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Illinois Art Education Association **Winter** 2021



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An introduction to Illinois Artist, Susan Lechner and Lesson Plans based on her work.

Joanna Angelopoulos honored as IAEA Teacher of the Year!

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Black Lives Matter Summer Response Project

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. Cover inset photo courtesy of Hector Gutierrez.



Illinois Art
Education
Association

Submission Deadlines:

Print submissions due
December 31st

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President's Message 2021

From IAEA President, Michael Jon Skura

President@ilaea.org

Legacy, Relationships, and Empathy

The heart of what we do as art, design, and media educators builds connections and relationships with our students. Each day, we want our students to gain insight into their purpose as young citizens of Illinois, our Nation, and Globally – inviting young people to consider the creative legacy they will leave. Regardless of the career they choose, I think we all can agree we want our students to know themselves and experience the joy of learning.

More than ever, the arts support students through creative projects that invite them to express emotions and complex thoughts during these historic times. Social-Emotional Learning, long a hallmark of art and design learning, is a crucial feature of our instruction.

There are many things to celebrate going into this year: The ESSA Fine Arts indicator for culture climate was unanimously passed as an amendment last March with the ISBE board members. We had a very successful first-ever virtual conference this past November. We are moving forward with goals and actions with our Equity, Diversity, and Inclusion Committee. Our Division Coordinators have been gathering interest and member support; we continue our partnerships with ISBE and CPS Arts Education, and the IAEA launched the Schools of Distinction Award. The IAEA has also embarked on a multi-year plan to rearticulate its core values and sustain the organization in new ways. At the same time, we need to be aware of the challenges in front of us.

We recently saw the passage of new graduation requirements that will call us into continued dialogue and advocacy. This dialogue and advocacy will be a creative and proactive narrative that the arts, design, and media education will prepare our young Illinois K-12 citizens and higher education students. More to come about this and other ways to engage our communities and invite students to be a part of the solution. One straightforward way is to join Josh Shearer, Advocacy Sponsor, this upcoming March for Arts Advocacy Week.

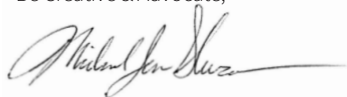
I am proud of the IAEA legacy! Since 1931, IAEA's volunteers have sustained the organization through servant leadership. They lead by modeling and providing best teaching practices and advocating for a professional, comprehensive art, design, and media education in Illinois and the Nation. The strategic plan that was shared last year is already meeting our goals; 1) expanding our network of collaborators and connections; 2) support equitable arts education for all; 3) refine and grow our presence, and 4) establish our association as the premier professional development provider.

I look forward to seeing several events and projects come together this year: our Equity, Diversity, and Inclusion library of resources of artists, NAHS/NJAHS Leadership Art Conference, and increasing memberships awareness of our many art competitions and scholarships offered through various platforms like NAEA and ArtConnetEd.

One more event happening in early March is the NAEA Virtual Convention. Illinois/Chicago will be virtual hosts as we welcome many NAEA members to this historic Convention. Please join me by signing up and participating in the many workshops and experience the many keynote speakers lined up this year.

Lastly, I invite you to share your time and talent with the IAEA. Consider attending a Council event, nominate an educator for an award or apply for the School of Distinction recognition. Maybe you would like more leadership opportunities. Perhaps most importantly, we look to have all members participate in our Virtual Advocacy Week. Take the first step by signing up at <https://ilaea.org/creativecapitol/>.

Be Creative & Advocate,



Michael Jon Skura

President, Illinois Art Education Association



IAEA 2020 Achievements

Past-President's Message

From IAEA President, Nick Hostert

PastPresident@ilaea.org



Strength in Community

As we envision a brighter, post-pandemic future in 2021, I'm impressed and inspired by our perseverance as educators in 2020. The countless examples of the dedication of our Illinois visual art, design, and media educators in delivering high quality learning experiences to students are impressive. Learning how fellow K-Higher Ed educators have creatively navigated ever-changing teaching conditions has been a source of joy and contagious energy. Our strength as a community of educators has been truly noteworthy – a bright light shining throughout a troubling and uncertain time. As I end my term as President of the IAEA, I want to thank you all for your generosity as a professional community dedicated to advancing high quality arts education in our state and beyond. As an all-volunteer, member-driven organization, our power is in our community and our membership. **Thank you for helping us achieve remarkable accomplishments in 2020, some of which I've highlighted in the sidebar at right.** We look forward to continued success in 2021!

Sincerely,

Nick Hostert
Illinois Art Education Association President (2019-2020)

Arts Access for All Students

Illinois became the first state in the nation to include the arts as a distinct, weighted indicator of K-12 performance in its school accountability system. As part of the **Illinois Arts Indicator Work Group** appointed by the Illinois State Board of Education, we succeeded in convincing the board to unanimously approve a 5% Fine Arts Indicator on the State Report Card. Districts will be required to provide arts education access for all students, taught by a licensed arts educator. This is a huge step forward in equitable access to arts education for every student, in every grade, in every school.

Starting Arts Programs in 7 Schools

Serving Rural Students: This year, we added two more school districts to the list of seven districts we have successfully helped to reinstate art programs, the impact of which will be immediate and long-lasting. We have worked tirelessly through regular gatherings, meetings with superintendents and principals, speaking to regional offices of education and legislators, and ad campaigns in strategic locations to raise awareness.

Advancing Equity, Diversity, and Inclusion

Black Creatives Matter + Antiracist Teaching Resources: The IAEA Equity, Diversity, and Inclusion Committee (ED&I) has been working to refine the organization and its programming with the principles of antiracism, through developing a multi-year plan incorporating facilitated expert-led workshops, dialogue sessions, and resource development. The Committee helped develop and disseminate a **Black Creatives Matter resource, featuring 500+ Black artists separated by artistic discipline**, and a collection of antiracist teaching resources for educators to use in their curriculum and instruction.

Serving Educators in the Age of COVID-19

Online Professional Learning: At the onset of the pandemic, the IAEA provided thousands of art educators support through webinars hosted within a week of school closures. As we entered the 20-21 school year, we hosted a series of 7 collaborative sessions on topics of burning need to our arts educators. The collaborative resources created at these sessions were distributed to all website visitors and newsletter subscribers, accessed by 2,600+ people to date.

Virtual Conference: Our conference team took on the momentous task of shifting our conference to the virtual environment. The result was an incredibly successful two-day experience featuring 100+ sessions that are now available on-demand through June for members. Be sure to check out sessions and resources you may have missed.

Recognizing Quality Art Education – Schools of Distinction:

We piloted a recognition program to champion excellence in art education programming, with specific criteria in curriculum and assessment, authentic learning, showcasing student learning, connected communities, leadership and advocacy, and professional development. All schools in Illinois are invited to apply for this prestigious designation.



From the Editor(s)!

*Kerry Parrish, Art Educator, Crystal Lake Central High School and
Jennifer Wargin, Art Educator, Oak Lawn Community High School*

MOSAIC@ilaea.org



This year the world **PRESENTED** us with a common experience that would change our path forever. As humans, we did our very best and we're still doing our very best! As arts educators, we demonstrated how very essential the arts curriculum is to educating the whole child by continuing to provide opportunities for our students to respond, connect, create and present.

The focus of our MOSAIC Magazine for this year is **Presenting!** The challenges and accomplishments shared by our contributing writers exemplify what it means to keep a "record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding" (National Coalition for Core Arts Standards, 2014). The arts present the pictures that will tell this story in our history. We hope you are safe and continue to **present** yourself opportunities to create!

IAEA Membership Benefits

by MacKenzie Pollastrini

Membership@ilaea.org

Greetings valued IAEA Members!

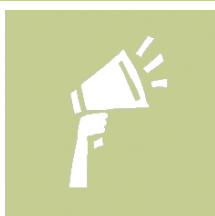
Did you know that the Illinois Art Education Association is led by members just like you? Each of the people behind the scenes of this wonderful organization are Art Educators who volunteer their time to keep our association running. We are a team of educators who work to serve other educators. By being a member you not only benefit from our offerings, but you are also contributing to the organization to keep it growing. Education is an ever-evolving field that changes and adapts to accommodate the needs of students as the world around them does the same. To carry out our mission to serve all Art, Design and Media Educators in our state, IAEA is ever-evolving too. The support from our members makes this all possible.



Illinois Art
Education
Association

To best support you, we have added some amazing benefits to our memberships. A full list of your benefits as an IAEA Member are listed below:

- **Webinars and Professional Learning Events** that extend your knowledge and earn you precious PD hours - Did you know that we release amazing webinars that can earn you PD hours? You can also play ALL archived webinars back if you missed them! Visit our website to learn more.
- An **Advocacy Team** that fights for you and for art education in Illinois. In the past 5 years, the IAEA has helped bring art programs back to 7 schools AND worked with ISBE to get the fine arts as a weighted success indicator on the state report card.
- **Scholarships and PD Grants** - As a member you can apply for scholarships and PD grants on our website.
- **Discounted Conference/Event Rates and Benefits** - Our conference is an amazing opportunity to network with art teachers from across our state, attend amazing sessions and earn a hefty amount of PD hours. As a member you are entitled to a great discount!
- **Arts Standards Resources** - You can find helpful resources and videos about our Illinois Art Standards on our website.
- **SLO/PERA Resources** - Better understand how you are evaluated as an educator, you can find helpful resources and videos on our website.
- **Job Postings** - Be the first to know about job openings for Art Education positions



Advocacy

*From Josh Shearer
IAEA Advocacy Advisor*

Art Advocacy Week 2021

Last year is one that will not be easily forgotten by any of us. Despite the unruly challenges, you rose to the occasion with dignity and integrity. Through your diligent effort students received much needed art and design instruction, providing them an outlet to share their anxieties as the world confronted bleak and trying times. You were there adapting your instruction to provide the best art and design education possible.

Another historical event happened last Spring. On March 18, 2020 the Illinois State Board of Education voted unanimously to include an Arts Indicator as part of Illinois Every Student Succeeds Act. Now, Illinois schools are held accountable for providing arts education to their students. Illinois is the only state to take such a bold step, cementing our state's role as a leader in art and design education. This would not have happened without the tireless efforts of this organization's leadership working in conjunction with the Illinois Music Education Association, Arts Alliance Illinois, and Ingenuity. This landmark decision brings us one step closer to making sure every student in Illinois public schools gets the visual art and design education they need.

Unfortunately, this tremendous success was overshadowed by a global pandemic. To remedy this, the Illinois Art Education Association is hosting a Virtual Advocacy Week March 15-19. Art Advocacy Week will voice support for comprehensive art, design, and media education in Illinois schools. The week includes meetings with legislators to foster connections.

Please consider joining a team and meeting with your legislator to share how you utilized the power of visual art and design education to be a helper! Your stories matter. Your voice needs to be heard. Each team will be led by an experienced advocate and the meetings will be set up through a virtual platform. I am asking for you to share your story from the comfort of your home. Please take this opportunity to meet your legislators and share how visual art and design education brought light to your students in these dark times.

To sign up please visit our website ilaea.org. Thank you for your diligent dedication to serving our future. You bring art alive for your students!



Regional Councils

What are Regional Councils?

Regional Councils provide opportunities for educators to come together in their local regions for professional development, social gatherings, and advocacy efforts. Get to know the other arts educators in your area and enhance your practice. Contact your Regional Council leadership if you have an idea for an event or want to share programming in your area and be sure to stay connected with dedicated Facebook groups.

Council FAQ

How do I know which council is right for me?

Councils are determined regionally in the state by county. Check out the map on the IAEA site.

Can anyone plan an event or social outing?

Yes, any member can! The council depends on the input of its members, who best know the variety of activities and opportunities in their area. Submit an event request or contact your council leadership.

How should I let IAEA know what's going on in my area?

Post on your council's Facebook group or contact your council leadership.

Northeast Council Report

From Gina Szulkowski,
Northeast Council VP

NorthEastVP@ilaea.org

The mission of the IAEA Northeast Council is to provide an environment in which members will connect, reflect, celebrate and build community in small educational and social environments.

Our goals include:

- To (re)build a dynamic, positive community.
- To advocate the need for Arts Education by promoting, supporting and representing at events which promote the need for quality arts education.
- To provide opportunities for professional development focusing on studio opportunities.
- Work with the cultural Institutions in the Chicagoland area to provide opportunities to our members.

How are we going to engage more members?

- Survey members to see what they are comfortable with in our current environment.
- Plan activities based on members comfort levels until vaccinations are widely available.

Central Council Report

From Carol-Lynn Comparetto, Central Council VP

CentralVP@ilaea.org



Greetings from your
Central Council VP!

I'm Carol-Lynn Comparetto. I currently live and work in Champaign, IL where I teach at Champaign Central High School. I've been teaching for six years

and teach a range of courses: Art Foundations, Painting Studio, Ceramics and Sculpture Studio, AP Drawing, and AP 2D Design. I attended Eastern Illinois University for both my undergraduate and Masters degrees. I am excited to serve as your Central Council VP and hope to forge better relationships between the members of Central Council. I am lucky to serve such a diverse region both geographically as well diverse in the school districts that make up the Central Region. I, along with Emma Long-Ingram (Communications) and Jordan DeWilde (Events) hope to create spaces for collaboration and feedback so that we may foster better communication between us and our members. We also hope to start planning networking and professional development events (virtual and hopefully in person). Lastly, we are working to develop a plan to better meet the needs of all of our members (especially those physically out of reach and those who have felt underserved and under-represented). I can speak on behalf of the entire Central Council leadership team in saying we are excited for this opportunity to serve you and hope we have the chance to connect with each of you soon! We look forward to helping our council grow, building relationships and engaging with more of our members.



Central Illinois Regional Art Exhibition

Deadline: March 12th

Fees: \$10 for up to 5 artworks

Fees: \$25 for up to 25 artworks

Both options come with all the benefits of registration including:

1. Access to the Senior Scholarship Exhibition Application.
2. Access to Early College Program Application
3. Exposure to collegiate programs and professional careers in the creative arts
4. Recognition for artistic talent and idea development
5. Possibilities for awards, prizes and potential scholarship opportunities.
6. Participation in the Art Throwdown, a live art making competition.

visit:

artconnected.org/central-exhibition

for registration + more information

South Council Report

From Michael J. Berry, South Council VP

SouthernVP@ilaea.org



My name is Michael J. Berry and I'm serving as the new Southern Counsel VP. I'm a fourth-year secondary Art and Design teacher at Zeigler-Royalton High School in Mulkeytown IL. I'm a combat veteran of Operation Iraqi Freedom, and served in Southeast Baghdad in 2004-05 with the ARMY's 1st Cavalry Division in Ft. Hood TX. Upon returning home, I earned a Bachelor's in Fine Arts and Education from Southern Illinois University Carbondale. I also recently earned a Master's in Leadership and Administration from McKendree University.

One of my passions is the advocacy work I'm a part of in my region. I was blessed to meet Josh Shearer at the Southern Illinois Art Education Conference during my first year teaching and quickly learned from him how important advocacy is, especially in our region. I've been involved in helping facilitate a summer arts program to Cairo CUSD#1 which doesn't currently offer art education. In 2018 I founded the Franklin County High School Art Show. The show offers high school students in our area an opportunity to display their work in a larger venue with a chance to obtain scholarships and other awards for finalists. During my time in my district, I have worked hard to create an Art Club. I also co-sponsor the Sharp Club which combines Shop and Art students in one club where students combine their skills and knowledge to assist in the creation of various school and community projects.

It's my hope and desire to continue to build upon the work that Josh began here years ago. Part of this work will consist of ensuring that every student in Illinois has access to art education. As we finish up work on starting an elementary Art Ed program for Zeigler-Royalton CUSD188 we will pursue other districts to assist in implementing new programs. We are currently launching the first virtual Southern Conference at SIUC with the help of many of our colleagues from across the state. Beyond these immediate goals, future goals are to create a more connected and collaborative experience for Art Educators who are spread out far and wide in the Southern region of the state. I'm looking forward to working with, learning from, and getting to know many of the awesome individuals that make up this great organization.



Webinars

We are proud to bring IAEA members the 4th 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 2020-21 Webinar Presenters (so far) . . .

- **Jen Wargin**
SEL Focused Artistic Processes
- **Tricia Fuglestad, Chris Grodoski, & Jen Wargin**
Connecting and Communication with Your Students During Challenging Times.
- **Luke Jenner & Justin Bickus**
iPad & Adobe Options for Remote & Hybrid Learning
- **Heidi Varela & Deanna Sortino**
Chromebook, Mobile, & Open Source Options for Remote & Hybrid Learning

Virtual Event

**REGISTER TODAY!
@ ILAEA.ORG**

MARCH 30TH, 7:00 PM
1 PD CREDIT AVAILABLE

**ADDRESSING EQUITY,
DIVERSITY & INCLUSION
IN ART EDUCATION
THROUGH CRITICAL
REFLECTIVE PRACTICE**

Featuring

DR. SARAH TRAVIS &
DR. EMILY J. HOOD

IAEA SPRING 2021 WEBINARS

Earn PD and Learn for FREE!

Become the master of your career and achieve your wildest goals with our new content featuring topics in Social Emotional Learning, Media Tips and Tricks, Best Teaching Practices, and Arts Advocacy.

To check out upcoming sessions visit:
<https://ilaea.org/programs-events/webinar/>

Interested in hosting a session?
Send an interest email to Jessica.Aulisio@ilaea.org



What is Collaborating for Excellence?

From Chris Grodoski, IAEA Vice President

vicepresident@ilaea.org

Collaborating for Excellence (CFE) is a professional learning event offered by the IAEA. CFE connects art, design, and media educators across Illinois in professional learning communities with the goal of collaboratively developing and refining lessons. The program grew from identified member needs and will be expanding throughout 2021, thanks to support from the National Endowment for the Arts. This article shares the history and key features of CFE – along with an invitation for IAEA members to participate in the 2021 cohort.

In 2019, Regional Council Vice Presidents, Carol-Lynn Comparetto, Rebecca Hubbs, Josh Shearer, and Gina Szulkowski, along with Nick Hostert and Jon Grice sought a better understanding of educator and administrator needs relative to art, design, and media education. Following a statewide survey and listening sessions, we learned that IAEA members wanted increased access to relevant content, instructional resources, and opportunities for collaboration. Born as a response to these findings, the Collaborating for Excellence program prioritizes best practices for professional development and a fundamental belief that teaching and learning are creative acts.

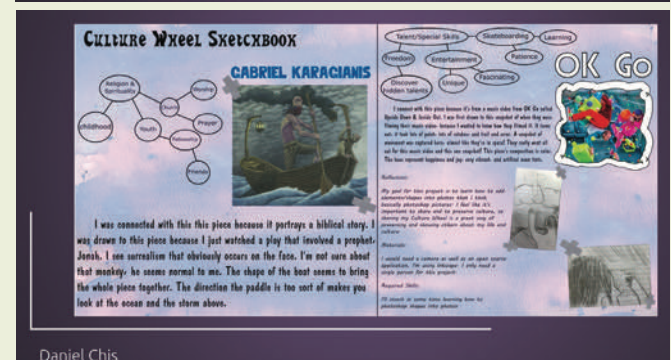
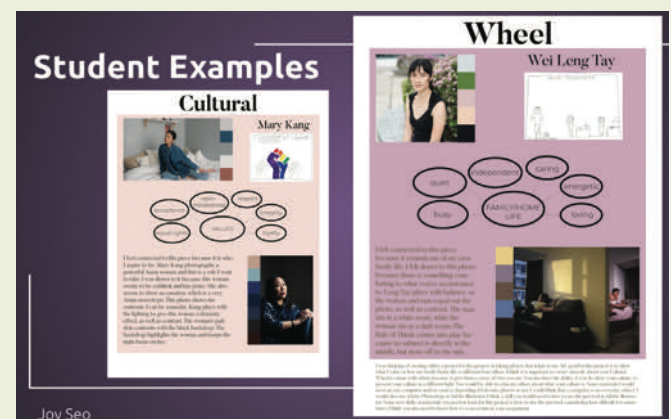
Participant educators collaborate across multiple sessions to reflect and refine existing lessons. Sessions focus on 4 CFE pillars: 1) infusing social-emotional learning, 2) integrating diverse artists and culturally responsive practices, 3) utilizing research-informed instruction, and 4) engaging in standards-based assessment.

Through deeply infusing lessons with social-emotional learning goals, teachers articulate and integrate the well-being and holistic growth of students throughout each aspect of student learning. The integration of **presenting** BIPOC artists and culturally responsive practice adds another dimension of empathy and engagement that honors the lived experiences of students. This pillar prepares them for meaningful creative and civic participation in a diverse society. By recognizing the developmental and contextual needs of students, participants select and utilize research-informed practices that enhance the student learning experience in their unique situation. Engagement with standards based assessment provides an opportunity to connect student learning around anchor outcomes. Standards-based assessment communicates a powerful message about the quality and degree of student learning in art, design, and media education—that it is content with a solid core and not solely subjective.

The first cohort of CFE participants completed in August 2020 and the second will launch in early 2021. This larger cohort will receive honorariums and professional development credit for different events between April and August. The lessons produced by this group will be digitally published through the IAEA site. Digital publication will include a feature that allows for the download and adaptation of lessons by fellow educators to meet the

needs of their teaching context. This lesson repository will include other resources and contribute to meeting the professional practice needs highlighted by art, design, and media education in Illinois.

If you are interested in learning more about the CFE program, please read Chris Sykora's reflection on his experience as a participant and collaborator on page 10. You can also view the lesson from the first cohort at <https://ilaea.org/collaborating-for-excellence>. If you have other questions or would like to participate in this year's cohort, please contact Chris Grodoski at vicepresident@ilaea.org.



SEL Aligned Standards Framework

From Jennifer Wargin, Arts Educator/Instructional Coach
Oak Lawn Community High School

MOSAIC@ilaea.org


In 2006, after a training on social and emotional learning (SEL) through the Collaborative for Academic, Social, and Emotional Learning (CASEL) and the 5 supporting competencies, I understood that we can teach our students to be self and socially aware so they can manage themselves, make responsible decisions and develop relationships **within the fine arts curriculum**. I began using prompts connected to the competencies during the artistic planning process with a goal of developing students' emotional language. In 2014, the National Core Arts Standards were released and I saw an opportunity to align the CASEL 5 with the core standards, adding essential questions to support each anchor standard. I believe using these questions enriches lessons developing students cultural com-petencies and coping skills as they participate in the artistic process and more importantly, better themselves participating in the human experience.

Here is my most recent iteration of the questions aligned to the visual arts learning standards. The framework is shared with educators participating in the Collaboration for Excellence Cohort and for our readers here. Please feel free to reach out to me with any questions you have regarding the framework at jwargin@olchs.org. Scan the QR Code to see created lessons and resources!

Resources

Scan the QR Code to
see created lessons
and resources!



3	4	1	2
Creating Self-Management Relationship Skills	Presenting Self-Awareness Social Awareness	Responding Responsible Decision Making Relationship Skills	Connecting Self-Awareness Social Awareness
1. Generate and conceptualize artistic ideas and work How can we turn our thoughts, feelings, and understandings into actionable art making?	4. Select, analyze, and interpret artistic work for presentation How do we select and present products and performances based on personal strengths to convey new meaning and awareness to others?	7. Perceive and analyze artistic work How do we responsibly observe, analyze, and engage with art?	10. Synthesize and relate knowledge and personal experiences to make art How do self- and social awareness contribute to artistic processes (technique and medium) before/ during/after art-making?
2. Organize and develop artistic ideas and work How will we organize and share our ideas through communication and collaboration during the artistic process?	5. Develop and refine artistic techniques and work for presentation How can artist technique and presentation style and method create new perspectives?	8. Construct meaningful interpretations of artistic work When evaluating art, how does understanding an artist's intention, background, and experiences influence your opinion? Does it create empathy?	11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding How do we connect life experiences (past and present) with new understandings and personal emotions to artistic ideas?
3. Revise, refine, and complete artistic work How do we have the stamina to refine, revise, and complete artwork after receiving and considering feedback and critique?	6. Convey meaning through the presentation of artistic work How do we consider the perspectives and experiences of others when choosing presentation tools for intended audiences?	9. Apply criteria to evaluate artistic work When evaluating art, how can we be sure to analyze before judging? How do we communicate using a common language?	



The Role of African American Artists in African American Art Education in the United States from the Late Nineteenth Century through the Mid Twentieth Century

by Edward L. O'Gilvie

This research examines the impact of notable African American artists on African American art education in the United States between 1865 and 1964. First, I emphasize that there is very little data available on African American art education. Next, I discuss variables that influenced and changed the lives of Artisans and Freeman; how some were able to earn incomes, and to pursue education. I describe the challenges faced by African American artist during Reconstruction and the Jim Crow era. Finally, I describe how notable artists from the Harlem Renaissance changed African American art and art education moving forward.

Research Link

Please scan the QR code to
read O'Gilvie's research.



Art Education as a Vehicle for Social Justice

by Brigid Horgan

The purpose of my research was to determine what scholars have found are the best approaches to using art education as a platform for social justice. In this paper I first discuss the need for educators to promote and practice social justice concepts as a means of fostering inclusion in their classrooms. I then address the importance of student engagement in social justice topics, and how choice, inquiry, and self-expression can help students gain greater understanding of the world around them. Lastly, I provide suggestions for incorporating social justice topics into curricula, as well as obstacles educators might face in trying to promote social justice in their classrooms.

Research Link

Please scan the QR code to
read Horgan's research.



Collaboration in Collaborating for Excellence

From Chris Sykora, Arts Educator, Deerfield High School

c.sykora@ihsae.org

Most educators get thrown into their own classroom straight from a student-teaching assignment that may or may not have been supportive. From day one their focus is on staying employed. As a result, many new teachers are isolated, anxious and uncomfortable. They think any shortcoming could lead to a bad formal observation and are rarely part of a community that nurtures positive self-doubt. Without such a community, there is limited space for professional improvement with fear inhibiting growth and professional risk-taking. Too many teachers cannot afford the introspection and positive self-doubt needed to innovate for a creative and relevant 21st century education.

As a participant in the inaugural Collaborating for Excellence (CFE) cohort, working alongside Kerry Parrish, Deanna Sortino, and Ailysh Cooper, we benefited from partnering across geographical locations, each from unique districts with specific needs. Working with master educators from similar, but slightly distinct content areas, I gained wisdom from learning about their lenses and processes. Through open and reflective dialogue, as well as differing opinions, a world of professional possibilities emerged for the development of innovative curriculum and a deepened awareness of the outcomes for students.

The CFE process motivated teachers to engage in thoughtful dialogue with a goal in mind. As we co-authored, and ultimately created an interdisciplinary, SEL focused, and process-based curriculum, participants had the opportunity to let go of ego and

foster more objective instructional decisions for the benefit of students. If you want to improve the teaching profession, put educators in the same room together; remove the formal pressures of teacher observation; inspire investigative pedagogy and shared leadership by collectively engaging in curriculum.

"I believe it will be the teachers who rise up against the unsustainable educational climate of standardization and seize the motivations and methods of artists." Thomas J. Sergiovanni on rethinking leadership and building community in schools. Sergiovanni is paraphrasing what research and experience tells us: Grassroots collaboration among curious, empowered teachers will innovate education systems and, therefore, society. So while education is messy and exciting, it's more of an artform, really, than a science. Collaboration is not easy, but we enhanced our empathy, imagination and cognition by working closely with others in a safe environment where we feel valued, inspired, and challenged. Undoubtedly, collaboration leads to working with dissenting opinions. This should be encouraged as it offers tremendous opportunities for growth. As long as disagreements are productive, they lead to greater self-knowledge, reflection on practice, and the secret ingredient for learning: Curiosity.

Our intrinsic desire is to explore and push away discomfort. Curiosity and reflection are the perfect blend of ambiguity, comfort, and wonder. With an open mind, educators can dig in and get our hands dirty, learning from

ideas-based practice and contemplation. Throughout my experience with CFE, teachers engaged in thoughtful, collaborative dialogue that recaptures human curiosity with the goal of enhancing student development. Each of us brought our unique strengths to the conversation. This honors the creative and scientific work of teaching while empowering educators to experiment and connect in communities of practice.

This work proves that those who can, teach, and that we are far stronger together, especially when we leverage our differences; learning together and from each other. I left with a practical understanding of new processes and an amazing curriculum to **present** to students. And not just my students, but students across the entire state whose teachers have access to the lesson. Our CFE team produced a comprehensive experience that promotes student agency, just as it prompted teacher agency; bridging empathy, diversity, and equity through deep introspection and the creative process. This is pedagogy at its best, and it's how we will innovate education for the better. It leaves me excited and eager to expand the Collaborating for Excellence program. If you are interested in learning more about the CFE program, feel free to contact me at c.sykora@ihsae.org.

Resources

Scan the QR Code to see created lessons and resources!





SCHOOL OF DISTINCTION

ILLINOIS ART EDUCATION ASSOCIATION

Schools of Distinction

We all know, and have patterned our lives, around the fact that art, design, and media education are central to a comprehensive education for students.

Learners that participate in these courses gain creativity, critical thinking, collaboration, and communication skills. In addition, students in art, design, and media programs are well-prepared for college, career, and citizenship. They gain core social and emotional skills as well as equitable exposure to a range of cultural competencies.

As such, it is important to recognize when excellent school programs in art, design, and media education provide students these critical skills.

The Illinois Art Education Association has traditionally honored programs through the Best Art Education Program award. However, submissions to this award ranged from school departments, entire schools, districts, and higher education programs. The Awards and Scholarship Committee, sought to develop recognition that could more equitably recognize programs.

Throughout 2020 over a dozen IAEA members participated in developing a new award – **The Schools of Distinction Award**. This award recognizes schools relative to the size of their staff. Unlike the Best Art Education Program award, Schools of Distinction is non-competitive of PK-12 schools. Any school can apply for and receive this recognition. To earn the School of Distinction Award, schools demonstrate excellence in the following areas:

- curriculum and assessment
- authentic learning
- showcasing student learning
- connected communities
- leadership and advocacy
- professional development and training

These areas, outlined in detail below, deeply reflect the Illinois Professional Teaching Standards (IPTS), The Illinois Fine Arts and Media Standards, and Social-Emotional Learning Priorities.

Excellence in programming begins with high-quality curriculum, instruction, and assessment. It provides students direct, authentic engagement with the creative sector, and includes the engagement of students with the art, design, and media education community. Excellence in programming is also driven by educators who are deeply engaged with deepening their expertise through participation in communities of practice and by seeking out content specific professional development and training. The Schools of Distinction award not only recognizes programs that do this, but provides a more equitable and impactful opportunity to honor quality where and when it happens in Illinois Schools.

The Schools of Distinction recognition lasts two years and includes:

1. A digital banner for display on your school's website
2. A physical award,
3. Recognition on the IAEA website
4. A press package.

After the recognition expires, schools may reapply at any time.

To learn more about the recognized schools and how your school can be recognized in 2021, please visit the Schools of Distinction webpage:

ilaea.org/programs-events/awardsgrants/schoolsofdistinction/
or email schoolsofdistinction@ilaea.org

Scan this QR Code
to see how the award
aligns with state markers.



And the Winners Are ...

The Illinois Art Education Association is pleased to recognize the following eight Illinois schools as Schools of Distinction for the pilot year of this program.

Henry-Senachwine High School

Art, Design, and Media Educators: Frank Bush
Principal: Dr. Jon Hill
Superintendent: Dr. Michael Miller

Washington Community High School

Art, Design, and Media Educators: Jack Clifford, Jayme Banzhoff, and Margaret Kuchan
Principal: Mrs. Stevens
Superintendent: Mr. Kyle Freeman

Metee Valley High School

Art, Design, and Media Educators: Karen Popovich, Irene LaPapa, Karly Olson, Katie Novorolsky, Ashley Kasher, and Don Devany
Principal: Dr. Darrell Echols
Superintendent: Dr. Adrian Talley

Still Middle School

Art, Design, and Media Educators: Donna Davis
Principal: Mrs. Cornish
Superintendent: Dr. Adrian Talley

Cobden High School

Art, Design, and Media Educators: Jeremy Crawford
Principal: Mr. Shoemate
Superintendent: Mr. Edwin Shoemate

Harrisburg High School

Art, Design, and Media Educators: Douglas Robbins
Principal: Mr. Dewar
Superintendent: Mr. Mike Gauch

Batavia High School

Art, Design, and Media Educators: Josh Casburn, Jennifer Carpenter, Jennifer Melendez, Andrea Schindlbeck, Kathleen Tieri-Ton, Andrea Schindlbeck, and Dawn Zalkus
Principal: Dr. Smith
Superintendent: Dr. Lisa Hichens

Lexington CUSD #7

Art, Design, and Media Educators: Emma Long-Ingram
Principal: Mrs. Julie Strating
Superintendent: Mr. Paul Deters



PLNs

Professional Learning Networks

What are Professional Learning Networks?

PLN's are necessary! They exist on a wider scale, presenting grade-level specific opportunities to connect, learn, and grow from the perspectives and processes of others. Now more than ever, we need OUR people. Here is another way to find them!



High School Art PLN

Quest for the Best in Hybrid Teaching & Learning

*by Jon Grice, IAEA Secondary PLN Coordinator, Director of Fine Arts
Adlai E. Stevenson High School*

Education has dramatically changed in 2020. Remote and hybrid models of instruction have replaced in person school classroom models and experiences of learning. Considering the possible continuation of social distancing and health-safety protocols, and the favorability some parents and students have discovered from remote and hybrid models of instruction, it is my belief that hybrid and remote models of education will continue for the present school year and may become the educational norm for years to come.

Some hybrid models may include classrooms where a portion of students receive in person instruction, while concurrently providing online instruction for remote learning students. Although this model provides the flexibility and balance for in person and remote learning, it also presents situations and hurdles for educators, students, and school personnel to find solutions.

Especially, hybrid instruction tests schools and educators utilizing the art studio setting. To positively respond, Visual Arts educators and school leaders will be challenged to expand and redefine curriculum design, and technical set up – meaning how students access materials, equipment, and connectivity – as effective hybrid instructional strategies evolve.

In my role as a high school fine arts administrator, I've observed teachers in the visual and performing arts, as well as all content areas throughout the school. This year has allowed me to observe and support the transformation of teachers and their virtual classrooms.

In early spring, we all quickly learned how traditional in person instructional methods and curricular design did not always transfer smoothly to remote instruction. However, spending countless hours in planning, prioritizing, practicing, reflecting, learning, and working together as colleagues, remote instructional methods blossomed. Now, nine months later, we've developed, adapted, and adopted new tools to create effective strategies to build connections among students that provide effective approaches for content delivery and creatively savvy ways to keep students engaged in synchronous remote settings. The foundation of this instruction recognizes how good teaching is regardless of setting.

As we considered synchronous remote and hybrid teachings, now and future, the guiding principles of Charlotte Danielson's *Framework for Teaching* (2011) and John Hattie's *Visible Learning* (2008) continue to translate well. However, reviewing, reinforcing, and discussing these frameworks were most useful when we worked together and pushed to understand how to apply these concepts and skills effectively when, simultaneously, students are in the classrooms and virtually online. As schools end their adaptive pause shifting toward a hybrid model and

prepare for known challenges, colleagues at all levels of education will need to work together to understand the many dynamics of hybrid teaching.

I am deeply grateful for the generosity, time, and guidance Arts Educators across the state and country have already provided. Through continued conversations and communication, they have answered questions, offered insights and thoughtful reflections and continue to share their experiences. Working with colleagues has created a first wave of hybrid art teachers, and assisted hybrid and remote educational design.

Also, I am grateful the IAEA holds a goal to create Professional Learning Networks for specific grade levels to connect members and address unique needs. Building relationships with colleagues strengthens and builds new avenues of communication that offer mutual support. I highly recommend using the excellent resources and materials created by professional organizations. See the PLN Resources QR code below to access some of favorite resources below.

I found many useful resources on my alma mater, **Northern Illinois University's website** that may be of use. There are a variety of articles and webinars that offer tips for *hybrid, concurrent, or simultaneous* teaching and learning strategies. The collegiate *HyFlex Course Model* draws interesting parallels to ways high schools can approach hybrid teaching and curriculum design.

To all of my colleagues, I highly recommend every teacher practice simultaneous hybrid lessons with in person and virtual students before the first day of real time hybrid instruction. This allows instructors to prepare technical setups, and best manage and support both in person and virtual learners. The spirit behind this friendly recommendation comes from Benjamin Franklin, who is credited for saying, *"If you fail to plan, you are planning to fail."*

These recommendations affirm a commitment to life-long learning and building professional networks to support Arts Education in an ever-changing environment.

This work is not easy, especially when unforeseen and unanticipated challenges are present. As Visual Arts teachers teaching remotely, we may feel lonely, but know you are not alone. Know that educators **are** working together. To succeed, this work requires an openness to adapt and grow. These efforts are worth celebrating and our students and families are forever grateful for the authentic and essential learning experiences our Visual Arts classes provide!

Middle School Art PLN



Connections

by Alicia York
IAEA Middle Art PLN Coordinator
Glenn Westlake Middle School

Connections. This year has been about making connections. Connecting with the students was the primary focus for many administrators at the beginning of the year, but is there a need for teachers too? Art teachers may need connections with others who encourage, lead, or support them as professionals. Especially during this year of remote, virtual, hybrid, in person, you-name-it instructional delivery, I think we need to find the authentic connections that “fit” for each one of us.

I came to Illinois with years of experience right after college, but left behind several long term friendships, peer networks, and role models who I had worked with for almost a decade. Then in my current middle school position, my network shrank; it almost disappeared for far too long. And I was frustrated that it was idle, totally my own fault. Luckily, I had my elementary Art teachers to collaborate with periodically, but ultimately the decisions, planning, brainstorming, and implementation of the middle school visual arts program was left to me. Yes, there are some significant bonuses to being autonomous, but the benefits of working together can be so much more enriching through support of like minded colleagues.

This current pandemic has brought forth so many changes. It has invigorated change for professional development, technology savviness, and social media groupings for just about anything. I love that there is so much out there, but one must be judicious about curating the massive amount of content and utilizing their time wisely without going down a bunny hole. Personally, I need to find real people doing real things with techniques and ideas. I want to connect during school hours, or shortly thereafter, to exchange real-time dialogue about techniques or themes used in class and/or celebrate successes, milestones, or achievements.

As the new IAEA middle level coordinator, I want to reach out to my middle school teachers around the state to see how I can offer assistance, set up groupings, or promote the excellence of our students who teeter in an adolescent state between elementary and high school. What overarching themes or cross curricular lessons have been a success? Where do teachers play a role in scheduling classes and determining curriculum? Do you articulate with your high school departments? Would you like to share a specialty or learn something new? How are we showcasing student work outside in the community? Are you submitting work in local, state or national competitions and exhibits? Is observing others an interest? Do standards, rubrics, and writing narrative statements play a greater role when thinking about social & emotional needs in our new classrooms? What methods of professional development seem most important or necessary for now or the future? Do you want to collaborate on a special project? What connections with people or content will have the most impact for you as we all navigate what is ahead?

Please look for a short questionnaire in your IAEA registered e-mail address to provide thoughts or feedback. I would love to connect with you. In the meantime, take a look at the Padlet bulletin board on the PLN Resources QR code below to see what the middle level group got started during the winter conference. Feel free to add your voice!



Elementary School Art PLN



Hello

by Christine Kueker
IAEA Elementary Art PLN Coordinator

My name is Christine Kueker and I am honored to represent the elementary art teachers as the IAEA Elementary Division Coordinator. I have 13 years of experience as an Art Educator, and currently teach in Oswego SD308 at Old Post Elementary. The IAEA is very excited to start connecting at all levels in our Professional Learning Networks where art educators can share their expertise, experiences, and passions and I look forward to providing opportunities for fellow elementary art educators to connect through the Elementary PLNs.

Oftentimes, we are the only person in the building/district in our specific content, or we have art teams spread across our districts. The Elementary PLNs are a great opportunity to connect with other elementary art educators where we can better understand the ever changing needs in our level, and help each other obtain the resources needed specifically in the elementary art setting. Your participation in sharing your knowledge, experiences, stories, and questions will help us take charge of our own professional development.

Throughout my years as an art educator I often hear the need for more connection with colleagues from not only the art field, but specific to the age levels they work with. My hope is that the PLNs will offer a safe space for us to create personal connections with each other so that we will build relationships that extend beyond seeing each other for the short time at conferences or virtually. I look forward to collaborating with you as we learn and grow together.

PLN Resources

Find links to all the
PLN resources here!!





Black Lives Matter Summer Response Project

by Deanna Sortino, Arts Educator, Niles North/West High School

The murder of George Floyd was the start of my authentic journey to becoming an anti-racist teacher. Although there were many innocent Black lives taken before him, his death affected me differently. I believe the constant encouragement from my director wanting us to do this work, the isolation, and the pandemic truly made me question what was important in my life; and it **PRESENTED** me the opportunity to look at life with an alternative and new perspective. It was the first time that I actually researched what “Black Lives Matter” meant – and because I’m a visual learner, the images below hit me in a way that intrinsically motivated me, **shaping my belief** to make a change.



Kris Straub/Chainsawsuit



Photo courtesy: Sarah Smith Wills

The more I researched, the more I wanted to learn. I was overwhelmed and emotionally exhausted. This work can be messy and tiresome. I knew I would screw up and say the wrong thing; but this time, I wasn’t nervous about it because it was coming from the heart and I was ready.

With the start of school around the corner, I was excited (and equally nervous) to create a new project focused on Black Lives Matter and COVID with my AP 2-D students. I suddenly found myself surrounded with amazing resources from all the work I did this summer including: the countless books I read, podcasts I listened to, and anti-racists conferences and Black artist talks I attended. I also helped lead the creation of the Black Creatives Matter Initiative which is a list of over 500 Black artists and anti-racists resources. Equipped with this new knowledge, the question now became, **What do I do with all of this? How will I engage with my students in a more culturally and racially responsive way? How does this change my lesson design?**

As I developed this new lesson, I came up with the following question to guide the journey we would take as a class: **How can we use art to give voice, respond, inform and heal?** The lesson began with SEL activities. I asked the students a variety of questions to gauge how they were emotionally connecting to the BLM movement and the pandemic. I used PearDeck to make my **presentation** interactive which was necessary in having meaningful class conversations virtually. I asked the students to engage in a culturally relevant way, asking for their opinions as well as practicing perspective taking. I asked them to respond to a variety of images from the BLM movement, spending some significant time on the removal of Confederate monuments and how they felt about it. We watched Silas Munro’s presentation, “Resistance Made Visible” from the 2020 Typographic Conference in which he discusses how it felt as a Black man to see a white couple painting over the Black Lives Matter typographic mural on the streets of DC. His vulnerability affected not only me, but also my students. As Silas pauses his presentation to take a breath, and collect himself after what he saw; as a class, we did the same. It allowed us to take a collective pause to reflect on what we saw and what we experienced this summer – that racism is impossible to ignore.

“How can we use art to give voice, respond, inform and heal?”

Deanna Sortino
Niles North/West High School

Photo courtesy: Hector Gutierrez



Resources

Find links to all the resources below!



Ms. Sortino Examples



I finished the **presentation** by showing my students examples from some of my favorite Black artists, as well as my own photography taken at protests I attended throughout the summer. It was important for me to show them that I was willing to be vulnerable. As I continue this journey with them, supporting the development of their unique artistic voice, I recognize how important it is to create community in our classrooms with our students' voices at the center. As we find more ways to help students navigate this incredibly unique time in our history, culturally responsive instruction and anti-racist teaching practices must be at the forefront of our work.

For me, I've learned that students want to do the work with you. They are passionate about social justice and I've learned that I can't be afraid to have these discussions with my students, no matter how hard or messy they are. As a result of this project, I've learned that incorporating difficult conversations and varying perspectives into my curriculum is something that is necessary. The success of this project confirmed that although I'm just in the beginning stages of my journey to becoming an anti-racist

educator, I have the ability to talk about race with my students in an honest and authentic way. Within my practice, I have started reflecting on each and every single one of my lessons that I teach my students. Am I representing my students' diverse backgrounds in these images? Am I introducing students to BIPOC artists? Am I teaching this lesson through the lens of white privilege, and if so, how can I change that? This process revealed that weaving SEL throughout my social justice themed lessons allows all students to connect to the work and truly be engaged in the lesson. In the future, I will continue to teach lessons like this because it builds empathy, shares varying perspectives and experiences in a safe environment, and continues to recognize the importance of race in my student's lives. As my student Hector Gutierrez said, "I believe that as an artist it is our directive to capture a moment and convey our message to the masses," and it is my job as their teacher to provide them the outlet, opportunity, and present resources to do so.



In the article "Introduction to Counter-Visual Strategies in Educational Settings" by Tanya Scott on page numbers 16-17 of the printed version of the Winter 2021 MOSAIC, the title was incorrectly listed as "Presenting to Develop Perspective." Additionally, the images appearing on the same pages were not related to Scott's article, but were instead student artwork examples for "Black Lives Matter Summer Response Project" on pages 14-15. The full reference list was excluded as well, and is available at <https://ilaea.org/the-mosaic/>.

Introduction to Counter-Visual Strategies in Educational Settings

by Tanya Scott

IAEA Museum Liaison and Curator of Education, University Galleries of Illinois State University



Anti-Racism Resources

Find links to article resources here.

This summer I attended Art Education & Anti-racism Workshop, an Educators for Anti-racism webinar presented by Joni Boyd Acuff, assistant professor of arts administration, education, and policy at The Ohio State University. Acuff discussed the power of images shown to students and emphasized how they can either reinforce or challenge societal norms. She pointed out that diversifying our resources is not enough; instead, we must use counter-visual strategies to "reframe structures of racial injustice" communicated by popular images and "reorient the viewer's gaze" (Herman & Kraehe, 2018, p. 229).

One may question their abilities to recognize and counter hegemonic ideologies present in their curriculum, and they are not alone. Teacher preparation programs often leave white educators ill-prepared to teach diverse student populations (Goldenberg, 2014, as cited in Love, 2019, p. 127), and unequipped with tools necessary to perceive how their curriculum perpetuates racism and dominant power structures, as well as how to challenge these forces in their classroom (Love, 2019, p. 130). While I am not an authority on critical race theory, gender inequality, LGBTQ+ rights, systemic racism, or other inequities in education, my intention is to provide fundamental tools for analyzing and confronting harmful narratives communicated by popular images, artworks, and objects in the classroom. There is a plethora of resources, many of which can be found in the included Anti-racist Educational Resources document. I urge you to seek additional resources that lead to actionable steps on issues you want and need to learn more about.

In addition to my role as the Curator of Education, I teach an Illinois State University course titled Arts for Elementary Schools: Visual Art. One of the first exercises I do with students each semester is a guided visual analysis of

images commonly found in schools and textbooks. We begin by considering a list of questions adapted from @teachersforblacklives on Instagram, including:

- Where do BIPOC, LGBTQ+, and marginalized students see themselves in the curriculum?
- Which perspectives do the content/activity focus on?
- Which perspectives are absent?
- Have you considered how this content/activity could be insulting or harmful to BIPOC, LGBTQ+, and/or marginalized students?
- Have you consulted trusted colleagues to examine racist or inequitable ideologies in your curriculum?
- Does this content better serve your students or you?

These questions serve as the foundation for our visual analysis of selected artworks including John Trumbull's *The Declaration of Independence* (1817–1818). This painting, which depicts the founding fathers and politicians of the time, helps us discuss who and which perceived genders, races, and socio-economic positions were represented. Next, we examine what and who was not included, why that was the case, and what message that communicates to students. In contrast, we examine Titus Kaphar's *Beyond the Myth of Benevolence* (2014)—a painting that exposes the realities of slavery within the foundations of our country. Thomas Ball's *Emancipation Memorial* (1876) is another ideal artwork for such analysis. One very important historical detail omitted in this sculpture is the role Black abolitionists played in their own emancipation. The Zinn Education Project's teaching resources on Black abolitionists and NPR's "How Black Abolitionists Changed A Nation" provide educators with means to recognize and respond to "White authority and

non-White inferiority" (Herman & Kraehe, 2018, p. 228) communicated by this sculpture.

What you show to your students matters, but what you leave out matters too. BIPOC, LGBTQ+, and marginalized students need to see themselves represented in our curriculum, and not only in ways that emphasize the trauma inflicted upon bodies like their own. It is important to understand though, as Dr. Bettina Love so eloquently states, that "no type of pedagogy, however effective, can single-handedly remove the barriers of racism, discriminations, homophobia..." (Love, 2019, p. 19). These tools are one step in the journey toward an equitable and anti-racist educational future.

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Supporting Students With Disabilities

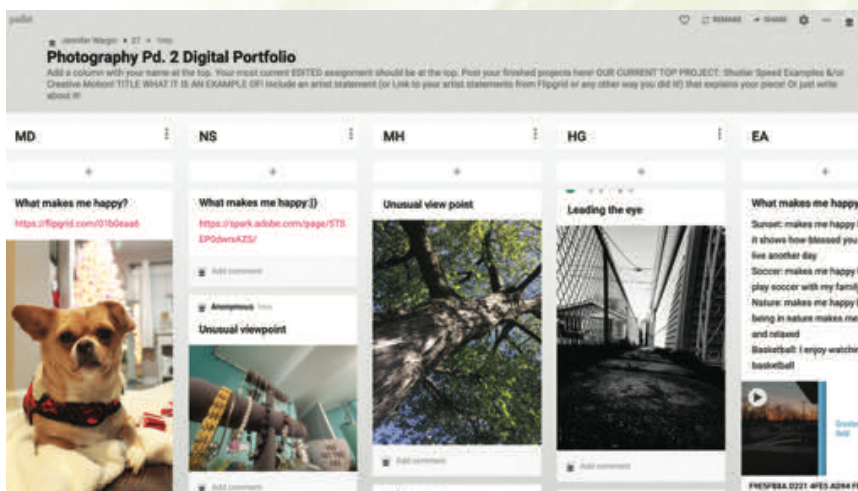
by Kelly M. Gross

Assistant Professor of Art and Design Education, Northern Illinois University

One of the groups that many art educators are struggling to adapt for in the virtual environment is students with disabilities. While we all know how difficult remote and hybrid learning can be for our students, it presents particular challenges for developing lessons that meet the needs of diverse learners. Universal Design for Learning (UDL) has three guidelines that art teachers should consider when designing for students: providing multiple means of representation, action and expression, and engagement (CAST, 2020).

The UDL requirements for multiple means of representation is based on the belief that "learners may differ in the ways that they perceive and comprehend information that is presented to them" (CAST, 2020, para 1). Students with different cultural backgrounds, disabilities, language differences, or that prefer learning through a specific modality, such as

visual or auditory, will benefit from a lesson design presentation that considers diverse ways of **PRESENTING** the information. The UDL guideline action and expression refers to the consideration of students' physical interactions with materials and executive functioning skill development. Art teachers should consider how to support students in the artistic process by developing checkpoints to develop plans, monitor their progress, and reflect on their learning. The UDL guideline on engagement emphasizes the variety of ways students prefer to learn and that "providing multiple options for engagement is essential" (CAST, 2020, para 1). One of the most distinct challenges facing learners in online and hybrid learning is the isolated nature of learning from home. At right are specific suggestions for implementing UDL strategies in a virtual/hybrid environment.



Resources

Find links to all the resources below!



UDL Strategies in a Virtual/Hybrid Environment

Representation

Image Descriptions: Screen readers need text to describe an image. But image descriptions are also helpful as a means of reinforcing content literacy in the arts. Providing written image descriptions in slide shows supports learners and becomes a reference tool.

Closed Captioning: To help students with hearing impairments, English Language Learners, and students who need written reinforcement, closed captioning of videos is an excellent support tool. Amara, Youtube, and Subtitle Edit are three free programs that will provide closed captioning. It is recommended that you always check the captioning for accuracy. (<https://amara.org/en/>)

Action and Expression:

FlipGrid: An online tool to encourage students to record videos reflecting on their artwork or describing the process. Flipgrid does not require students to write or type and can be a way to develop a classroom community with students responding to each other's videos. (<https://info.flipgrid.com>)

Stylus: for many kids using a touchpad is very difficult. Consider using a stylus, which can be used for drawing on many trackpads or interactive screens.

Padlet: Padlet is an online interactive bulletin board that can be created for each student or an entire class. Students can easily post a variety of file types on Padlet and provide feedback on items posted. Padlet can help monitor students' development of ideas and concepts while also allowing learners to see classmates' work and learn from each other. (<http://www.padlet.com>)

Engagement

Collaborative Online Drawings: Let students work to draw together, encouraging discussion and interaction with each other. Tools such as Google Jamboard, Scribble, and Aggio.io allow for multiple learners to draw or paint on the same canvas simultaneously.

Open-Ended Prompts/Choice Boards: Consider allowing a prompt that will enable students to create in different ways. For instance, "Design a City" could be a prompt that encourages students to draw or build using found objects from home to construct a city. The use of choice boards and open-ended prompts allow students to engage in a concept through the avenue most appropriate for them.



Presenting Virtual Opportunities to Meet the Artist

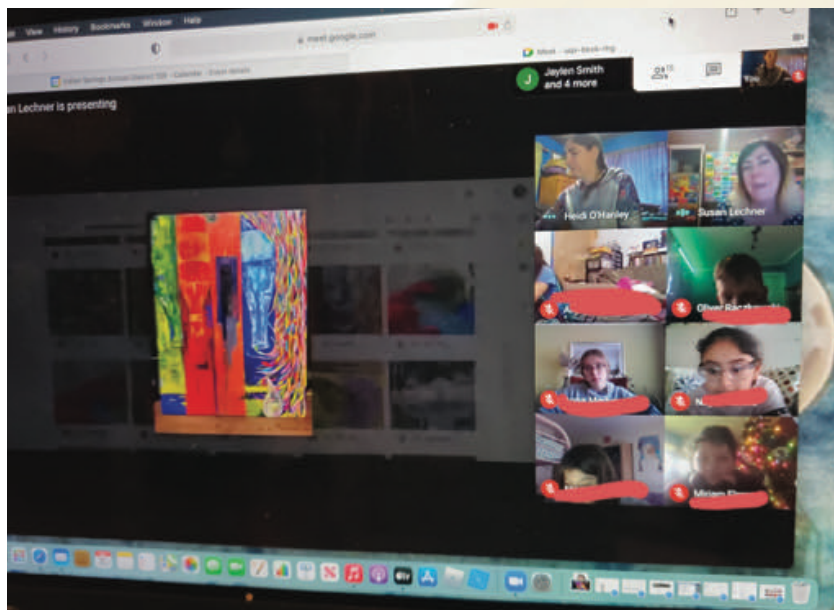
by Heidi O'Hanley, Elementary Arts Educator, Frank A. Brodnicki Elementary

In my school district, all Specials teachers were to teach remotely while students were at home during our hybrid model. We set up supply bags to go home, created online lessons from scratch, and tried our best to manage Google Meets with the unique schedules. Once the school year started, it was evident to me that students needed more direct attention for instruction and learning. I wanted to provide as much as I could to help my students while they were learning art from home.

From student interactions, I immediately saw a need for a virtual art club. Students missed the time to create in the room, using materials provided, and given inspiration to create their own artworks. They were kinetic learners, and as much as I wanted to give them everything they needed for lessons, I worked to adapt to all of their situations the best way I could. Students had a choice in what they wanted to learn during Virtual Art Club. They shared ideas, what materials they had to work with, and wanted some time to not follow a strict schedule. They were very surprised when I told them that I was inviting artists to come and attend our Google Meets, and it was amazing to see how excited they were when they were able to ask the artists questions.

The artist I invited first was Susan Lechner, who is the current 2020-21 featured artist for IAEA. Susan is a painter, who lives in Lombard with her husband, dog, and tortoise. Her niche of artwork is creating painting magnets or postcards, using oil paint and found images. Her themes are love, peace, humor, and friendship. Susan uses emphasis on her chosen images by creating a blend of colors and textures surrounding the images within her designs. With the brightness and contrast of her artworks, it was a good fit with the elementary level students.

During our Google Meet, Susan **PRESENTED** her work through a Google Slideshow, showcasing the steps and layers in creating her artworks. While she was presenting, students were asked to share questions they had about her work. The amazing part was that the more Susan shared, the more questions the students asked. The questions related to the materials she chose to work with, what inspired her, where she found her images, and how they could purchase her magnets. When the questions started slowing down, the students began creating their own artworks, inspired by her artistic style. When the hour



had ended, many students presented their finished artworks by posting a photo on the Google Classroom Stream, or simply sending a photo to me by email, so I can share the images with the artist.

In the next art club meeting, I asked the students for feedback about meeting Susan and seeing her artworks. The students commented on how they loved the colors, textures, and happy messages shared in her artworks. Many students asked for her website to purchase a magnet or two. Then, they asked about meeting another artist. Their enthusiasm has inspired me to contact other working artists in the area to talk with my students, which we plan to set up for the future. My students loved learning about working artists, and from their positive reactions, I saw that inviting artists into our online Meets had inspired them to continue to create artworks from home.





Blick Liquid Watercolors
Item #00369

Chime in with Nature

Lesson Plan for Grades 5-12

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Articles and Resources

Use this link to access articles and resources from all four virtual art shows.

Presenting a Virtual Art Show!

See how these schools found ways to present students artwork during a Global Pandemic.

Visit the Show

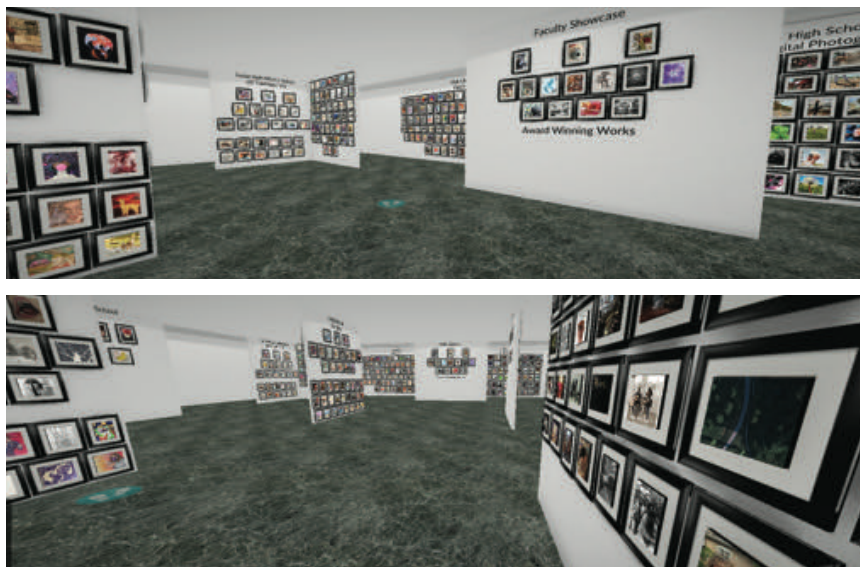
Use this link to visit the Adlai E. Stevenson High School Virtual Art Show



Adlai E. Stevenson High School Virtual Arts Exhibit

by Katie Hyken

As a team, our goal was to be able to provide our students and community with an art exhibition that closely mirrored what we would do during a normal school year.



Chicagoland 4 x 5 Show

by Dan Whipple, Oswego

Art is meant to be viewed, to be experienced by an audience, not left in the ambiguous vacuum of the classroom alone. What better way to make the community aware of what your students are learning than by putting their work out there for them to see?



Visit the Show

Use this link to visit the Chicagoland Show.

COLLEGE OF ARCHITECTURE DESIGN AND THE ARTS



STUDENT ART EXHIBITION: 2020

Visit the virtual art show:
www.tinyurl.com/MSartshow2020

FEATURED ARTISTS

Franky Alesi, Yasmin Ali, Caroline Almquist, Maryann Andonova, Marete Austrins, Maskey Ayushi, Milana Barna, Julia Bounsante, Amy Brzeski, Emilia Buckley, Martin Bukoli, Sophia Calderon, Liana Carr, Ana Chip, Jelena Cicic, Natalie Colletti, Colleen Compton, Addie Cook, Jenilin Costello, Brian Denver, Joseph DiCola, Connor Dilan, Erin Doherty, Katie Dowdort, Grace Duerkop, Mikolaj Dykiel, Nicolette Fiorentino, Gabby Fisher, Colleen Fuller, Kristina Gancheva, Isabel Gibson, Hannah Goetz, Brady Goodwin, Amy Gusewelle, William Guzaldo, Maya Gwozdz, Kyle Hauser, Henry Heubusch, Ava Hurd, Lucie Imhoff, Sophia Jaroch, Zoe Kleinschmit, Drew Koewler, Mila Kosovac, Eddie Latkoi, Veronica Lelo, Maddie Lenzini, Elle Malamis, Nick Martinez, Caroline Marzec, Angela Mazukeli, Jack Meyers, Marko Mladenovic, Paula Motyka, Isabella Mueliner, Michela Muscarino, Lily Nelson, Angela Novakovic, Nat Novello, Kiara O'Brien, Sydney Oliva, Jordyn Ottolino, Alyssa Denise Pablo, Maria Pavlatos, Mia Penn, Hanna Peterson, Leah Philip, Juliana Piotrowski, Grace Placko, Kendall Rink, Anabella Rorem, Aleksandra Sasak, Violet Shembeda, Lorelei Smith, Jonathan Spychalski, Amelia Stanek, Mia Thurman, Maggie Toland, Elena Tomas, Jack Tornabene, Sofia Trieloff, Anđelja Trkulja, Julia Vacala, Lily Wening, Ceylan Yildiz



Maine South High School Art Department

Felicia Lahart, Mary Lee Moore, Cherie Rams, Gregory Regalado, and Antoinette Viola; Department Chair: Teralyn Keith; Principal: Ben Collins

Artsteps.com was a perfect venue because it allowed the viewer to have a VR experience while "walking" in a gallery space exploring and appreciating the artwork.



4 x 6 Mini Show

McHenry County High School and Middle School
(Virtual)

"One advantage of a virtual show is that it was easy for all students to participate."

Aaron Cummins
Prairie Ridge High School

McHenry County 4 x 6 Mini Show

by Aaron Cummins, Prairie Ridge High School

"One advantage of a virtual show is that it was easy for all students to participate. The show was broken up into a traditional, a digital, a photo, a triptych and a future artist (6-8th grade only)."



Nicki Carpathiuc
Cary Grove

1st place



Larissa Sowell
Cary Grove

2nd place



Visit the Show

Use this link to visit the
McHenry County 4 x 6
Mini Virtual Art Show.



2020 Illinois Art Education Association Award Recipients



Joanna Angelopoulos

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

I am a National Board Certified elementary art teacher in Palatine, Illinois. Community Consolidated School District 15 has been my home for 20 years. I have seen thousands of students learn about art, make hundreds of artworks and grow as creative individuals. A graduate of The University of Iowa with a BA in Art History, BFA in Drawing and a teaching certificate, I set my goals on enriching the lives of my students through art. My professional pursuits led me to study painting in Venice, Italy as a graduate student of New York University and followed by becoming a National Board Certified teacher in 2006. I participated in two distinguished programs: Japan Fulbright Memorial Fund Teacher Program (2008) and the Distinguished Fulbright

Award in Teaching program, Argentina (2010). In both endeavors I embraced and learned about different cultures, their history and educational systems; bringing my knowledge and experiences back to my own art room. I was awarded The Illinois Alliance for Education Visual Art Educator Award in 2012 and the Illinois Arts Education Association Distinguished Service in the Profession of Art Education in 2013 honoring my achievement and dedication to arts education. I was honored to be welcomed into the Golden Apple family as a Golden Apple Teacher of Distinction in 2015, and becoming a mom in 2016. In most recent years, my school district recognized my efforts and passion for my students with the "Above and Beyond" Recognition.



Carol-Lynn Comparetto

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

Carol-Lynn Comparetto is an artist and educator living and working in Champaign, IL. Carol-Lynn is in her 6th year teaching at Champaign Central High School where she teaches a range of courses: Art Foundations, Painting Studio, Ceramics and Sculpture Studio, and AP 2D

Design. She holds a BFA with teacher certification and Masters in Art Education from Eastern Illinois University. At Champaign Central High School she has served on the Tier 1 Committee, facilitated teacher-led PD, and advised both Art Club and Students Committed to Change. She also served on the AVID Site Team, Social Justice Educators Coalition, Building Council, and is a CFT Union Building Steward. She has led efforts

to rewrite curricula and standards, as well as assisted in K-12, 6-8 and 9-12 Curriculum Alignments. She has received numerous grants, including Champaign-Urbana Schools Foundation, Cross School Collaborative Grant and Sustaining Grants, Comrades in Art: Melissa's Gift, and Tepper Electric Grants.

Carol-Lynn is an active member of IAEA, serving as Central Council's Vice President. She has presented solo and collaboratively at IAEA and NAEA (New York City) on choice-based arts education topics. She helps to coordinate the Central Illinois High School Arts Exhibition as an extension to the Illinois High School Arts Exhibition.

Her passion for arts education is rooted in a desire to acknowledge and honor her student's voices. With a desire to guide and learn along students, her choice-based curriculum focuses on teaching students how to engage, express and develop authentic artist skills.

2020 Illinois Art Education Association Award Recipients

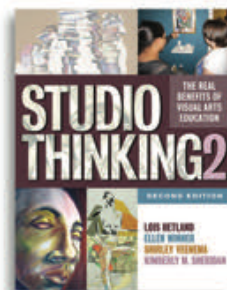


Niles West High School

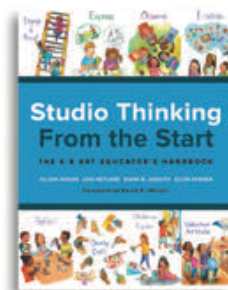
Illinois Art Education Association **Fine Arts Program of the Year**

The Niles West Visual Arts Department is led by Deanna Sortino (University of Notre Dame, Lewis University), Barb Wismer (Illinois State University, National Louis University), John Zilewicz (Eastern Illinois University, Governors State University) and Alethea Busch (University of Illinois, Northeastern University). The team is under the guidance of Fine and Applied Arts Director P.A. Ford (Columbia College Chicago, Illinois State University, Roosevelt University, Concordia University). The classes offered are Arts Appreciation (SPED collaboration), Art Foundations, Drawing/Painting, Advanced Studio, AP Studio, Ceramics 1 & 2, AP 3-D (growth of over 200% in the ceramics program), Digital Photo 1 & 2, Graphic Design, Advanced 2-D Design and AP 2-D Design (growth of 50% in the digital art program). Some of the Niles West Visual Arts Department's highlights include over \$17.4 million dollars in college scholarship offers for their students, 13 National Scholastic Awards, 500 Regional Scholastic Awards, 3 wins for the 9th Congressional Art Contest, and over 20 student awards for the Illinois High School Art Exhibition (IHSAE). Members of the Visual Arts Department have created The Niles West Mini Portfolio Day, the IHSAE Organization and Exhibition, the Black Creatives Matter Initiative with the IAEA, articles published in School Arts magazine, and presentations at multiple conferences and webinars regionally and nationally. They have over 25 art shows a year including an Artist + Activist show focused on creating a space for their young creatives to give voice to issues that are important to them.

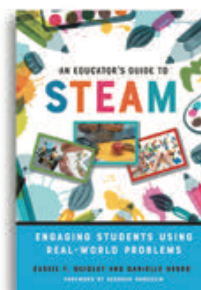
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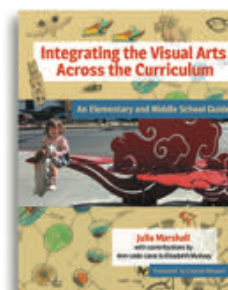
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Emma Long-Ingram

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

Emma Long-Ingram will be starting her 9th year as the Lexington District Art Educator. She loves being able to watch her students grow as individuals and as artists through her K-12 art program. Through this role, Emma has the opportunity to teach introductory, advanced, and media-specific courses at the high school level which include drawing, printmaking, sculpture, ceramics, photography, design, painting, and crafts. She utilizes the 8 Studio Habits of Mind for her junior high level courses to establish a holistic approach to art production. There is a heavy focus on literacy, art history, critical thinking, and skill building at the elementary level.

In addition to providing a visual arts education to students from kindergarten through 12th grade, Emma has also established a fine arts community center, helped restore Old Route 66's Memory Lane, built an outdoor classroom, created a STEAM Makerspace, painted 8 musical set backdrops, served as a cooperating teacher, served as a junior high basketball coach, and traveled to Italy and France with her students.

As a member of the Illinois Art Education Association, Emma has attended, presented, and volunteered at several IAEA-sponsored conferences as both a pre-service and current educator since 2008 and is currently serving as Communications Coordinator for the Central Region. Emma's leadership roles outside of IAEA include serving as President of the Heart of Illinois Conference Art Festival, a Lexington PERA Committee Member, Art Club Sponsor, Musical Set Coordinator, Class Sponsor, and LEARN Club Sponsor.

Additionally, Emma has written and received five School and Community Outreach by Educators (SCORE) Grants through the Illinois Education Association since 2013 as well as the McDonald's Make Activities Count Grant in 2018. The National Education Association also selected Emma to be a funded participant of their 2018 National Leadership Summit. Emma has used her knowledge and resources to help other educators by facilitating several visual art-specific professional development through her local Regional Office of Education.

Emma is a proud graduate of the Illinois State University's Art Education Program and was honored as one of the Fine Art Department's 2018 Honored Alum alongside her fellow art educator and husband, Sam Ingram. They welcomed their first child this spring during the midst of a pandemic and navigating remote learning!



Erin A. Lynch

Illinois Art Education Association

Middle Level Art Educator of the Year

Erin A. Lynch, a Chicago Public School art educator has dedicated herself to meaningfully improving the lives of youth through the processes, history and creation of visual art. She is currently in her 13th year teaching in Chicago Public Schools where she has taught visual art, design, STEAM and special education. Her pedagogy focuses on instilling the skills and strategies needed to be conscious, independent and global thinkers. She is also motivated to create a curriculum that emphasizes inclusive practices while also amplifying the voices of diverse artists. Ms. Lynch's students have shown work nationwide and have participated in multiple international art exchanges with classrooms across the world.

Her journey as an art educator has led her to focusing on activism through the arts as well as for the arts. She has been a strong advocate for students receiving arts instruction from certified arts teachers. Ms. Lynch is the Magnet Cluster Lead teacher at her current school, Jahn School of Fine Arts, where she is charged with supporting arts integration and artistic practices school wide. She serves as the school's union delegate as well as on the Chicago Teachers Union Arts Committee and Climate Justice Committee. During the COVID-19 pandemic, Ms. Lynch partnered with other staff and parents to create the Jahn Family Solidarity Fund, a mutual aid fund that supported students and families with financial needs. She currently serves as an IAEA board member as the CPS Liaison.

2020 Illinois Art
Education Association
Award Recipients

2020 Illinois Art Education Association Award Recipients



Deanna Sortino

Illinois Art Education Association **High School Art Educator of the Year**

Deanna Sortino hails from Willow Springs, IL, and has been teaching for over 15 years with more than a decade focused on the digital arts at Niles West High School in Skokie, IL. During her teaching career, she has won The Illinois Secondary Art Educator of the Year (2020) and a Sponsor Recognition Award for her contribution to the 2017 Ocean Awareness Student Art Contest. She has presented multiple times at the National Art Education Association (NAEA) and Illinois Art Education Association (IAEA) art conferences, is a member and contributor to the Digital Art Teachers' Association (DART), co-creator of the Niles West Mini Portfolio Day, and will soon be published in *School Arts Magazine*.

Ms. Sortino is the Portfolio Coordinator, Data Analysis Coordinator, Assistant Graphic Designer, Assistant Early College Program Coordinator, and Educator Art Throwdown Co-Creator for the Illinois High School Art Exhibition (IHSAE). She has helped lead The Black Creatives Matter Initiative Team for the IAEA by spending several months putting together a comprehensive list of over 500+ Black creatives and anti-racist resources to share with teachers across the world. This document is intended for art educators to communicate diverse perspectives and narratives of Black artists to their students and increase access to works, techniques, and concepts by BIPOC artists within their curriculums (<https://bit.ly/BCMIAEA>). Within the IAEA, she is a part of the Equity, Diversity, and Inclusion Team, Collaborating for Excellence Pilot Model Team, and Design Interest Group. She has helped create a Visual Art Educators Summer Institute and will be teaching a Digital Photography and Photoshop Bootcamp class in the Summer of 2021 (www.vaesi.org).

Her art students continue to receive top scores on the AP exam (74% of her students earned 5s); and within the past six years, Ms. Sortino's students have won 10 National Scholastic Art Awards and 440 Regional Scholastic Art Awards. Her students have also received over \$8.4 million dollars in college scholarship offers during the past four years. Deanna is also the Auroris Dance Company Director at Niles North High School (with the group performing at Nationals four times, and State nine times), UNICEF Club Sponsor (raised over \$12,000 for UNICEF's efforts), Graphic Arts Club Sponsor, and National Art Honor Society Co-Sponsor. Ms. Sortino earned her master's degree in Educational Technology from Lewis University ('10) and her B.A. in Studio Art with a concentration in Photography from The University of Notre Dame ('05).

<https://deannasortino.weebly.com>



Antonio Pazarán Camargo

Illinois Art Education Association

Museum Educator of the Year

"I was born and raised in the Little Village neighborhood of Chicago to Mexican immigrant parents, I grew up alongside two sisters and an older brother. I am a self-taught painter, muralist, and printmaker, and I was also formally trained at Columbia College Chicago earning a B.A. in Graphic Design.

"I am also the Museum Educator at the National Museum of Mexican Art in Chicago. At the museum, I create programming for the creative aging community (55+ community), Chicago Public Schools, and our Art Residency Programs, as well as advocate for more art resources and PD for museum educators. In this role I manage 15 museum educators, along with 32 public school teachers in the Residency program.

"I find inspiration in everyday life situations and strive to incorporate topics that are central to my culture and environment. Themes include music, social issues, poverty, violence, sex, and graffiti with a central focus on the people around me and my community. My work has been influenced by various artists, among them the work of Jose Guadalupe Posada, Leopoldo Mendez, Elizabeth Catlett, and the graphic artist, muralist and political activist Carlos Cortez.

"Printmaking is my preferred media, and wood blocks would have to be my preferred material to carve and ink. I continue to challenge ideas that are backward thinking and a menace to a healthy society by creating prints that question these thoughts."

Antonio is a founding member of the print collective Instituto Gráfico de Chicago; a collective established with fellow ink slingers /block carvers. The mission of IGC is to promote and preserve the art of printmaking as well as to fulfill the needs of Latinx graphic artists that have been underrepresented in the world of print.



P.A. Ford

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

Six years ago, P.A. Ford began a department meeting in August with the challenge of making the Fine and Applied Arts classrooms a home for the Black students at her school. She was armed with data showing her team how this growing population in their district was absent from their courses. She knew they needed their voices, their creativity and their stories in art. At that point, her department and school's faculty were predominantly white. She knew that this was no excuse not to reach beyond themselves and to find the students whose voices were silenced by curriculum or programming that did not reflect who they are. She pushed her team to create classrooms and best practices that were transformative and multicultural. Their department began to erase the homogeneous expectations and instead highlight race, culture, sexual orientation, religion and national origin, organically from student creations. These wonderful changes were directly tied to the vision and leadership of P.A. Ford. She taught her department to lean into their privilege and to understand why Black Lives Matter.

P.A. Ford has been teaching for over 12 years with six of those years focused on leading the Fine & Applied Arts department at Niles West High School in Skokie, Illinois. During her teaching and administrative career, her team has received a variety of significant awards and nominations within the Fine & Applied Arts sector. Known for her relentless, unwavering passion for equitable schools and programming, she has led the charge to make art that is not only well-crafted and entertaining, but to also create works that are powerful and are vehicles for social change. She has fostered a department of educators and artists who make bold choices and whose art can stir emotion and speak for the voiceless. She is a leader who pushes everyone she meets to do their best work, while also being their greatest ally. Along with her trailblazing team, P.A. ensures the continued development of creating classrooms and programs where a child's race or class does not predict how well they do.

Although they have a long way to go, she created social change that is now palpable in her department and school. She expects the art educators within her Fine Arts family to be innovative in their design, taking risks, teaching new material, and creating new projects that speak to the community they serve, protect and support.

P.A. loves the students who reside in the d219 community! She is loyal and protective of the community in which she serves, supports and leads. The job, the place, is sacred to her.

2020 Illinois Art Education Association Award Recipients

Eryn Blaser

Illinois Art Education Association **President's Award**



Eryn Blaser will be starting her fourteenth year of teaching Art in District 135. She taught at Meadow Ridge School in Orland Park for thirteen years (2007-2020) and is starting her first year of teaching at Orland Junior High School. She received her Bachelor's degree in Art Education from Southern Illinois University Edwardsville in 2006. Eryn loves to incorporate and expose her students to several different types of art forms, techniques, artists, cultures, and integrating subject matters. She enjoys seeing how her students take the tools, techniques, and information about the history and artists into creating their own works of art. Eryn has many student shows she puts together throughout the year in different venues in the Orland Park community.

She received the Illinois Elementary Art Educator of the Year Award in 2013 and Illinois Art Education Association Distinguished Service Award in 2016. She believes that it is important to be active in your profession. Eryn has met so many wonderful, talented, kind, and supportive people throughout the years who she has met while attending the state and national Art Education conferences, workshops, and other events. These relationships, opportunities, and learning fueled her to become active and involved. Eryn has been a presenter at the National and Illinois Art Education Association Conferences, the IAEA Student Show Co-Chair, Poster Artist Editor, Advocacy Team, conference planning team member, IAEA Conference Co-Chair and the NAEA Elementary Western Region Coordinator. She is currently the Proposal Coordinator.

She is also an active artist. Most of her work is created through different printmaking processes. Her artwork is fueled by the topics of human interactions, self-perceptions, and missing identities. There isn't a particular category of art making she would put work under. Sometimes materials, topics, influences, experimentation, or a mood can change the way Eryn wants to create and make a work of art. Exploration and mixing materials and seeing what the end result will be is inspiring. Eryn is an artist who is a part of The Old Joliet Prison Burnt District Artists. Eryn is actively involved in the Joliet Arts Community as an artist and also leadership roles. She is the president of The Art Movement Inc. and a commissioner on the Joliet Arts Commission.

My students inspire, teach, and help me to grow as an individual and I hope in return I do the same for my students. It is wonderful to see students grow up and watch what they will transform into. I am truly blessed every day to be doing what I love. Each day is a journey and you never know how it will unfold. Thank you to all my family, friends, and Art Educators who have been so kind and supportive throughout the years, I am so grateful.



Branstarr Sihanath

Illinois Art Education Association **Student Scholarship Award**

Branstarr Sihanath of Elgin, IL is a Senior at Illinois State University majoring in Art Education and Painting. As a student at ISU, she has been able to maintain a cumulative GPA of 3.97 and become a Bone Scholar Nominee. She has held the position as a Resident Assistant, Vice President of the Asian Pacific American Coalition, and Liaison of ISU's National Art Education Association (NAEA) chapter. Her largest project as a Liaison was coordinating the ART 309 Art Show at Transpace Gallery. With the help of other

members, the exhibition displayed the reality of being an art education major by including studio works, lesson plans, and artist handouts from the seniors in the program. Through ISU's NAEA chapter, Branstarr has had the pleasure of attending the NAEA conference in Boston as well as presenting at the Illinois Art Education Association (IAEA) conference in 2019. In the fall, Branstarr plans to student teach at Auburn High School and Lathrop Elementary School in Rockford.



Karyl Silerzio

Illinois Art Education Association
Distinguished Member Award

Karyl Silerzio is a 35-year veteran of Art Education, having spent most of those years teaching in west suburban Chicago high schools. Beginning in the Glenbard District, with the exception of computer-driven classes, Karyl has taught just about every course offering available in 10 different settings! In 2016, she retired from Neuqua Valley High School in Naperville IL, where she helped launch District 204's second high school in 1997 as well as convert

one of its middle schools into the NVHS Gold Building (Birkett Freshman Center).

As the District Art Coordinator and Assistant Chair for the NVHS Fine Arts department, Karyl led the way in professional development, planning and presenting learning opportunities for 40 district teachers for more than 10 years. She advocated for involvement in professional organizations such as the IAEA and NAEA.

After serving with the IAEA as Secretary/Historian, she recruited several other district art teachers, i.e. Karen Popovich and Joan Mills, to become more highly involved. Karyl was chosen as the IAEA Secondary Art Teacher of the Year in 2005. A regular attendee and occasional "worker bee" at the NAEA and IAEA Annual Conferences, she has contributed through participation in the Artisan Gallery and Member Shows as well as presenting and co-presenting topics of interest to membership. Some of those presentations were curricular (i.e. developing a secondary-level ceramic program, creative approaches in the classroom) and some were panel discussions about topics as varied as classroom management and staying "art-active" after retirement.

Community involvement has always been an important pillar of Karyl's practice. NVHS art students were involved in community exhibition opportunities (among them the IAEA Annual Student Exhibition, Scholastics Art Competition, Naperville Woman's Club, and Sister Cities International Young Artists Competition), garnering recognition and furthering their art opportunities. During a gap in her classroom teaching, Karyl spent 4 years with the Naperville Arts Council as the Education and Resources Chair as well as teaching adult ed classes at College of DuPage.

As a lifelong learner, Karyl makes a habit of taking classes and workshops that further her ambitions to create personal and meaningful Art of all sorts. Travel throughout the United States (as well as Europe and Australia/New Zealand) is another passion that often informs her artmaking. Since retirement, Karyl continues to take classes at the Fine Line Arts Center, MIAD, and ClaySpace, culminating in a two-person show in March 2020. Currently, her challenge is conducting "Grandma Art Camp" with her four young grandchildren!



Judith Briggs

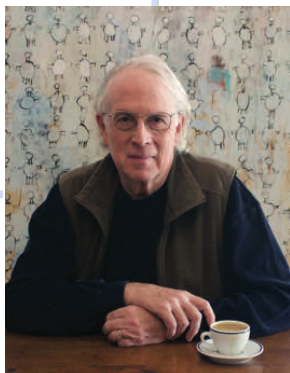
Illinois Art Education Association
Distinguished Member Award

Judith Briggs received a BA in Literature from The American University, an MFA in Painting from Edinboro University of Pennsylvania, and a Ph.D. in Art Education from the Pennsylvania State University. She taught art, design, and art history courses at Montgomery Community

College, Northern Virginia Community College and Shepherd University before becoming a high school and middle school art in Fairfax County, VA. As a Professor of Art Education at Illinois State University (ISU) she won awards for her teaching and service. She leads bi-yearly travel abroad courses to New South Wales (NSW) to observe art education classrooms that focus on teaching with contemporary art, her research interest. She is an active member of ISU's National Urban Center and collaborates with schools and community organizations.

Dr. Briggs has been a member of Illinois Art Education Association (IAEA) since 2005, is a member of the IAEA Central Council and served on its Board. She is on the Editorial Board of *Art Education*, the Journal of the National Art Education Association (NAEA). She regularly presents her research and teaching at IAEA, NAEA, and other conferences. She has published articles in *Art Education*, *Studies in Art Education*, the *Journal of Cultural Research in Art Education*, the *American Educational Research Association Yearbook of Urban Learning, Teaching and Research*, among others. Dr. Briggs worked with other Illinois art educators and the Pearson Corporation to develop the Illinois Art Education Content Examination. At present, she is a part of the Illinois Professional Educators Competencies Steering Committee that is revising the Illinois Teaching Standards.

2020 Illinois Art
Education Association
Award Recipients



Richard Siegesmund
Illinois Art Education Association
**Distinguished
Member Award**

Richard Siegesmund is a retired Professor of Art and Design Education at Northern Illinois University's School of Art and Design.

He obtained his Ph.D. from Stanford University. He has received individual fellowships from the Getty Education Institute for the Arts, the National Endowment for the Arts, as well as Fulbright awards to both the National College of Art and Design, Ireland in Art Education and KU Leuven, Belgium in Visual Sociology. He has also been invited to teach Arts-Based Research Methodology at the University of Granada, Spain. The National Art Education Association has awarded him the Manuel Barkan Memorial Award for published scholarship and elected him as a Distinguished Fellow. He has received the Tom Barone Award for lifetime contributions to Arts-Based Educational Research from the American Educational Research Association. He is an elected Distinguished Member of the Illinois Art Education Association, which has also presented him with its Distinguished Service to the Field of Art Education Award.

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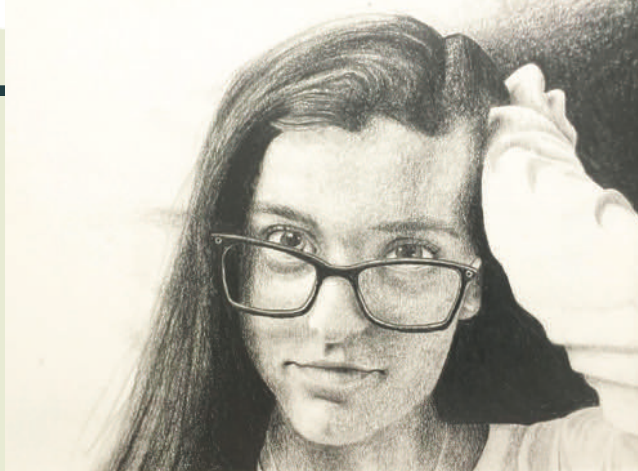
2020-2021 Student Show Artists

from Student Art Show Coordinator, Susan Tiemstra

STUDENT	GRADE	TEACHER	SCHOOL	MEDIA
Keyla Cuevas	K	Dawn Bertolotto-McKay	Hilltop Elementary, McHenry	Construction Paper, Marker & Crayon
Vivian Chrostoska	K	Renee Douglas	Bridgeview Elementary, Bridgeview	Oil Pastel Paper
Kataliha Gutierrez	1	Heidi O'Hanley	Frank A. Brodnicki School, Justice	Mixed Media
Kayne Pelto	1	Dawn Bertolotto-McKay	Hilltop Elementary School, McHenry	Paint Sticks & Marker
Tinsley Wyatt	2	Tracy Zerwas	Brighton North Elementary, Brighton	Mixed Media
Sydney Collins	2	Katherine Lindgren	Ivy Hall Elementary School, Buffalo Grove	Mixed Media
Henry Xu	3	Susan Tiemstra	Prospect Elementary School, Clarendon Hills	Oil Pastel, Watercolor & Paper
Arnav Sahoo	3	Chris Morris	Prairie Elementary School, Buffalo Grove	Marker, Charcoal & Pencils
Alessandro Niro	3	Tricia Fuglestad	Dryden Elementary School, Arlington Heights	Cardboard & Paint Animated
Ashley Genc	4	Jasmine Anderson	Carl Sandburg Elementary, Wheaton	Oil Pastel
Bella Bultron	4	Lee Ann Karsbaek	Lincoln School, Palatine	Marker, Chalk, Pastel
Adalia Schmidt	4	Laura Allan	North School, Villa Park	Mixed Media
Grace Barry	5	Diane McLuckie	Reed Custer Elementary School, Braidwood	Mixed Media
MaKenzie LaMore	5	Laurel Scigouski	McDole Elementary, Montgomery	Ceramic
Izel Marquez	6	Lauren Martinkus	George T Wilkins Elementary School, Justice	Watercolors, Paint Pens & Sharpie
Rachel Chen	6	Donna Davis	Still Middle School, Aurora	Colored Pencil
Avery Erickson	6	Amanda Borchert	Old Quarry Middle School, Lemont	Colored Pencil
Angela Salamat	6	Carissa Zill	Hester Jr High, Franklin Park	Oil Pastel
Mariyn Underwood	7	Linda Williams	Prairie Grove Jr. High, Crystal Lake	Ink Pen
Max Comtois-Tuman	7	Theresa McGee	Hinsdale Middle School, Hinsdale	Watercolor
Charlotte O'Donnell	7	Katie Swalve	Westminster Christian School, Elgin	Ink, Charcoal & Colored Pencil
McKinleigh Killham	7	Lizzy Pankau	Yorkville Middle School, Yorkville	Mixed Media on Wooden Canvas
Elaine Cue	7	Kelly Sabatini	Marie Murphy School, Wilmette	Pastels
Leslie Flores Avalos	7	Alicia York	Glenn Westlake Middle School, Lombard	Colored Pencil Graffiti
Lily Jesuit	8	Lizzy Pankau	Yorkville Middle School, Yorkville	Digital
Emily Romero	8	Alicia York	Glenn Westlake Middle School, Lombard	Colored Pencil
Maya Mavrenovic	8	Elizabeth Farnesi	Wilkins Junior High, Justice	Mixed Media
Kay McAvoy	8	Logan Hamilton	Geneseo Middle School, Geneseo	Acrylic Paint
Nailyn Offet	9	Kristine Marcordes	Homewood Flossmoor High School, Flossmoor	Digital
Edwin Hernandez	9	Carolyn Corcoran	Round Lake High School, Round Lake	Photography
Jenna Lovell	9	Daniel Whipple	Oswego High School, Oswego	Graphite
Skylar Davis	9	Dorothy Ramey	Stockton High School, Stockton	Watercolor & Sharpie
Evelyn James	10	Michael Jon Skura	Oswego High School, Oswego	Charcoal
Dlija Guy	10	Amber Akes	Marion High School, Unit 2, Marion	Prismacolor Pencils
Kaitlyn Ellison	10	Kerry Parrish	Crystal Lake Central High School, Crystal Lake	Digital Photography
Kassidee Gabby	10	Amber Akes	Marion High School, Unit 2, Marion	Acrylic Paint
Kimberly Fitzsimmons	11	Nick Vogt	Pontiac Township High School, Pontiac	Charcoal
Kaitlin Martin	11	Aaron Cummins	Prairie Ridge High School, Crystal Lake	Color Pencil
Heriberto Davila	11	Heidi Varela	Round Lake High School, Round Lake	Photography
Abby Schaber	12	Diane Siese	Galena High School, Galena	Acrylic
Hayley Feary	12	Dorothy Ramey	Stockton High School, Stockton	Acrylic on Panel
Emma Weiwei	12	Dr. Carol A Bristol	Westminster Christian School, Elgin	Graphite
Catherine Murray	12	Venessa Hardy	Lisle Senior High School, Lisle	Digital Photography
Olivia Garcia	12	Frank Bush	Henry-Senachwine High School, Henry	Acrylic on Canvas Panel



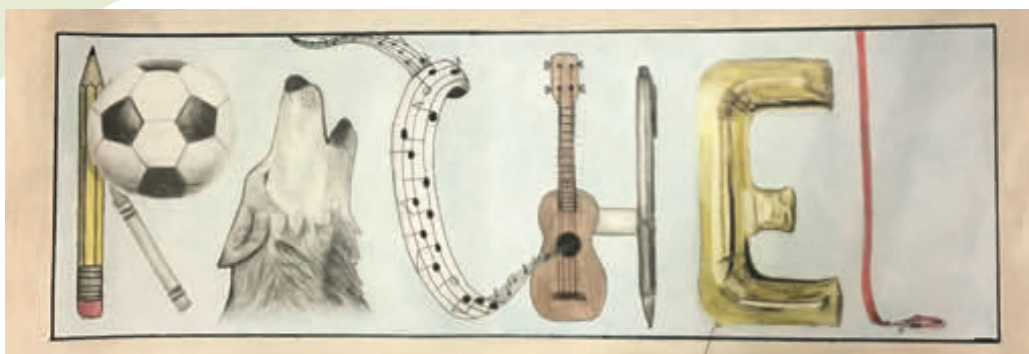
Deadline to enter for the 2021-22 Student Show is April 30, 2021.



Student Artist: Jenna Lovell
9th Grade, Oswego High School
Art Teacher: Daniel Whipple




From the 2020-2021 Student Art Show



Student Artist:
Tinsley Wyatt, 2nd Grade
Brighton North Elementary
Art Teacher: Tracy Zerwas



Student Artist:
Rachel Chen, 6th Grade
Still Middle School, Aurora
Art Teacher Donna Davis




YOU ARE ESSENTIAL TO EVERY STUDENT'S CREATIVE JOURNEY.

MCAD can support you:

- Resources for virtual and in-person teaching
- Virtual Classroom Visits
- Art Educator Workshops and Continuing Education Opportunities

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Youth Art Month

from IAEA YAM Coordinator, Tricia Frost

youthart@ilaea.org



Youth Art Month is celebrated across the nation every March to encourage support of the Arts in our schools. To kick off this annual event, Illinois Art Education Association holds a state-wide poster contest. The winners' designs will be on display virtually at the National Art Education Association convention this March, as well as this publication.

The contest is sponsored by Blick Art Materials and awards grade level winners for Elementary, Middle School, High School and Grand Prize. Grade Level winners are awarded with \$100 worth of art supplies and \$300 worth for their teacher. The Grand Prize winner is awarded with \$500 worth of art supplies and \$1,000 worth for their teacher.

Help IAEA celebrate Youth Art Month this March by using #ilyam on Facebook, Twitter, and Instagram. We would love to showcase how you celebrated YAM with your students.

Congrats to this year's winners!

Elementary

Katie Hall, Grade 5
Machesney Elementary, Machesney Park
Art Teacher- Ingrid Hyde

Middle School

Juslyn White, Grade 8
Woodland Middle School, Gurnee
Art Teacher- Kelly Eggleston

High School

Valeria Echavarri, Grade 9
Ridgewood High School
Art Teacher- Sarah Machaj

Grand Prize

Kennadee Gabby, Grade 11
Marion High School
Art Teacher- Amber Akes

SAVE THE DATE NOVEMBER 4-6, 2021
IAEA 73rd ANNUAL CONFERENCE

LOOKING AHEAD TO THE 2021 CONFERENCE
MARRIOTT, NORMAL, ILLINOIS



We're Looking for Presenters for the
2021 IAEA Conference!

[HTTPS://ILAEA.ORG/CONFERENCE-INFORMATION/](https://ilaea.org/conference-information/)

From the Conference Coordinators

Sarah Ackermann and Ingrid Crepas

Conference@ilaea.org

For those of you who were able to attend this year's virtual IAEA conference, thank you! We are honored that you entrusted us with your professional learning.

All registered attendees will have access to recorded IAEA presentations and materials in Socio for 30 days and IAEA Members will continue to enjoy access for the duration of their membership period, or until, July 2021, whichever occurs first.

Didn't register and regret it? Don't fret! You can still purchase the Conference After-Pass.



PLEASE NOTE: After-Pass Access is for professional learning only. Professional Development Credit Hours are not available through IAEA with After-Pass Access.

To watch recorded sessions and access supplementals via the conference application on a phone, look for the "View Recording" button under all available sessions. Click on that button to view the recorded presentation.

BLICK ART MATERIALS Youth Art Month Winners 2021

"ART CONNECTS US"



Grand Prize Winner Kennadee Gabby
Marion High School, Grade 11



High School Winner Valeria Echavarrri
Ridgewood High School, Grade 9



Elementary Winner Katie Hall
Machesney Elementary, Grade 5



Middle School Winner Judyn White
Woodland Middle School, Grade 8

March 2021

is Art Education Month #ilyam



Illinois Art Education Association ilaea.org

Representing Illinois Art Teachers and Supporters of Visual Art Education since 1935



S U S A N L E C H N E R



ARTIST STATEMENT

My oil paintings are created with the soul intention of making someone smile. When there is so much darkness in the world, I find that light can be found just by creating art that is full of brightness and positive messages. That's why I'm drawn to a more abstract style of painting. Using color and texture to help elicit emotion, rather than the need to recreate exactly what the eye sees. My hope is that anyone who views my art will feel compelled to find their own inner happiness. Then use that sense of joy to spread kindness out into a world that so desperately needs it.

ARTIST BIOGRAPHY

Susan Lechner has loved creating art her whole life, but never imagined it turning into anything more than just a hobby she was passionate about. Once she discovered oil painting while attending Eastern Illinois University, she was able to focus on one particular art medium and it helped shaped the kind of artist she always wanted to become. While she started out doing regular sized paintings, it wasn't until experimenting with painting magnets that her business idea began to form. With her love of nature, positivity and bright beautiful colors, she instinctively named it SunshineIsHappiness. She still enjoys working with large canvases, but the majority of her work is painting business card sized magnets. The best thing about it is being able to incorporate all sorts of themes and have hundreds of original pieces of art for someone to choose from. Some are sweet, some are whimsical, some are sassy, but all are created with the intention of spreading warmth and happiness. It was not until leaving her full time job in 2011 that she really took to getting her work out to the public on a larger scale. She had participated in small craft shows for a few years at that point, but this was her chance to shape and grow her brand. You can now find her participating in street festivals such as What's Blooming in Oak Park, Logan Square Arts Festival and The Handmade Market in Chicago. Susan resides in Lombard, IL with her husband, dog Rodger and tortoise Lance. For her work and information on upcoming shows, please check out her social media sites:

<https://m.facebook.com/sunshineishappiness/> and

<https://www.instagram.com/sunshineishappinessartwork/>.

scan
me



Use this link to
download a poster
for your classroom.

Middle School Lesson Plan

LESSON TITLE: UPLIFTING POSTCARDS

ART TEACHER:

Elizabeth Farnesi, Wilkins Jr. High
ISD 109, Justice, Illinois

GRADE LEVEL: Middle School, Grades 7-8

OBJECTIVES:

1. The student will create an uplifting work of art.
2. The student will understand how art can influence a viewer.

SUMMARY OF LESSON:

Students will create colorful uplifting postcards with positive messages.

STANDARDS:

VA:Cr2.1.8 a. Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art making or designing.

VA:Cn11.1.7 a. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

TIME: 10 -40 mins class periods

MATERIALS: postcards, oil pastels, watercolors, salt, white crayon, brushes, water, Susan Lechner artist statement, bio, samples of artwork

NEW VOCABULARY: oil pastels, (vocab for oil pastel techniques: blending, stippling, scumbling, sgraffito, color mixing), watercolors (vocab for watercolor techniques: wash, dry brush, blending, stipple, salt, wet on wet, wet on dry, wax resist)



SEQUENCE:

Day 1: Review color theory

- Review color theory and color wheel
- Talk about how colors can influence mood

Day 2 and 3 : Intro to materials

- Introduce student to coloring materials (oil pastels/paints)
- Show students various techniques using the materials
- Students practice using materials

Day 4: Intro to Susan Lechner

- Learn about Susan and her work
- Talk about her use of color, messages, and images

Day 5 and 6: Sketch Ideas

- Students begin sketching out ideas for 5 postcards

Day 7-9: Final Postcards

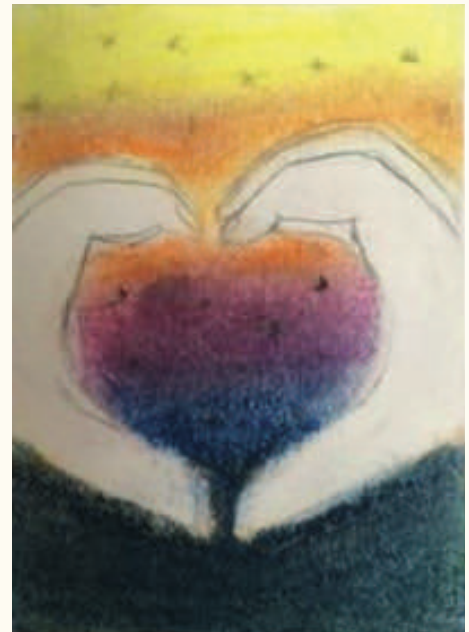
- After sketches are finished and checked, students begin working on final 5 postcards

Day 10: Artist Statements

- Students upload their finished photos to Artsonia and write their artist statements.

TWO ASSESSMENT QUESTIONS:

1. How do artists and designers create works of art or design that communicate effectively?
2. How is art used to impact the views of a society?



Elementary Lesson Plan

LESSON TITLE:

FAMOUS ABSTRACT ARTIST LANDSCAPE (Inspired by Susan Lechner)

ART TEACHER:

Wynne Harrison, Glenwood Elementary School
Waukegan Community Unit School District #60, Waukegan, IL

GRADE LEVEL: Elementary, Grade 4

OBJECTIVES: This art lesson was inspired by Susan Lechner's philosophy in creating abstract art that is not what we see in reality but recognizable.

1. I will learn about Susan Lechner who is known for her abstract style in her artwork that combines bright colors and textures in images that are not real but recognizable.
2. I will create landscape artwork that is inspired by all three famous artists abstract style by using their similar bright colors, shapes and form.
3. I will use color, shape and texture to create emotion in my artwork instead of creating what the eyes sees.

LESSON SUMMARY: Students will learn that the modern abstract art movement was born early in the 20th century and that the artists focused on other visual qualities like color, form and texture. There will be discussion regarding a pairing of recognizable natural forms found in landscape which has been changed to abstract shapes, colors and forms that have been inspired from the famous artists they learned about in class.

STANDARDS:

Anchor Standard 1: Generate and conceptualize artistic ideas

VA:Cr2.1.1.4 a. Explore and invent art-making techniques and approaches.

Anchor Standard 2: Organize and develop artistic ideas and work.

Va: Cr3.1.4a. Revise artwork in progress on the basis of insights gained through peer discussion.

Anchor Standard 7: Perceive and analyze artistic work.

VA:Re7.1.4a. Compare responses to a work of art before and after working in similar media.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Va: Re.8.1.4a Communicate feelings when engaging works of art and describe subject matter, formal characteristics, and art-making approaches to discuss meanings of artwork.

MATERIALS: Examples of Lechner's artwork, Chromebook, notebook paper, copy paper and/or drawing paper, HB Pencil #2, colored pencils, markers, black sharpie and/or crayons

NEW VOCABULARY: abstract art, representation, form, texture, monochromatic colors, primary colors, cool colors, warm colors, organic/geometric shapes, foreground, middle ground, background, horizon line, concentric circles

PREPARATION: Have students take several photos of themselves (portrait style) to figure out which picture best describes who they. Before the portrait drawing happens talk to students about what symbols or imagery comes to mind when they want to say something about themselves.



Artwork by Ansley Kirby, a student at Glenwood Elementary School.

SEQUENCE: Five 45-minute sessions (25 minutes of instruction, 20 minutes asynchronous) due the remote learning environment.

Day 1: Understanding the concept of the abstract movement

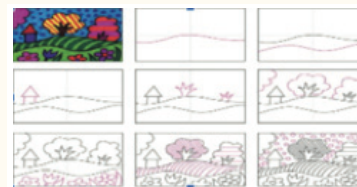
- Introduction to Susan Lechner's approach to her artwork.
- Talk about the meaning of abstract art which does not show things that are recognizable such as people, objects or landscape. Discuss how abstract artists use colors, shapes and textures to achieve this effect. However, these images are recognizable due to their shapes which is familiar even though the color and size is not like that in real life. Talk about Susan Lechner quote, "it's an opportunity to express the world in your eyes, the way you want to see it."
- Show examples of Susan Lechner's artwork and have a discussion. For example, in one of her paintings, the leaves are very colorful and the raindrop is larger than normal. The students recognized this right way due to the familiarity.

Day 2: Learn about the three famous artists and their approach in creating abstract art

- Show YouTube videos on the concept of abstract art so students can learn about famous abstract artists and their techniques such as Piet Mondrian, Paul Klee and Wassily Kandinsky.
- The first artist they will learn about is Piet Mondrian. He only used the primary colors blue, yellow and red with white and black. The only shape that was used in his paintings were squares in different sizes which were outlined in black.
- The second artist Paul Klee used the magic squares to explore movement, visual weight and rhythm through the use of colors and shapes. His shapes created recognizable images, i.e. castle, cityscape and/or bridge.
- The third artist Wassily Kandinsky used concentric circles in his artwork which is a repetition of circles inside all the circles. Students experimented in using different art materials in this project.

Day 3: Tutorial on drawing an abstract landscape

- Draw a ground line (i.e. straight, wavy, zig zag).
- Draw another ground line above.
- Draw a third ground line above the second ground line.
- Draw one more line and this is the horizon line.
- Add a sun or a moon, this could be a night/day theme.
- Add a pattern that is inspired by all three famous artists, Mondrian, Klee and Kandinsky.
- Draw this final copy in pencil and then outline with black sharpie or black marker.



Day 4: Create their own abstract landscape inspired by all three famous artists

- Students will brainstorm from all three of their in class assignments on learning about each of the famous abstract artists, Mondrian, Klee and Kandinsky.

They will have to decide:

- Which artist technique will they be using in their own abstract artwork?
- How would they create an image and use each artistic style they learned in class would illustrate their understanding of each abstract artist's technique?
- What colors, shapes and textures would they use to recreate an image that is recognizable and yet not what it looks like in reality.

Day 5: Students will finish their art project and reflect on the following:

- Did they use all three artist's abstract styles in their landscape?
- Did they use geometric and organic shapes in their landscape drawing?
- Did they use similar colors and shapes as each artist? They should refer to the examples of their drawings they did in class for reference.
- Did they include the foreground, middleground and background in their landscape? Did they utilize the horizon line as their guide?

TWO ASSESSMENT QUESTIONS:

- How did the artist Susan Lechner influence you in creating an abstract landscape using famous artists approaches in creating an image?
- How do abstract artists use colors, shapes and textures to achieve this effect in making their images recognizable?

Artwork by students at Glenwood Elementary School. Top image by Itzel Gallardo. Bottom image by Jaylene Morales.



THANK YOU!

TO OUR LESSON PLAN CONTRIBUTORS



Elementary Lesson: Wynne Harrison is a mixed media artist who has taught art at a private/public school, summer art camp and at a maximum security prison. She has been teaching at the Waukegan School District since 2018. Ms. Harrison lives in Lake Bluff, Illinois and enjoys her free time with her two daughters. She will be

getting her Masters in Special Education with a focus on ADHD, Autism and Behavior Disorders this fall.



Middle School Lesson: Elizabeth Farnesi 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 Governors State University. Elizabeth is in her 16th year teaching art at Wilkins Jr. High in Justice, IL. Her love and enthusiasm for art is not only seen in the

classroom but also how her students respond. She creates an open 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.

Resources

Find links to all the resources here!



Emerging Trends in Technology for a New Year

From Brad Olson, Art Education, Eastern Illinois University

bmolson@eiu.edu |

In the last year, art educators across our state have faced and met many challenges. Teachers at every level have demonstrated great flexibility and creativity in “going remote” and making art class meaningful even at a distance. For those who may want to incorporate some new digital art activities in their classroom, I hope to point out a few resources that might be useful in the semester to come.

Today, it is easier than ever to get started using augmented reality in your classroom, and there are a few ways even a beginner can get started. Platforms like Artivive make it as simple as uploading one picture and one video and letting their system do the rest. In a few minutes, your image is processed and able to be brought to life when viewing it through the free Artivive mobile app. Using Artivive, students can easily create their own “living pictures” using only smartphones, bring Audubon illustrations to life using After Effects, or even “hijack” commercial images like billboards, cereal boxes, and more to reveal hidden subtexts or create public “AR graffiti”.

Another interesting development over the past few years is the use of artificial intelligence technologies to create artwork. The art collective Obvious sold their “Portrait of Edmond Bellamy” at auction for \$430k in 2018, a work that was generated by a common type of AI called a generative adversarial network or “GAN”.

Although it sounds complicated, the process a GAN uses is pretty simple: one half of the program (the discriminator) has a library of images, and the other half (the generator) studies those images and attempts to create a new image that will “fool” the discriminator into thinking it belongs to the original set. In this case “machine learning” means that the generator learns how to better fool the discriminator with each try.



Above left: Original billboard. Below, augmented in Artivive

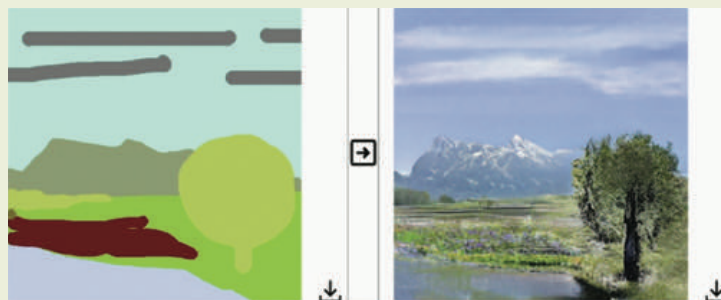
If you’ve made it this far, you’ll be relieved to learn you don’t really need to know the details to get started creating AI. The tech firm NVIDIA has created a fun and simple web application called **GauGAN**. Pull it up in any browser, and you can use their elementary paint program to quickly create artificially generated landscapes. Although the process is simple and the results are nearly instant, the app might be useful in a number of novel ways. Students may attempt to recreate historical landscapes, or “paint” their own fantasy worlds. More advanced students might have fun exploring **Artbreeder**, another web-based GAN that can mix and mutate images to create new ones, for example, a self-portrait in the style of a historical artist.

These are just a few of the tools I covered in my conference presentation on this topic in November. If you happened to miss it, **you can find tutorials on these resources and more on my YouTube channel, Ctrl-Alt-Create**. I’d love to hear from you if you find any new ways to use these in your classroom!

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



Landscape
image generated
by GauGAN, a
web application
developed by
NVIDIA.





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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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Illustration: Kaci Kowalik, Graphic Design, 2019