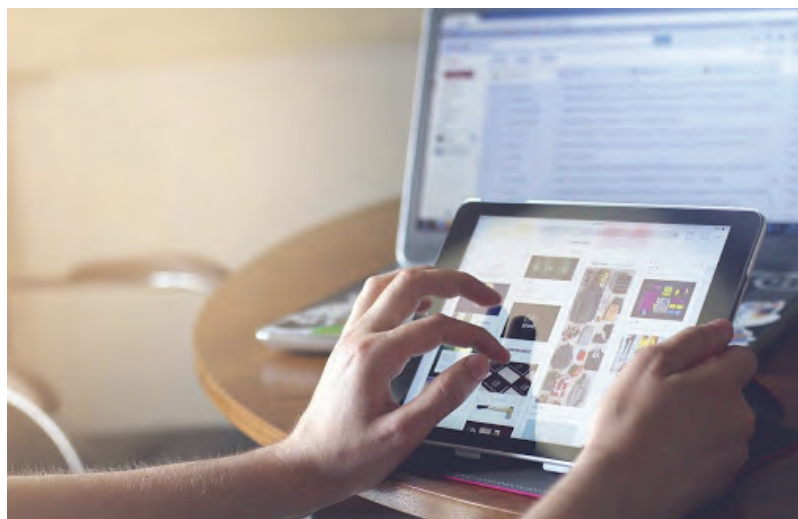
by Nicholas Leonard, *Art and Design Education Doctoral Student*

Northern Illinois University

Creativity is a term that is frequently used in art education, but what is it and how can it be supported? Researchers such as Anna Craft and Mihaly Csikszentmihaly have identified creativity as a social construct that is culturally sensitive and environmentally influenced. Since creativity does not have one universal definition, discussion for supporting student creative behaviors should include the student perspectives on creativity. Surprisingly, student understandings of creativity has been notably absent from art education creativity research until Doug Boughton's work in 2016. Since the environment can influence creative behaviors and student perspectives are needed for a thorough discussion on creativity, this study asks how students experience creative moments in the digital art classroom.

The Survey:

In order to discover how to best respond to student creative needs in the digital art classroom, a short 25 question survey was used to collect data. The survey was completed by 57 secondary level art students enrolled in a digital art class across multiple school districts. The survey asked students three demographic questions, six short answer questions, and 16 Likert scale questions, where students would respond to a statement on a scale from 1 (strongly disagree) to 5 (strongly agree). The initial trends in the survey data can be used to identify questions for reflecting on current classroom practice and developing future research.



Preliminary Findings:

Generally, the short answer questions show that students ascribe to a capitalist Western view of creativity, focusing on the individual producing something new and valuable from their own imagination. This perspective is also present where students feel their creativity is only recognized when it is displayed outside of the classroom. When directed to make art in school, students generally expressed an imposed requirement for using professional caliber programs like Adobe. When making art outside of school, strong analytical skills were expressed when selecting programs considering available features, functionality, and price, since most participants did not have access to professional programs. Of the Likert scale questions, the four most agreed upon statements had themes of: interest in their artwork, learning something new, having a creative idea, and adding a creative discovery to their artwork. In contrast, the four most disagreed upon statements had themes of concentration when starting their art, concentration during class, feeling of control, and a feeling of having the artmaking occur automatically.

Conclusions:

While this line of research requires more study, some interesting questions can be developed to help digital art educators refine their classroom practices to better respond to student creativity needs. Is creativity defined as a process, product, or both in the classroom and is it acknowledged in the classroom accordingly? Why are certain software programs selected and how do those programs transition to benefit student creative behaviors outside of formal education settings? If students express they are learning and adding creative discoveries to their artworks, how are they asked to identify these moments in assessments? If students have concentration issues, how can classroom dynamics be reorganized to respond to these student needs? In you are interested in better understanding how your students experience creative moments while interacting with digital tools, the survey tool is available for free online under the Creative Commons Attribution-Noncommercial 4.0 International License here: bit.do/DigitalArtCreativitySurvey.





2018-2019

IAEA Student Show

Congratulations to all 45 Student Artists and their Art Educators for being selected to the 2018-2019 IAEA Student Art Show!!!

The 2018-2019 IAEA Student Art Show kicked off at the 2018 IAEA Fall Conference November 8th–10th, 2018 at the Bloomington-Normal Marriott Hotel & Conference Center on Saturday, November 10th in the Normal Theater from 1:00pm-3:00 pm. The Student Art Show is now traveling all around Illinois!

This wonderful Kindergarten-12th Grade Student Art Show demonstrates the breadth of experience, content, and connections young people in Illinois are getting and making through their Art Programs.

Each year The Illinois Art Education Association members are invited to submit 10 images of stellar artwork created in their classroom. All art submissions are 2-dimensional artworks produced through a variety of techniques; painting, drawing, collage, mixed media, weaving, metalwork, photography, and technology.

This year 634 pieces of 2D art from students in grades Kindergarten through High School including 51 artworks highlighting the importance of celebrating the exceptional artwork created by Special Needs Students were submitted by seventy-



five Illinois Art Teachers. From the artwork submitted, 40 general education student pieces, plus 5 pieces Special Needs Students, were chosen.

The judges for the 2018-2019 Student Art Show were art teachers representing the elementary, middle school & high school levels, and they judged areas that have taught before but do not teach now. The judges looked for artwork that demonstrates creativity, originality, craftsmanship, and personality or voice. Thank you to our judges: Heidi O'Hanley, Venessa Hardy, Kerry Parrish, Mary Ellen Bebber, and Angie Golden.

This year's poster, as well as last year's poster, were designed by Angie Golden.

The Student Artist Reception and Ceremony was held at the 2018 IAEA Conference on Saturday, November 10th from 1:00-3:00 pm. During this celebration, student artists' families, friends, and art teachers exuberantly celebrated their artistic talents!

Details and deadlines for submissions for the 2019-2020 Student Art Show are available on the IAEA website at <https://ilaea.org/>



2018-19 STUDENT SHOW ARTISTS



Images from the 2018-2019 Student Show. Above: Student artist, 3rd grader, Karolina Olszewski (teacher: Heidi O'Hanley)

Below: Student artist, 12th grader, Kimberly Tinker (teacher Amber Akes)

Far Below: Student artist, 2nd grader, Joanna Rodriguez (teacher Tricia Fuglestad)



TEACHER	Grade	SCHOOL	STUDENT
Dr. Sherry Abdelhadi	K	Fairmont School	Malaya Cole
Lee Ann Karsbaek	1st	Lincoln School	Ellie Labowicz
Katie Swalve	1st	Westminster Christian School	Colton Soules
Laurel Scigouski	1st	McDole Elementary	Will Tice
Tracy Zerwas	1st	Brighton North	Audrey Smith
Tricia Fuglestad	2nd	Dryden Elementary School	Joanna Rodriguez
Kristen Peck	2nd	Saint Clement School	Sophia Creadon
Heidi Gilkey	2nd	McDole and John Shields Elementary	Natalie Sanagustin
Heidi O'Hanley	3rd	Frank A. Brodnicki Elementary	Karolina Olszewski
Joan Mills	3rd	Fry Elementary	Sahana Koritala
Heidi Gilkey	3rd	McDole and John Shields Elementary	Annalise Wagner
Dr. Sherry Abdelhadi	3rd	Fairmont School	Jacqueline McMurtry
Anne Blue-Siegler	4th	Churchill School	Eunice Nnaemeka
Tina Wagner	4th	Valley View Elementary	Michalina Sotka
Colleen Grigg	4th	John Shields Elementary	Dane Zanders
Anne Blue-Siegler	4th	Churchill School	Harper Groves
Carolyn Kendell	5th	N A Hermes Elementary	Veronica Plascencia
Eryn Blaser	5th	Meadow Ridge School	Reagann Chausse
Alicia York	6th	Glenn Westlake Middle School	Erica Long
Rebecca Hubbs	6th	Wredling Middle School	Marley Andelman
Carissa Zill	6th	Hester Junior High	Victoria Helms
Kelly Sabatini	7th	Marie Murphy School	Zijun Deng
Luanne Gritton	7th	John Deere Middle School	Lathaniel Castillo
Elizabeth Farnesi	7th	Wilkins Jr. High	Ameera Abed
Liz Pankau	8th	Yorkville Middle School	Faith Nicole Rosado
Brooke Young	8th	Martino Jr. High	Ellie Prudhoe
Sonja Dziedzic	8th	Emerson Middle School	Ashley Llanes
Theresa McGee	8th	Hinsdale Middle School	Amy Dong
Michael Freitag	8th	Winston Campus Junior High School	Michael Patano
Frank Bush	8th	Henry-Senachwine High School	Ronit Lunken
Aaron Kolkay	9th	Oswego High School	Quinlan Glueck
Candi Helsel-Wilk	9th	Homewood-Flossmoor High School	Jayla Watkins
Gregory Petecki	10th	Homewood-Flossmoor High School	Kai Offett
Dr. Carol A Bristol	10th	Westminster Christian School	Victoria Layne
Venessa Hardy	10th	Lisle Senior High School	Catherine Murray
Sheila Heth	10th	Bureau Valley High School	Arianna Ferman
Kerry Parrish	10th	Crystal Lake Central High School/CLCHS	Olivia Tadlock
Michael Skura	11th	Oswego High School	Kaliee Thacker
Audrey Rizio	11th	Yorkville High School	Lucy H Junior
Nick Vogt	11th	Pontiac Township High School	Josie-Noonan
Jackie Wargo	11th	Homewood-Flossmoor High	Lauryn Castagna
Donna Zadlo	11th	Argo Community HS	Saja Alkalene
Judy Krueger	11th	Johnsburg High School	Adam Alroth
Amber Akes	12th	Benton Consolidated High School	Kimberly Tinker
Yosha Wilson	12th	Oblong High School	Ethan Quinlan

2018-2019 STUDENT ART SHOW TRAVELING SCHEDULE

The IAEA Student Art Show travels throughout the state to different schools and public venues every month.

November
IAEA State Conference
Normal, IL

November
Oswego High School
Oswego, IL
Host: Michael Skura

November 16th-18th
Special Event
Illinois School
Board Association
Host: Michael Skura & Chris Sykora

November 28th
Special Event
The Capitol Building
Springfield, IL
Host: Michael Skura & Chris Sykora

December
Justice Public Library
Justice, IL
Host: Heidi O'Hanley

January
Hinsdale Hospital
Hinsdale, IL
Host: Susan Tiemstra

February
Palatine Public Library
Palatine, IL
Host: Lee Ann Karsbaek

March
Brighton North
Piasa, IL
Host: Tracy Zerwas

April
Bureau Valley
Manlius, IL
Hosts: Sheila Heth

May
St. Charles Library
St. Charles, IL
Host: Rebecca Hubbs

June
Marie Murphy
Willmette, IL
Host: Kelly Sabatini

July
TBD

August
Lisle Public Library
Lisle, IL
Host: Susan Tiemstra



LOOKING FOR PRESENTERS
FOR THE 2019 IAEA CONFERENCE!

2019 IAEA CONFERENCE
PROPOSAL
LINK IS UP AND RUNNING!

<https://ilaea.org/conference-information/>

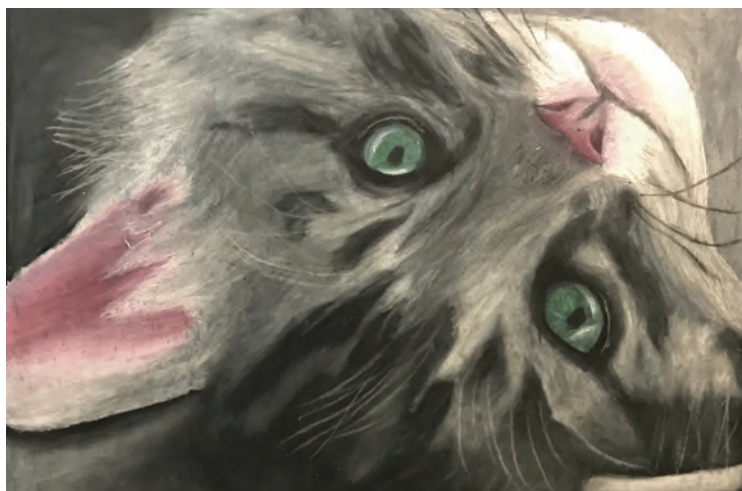
Some things to consider:

- Do you want to present a session 45 minutes or a hands-on workshop either 60 minutes or 120 minutes?
- What audience will your session or hands-on workshop be geared towards? :

<input type="checkbox"/> Early Childhood	<input type="checkbox"/> Pre-Service
<input type="checkbox"/> Elementary	<input type="checkbox"/> Supervision/ Administration
<input type="checkbox"/> Middle/ Junior High	<input type="checkbox"/> Research
<input type="checkbox"/> Secondary /High School	<input type="checkbox"/> Museum Ed.
<input type="checkbox"/> Higher Education	
<input type="checkbox"/> Retired Art Educators	

Some topics of interest of possible presentations:

- | | |
|--|--|
| <input type="checkbox"/> Advocacy | <input type="checkbox"/> EdTPA |
| <input type="checkbox"/> Research | <input type="checkbox"/> Technology |
| <input type="checkbox"/> Art Shows/Displays | <input type="checkbox"/> Visual Arts Standards |
| <input type="checkbox"/> TAB | <input type="checkbox"/> Markerspaces |
| <input type="checkbox"/> Specials Needs | <input type="checkbox"/> Design Thinking |
| <input type="checkbox"/> Leadership | <input type="checkbox"/> (SEL) Social Emotional Learning |
| <input type="checkbox"/> Assessment | <input type="checkbox"/> Publications, Blogs, Websites, and Social Media |
| <input type="checkbox"/> Curriculum | <input type="checkbox"/> Multicultural |
| <input type="checkbox"/> Classroom Management | <input type="checkbox"/> Visual Literacy |
| <input type="checkbox"/> Art History | <input type="checkbox"/> Art materials, techniques, and tools |
| <input type="checkbox"/> STEAM | |
| <input type="checkbox"/> Collaborations & Partnerships | |



Student Artist, 7th grader, Zijun Deng (teacher Kelly Sabatini)

Illinois Art Education Association

2018 AWARD RECIPIENTS



Dawn Zalkus - Illinois Art Education Association **Art Educator of the Year**

Dawn Zalkus is proud to be an educator and artist teaching at Batavia High School in Batavia, IL. She loves working with students to build a strong artistic community where young artists feel safe, support one another, and share ideas. The core of this community fosters the idea of lifelong learning and growth while discovering the greatness of which everyone is capable. Working in partnership with her students Zalkus helps to strengthen their artistic voice and development, keeping critical thinking, questioning, originality, choice, and technique building at the forefront. At Batavia, Zalkus has helped to establish a National Art Honor Society Chapter, P.L.A.T.E. event, BHS Rock the Runway Wearable Art Fashion Show, BHS I Heart Art Invitational Art Show, The Batavia Fine Arts Festival, Empty Bowls Event, Studio Batavia's Visual Arts Booster, community partnerships, and has fostered Batavia's participation in many local and national art shows.

Zalkus grew up in Palos Hills attending Stagg High School. At Stagg, she fell in love with clay under the instruction of Deeks Carroll and with his support and encouragement decided to become a high school art instructor. After graduating from the University of Illinois at Urbana-Champaign majoring in Art Education both in 2003 with a BFA, and then again in 2006 with an MA, Zalkus taught in Hickory Hills and Carpentersville before finally landing at Batavia High School. At Batavia, Zalkus teaches Art Fundamentals, 3D Art, and AP Studio Art. She has continued her education through courses online from the Art of Education as well as AP training at the School of the Art Institute Chicago and Columbia College Chicago.

When not teaching Zalkus enjoys creating both functional and sculptural ceramic works, interior decorating, fashion, traveling, boating and enjoying life with her husband, Jeremy, family, friends, and four cats. Recently, Zalkus constructed her first wearable art garment from metal and crepe paper, entitled "Pretty Powerful" which was shown at the Water Street Studios and earned her the People's Choice Award. Last spring Zalkus painted the "Always Learning, Always Growing Dog," as a part of Batavia's Bulldogs Unleashed, which spent the summer basking in the sun on the streets of downtown Batavia.

In reaction to the award, Zalkus comments, "I am both humbled and thrilled to be considered for, let alone honored with this award from the IAEA. As I always tell my students, 'dream big and work hard,' this award is a testament to my belief. I am thankful for the support of my students, colleagues, parents, and administration who inspire me to dream, dream along with me, and work with me to make these dreams a reality."

Josh Shearer

Illinois Art Education
Association
Presidents Award

The battle for equality in art education has led Josh down many different paths. Josh began teaching art in Southern Illinois in 2006. Since 2010, Josh has served as the South Council Vice President for the Illinois Art Education Association. In this role, he has established the Southern Illinois Art Education Conference. The seventh conference will be held this Spring at Southern Illinois University. In 2015-16, Josh served our state as an Advisory Committee member for the Illinois Fine Arts Standards Initiative. Josh regularly presents at local, regional, and state conferences.

In his role as one of Illinois' lead art education advocates, Josh has made numerous presentations to state and national leaders in Springfield and Washington D.C., respectively. Furthermore, he has frequently addressed the Illinois State Board of Education, along with local school boards and administrators to fight on behalf of students everywhere. Josh looks forward to building on his success until every student in Illinois gets the education they deserve.





Maureen Connolly, Patrick Fairchild, Katie Hyken, Tim Myers, Cristal Sabbagh, Natalya Sturlis

Adlai E. Stevenson High School Art Department

Illinois Art Education Association

Best School Art Program

Stevenson High School has an extensive art program with six art educators teaching 25 unique art classes. The team focuses on the whole child and emphasizes that all students improve their ability to talk about art, identify their strengths and weaknesses, set goals, think independently, and collaborate with their peers. We are committed to our school's mission Success for every student. The activities in the art classes are designed to develop skills of perception, problem solving, understanding, and sensitivity through a variety of experiences. Our philosophy on art education is to give students an understanding and appreciation for the endless possibilities of their artistic efforts. Our art curriculum provides students an opportunity to express and nurture their

creative instincts, encouraging students to develop a high sense of appreciation for individual expression. Various courses are offered to meet the interests and the needs of our diverse student body.

The SHS art faculty are dedicated to their students beyond the classroom hours. We coach, sponsor various clubs, volunteer for committees, offer before and after school opportunities for students to continue developing their artistic talents. Throughout each school year, we provide students opportunities to exhibit their work both in and out of the building as well as in the school's literary arts magazines. Each year we also work with our feeder-school districts to collaborate on the art experiences our students are receiving from kindergarten through high school. The culmination of our collaboration with the feeder-schools is showcased in the annual Consortium Spring ArtFest where K-12 student artwork and high school demonstrations are open to the public

In reaction to this award, the Stevenson Art Department states, "We are honored to be recognized by the IAEA. We enjoy working as a team to provide a challenging and meaningful art education to the students in our supportive community and sharing our collaborative work with fellow art educators whenever possible."

Undergraduate Scholarship Recipient:

Rebecca Siegel, Illinois State University

Graduate Scholarship Recipient:

Katherine Barko, Illinois State University

IAEA Professional Development Grant Recipients:

Stacey Gross

Shiro Oni Studio Residency, Rural Japan



Elizabeth Farnesi-Mitchell

Illinois Art Education Association

Middle School - Art Educator of the Year

Elizabeth Farnesi-Mitchell earned her undergraduate degree in Art Education at Northern Illinois University then went on to get a Master's degree in drawing and painting from Governor's State University.

Elizabeth is in her 14th year teaching art at Wilkins Jr. High in Justice, IL. Her love and enthusiasm for art and teaching is not only seen in the classroom but

also how her students respond. She creates an open and relaxed atmosphere for students to create and achieve more than they thought possible.

Outside of school, Elizabeth creates large-scale pieces that bring out the natural raw beauty in the moment that is captured through the use of light and shadow. Although Elizabeth primarily uses charcoal, she also uses various media to bring her work to life. Her work is often inspired by her own personal thoughts and experiences, allowing each piece to tell its own story

Ms. Farnesi comments, "I am honored to receive this award from IAEA. I can not thank everyone who has helped shape me into the educator I am today enough. I put my heart and soul into creating an atmosphere for my students that allows them to challenge themselves to accomplish things they thought were not possible, while forming a better appreciation for the arts. I feel this award is not only humbling but also a wonderful reflection of my accomplishments so far."



Jordan DeWilde

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

Jordan DeWilde is an art educator working in Oregon, Illinois. After graduating with a BS in Broadcasting with a double-major in Art from Western Illinois University, Jordan went on to earn a MS in Art Education from Illinois State University. Jordan has taught for six years at Oregon Elementary School. In addition to teaching, he shares his curriculum ideas and teaching philosophy on social media with art educators from all

over the world. His online presence caught the attention of NBC Universal's learning and entertainment streaming platform, Blueprint. Jordan recently filmed "Jump into Drawing!", a class to teach kids about basic drawing skills while building confidence and encouraging creative expression.

Outside of school, Jordan finds inspiration from traveling and exploring art and culture in new places. He incorporates these experiences into his curriculum and shares a passion for art with his students. Jordan strives to create an inclusive curriculum by developing lessons with positive representation of diverse artists and issues. He tells his students, "Great art has been created by men and women of different races, cultures, and communities throughout history." His mission is to teach his students that art is for everyone. You can follow Jordan DeWilde on facebook, twitter, and Instagram @mrdewildeart.

Mr. DeWilde states, "I am truly honored to be recognized as Elementary Art Educator of the Year. I love my job! I consider myself very lucky to have the opportunity to teach students about art and help them use those skills to creatively express themselves. I became the teacher I am today because of the many positive educators in my life. Both of my parents modeled a passion for teaching that continues to inspire me every day."



Jennifer Wargin

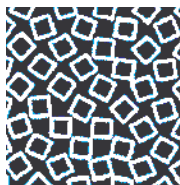
Illinois Art Education Association
Secondary Art Educator of the Year

Jennifer Wargin is an art educator and instructional coach at Oak Lawn Community High School where she has taught since 2000.

A graduate of Concordia

University Chicago, Jennifer earned her Master's degree in curriculum and instruction from Olivet Nazarene University. Jennifer teaches photography, sketching and drawing, and an innovative art class integrating cultural studies. As an instructional coach, she provides professional development and supports teachers as they grow their practice. Jennifer has presented at state and national conferences on a variety of topics including technology integration, instructional rounds, and classroom management. She has been at the forefront of the 1:1 initiative at her school, helping to create the iBook that earned OLCHS the Apple Distinguished School designation. An active member of the IAEA, Jennifer serves on the board and is co-editor of the MOSAIC.

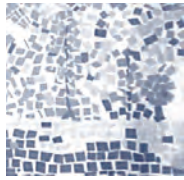
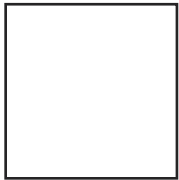
Her current passion lies in standards-based grading and assessment practices. Jennifer has implemented a standards-based approach to projects, teaching



students to continually reassess artistic skills to determine their most recent and most accurate level of mastery. Recently, Jennifer was asked to share her use of effective feedback for a Solution Tree book to be published this year.

A strong advocate for art education, Jennifer strives to integrate artistic principles into various other subjects encouraging students to take creative risks and extend their thinking. Focusing on collaboration and communication, Jennifer's students have participated in global critiques analyzing and discussing elements and principles of art and design while developing cultural awareness. Believing in social-emotional learning and art education as a proactive artistic wellness approach, her goal is to help students build self-awareness and self-management capacities while engaging them in building a lifelong connection to art and culture.

Mrs. Wargin states, "I am beyond humbled to receive this honor as I can't believe what those around me have helped me to accomplish. I know that everything I do is the result of those that surround me. I have a supportive administration and community in Oak Lawn, colleagues who let me share in their classrooms and talented, willing, and trusting students who light the way. And of course, I have one amazing family!"



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

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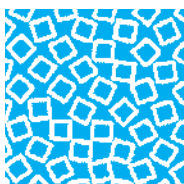
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Members who are interested in becoming more involved in professional association affairs should contact their Regional Vice President.





Illinois Art

Education Association

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SPACE IS LIMITED.

Applicants should be full-time, K-12 educators with artistic passion.

APPLICATION DEADLINE:

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