



NATIONAL  
ART EDUCATION  
ASSOCIATION

# News

A Publication of the National Art Education Association

Vol. 59, No. 5 | October/November 2017

**“Together, let’s keep a healthy and robust lineup of art educators to fill our shoes and sustain access to art education for all!”**

—Cindy Todd, Western Region

**“STEAM positively altered the impact I had on students, and in turn increased my value within my communities.”**

—Ryan Patton, AET

**“Knowledge is a living thing that arises from our actions and interactions with each other.”**

—Mary Hafeli,  
Research Commission

**“We can plan all we want but the students are going to take us where we need to be. Sometimes the unpredictable becomes the incredible.”**

—Joshua Drews,  
Secondary Division

**“This November, contribute by making the effort to vote. Your vote is your voice. Be heard and make your vote count!”**

—Kim Defibaugh, President



**“*Little Inside* (above) has a grown-up fox with a playful eye and curious smile. His body shows how years have passed by but his eyes express joy and happiness he had when he was young. I wanted to point out how we grow up as years pass and how we sometimes wish to go back to our childhood. To make the image smooth and touching, I chose to use soft pastels and pastel pencils. Art helps express feelings and communications possible without words. This is the reason why I enjoy spending my time drawing and painting.”**

—Gayoung Lee, 11th grade, Lahore American School, Lahore, Pakistan.  
NAHS Chapter Sponsor: Shamaila Shahryar.

# NAEA News

## NATIONAL ART EDUCATION ASSOCIATION

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**Tel: 800-299-8321 or 703-860-8000**

**Fax: 703-860-2960**

[www.arteducators.org](http://www.arteducators.org)

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**For deadlines, and to submit items for NAEA News, send to [naeanews@arteducators.org](mailto:naeanews@arteducators.org)**

Please allow up to 8 weeks to process new memberships and subscribers' publications.



February/March NAEA News will publish in mid-February.

For ADVERTISING, please contact Jeff Leonard at [jeff@leonardmedia.com](mailto:jeff@leonardmedia.com), or 215-675-9208, ext. 201.

Members, access PAST ISSUES as well as the current digital edition of NAEA News by logging into the NAEA website: [www.arteducators.org](http://www.arteducators.org)

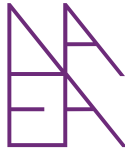


The NAEA Board of Directors Super Summer Summit was held July 21-23, 2017 at the NAEA Studio & Gallery in Alexandria, VA. Board members and Elects met for business meetings, diversity training, and leadership activities.

To see the presentation on NAEA's FY 2017 Strategic Accomplishments, visit: [http://prezi.com/zrmc1y teal7/?utm\\_campaign=share&utm\\_medium=copy](http://prezi.com/zrmc1y teal7/?utm_campaign=share&utm_medium=copy)







## Your Vote is Your Voice

**Mission:** The National Art Education Association (NAEA) advances visual arts education to fulfill human potential and promote global understanding.<sup>1</sup>

NAEA members care deeply about the mission of our organization and participate meaningfully in shaping the culture of our professional community and the future of our association. Members are encouraged to fulfill their own potential through leadership service. While there are numerous leadership opportunities throughout NAEA, those who are nominated to serve on the national Board of Directors commit to represent members throughout our association, provide exemplary stewardship of NAEA's mission, and set priorities to ensure a strong and healthy professional association. Fifteen members serve on the NAEA Board. The President presides over the Board, serves as the official spokesperson, and works closely with the Executive Director; other Board members include President-Elect, Past President, four Regional Vice Presidents, and seven Division Directors.

How does NAEA's election process work? Each year, any member may nominate any member for open positions. Those elected serve a two-year term as Elect prior to serving on the Board; this prepares the Elect for the position. Annually, as terms expire and Elects move onto the Board, new energy and dynamics ensure robust conversation and decision-making. The work of each Board contributes to NAEA's evolution and successive Boards influence the priorities, approve the budget, and allocate funding to support the goals and plans. Each Board leaves its personal collective legacy by the progress accomplished during their tenure.<sup>2</sup>

The election process begins with the submission of nomination packets before the deadline of July 1. Members with state, regional, and national arts education leadership experience are appointed to serve on the Nominating Committee. Each nominee is scored using criteria specific to the position, focusing on relevant experience and review of their vision statement. From those nominated for each position, two individuals are carefully selected as candidates for the ballot. In late November, an e-mail invites every member to cast their vote. Members can review qualifications for each candidate, including their professional experience, state and national participation, publications/exhibits, and vision for our association.

As a nonprofit, professional association, NAEA's Board is key to its future. Unfortunately, too few members actually cast votes in our annual elections. Our Board is committed to increasing voter participation. Many members refrain from voting as they feel they do not know the candidates. In any election, it's important to decide what strengths you're looking for in a candidate, to research their positions on the issues, and to learn about their leadership abilities.

In my vision statement during the 2017 election, I stated, "I believe in NAEA's potential to strengthen visual arts education

in America by building the leadership potential within its varied and diverse membership. As creative problem-solvers, art educators are already well-suited to be agents of social change and possess an aptitude to be dynamic leaders." This November, when the election e-mail arrives, review each candidate's bio. Their teaching and leadership experiences have prepared them well for an elected position on the NAEA Board. Read their vision statements and determine which candidate's views you agree with most. You will find that all the candidates have leadership qualities, understand the needs and dreams of our art educator community, and are willing to dedicate their time to represent you and facilitate NAEA's mission of advancing visual arts education.

### Help Decide the Future of Your Association—Exercise Your Right to Vote!

Another important election to consider takes place this year on November 7, Election Day in the United States. 2017 features gubernatorial and state legislative elections in Virginia and New Jersey. Elsewhere, ballots may include citizen initiatives, local mayoral races, special elections to fill vacancies in the United States Congress, and a variety of other local elections. As Election Day approaches, I once again encourage you to become informed about your candidates. A good source of information is the Action Center of the Arts Action Fund.<sup>3</sup> View candidate bios, their political experience, and education.

The Arts Action Fund was created by Americans for the Arts to support the arts and art education in America. They actively "stand up for every child's right to a comprehensive, high quality arts education; promote public policies that provide individuals and families affordable access to all forms of the arts; rally national support against attacks to the arts; and build political influence to ensure bipartisan support for the arts."<sup>4</sup>

### Help Decide the Future of Your Profession—Exercise Your Right to Vote!

A final comment from my 2017 vision statement: "My vision is a world where every NAEA member is contributing to the field using their full potential—remembering the passion that brought us into the field and sharing it with students, families, administrators, legislators, and fellow visual arts educators!" This November, contribute by making the effort to vote. Your vote is your voice. Be heard and make your vote count! ■



**Kim Huyler Defibaugh, EdD**

458 Tyler Street, Williamsburg, VA 23185. Tel: 757-585-7432. E-mail: drkimart@gmail.com

- 1 [www.arteducators.org/about](http://www.arteducators.org/about)
- 2 [www.arteducators.org/about/governance-structure](http://www.arteducators.org/about/governance-structure)
- 3 [www.artsactionfund.org/pages/action-center](http://www.artsactionfund.org/pages/action-center)
- 4 [www.artsactionfund.org/about/about-us](http://www.artsactionfund.org/about/about-us)



Be part of NAEA's 24/7 virtual community of practice at [WWW.ARTEDUCATORS.ORG](http://WWW.ARTEDUCATORS.ORG)

Take advantage of all of the valuable resources NAEA's website has to offer!

## COMMUNITY!

[www.arteducators.org/community](http://www.arteducators.org/community)

Connect to information on membership, the National Art Honor Society, interest groups, and state associations:

**Member Directory and NAHS Sponsor Directory:** [ow.ly/wgRw30d8XSb](http://ow.ly/wgRw30d8XSb)

**State Associations.** What's going on in your state? Visit your state association website. [www.arteducators.org/affiliates](http://www.arteducators.org/affiliates)

**Interest Groups.** Interested in a particular art education issue? Join an interest group! [ow.ly/eV0p30d8Y8u](http://ow.ly/eV0p30d8Y8u)

**NAHS/NJAHS.** Make visual arts more visible in your school. Learn how to start a Chapter today! Check out the NEW NAHS/NJAHS section of the website! The site has been reorganized to make finding information, documents, and resources simpler. [www.arteducators.org/nahs](http://www.arteducators.org/nahs)

## RESEARCH!

[www.arteducators.org/research](http://www.arteducators.org/research)

**New Book!** *Transforming Our Practices: Indigenous Art, Pedagogies, and Philosophies* by Christine Ballengee Morris and Kryssi Staikidis. <http://ow.ly/1ZIY30ewdf1>

**NAEP Arts Assessment.** The 2016 NAEP Arts Assessment Report, also known as the Nation's Arts Report Card, was released on April 25, 2017. View details and download the Toolkit. [ow.ly/QNNL30ewgLT](http://ow.ly/QNNL30ewgLT)

**Studies in Art Education.** Subscribers: Access digital editions with your NAEA-registered e-mail address. [www.arteducators.org/studies](http://www.arteducators.org/studies)

**Digital Archives for Members.** Check out digital editions and archives for *Art Education* and *NAEA News*! Learn how to access issues here: [ow.ly/E0FU30d8XxA](http://ow.ly/E0FU30d8XxA)

## LEARN + TOOLS!

[www.arteducators.org/learn-tools](http://www.arteducators.org/learn-tools)

**NEW NAEA Instructional Resource Gallery (IRG)**

The IRG is a gallery space for members to submit, adapt, and share standards-based art lessons worldwide. The IRG utilizes the Voluntary National Visual Arts Standards to guide planning and instruction. Take a tour and expand your collection of engaging art lessons for your students. Submit your lesson plan today! [ow.ly/Y0oT30anwMQ](http://ow.ly/Y0oT30anwMQ)

**National Visual Arts Standards**

**Posters** Posters by Grade Level—PreK–Gr 2, Gr 3–5, Gr 6–8, and High School—are now available. Order for your classroom and colleagues. [www.arteducators.org/store](http://www.arteducators.org/store)

**Museum Education Division Peer to**

**Peer Hangouts.** Share ideas about art museum education at monthly Google+ Hangouts (second Wednesday at 1pm EST). Thought-provoking discussions allow members to engage virtually throughout the year. All NAEA members are invited. Find us on social media at [#NAEAMusEdPeers](https://plus.google.com/109713576014955162590) and <https://plus.google.com/109713576014955162590>

**Virtual Art Educators: Online**

**Professional Learning.** Access premier professional learning opportunities from anywhere in the world. Choose from live and archived webinars, sessions, workshops, and more to create your ideal experience. Download PowerPoint presentations, webinar transcripts, Certificates of Participation, and more! [virtual.arteducators.org](http://virtual.arteducators.org)

**Monthly Mentor Blog.** New topics are introduced by a different award-winning educator each month.

**Art Standards Toolbox App—free to**

**NAEA members!** View the National Visual Arts Standards; add state and local standards; add, update, save, print, and share Standards-based units; assess student work; upload, view, and print student work; and build class lists. [naeaapp.com](http://naeaapp.com)

## OPPORTUNITIES

**National Art Education Foundation Accepting Proposals for 2018 Grant Program.** NAEF invites applications for the Ruth Halvorsen Professional Development Grants, Mary McMullan Grants, NAEF Research Grants, SHIP Grants, and Teacher Incentive Grants. NAEF grants are made only to NAEA members, including student and retired members, state/province associations, and recognized affiliates. PROJECT YEAR: The project year is July 1, 2018 to June 30, 2019. The deadline to apply is October 1, 2017. [www.arteducators.org/naef](http://www.arteducators.org/naef)

## CONNECT!

Join NAEA's growing social networks: [ow.ly/hZSa30d8Yry](http://ow.ly/hZSa30d8Yry)



## EVENTS!

[www.arteducators.org/events](http://www.arteducators.org/events)

**2018 NAEA National Convention.**

Register and book your discounted accommodations today! Online registration opens late September. Get all the latest details here! [www.arteducators.org/convention](http://www.arteducators.org/convention)

**State Conferences.** Connect and share with colleagues in your state! Find a complete list here: [ow.ly/72N930d9Ewx](http://ow.ly/72N930d9Ewx)

## ADVOCACY!

[www.arteducators.org/advocacy](http://www.arteducators.org/advocacy)

**Federal Transition including the U.S. Department of Education.**

View recommendations for the New Administration: Advancing the Arts to Support National Policy Priorities; Trump Presidency Brings Uncertainty to Big Education Issues; and Key Congressional Committees for Arts Policy.

**Tell Your Art Story.** Hear inspiring stories from visual art educators about how art education has impacted their lives and careers. [ow.ly/Eog030d8YJD](http://ow.ly/Eog030d8YJD)

**NAEA's Newly Adopted and Updated Position Statements** as of March 2017. [ow.ly/v2JE30d8ZbN](http://ow.ly/v2JE30d8ZbN)

**ESSA Implementation and Online Resources.** NAEA continues to carefully monitor the implementation and appropriations process for the Every Student Succeeds Act; implementation will begin with the 2017–2018 school year. Find out more at [ow.ly/r2aP30d8Z53](http://ow.ly/r2aP30d8Z53)

## NAEA STUDIO & GALLERY

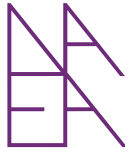
**Current Exhibitions: 2017 NAHS/NJAHS Juried Exhibition.** Check out the annual juried exhibition of National Art Honor Society/National Junior Art Honor Society (NAHS/NJAHS) student artwork. View the NAEA Virtual Gallery. [ow.ly/fJzw30ewhUA](http://ow.ly/fJzw30ewhUA)

**Upcoming Exhibitions: NAEA Member Exhibition, October 1, 2017–Spring 2017.** NAEA members were invited to participate in the second annual NAEA Member Exhibition, highlighting the importance of NAEA member creativity and passion for the arts. [ow.ly/AaxE30ewi8v](http://ow.ly/AaxE30ewi8v)

## NEWS!

[www.arteducators.org/news](http://www.arteducators.org/news)

View the latest news and developments in the field of art education.



The power of advocacy—and the crying need, in this moment, to find strength in numbers and raise our level of support for art education.

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*NAEA has given me a community of like-minded professionals.  
It has given me inspiration to have aspirations.*

—Danny Mendoza, Art Educator, Mather High School, Chicago, IL

The Crystal Bridges Museum of American Art in Bentonville, Arkansas, begins to work its inspirational magic the moment you begin the walk along the path to the museum. The exquisite grounds... the breathtaking exhibitions... the Frank Lloyd Wright house that needs no adjective to elevate its stature and impact.

Each July, Crystal Bridges hosts the 5-day intensive retreat that fully launches NAEA's School for Art Leaders (SAL), a 7-month program that takes 25 NAEA members through an extraordinary journey of personal growth and empowerment. Each SAL class develops a tightly bonded community of art educators, leaders, and advocates who leave as active members of an exponentially expanding network of high-powered arts education leaders. They are the literal embodiment of the concept of "Stronger Together."

As we move deeper into our "Year of Living Uncertainly," what I personally find most inspiring is how committed members throughout NAEA are to the spirit and promise of community.

*I find that my NAEA membership is vital to maintaining a vibrant... and dynamic connection.*

—James Rees, Art Educator, Provo High School, Provo, UT

How many years have I been singing the praises of community? How many columns have I written that waxed lyric and poignant with stories of how community can alter who we are, what changes we can influence, and the impact we have on one other and our learners? In many ways, we have transformed our association to expand community and make it more enabling and supportive of collaboration—across disciplines, across geographies, across age levels.

Yet, I feel an urgent need to persuade, entreat, and recruit those art educators who have yet to experience the richness and vibrancy of a community created *by* members, *for* members. What has been accomplished through the efforts of successive visionary and committed Boards of Directors and the active and committed members has made a profound difference. Those who serve on the Research Commission, editorial boards for *Art Education* and *Studies in Art Education*, and Professional Materials Committee; who serve as Chairs of Interest Groups and leaders of state associations; and who serve on task forces and special committees bring powerful arguments to policy arbiters and decisionmakers at every level.

But imagine what we could do if we brought the full weight and voice of all art educators to our cause—furthering our mission: **advancing visual arts education to fulfill human potential and promote global understanding.**

Community can alter who we are, what changes we can influence, and the impact we have on one other and our learners.

That is why our NAEA Board of Directors has taken action to (1) appoint a Task Force on Diversity & Inclusion and (2) establish an Advocacy Working Group. Both will bring diversity of thought and perspective, as well as unanimity of commitment, to a community-wide movement toward greater diversity, inclusion, and advocacy.

*NAEA anchors my professional life—offering friendships, collaborations, research opportunities, and a center.*

—Read M. Diket, PhD, Professor of Education and Art,  
William Carey University

At Crystal Bridges, I heard members of the 2017 SAL class continually validate the value of the NAEA professional community—something I hear from members every day. You see, those who are active participants in our community are true believers in the power and vibrancy of our association. But the ripple effect needs to be so much more—and for that, we need more of you: to join the advocacy ranks... to encourage your peers to join the NAEA community... to find even more ways to get involved and to contribute to the continued growth and vibrancy of a community created *by* members, *for* members.

You see, while membership is growing and is the highest in our history, we find ourselves facing an existential threat—to art education, to public education, to education in its purest and most universal form. We can't underestimate the urgent need to articulate an ever-stronger voice by inviting all to add their voices to ours and join the movement to forcefully advocate for arts education.

In this Year of Living Uncertainly, one thing is certain: we will continue to rise up and advocate for the right and the need for all learners to receive the full benefits of visual arts education.

We will not back down. We will not step aside. We will not stand passively by, waiting for others to control the fate of visual arts education and our profession. We will be advocates in full roar for what we believe in and live for: **advancing visual arts education to fulfill human potential and promote global understanding.** ■



**Deborah B. Reeve, EdD, Executive Director**  
NAEA, 901 Prince St., Alexandria, VA 22314.  
dreeve@arteducators.org





# NAEA Research Commission

[www.arteducators.org/research/commission](http://www.arteducators.org/research/commission)

## Making Knowledge/Mobilizing Knowledge

At the Research Commission's annual retreat in July, we finalized plans for the redesign of our Interactive Cafe and website, planned our 2017-2018 slate of research-based webinars and 2018 National Convention sessions, and reviewed our working groups' activities and goals for next year. Currently, the Research Commission supports three working groups: Professional Learning through Research (PLR), led by Justin Sutters; Mixed Methods (MMWG), led by Raymond Veon; and the Data Visualization (DVWG). In March, Chris Grodoski completed his term of exceptional leadership of the DVWG. The Research Commission welcomes Yichen Cooper, Adjunct Professor of Teaching and Learning at Washington State University Tri-Cities and a long-time member of the DVWG, as the group's new leader.

As the Research Commission enters its fifth year, we seek to mobilize research-based knowledge to reach and empower the entire membership of NAEA. We do this through a variety of dynamic events and forums, one being our research-based conference that precedes the annual NAEA National Convention. Building on the success of last year's preconference, which focused on research methods, we invite all NAEA members to join us in Seattle for our upcoming research conference. We hope to see you there.

### NAEA 2018 RESEARCH PRECONFERENCE: MAKING KNOWLEDGE/MOVING KNOWLEDGE

**Date and Time:** Tuesday, March 20, 8:00 a.m. – 5:00 p.m.  
**Location:** Sheraton Seattle Hotel

Many contemporary scholars argue that knowledge is not a fixed thing we find out in the world. Instead, they put forward the idea that knowledge is socially constructed and negotiated between many individuals. If we consider the knowledge that is produced in the field of art education there are many individuals, ideas, cultural dispositions, and politics involved when identifying what counts as knowledge. Further, the means in which this knowledge moves and is validated through networks of communication—from social media to scholarly journals to word of mouth—influences the vibrancy and evolution of said knowledge. Knowledge is a living thing that arises from our actions and interactions with each other. It moves and circulates through our teaching and cultures as art educators. These two ideas shape the themes of the NAEA 2018 Research Preconference.

The Research Commission invites researchers from across the NAEA membership to consider how their research functions in knowledge building and how their research moves throughout knowledge networks in and beyond art education. The theme of *Making Knowledge/Moving Knowledge* stems from the Commission's mission to cultivate a culture and community of research. Through a set of lively and provocative presentations and open-ended group conversation, we seek to examine the ever-evolving processes and practices of knowledge building and mobilization.

Supported by the National Art Education Foundation and open to all NAEA members, *Making Knowledge/Moving Knowledge* will focus on knowledge building and mobilization, through and of research, in the field of art education. The preconference will address the following questions:

- What is our motivation for the knowledge we pursue and mobilize?
- How is knowledge constructed in our field?
- How is knowledge identified and defined?
- What counts for knowledge in art education?
- How is knowledge mobilized? Translated? For whom and for what purposes?
- What knowledge is meaningful to different stakeholders from a variety of contexts?
- What makes movement in the field? ■

### Schedule

A plenary addressing Knowledge Building will kick off the day's activities. The morning plenary will be followed by two rounds of four concurrent Research Circles consisting of three presenters who pose questions and support dialog around their proposed theme-related topic. After lunch, a second plenary will address Knowledge Mobilization, followed by another two rounds of four concurrent Research Circles. The preconference will conclude with a lively social networking session (Happy Hour).

8:00	Registration Check-In
8:45	Welcome and Overview
9:00 – 10:00	First Plenary: Knowledge Building <i>Moderator: Mary Hafeli, Chair, Research Commission</i> <i>Three presenters focus on knowledge building and research design in the field from the perspective of linking contemporary ideas/findings to existing scholarship.</i>
10:00 – 11:00	Research Circles: Concurrent Panel Session A
11:00 – 12:00	Research Circles: Concurrent Panel Session B
12:00 – 1:00	Lunch
1:00 – 2:00	Second Plenary: Knowledge Mobilization <i>Moderator: Juan Carlos Castro, Associate Chair, Research Commission</i> <i>Three presenters focus on knowledge building, specifically through the lens of writing for and disseminating to various audiences —best practices in writing, manuscript submission and review process, print v. digital formats, alternative forms of knowledge representation (ABER, Data Visualization, etc.)</i>
2:00 – 3:00	Research Circles: Concurrent Panel Session C
3:00 – 4:00	Research Circles: Concurrent Panel Session D
4:00	Happy Hour (networking)

#### Mary Hafeli

*Research Commission Chair, Teachers College, Columbia University, New York, NY 10027. E-mail: [mary.hafeli@tc.columbia.edu](mailto:mary.hafeli@tc.columbia.edu)*

#### Juan Carlos Castro

*Associate Chair, Associate Professor of Art Education, Concordia University, Montreal. E-mail: [JuanCarlos.Castro@concordia.ca](mailto:JuanCarlos.Castro@concordia.ca)*

Twenty-five NAEA members began their leadership journey at the School for Art Leaders (SAL), now in its third year, at Crystal Bridges Museum of American Art in Bentonville, AK, July 10-14, 2017. Utilizing experiential, action-learning modules and in-depth conversations with expert leaders, the program provides participants with learning experiences and skills to successfully lead in any environment. Participants continue to meet virtually within their cohorts while designing and sharing leadership experiments and capstone projects. SAL members will be at the 2018 NAEA National Convention to share their leadership skills development and the SAL experience. For more information, see [www.arteducators.org/events/school-for-art-leaders](http://www.arteducators.org/events/school-for-art-leaders) or contact Dennis Inhulsen at [dinhulsen@arteducators.org](mailto:dinhulsen@arteducators.org)



## Participant Quotes

"I have never been in a program where I was able/encouraged to make such meaningful and intentional relationships with each and every participant."

"The tools we have been shown this week will guide me into understanding and recognizing my leadership moments."







# SummerStudio BLICK Workshops for Art Educators

Blick Art Materials joined forces with NAEA to offer two days of workshops on June 19 and 20, 2017. The workshops were held onsite at the NAEA Studio & Gallery in artful Alexandria, VA. Blick Educator Julie Davis, along with Mindy McClusky and Linda Carter, demonstrated four hands-on standards-based lessons adaptable for all ages. Professional videographers captured the lessons, providing digital lessons free to members and Blick clients.



## Participant Quotes

“Love the NAEA studio space!! Blick and NAEA came together to make a fantastic two days!!”

“Both days were so much fun, and really nice to be able to meet other art teachers. Working in a county that only has two art teachers doesn’t allow much interchange between us. Thanks and look forward to next summer!”



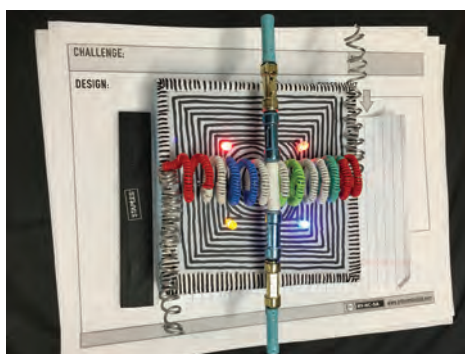




## SummerStudio STEAM for Art Educators

Thirty educators spent three days, June 26-29, 2017, with a team of seasoned STEAM art educators engaging in hands-on and technology-based experiences in the NAEA Studio & Gallery sponsored by Blick Art Materials. They investigated new avenues of artistic exploration by integrating STEM disciplines to create STEAM lessons adaptable to every teaching and learning situation.

Andrew Watson, Meredith Cosier, and Michelle Land brought a variety of instructional approaches to STEAM within the art classroom. Collaborative challenges, use of electronics, and free materials for building spaces were just some of the experiences provided to this sold-out group of innovation educators.



"This was exactly what I was looking for when I signed up for the workshop. I have been playing with STEAM in my curriculum, but didn't feel confident enough to fully embrace the idea."



## SummerStudio CRAFT in America and NAEA

The bucolic countryside of southeastern Pennsylvania and the Kutztown University's beautifully appointed art studios became home to 22 NAEA members for four and a half days on June 25-29, 2017. Sponsored by the partnership of NAEA, Kutztown University, and the PBS series, Craft in America, the Summer Studio Workshop provided these art educators the opportunity to work with four renowned Craft in America artists: book artist Julie Chen, fiber artist Terese Agnew, jeweler Janna Gregonis, and ceramic artist Jeff Oestreich. Each day consisted of presentations and demonstrations, focused studio work, and mini-sessions devoted to taking ideas and craft sensibilities back to the classroom. Marilyn Stewart and Carol Sauvion of Craft in America facilitated this artful experience for NAEA members.



"I loved having tie-ins to classroom work as well as our own work in our private, non-school studios"



# 2017 NAEA SummerStudio: Design Thinking for Social Equity



Above: Kevin Henry inspired Visual Note-Taking for Game Design Strand presented by Andre Thomas.  
Below: Collaboration and inspirations!

Driven by the recognized lack of knowledge and expertise in design and design thinking by educators in the visual arts and other disciplines, a plan to develop an NAEA professional learning institute was initiated in 2013 to develop and scale up a Community of Learners and Leaders in Design Thinking. With the support of two major action research grants from the National Art Education Foundation (NAEF), NAEA made design educators an integral part of their 2015 National Convention in New Orleans, with the first thematic focus on design and design thinking. This also launched the first NAEA Summer Studio Design Thinking in 2015, hosted by the Nelson Atkins Museum of Art in Kansas City, MO, and the Kansas City Art Institute. Other partners joined in this bold initiative, including the continued current sponsorship of Crayola, Cooper Hewitt, Smithsonian Design Museum, Triseum education games, and now Gensler, and our current host site, the University of Texas at Dallas and the O'Donnell Foundation and AP Strategies.

Our vision is for the development of an NAEA Summer Studio Design Thinking Legacy Institute that is perpetually supported by the collaborative sponsorship, work, and resources of national organizations, institutions, and corporations to exponentially multiply ongoing professional learning opportunities, and expand our Community of Learners and Leaders in Design Thinking to impact all levels of education in classrooms, schools, and communities across the country and beyond.

—Jan Norman, Director,  
Summer Studio Design Thinking for Social Equity



## Participant Quotes

"I learned how to develop clear, concise questions...so we can develop understanding and empathy between all disciplines."

"A rich one-of-a-kind learning experience steeped in professional expertise and dynamic hands-on, collaborative learning experiences..."





# SummerVision DC 2017: Eight Years of Museum Boot-Camp Expands a Professional Learning Community

In July, 24 SummerVision DC educators traveled to Washington, DC, from 16 states for a museum boot-camp experience that explored the breadth of eight DC art museums. Since 2010, SummerVision has been experienced by over 292 visual arts and other educators, representing teaching levels ranging from K-12 to higher education, arts organizations, and museums. Taking advantage of summer break to gain a new creative and reflective perspective and to develop “new eyes” within an evolving professional learning community (PLC), participants engaged in multidisciplinary arts connections as they experienced the rich offerings of DC museums.



Carol Henry, Lead Interpreter, and  
Renee Sandell, Director.

Designed to help participants gain first-hand knowledge about using the museum as an educational resource, SummerVision DC (SVDC) 2017, directed by Renee Sandell with Carole Henry as lead interpreter, provided an intensive expeditionary learning experience through on-site, object-specific explorations of artwork and behind-the-scenes examination of the museum itself as a work of art. The program is guided by Henry's text *The Museum Experience: The Discovery of Meaning* (NAEA, 2010) and Sandell's Form+Theme+Context (FTC)<sup>™</sup> Palette for Decoding Art and Museums as Works of Art. Using *Marking & Mapping*<sup>™</sup> to link studio experience with critical response, participants visually documented the learning process utilizing a “Portable Studio” with materials from SVDC sponsors Blick Art Materials, Canson, and Sax School Specialty.

Museum educators led interactive tours and conducted activities that inspired SVDC participant experiences, expanding possibilities for the classroom and future museum visits. In 2017, museum learning sites and museum educators included the National Gallery of Art (Elisa Patterson, Marjorie Johnson), the new National Museum of African Art (Deborah Stokes), National Museum of African American History and Culture (Kayleigh Bryant-Greenwell, Loren Miller), National Museum of Women in the Arts (Deborah Gaston, Adrienne Gayoso, Ashley Harris), The Phillips Collection (Donna Jonte), National Building Museum (Theresa Esterlund, Caitlin Miller), Smithsonian American Art Museum (Elizabeth Dale-Deines, Geoffrey Cohrs), and National Portrait Gallery (Geraldine Provost Lyons, Vanessa Jones). Each museum provided participants with useful educator packets.

Blended learning and social media continues to support our evolving professional learning community. Using Facebook ([www.facebook.com/groups/160602843997493/](http://www.facebook.com/groups/160602843997493/)) to connect before, during, and after the four-day intensive experience, participants shared photographs, visual journals, and insights, with plans to meet at state and national conferences, including the SVDC reunion at the 2018 NAEA Convention in Seattle. Plan to join us next July 17-20 for SVDC 2018 and become a part of this professional learning community.

—Renee Sandell, SummerVision Director

For more information on SummerVision DC, visit <http://naea.digication.com/SummerVisionDC/Home//> and [www.arteducators.org/events/summervision-dc](http://www.arteducators.org/events/summervision-dc)





# 2018 NAEA National Convention: Seattle

## Art + Design = STEAM

### STEAM is rising!

Across the country teachers and administrators are exploring how to scale STEAM education from theory and pilot programs to full implementation. With the passing of the Every Student Succeeds Act, the federal government has placed their seal of approval on STEAM and opened the STEM coffers to include STEAM programs. From administrative education organizations like the Association for Supervision and Curriculum Development (ASCD) and the National Association of Elementary School Principals (NAESP), to our teacher colleagues in the National Science Teachers Association (NSTA) and the International Society for Technology in Education (ISTE)—everyone is talking about STEAM!

Now that it is gaining mainstream acceptance, it is important to talk about what STEAM means for us as art educators. How do we make sure that Art is not diluted by STEM? What can we add to STEM beyond our content? What does STEAM mean for us as holistic educators? What should STEAM look like? To explore these issues and many more, the 2018 NAEA Convention will be themed Art + Design= STEAM.

What better city to come together to explore this theme than Seattle, Washington? Seattle's rich history and culture shine through the lens of STEAM. From the art of the native Duwamish people that explores the natural world, to the craft of glass blowing that pushes the material sciences, to the innovative game design and high-tech electronics industries—Seattle is a very STEAMy city! And, when we aren't talking about STEAM, what a fun city to explore! From world class museums like the Seattle Art Museum and the Chihuly Garden and Glass, to culinary delights at the Pike Place Market and amazing views from the Space Needle, Seattle has it all! Did I mention the coffee?

**We are thrilled to announce that our General Session keynote speakers will be Nick Cave, Golan Levin, and our own NAEA President, Kim Defibaugh!** Nick Cave is best known for his Soundsuits—sculptural costumes deal with race, identity, and gender. They are often used in dances and performance art choreographed by Mr. Cave. Golan Levin, a Whitney Biennial new media artist and engineer, works with interactivity and nonverbal communication between artwork and onlooker. He has created sculptures that react to their viewers and symphonies that are performed by cellphones.

Planning for many more exciting Convention events is underway, including pre-conferences on both games in art and how arts administrators can create STEAM programs on the school and district levels. See you there!

—Andrew D. Watson,  
2018 NAEA National Convention Coordinator



Participants in the SummerStudio STEAM for Art Educators event held at NAEA Studio & Gallery this summer.



# INTRODUCING...



NATIONAL  
ART EDUCATION  
ASSOCIATION

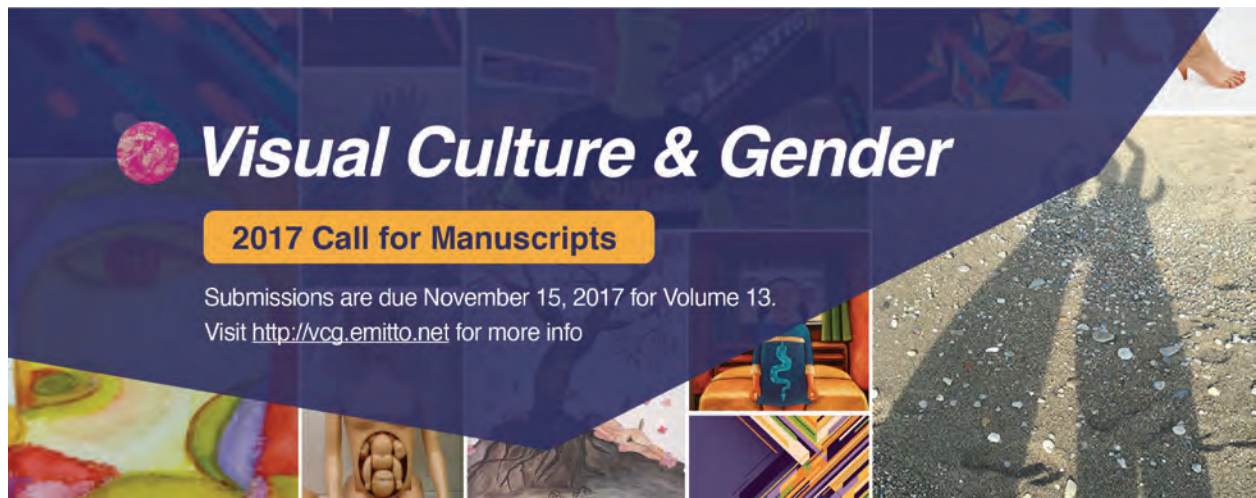
## COLLABORATE

INSPIRE AND BE INSPIRED



[collaborate.arteducators.org](https://collaborate.arteducators.org)

NAEA Collaborate is our NEW interactive, online professional community, **exclusively for members**. It's a space for art educators to find and share information and resources, gain inspiration, and make connections—anytime, anywhere. **Sign in using your NAEA login credentials.**



Visual Culture & Gender (VCG) was born in 2005 as the first multimedia online journal in the field of art education, and the first online journal devoted to the intersections of visual culture and gender. VCG is an annual international, peer-reviewed, freely accessed, multimedia online journal whose purpose is to encourage and promote understanding of how visual culture constructs gender in context with representations of race, age, sexuality, (dis)ability, and social class.

This call invites submissions of articles and visual essays that explore issues of equity and social justice through learning and teaching practices, and which expose culturally learned meanings and power relations surrounding the creation, consumption, valuing, and dissemination of images.

#### Submission Guidelines

- Manuscripts should be no more than 5,000 words, with an abstract of 150 words.
- Images with manuscripts are encouraged; send as jpg, gif, or png, with copyright permissions.
- Visual research is encouraged, but images must be accompanied by text.
- Original manuscripts should be prepared according to APA (6th edition) style.
- Provide a cover letter with the article title, word count, number of figures, and name and e-mail of each author. The letter should also include that the manuscript is original, not previously published, and not under consideration elsewhere.
- Place your name only in the accompanying cover letter and not in the manuscript to facilitate anonymous review.
- Upload the manuscript electronically at <http://vcg.emitto.net/> with .doc or .docx extension.

The deadline to submit for Volume 13 is Saturday, **November 15, 2017**, 11:59 PM EDT. Visit <http://vcg.emitto.net> for more information.

## Journal of Cultural Research in Art Education (jCRAE)

**Call for Submissions** for 2018 Issue (Vol. 35)

**Mini-Theme:** Borderless: Global Narratives in Art Education

**Deadline:** January 1, 2018

jCRAE, the journal of the United States Society for Education through Art (USSEA), is focused primarily on multiculturalism and cross-culturalism in art education in the United States. We have been very "American." But for this issue, we are going global. Our goal is to challenge the "American-ness" of cultural research in art education by expanding the context and initiating narratives globally with other art education journals around the world. This mini-theme challenges us to look outward as we reflect inward. Who are we in relationship to other cultures and countries? What issues in art education are potent across the world?

Narrative (inquiry) is an interpretation of history or stories created by a person, groups of people, or media. Said's (1978) criticism from decades ago, for example, on the development of Western historical, political, and cultural views on the East is that Orientalism as a narrative serves and justifies the West's dominance. Curriculum as a narrative is also a representation of selected stories, views, and ideologies. As art educators we teach with, about, and towards a constructed narrative, not negating dominant or neutral knowledge (Roberts, 1997). Therefore, narratives are flexible, changed, rewritten, and invite multiple interpretations and understandings of particular cultures, people, and events.

When facing global terrorism, conflicts, and division, on top of contestation about worldviews and ontological discourses, we are challenged to reflect on our established views about history and knowledge. Therefore, seeking new and open-ended approaches to global narratives, this mini-theme call for papers seeks art educators' critical and theoretical explorations and responses. We invite papers reiterating the transforming and/or communicative opportunities of art and visual culture (Delacruz, 2009; Meskimmon, 2010). Written manuscripts, graphic novels, photo essays, videos, or interactive art pieces in keeping with the focus of jCRAE are welcome.

**For more information, please contact: Senior co-Editors: Karen Hutzel ([hutzel.4@osu.edu](mailto:hutzel.4@osu.edu)) and Ryan Shin ([shin@email.arizona.edu](mailto:shin@email.arizona.edu)) or Editorial Assistant: Elle Pierman ([jcrae1983@gmail.com](mailto:jcrae1983@gmail.com)).**



## For most of the Southeastern region, we are in the midst of professional development conferences.

We've settled into our routines for the school year, students are engaged in various art explorations in our classrooms, and student groups have begun to travel and interact with our exhibitions. Maybe you're already comfortable, with the new initiative (or more) put on your plate for this year. But I hope that you find a way to become uncomfortable; for when we are uncomfortable we challenge ourselves. We try to overcome the challenge and we move away from complacency. When we are challenged we find ways to shine, we find ways for our students and programs to shine... or we need to.

**Our challenge, then, is: how do we advocate? It is our art show, but it is so much more. It is showing children and parents how art is a critical part of their everyday lives.**

### LEADER = ADVOCATE

What does it mean to be an advocate? In its broadest sense, advocacy means "any public action to support and recommend a cause, policy or practice." That covers a lot of public actions, from displaying a bumper sticker to sounding off with a bullhorn. But whether the action is slapping something on the back of a car or speaking in front of millions, every act of advocacy involves making some kind of public statement, one that says, "I support

this." Advocacy is a communicative act. Advocacy is also a persuasive act. "I support this" is usually followed by another statement (sometimes only implied): "...and you should, too." Advocacy not only means endorsing a cause or idea, but recommending, promoting, defending, or arguing for it.

—John Capecci and Timothy Cage,  
*Living Proof: Telling Your Story to Make a Difference*

What a powerful statement about advocacy. When I read that it spoke to me about what we all do daily... I support this, I support Visual Art Education. I support the power that art has in the lives of children, youth, and adults. I support the creative problem solving that occurs in the art explorations I offer in my classroom. I support funding so that every child has the opportunity and access to art education. I support empowering and supporting art educators in ways so they can do what is best for their students. I support how art can be a transformative experience for those from all walks of life.

Our challenge, then, is: how do we advocate? It is our art show, but it is so much more. It is showing children and parents how art is a critical part of their everyday lives. It is showing the community the impact the arts have on their quality of life, their culture, and their commerce. It is discussing with stakeholders—be they parents, principals, school board, legislators, or politicians—about the importance of art education. It is demonstrating to students the many ways they can be employed in the arts. It is instilling a value of art in all those who come in contact with your program. It is designing a program and curriculum that enhances the art potential in each individual in your classroom, community center, or museum.

The challenge to us all is going past our comfort zone in advocacy, because it can make some anxious. How can you, this year, demonstrate beyond an art show, that you are an advocate for the Visual Arts? Because, I support the Visual Arts... and you should, too!

### STATE HIGHLIGHT: LOUISIANA ART EDUCATION ASSOCIATION (LAEA)

*"Small, but Mighty!" That's what LAEA has been called by many. Why? Maybe because we have had so many deserving National and Regional award winners, maybe because of consistency—but in reality, because of its members. Organizations have leaders and those they serve; members who wish to learn, and be a part of the organization, but would prefer to stay in the background; and those who are willing to plan and provide those learning experiences. In LAEA, about one-third of the members are dedicated leaders willing to help with any task. They accumulate quite a history of service to LAEA.*

*Our members look forward to our fall conference and summer retreat. We are small enough that everyone knows almost everyone. Not only do conferences provide exemplary, enriching learning experiences; they also give attendees the opportunity to gather with colleagues, network, and meet new friends.*

*This personal connection keeps us vibrant. In 2017, LAEA won the Southeastern Regional Growth Award. As we continue to grow and add new members, we never want to lose sight of the personal connection that makes us "Small, but Mighty."*

—LAEA President Margaret Holt

Excellent, Margaret. Thank you for demonstrating to us all, whether we are the lone art teacher in a county or one of over a hundred, small is mighty... and together we are bigger than before. I hope you have found some way in yourself to be uncomfortable, to challenge yourself, and to demonstrate that you are mighty! ■



**W. Scott Russell**

Regional Vice President. 101 B Prosperity Ave. SE, Leesburg, VA 20175-4145. Tel: 571-213-0034. E-mail: w.scott.russell@lcps.org

Elect: Meg Skow, 1028 Crooked Stick Ct., Summerville, SC 29483. Tel: 843-817-0093. E-mail: megskow@gmail.com

# Eastern Region

**“Art is a personal act of courage, something one human does that creates change in another.... People with passion look for ways to make things happen.”**

—Seth Godin,  
*Linchpin: Are You Indispensable?*

Be a **LINCHPIN**! Seth Godin defines art as anything that changes someone for the better. He describes those people who use their art to live fully and creatively as linchpins in his 2010 book, *Linchpin: Are You Indispensable?*

**Let's MAKE THINGS HAPPEN!** With the school year well underway, let's build our professional momentum and step out of our comfort zones. **The Eastern Region state conferences** are already grabbing our focus, giving

us quality content, and providing new connections and strengthening old relationships—all with the purpose of growing and improving our educational practices. Upcoming Eastern Region state conferences include CT (Oct. 19), MD (Oct. 20), MA (Nov. 11-12), NH (Oct. 14), NY (Nov. 17-19), PA (Oct. 19-22), and WV (Oct. 27-28). Check state websites for details. Attend your own, or perhaps join a border state with reciprocal member pricing. **Register Now! And, bring a friend!**

NAEA's 2018 National Convention theme, **Art + Design = STEAM**, actually reads like a math equation. Yes, I would say. There is a natural fit and this is one of the messages to highlight with your administration when you reach out for support. Art Education is also an included piece of the ESSA “well-rounded” language, and we must be a unified voice in making the case for equitable access to

both art education for our students and training for ourselves. **Make the case now!**

**Art + Design = STEAM** will be held March 22-24, 2018, in Seattle, Washington, at the Washington State Convention Center and Sheraton Seattle Hotel. The Preconvention Day, Wednesday, March 21, will provide a variety of workshops, including the Museum Education preconference. The online registration is open right now. The schedule will include two Eastern Region events: the 2018 Awards Celebration and the General Business/Leadership gathering.

Join the NAEA Eastern Region Facebook page and check out the NAEA Eastern Region Digation page. Make a suggestion on what information you need to have posted!

NAEAeasternvp@gmail.com ■



Eastern Region leaders were “Busy in Baltimore,” Maryland, last summer even while they were thinking about being *Sleepless in Seattle* next spring...



**Diane Wilkin**

Regional Vice President. Secondary Art Educator, 88 Rice Drive, Morrisville, PA 19067. Tel: 215-801-4036.

E-mail: diwilkin@gmail.com

Elect: Vacant



## BUILDING FOR THE FUTURE

Your Pacific Region state leaders are building for the future. In early August, the Pacific Region art education leaders gathered in San Diego, CA, for their regional leadership conference. These leaders shared, mentored, encouraged, and supported each other. They also found time to be creative and enjoy the beautiful setting. One of the closing activities of the conference was the Unity Project that began last spring at the NAEA Convention in New York. Under the guidance of James Rees, Pacific Region VP Elect, each state association was asked to bring a set of prints based on the idea of unity to the conference. In our closing activity, these prints were compiled into a suite of prints (one from each state) for each state association to take home and share. Each state was able to share the context and connection to unity in our region with their particular print. In our final closing discussion, we extended our regional connections to the ongoing NAEA initiative on diversity and inclusiveness and the Position Statement on Diversity in Visual Art Education [Adopted April 2014; updated March 2016]. We also made a commitment to the future of the Pacific Region and NAEA with work we did and the follow through that is to come from each of us. Here are a few examples of how the Pacific Region leaders are building for the future.

### ARIZONA

AAEA heads to Sedona November 16-18, 2017, for their annual conference. This year's theme is Spectrum of Voices, with artist Gregg Deal (Pyramid Lake Paiute Tribe) as the Keynote Speaker. Gregg will speak about his work that touches on activism, social issues, cultural issues, critical thinking, and historical consideration; he will also lead an engaging hands-on workshop: Making Art Personal.

### CALIFORNIA

Under the leadership of California Art Education Association President-Elect Robyn Macnair, an appointed Governance Review Committee reviewed and refined

the CAEA Constitution and Bylaws for the state association during the first half of 2017. Members of this ad hoc committee included representatives from the state's regions, division levels, current and past board members, and chapter affiliates. The process was systematic and innovative.

### COLORADO

Colorado Art Education Association will be celebrating its 80th anniversary at the fall conference November 2-5, 2017, at Beaver Run Resort in Breckenridge, Colorado. CAEA is also holding its first **National Arts Honor Society Leadership Day** November 11, 2017, at South High School. Various Colorado colleges and universities will hold workshops and help students with portfolios and other college admissions information.

### IDAHO

IAEA is looking forward to its fall conference in Pocatello at Pocatello High School and Idaho State University. IAEA is striving to rotate fall and spring conferences around the vast state to reach and support as many art educators as possible.



IAEA Board and members enjoying an art night out after their spring mini region conference in the Boise metro region. Over 90 IAEA members attended.



UAEA member drawing at the Annual Conference Paint Out in St. George, UT.

### UTAH

During July, UAEA held its Summer Board Retreat to plan their Utah Fall Northern Conference to be held at Utah Valley University in early November. Teachers will be able to choose two different hands-on workshops to attend throughout the day. The 2018 spring conference in St. George is scheduled for February 22-24.

### WASHINGTON

In August, 20 WAEA members attended the 2nd Annual Summer Leadership Retreat, in Port Townsend at the historic Fort Worden. The team worked on planning for the following year including writing a new vision statement and strategic plan. Other topics included website redesign, annual budget, grant writing, and planning local area professional development. The board offered three scholarships to support new up-and-coming leaders to attend this two-day training retreat.

### WYOMING

The Wyoming Art Education Association is joining with the Wyoming Arts Council (WAC) and the Wyoming Secondary Art Education Association to celebrate the 50th anniversary of the Wyoming Arts Council in Lander, Wyoming, November 2-4, 2017. WYAEA is encouraging all art educators in Wyoming to attend this celebration, where there will be great professional development opportunities for credit. ■



**Cris Guenter**

*Regional Vice President.* Professor of Education, School of Education, California State University, Chico. Chico, CA 95929-0222. Tel: 530-898-6157. E-mail: cguenter@csuchico.edu

*Elect:* James Rees, Art Instructor/Art Department Chair/District Arts Coordinator, 3527 Fairway Cir., Spanish Fork, UT 84660. Tel: 801-473-9687. E-mail: james@jamesreesart.com

## THE END OF ART EDUCATION?

As I write this, Michigan is in a severe teacher drought. A statewide "Professional Readiness Exam" with a 65% failure rate has decimated education programs. Combining this with other legislative decisions and the way the news reports on education and we have a recipe for catastrophe. The Detroit Public Schools ran their 2016-2017 school year with over 200 fewer teachers than what was required for reasonable class sizes. There are billboards on every highway advertising for substitute positions schools cannot fill.

Art Education programs, which are already traditionally small, are closing their doors—not just here, but across the nation. This critical situation places art education itself in great peril. If there are no preservice programs, there will be no certified art teachers. Without certified art teachers, school districts will be forced to cut programs or employ uncertified instructors. We do much of the damage ourselves, openly complaining about the plight of educators in front of our students. I tell this gloomy tale as a call to action for all of us. It is time to identify our best students and encourage them to carry the torch. Each

of us has the power to make a significant impact to reverse this attrition. We need to be intentionally proactive, reaching out and inspiring the next generation in the way we were when we took our first steps toward our careers. I was just in sixth grade when I made my decision to teach, so this is the job for all of us at every K-12 level. Go out and tap the students who are naturally nurturing to others and artistically inclined. Help them to see how you find joy and great satisfaction when your students finally "get it" as a result of your guidance. Spread the joys and highlights of your career, not just the disappointments. Together, let's keep a healthy and robust lineup of art educators to fill our shoes and sustain access to art education for all!

### ILLINOIS NEWS

A call to action went out asking Illinois art teachers to tell the Illinois State Board of Education that the arts must be included in their response to the Every Student Succeeds Act (ESSA). They heard Illinois Arts supporters loud and clear! The IL ESSA State Plan now includes the arts as one of only five school quality indicators. This is a major victory for art education in Illinois!

### KANSAS NEWS

KAEA had another great art camp in Holton. Participants had the choice of three different two-day intensive workshops: Batik, Metalsmithing, or Glass blowing. We are finalizing our fall conference plans for October 19-21 in McPherson. We are excited to have Rachel Epp Buller, professor at Bethel College, as our keynote speaker.

### NEBRASKA NEWS

Nebraskans had fun this summer! Between our first artmaking retreat and entering our annual Art Educator Exhibit, it has been a creative time. Our successful Fall Conference was in September. Bob Reeker and Lorinda Rice planned an excellent event themed "Art as Story." The Amazing Art Race through the city's public art displays was a big hit! See the details on our website.

### OHIO NEWS

Ohio had a great Summer with our Symposium at Kent State. We had two days of hands-on classes to nurture the artistic soul in us. A big "Thanks!" goes to Kurt Reichart, Julie Dorff, Linda Hoeptner-Poling, and all of the presenters. Next year the symposium will be in Dayton, so mark your calendars for the last week of June! Our next big event is for the art educators in us. We are headed to Toledo for our three-day conference, "Empowered: Art Up and Recharge!" November 2-4. Have you registered yet?

### OKLAHOMA NEWS

Art educators have been busy showcasing student art which garnered cash money and art supplies awards in a multitude of OAEA sponsored exhibits celebrating YAM. A creatively relaxing workshop was sponsored by Tulsa Stained Glass after our board meeting, which was held at The University of Tulsa. We were busy planning for Fall Conference, which was held September 29-30, and organizing a summer mini-workshop on facial prosthetics, mask making, face casting, and mold making. Art Rocks the World! ■



(Left) A new piece of public art on display in Lincoln, NB. *Heartland* by Paula Yoachim. (Center) Julie Dorff tries her hand at using alcohol inks on a transparency before she gets her tiles. (Right) Oklahoma Senior Tien Tran and Yukon HS Art Teacher Brian Payne receive the giant check from Sargent Art.



**Cindy Todd**

*Regional Vice President. Professor/Art Education Program Chair, Kendall College of Art & Design, Ferris State University. 6222 Egypt Valley Ct. NE, Ada, MI 49301. Tel: 616-874-2622. E-mail: cindyodd@ferris.edu*

*Elect: Bob Reeker, Elementary Visual Art & Computer Science Specialist and Nebraska Wesleyan University Adjunct Instructor. 6245 L St., Lincoln, NE 68510. Tel: 402-436-1135. E-mail: breeker@lps.org*



## ELEMENTARY CAROUSELS OF LEARNING

The Elementary Division is very excited to continue the tradition of carousels of learning and is a great way to get a lot of information in a short amount of time. We are looking for presenters for the learning carousels listed below; they are a great way to “get your feet wet” presenting at the National Convention. Please e-mail Jen Dahl if you are interested in being a presenter.

### **Elementary Carousel of Learning Curriculum Focus: Working With Adaptive Art and Universal Design** (with Kathryn Rulien-Bareis)

Four talented elementary art educators will address how they work with adaptive art and universal design. Learn how they work with students with special needs within their classroom. This session will include a make-and-take lesson for a tool that is universally designed and ready to use with your students!

### **Elementary Carousel of Learning: Art Show Planning and Prep!** (with Kaylee Hochstetler)

Join four organized elementary art educators who will provide tips and tricks to hosting a successful art show. From hanging to promoting, everything art show will be covered in this carousel of learning!

### **Elementary Carousel of Learning Curriculum Focus: Working with Pre-K to 1st Grade** (with Christine Besack and David Garfield Meade)

Four accomplished elementary art educators will give you all the insight to working with the “littles”! How do you pass out supplies? What lessons do you teach? How do you get them to put art shirts on without using half the class time? Everything and anything you have ever wanted to know about working with 3- to 7-year-old artists.

### **Elementary Carousel of Learning: Working with Visiting Artists in the Classroom!** (with Don Masse and Leah Keller)

Learn how to host a visiting artist in your classroom. Learn valuable tips and trips from planning to funding these excellent experiences.

### **Elementary Connecting With Colleagues: Art Chopped**

Do you love the Food Network Show *Chopped*? Show off your creative skills using a bag of mystery supplies to complete a timed art challenge. Team up with 4-5 other elementary art teachers to complete this challenge. We will wrap up the challenge with a gallery walk and curriculum extensions and assessment that will make you want to have Art Chopped be part of your classroom. Lesson plans, assessment, and curriculum extensions will be part of this session!

### **2017 National Elementary Art Educator of the Year Showcase**

2017 National Elementary Art Educator of the Year Jennifer Keith will share her exemplary art program in this presentation. You don't want to miss what this award-winning art teacher has to share. Jennifer Keith is a New Orleans artist and art educator. She holds a BFA in Studio Art from Louisiana Tech University, a Masters in Art Education from University of Alabama-Birmingham and a certificate of Art History from her studies abroad in Rome, Italy. Her teaching career began in Birmingham, AL, and is now completing her 15th overall year in Metairie, LA. Keith has been married 11 years to her best friend and soulmate and they have two amazing little boys. She loves music, thrifting, animals, and attending festivals with her family. She also loves professional development and growing from new ideas. You can find her @artsagogo on Instagram and Pinterest and on Facebook @ Jennifer Keith Studio. She is very active in her state art organization and is currently the President-Elect. ■



From top: *Honesty* by Augustin, Cole, Norah, and Sophia, 5th grade.

*Kindness* by Brianna, Kalvil, Lanka, Melissa, and Talan, 5th grade.

*Tolerance* by Allie, Chloe, Kayden, Mia, and Sebastian, 5th grade.

Art credit: Julie van Dewark, Trace Elementary, San Jose, CA.



**Jennifer Dahl**

*Division Director.* Forrest Street Elementary School, 720 Forrest St., Black River Falls, WI 54615. Tel: 715-579-8029. E-mail: jennifer.dahl@brf.org

*Elect:* Michelle Lemons. E-mail: mlemons85@live.com

**Regional Directors:** *Western:* Eryn Blaser, [eryn.blaser@gmail.com](mailto:eryn.blaser@gmail.com); *Eastern:* MaryJane Long, [Maryjane.lomg1981@gmail.com](mailto:Maryjane.lomg1981@gmail.com); *Southeastern:* Amanda Koonlaba, [aekoonlada@icloud.com](mailto:aekoonlada@icloud.com); *Pacific:* Julie Van Dewark, [jlvandewark@gmail.com](mailto:jlvandewark@gmail.com)



## ADDITIONAL OPPORTUNITIES TO PRESENT AT THE NATIONAL CONVENTION: HIGHER EDUCATION DIVISION FORUMS

Many notable scholars have discussed the potential benefits of mentorship in education, often through the use of socio-constructivist frameworks and sometimes by focusing specifically on situated learning within communities of practice (Wenger, 1998), scaffolding (Wood, Bruner, & Ross, 1976), the zone of proximal development (Vygotsky, 1978), or apprenticeships (Gardner, 1991). I have been fortunate to work with many effective mentors throughout my professional career. In the case of higher education leadership, I've been mentored by the two past Directors of the Higher Education Division of NAEA. I first worked under the guidance of Flávia Bastos as the Southeastern Regional Director from 2013-2015, and then under Sara Wilson McKay as Division Director-Elect from 2015-2017. It would be an understatement to say that I learned much from both of their mentorships, and I am very grateful.

It was first during Flávia's tenure that the format of Higher Education Forums at the National Convention underwent a major revision; then that format was further refined under Sara's leadership. More specifically, Flávia and Sara worked together to carve out spaces within the Convention schedule for open dialogue about timely themes of interest to higher educators. Rather than serving as venue for hand-picked scholars to talk to their audience, the new format for Forums involved a separate call for proposals to all members of the Division and a double-blind review process for those who made submissions. The Forums were organized in a way to encourage critical dialogue with those in attendance and were facilitated by discussants prepared to analyze the topic from multiple perspectives and to encourage conversation through probing questions.

I'm proud to continue the traditions first spearheaded by Flávia and Sara, and also to announce the themes for the Higher Education Forums for the 2018 Convention. **I encourage interested Division Members to submit proposals for the below Forums by the November 6th deadline.** The themes below were developed by teams of Regional Directors (**Justin Sutters** and **Joni Boyd Acuff**; **Amber Ward** and **Adriane Pereira**) with input from Division Director-Elect (**Amy Pfeiler-Wunder**) and myself.

### TEACHER LICENSURE

Division members are invited to submit proposals to serve as panelists on a forum debating pertinent topics surrounding state licensure models for art educators. The discussion will focus on related topics such as alternative licensure, maintaining licensure, and for-profit entities. Nationwide, there are currently numerous licensure-granting mechanisms, such as Teach for America and Pearson's edTPA, that may have substantial impact on teacher education programs in academia. National and state policies have contributed to decreasing enrollment numbers in licensure programs and some policies have resulted in unlicensed or provisionally licensed art educators in public school with minimal or no formal training. Discussions are welcome on both successful strategies to mitigate current challenges as well as constructive critiques of practices that could be deemed problematic for higher education.

### NAVIGATING POSITIONALITIES IN ART EDUCATION

This forum is designed to explore the ways that art educators navigate social positions within the intersections of power and (under)representation (Cosier, 2011; Desai, 2000; Katzew, 2009) in higher education. Having a heightened awareness of one's social positions gives art educators opportunities to "raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive

social change" (NAEA, 2015, para. 1) by acknowledging the "matrices of domination and subordination in relation to the culture we intend to represent" (Desai, 2000, p. 127). The Higher Education Division invites proposals from those who wish to explore art educator positionalities in relationship to power and (under)representations of race, ethnicity, religion, sexuality, disability, gender, age, and class.

**Additional Details:** For the full call for proposals and additional information on applying to be a participant in one of the Forums, please use my e-mail address (jbroome@fsu.edu). Whether you intend to submit a proposal or not, I hope that you will consider attending these sessions at the 2018 Convention. I am hopeful that such Forums continue to serve as useful socio-constructivist spaces for building future communities of practice. ■

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**Jeff Broome**

*Division Director.* Associate Professor of Art Education, Florida State University, 1033 William Johnston Building, Tallahassee, FL 32306-1232. Tel: 706-255-7269. E-mail: jbroome@fsu.edu

*Elect:* Amy Pfeiler-Wunder, Associate Professor of Art Education and co-coordinator of graduate programs at Kutztown University of Pennsylvania. E-mail: wunder@kutztown.edu

*Regional Directors:* Eastern: Adriane Pereira, [opereira@mica.edu](mailto:opereira@mica.edu); Southeastern: Justin P. Sutters, [jsutters@gmu.edu](mailto:jsutters@gmu.edu); Western: Joni Boyd Acuff, [acuff12@osu.edu](mailto:acuff12@osu.edu); Pacific: Amber Ward, [amber.ward@csus.edu](mailto:amber.ward@csus.edu)



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www.facebook.com/naea.middlelevel

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# Middle Level Division



## THE OPPORTUNITY OF OBSTACLES

### Part 2: Windows and Mirrors

““The significance of images is magical.”

—Vilém Flusser, *Towards a Philosophy of Photography*, (2000, p. 6)

“It becomes impossible, the moment one thinks about it, to predicate the existence of a common experience.”

—James Baldwin, *Notes of a Native Son* (1963, p. 10)

In this, our second in a five-part series on Obstacles & Opportunities, we shift our focus toward the fundamental notion that our art classrooms foster a sense of welcoming to **all** our students. The creative process challenges us to reveal much about ourselves. It demands self-reflection, vulnerability, and the inevitability of making a mistake. For the disconnected student who is unable to view themselves as an essential member of the classroom community, who feels their voice isn't being heard, the obstacles to creativity can seem insurmountable. So, how do we establish a learning environment in which ALL students feel appreciated and valued? We seize this opportunity to investigate our own practice, from the perspectives of our students, and ask, “Does my classroom reflect and celebrate the myriad experiences that accompany my students when they walk through my door?”

To frame this exercise, it can be instructive to remind ourselves of NAEA's position statements on Diversity in Visual Arts Education and Equity for All Students, both of which may be found in the “About Us” tab on NAEA's website.<sup>1</sup> With these statements, our organization affirms a strengths-based approach to meeting the unique needs of the individual and to “empower the full and just participation of all.”

Let's begin by reflecting on the choices we make within our physical classroom space, our instructional practice, and

our curriculum. Rudine Sims Bishop (1990), a leading researcher in children's literature, cites the need for “windows and mirrors” in our chosen materials, whether providing students a glimpse at others' experiences or a reflection of one's own experiences. Bishop challenges us to activate our learning environments to equitably and authentically portray our diverse world. Ask yourself, “Do I provide my students the opportunity to appreciate a broader worldview than their own? Do I ensure all my students see themselves represented respectfully in my practice? Do my choices as an educator—be it my interactions, my language, or my expectations—reflect my values of inclusivity and community?”

We can all identify areas for improvement, opportunities to tweak how we engage our students. It is important to remember that we have countless resources and supports at our fingertips. Begin by exploring our impressive network of Interest Groups, found on the “Community” tab of NAEA's website.<sup>2</sup>

I reached out to several groups' directors and was flooded with tips and resources to share with our division. Courtnie Wolfgang, chair of the LGBTQ+ Interest Group, suggested the vast resources available from organizations like GLSEN and The Safe Zone Project. She also reminded me of the impactful work being done by the Caucus of Social Theory in Art Education (CSTAE), whose online journal is a treasure trove of valuable resources. Linda Hoepfer Poling, president of NAEA's Women's Caucus, directed me to their Research page, found under the “Activism” tab on their website,<sup>3</sup> on which coordinators Lisa Kay and Amber Ward have curated a wide array of resources concerning gender issues and feminist theory in art education. Doris Guay, president of the

Special Needs in Art Education (SNAE) Interest Group, encouraged us in the middle level to reflect on our own unique talents as educators, and to proactively design programs that engage learners of all abilities. I also hope you'll explore the essential work being done by the Committee on Multiethnic Concerns (COMC), the Asian Art and Culture Interest Group (AACIG), the Caucus on the Spiritual in Art Education (CSAE), Disability Studies in Art Education (DSAE), and other interest groups working to support NAEA's platforms of equity and diversity.

Within our division, we can also find immense support from colleagues working on similar issues. We have a vibrant Facebook community, supporting each other one post at a time. We can share resources and advice on Instagram or Pinterest, and we can network in-person. In fact, in Seattle, we will have the opportunity to dig deeper into this topic during one of our Middle Level Medley sessions.

**It is crucial that our students feel safe and welcome in our classrooms, particularly those who may feel disconnected or underrepresented.** It is only through honest, deliberate reflection that we will create learning spaces that respond to the unique and ever-changing needs of our students; we can all use a bit of Windex, from time to time, to keep our windows spotless and our mirrors smudge-free. ■

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- 1 www.arteducators.org/about/platform-and-position-statements
- 2 www.arteducators.org/community/interest-groups
- 3 http://naeawc.net/research.html



**Peter Curran**

Division Director and co-author: Wayland Middle School, 77 E Plain St. Wayland, MA 01778. Tel: 617-721-7888.

E-mail: Peter\_curran@wayland.k12.ma.us. Twitter: Wmsarttab

Elect and co-author: Kathryn Rulien-Bareis, Delong Middle School, 2000 Vine St., Eau Claire, WI 54703. Tel: 715-852-4923.

E-mail: krulienbareis@ecasd.us

**Regional Directors:** Eastern: Leslie Flowers, flowers1@fpsct.org; Southeastern: Holly Bess Kincaid, hollybess@gmail.com;

Western: Michael Orlando, mchorlando@yahoo.com; Pacific: Tamara Green, tgreen@wsd.net



## STAY CONNECTED

**Facebook:** [www.facebook.com/NAEAMuseumEdDiv](http://www.facebook.com/NAEAMuseumEdDiv)

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Not on social media but interested in getting up to date information on the division? Please subscribe to the **Museum Education Listserv** by emailing [museum-subscribe@artedlists.org](mailto:museum-subscribe@artedlists.org). To post: [museum@artedlists.org](mailto:museum@artedlists.org)

## NAEA-AAMD NATIONAL RESEARCH STUDY: IMPACT OF ART MUSEUM PROGRAMS ON K-12 STUDENTS

**What are the benefits to students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day?**

The Museum Education Division has been exploring this question in earnest since 2011, partnering with the Association of Art Museum Directors (AAMD) on a multi-year national research study. The project is investigating how single-visit programs (or field trips) to art museums affect K-12 students' skills and capacities, looking at grades 4-6.

### Literature Review

As we embarked on this project, we found that surprisingly very little data exists about the impact of one-time art museum programs or field trips on participants. As we gathered relevant resources, we sought to better understand how engaging directly with original works of art within the distinctive physical and social setting of art museums and through constructivist pedagogies, might lead to or heighten a range of student outcomes in five interrelated areas: (1) critical thinking, (2) creative thinking, (3) affective/sensorial response, (4) human connections/empathy, and (5) academic development. The hypothesis of the project is that, though short in duration,

single-visit programs or field trips affect students in complex, multi-dimensional ways that are central to their education.

That analysis of existing research examining the relationship between K-12 learning and visits to all types of museums was compiled into a comprehensive Literature Review, available at [bit.ly/ArtImpact](http://bit.ly/ArtImpact). I cannot emphasize how useful this resource is; it provided invaluable sources as a colleague and I advocated for major changes in our intensive professional development program for K-12 educators.

Are you already using the Literature Review? Tell us about it! Share your story via Twitter or Facebook including the project hashtag, #ArtImpact

### Research Initiative Update

Last academic year was quite busy for Year 2 of the project, as evaluators from Randi Korn & Associates collected data from five art museum sites: Columbus Museum of Art; Hammer Museum; Museum of Fine Arts, Houston; Orlando Museum of Art; and Walters Museum of Art. Programs were scheduled and data collected at 37 schools in seven school districts throughout the United States. We also engaged 150 teachers and provided field trips for more than 4,100 students, of which we collected study permissions and data from more than 2,400.

For Year 3, evaluators are currently working diligently on the immense task of data analysis through the winter. In addition to the study results, the core project team, composed of division leadership, is creating a related

user guide featuring assessment tools and advocacy tips when speaking to a variety of stakeholders, and planning the culminating symposium for the following fall.

### Mark Your Calendar: Symposium October 2018

The Impact of Art Museum Programs on K-12 Students Symposium will take place on October 13 and 14, 2018, at the Detroit Institute of Arts. The core project team is working hard to plan this culminating event, during which we will dive deeper into the results, share ideas, and distribute the user's guide with tips for how to use the findings in K-12 programs in your museum. Stay tuned to our webpage for more details including hotel, program fees, and travel tips. I hope you will join us for this important art museum education research and advocacy event.

We are grateful to the Institute for Museum and Library Services and the Samuel H. Kress Foundation for their essential funding for the Research Initiative.

I encourage you to further explore these different resources for this study:

1. Literature Review, The Impact of Art Museum Programs on Students: <http://bit.ly/ArtImpact>
2. Summary of Results, Survey of Single Visit K-12 Art Museum Programs: <http://bit.ly/ArtImpactSurveySummary>
3. Full Report, Survey of Single Visit K-12 Art Museum Programs: <http://bit.ly/ArtImpactFullSurvey>
4. White Paper About the Research Initiative: Impact of Art Museum Programs on K-12 Students: <http://bit.ly/ArtImpactWhitePaper>
5. Criteria for Museum Site Selection: <http://bit.ly/ArtImpactSiteCriteria> ■



The Detroit Institute of Arts.



### Michelle Grohe

*Division Director.* Assistant Curator of Education & School Programs, Isabella Stewart Gardner Museum, Boston, MA.

Tel: 617-278-5149. E-mail: [mgrohe@isgm.org](mailto:mgrohe@isgm.org); Twitter: @michellegrohe

*Elect:* Juline Chevalier, Head of Interpretation and Participatory Experiences, Minneapolis Institute of Art, 2400 3rd Ave. South, Minneapolis, MN 55404. Tel: 612-870-6317. E-mail: [jchevalier@artsmia.org](mailto:jchevalier@artsmia.org)

**Regional Directors:** *Eastern:* Jenn DePrizio, [jdeprizio@portlandmuseum.org](mailto:jdeprizio@portlandmuseum.org); *Southeastern:* Michelle Harrell, [Michelle.Harrell@ncdcr.gov](mailto:Michelle.Harrell@ncdcr.gov); *Western:* Melissa Tanner, [mtanner1@artic.edu](mailto:mtanner1@artic.edu); *Pacific:* Emily Jennings, [ejennings@famsf.org](mailto:ejennings@famsf.org)



## CONVENTION SEASON IS RIGHT AROUND THE CORNER!

The air is crisp, the weather is starting to cool and that means convention is just around the corner! For most, **state** conventions occur around November and that means there are opportunities for you to network with your colleagues. This is a great time to volunteer your time, meet other art educators, make connections with peers from other schools, and practice presenting before hitting the spotlight at the National Convention in Seattle. Networking is the one of the most valuable assets to employment, and being a part of your state and national professional organization is a great place to start. Make waves at the state and national level during your time in college and finding a job at the end will be a breeze!

The Preservice Division is working double time to provide you with an amazing experience in Seattle this year! It is important that you **Register Early** for convention to ensure you pay a lower price for your convention registration because as a student, stretching every cent is important. For those of you who have attended convention before, you know how amazing the experience of learning, connecting, and growing can be. Here is a **Sneak Peek at the New Sessions** from the Preservice Division:

- **Conversations With Colleagues:** Come meet your peers from across the country and join in a conversation about how to get the most of your Preservice membership and what is coming up in the next year!
- **Entering the Art Ed Profession:** Getting the Gig—Ask our panel of professionals your questions on how to land your art education dream job!
- **Getting the Gig:** Mock Interviews (Speed Date Style)—Preregister for a chance to interview with Art Ed Supervisors! Come dressed to impress with your portfolio and resume. They will give you immediate feedback and you will feel ready and prepared to get the job of your dreams!

- **Share, Learn, and Grow:** A Preservice Advising Session—Advisors and Preservice Members are invited to join in an interactive conversation and provide their experiences as a Preservice Member and gain ideas from each other to take back to your program.
- **Preservice Roundtable Presentations:** Submit a proposal in November for a chance to present at our Roundtables! If selected, you will be able to present to your peers in fun and relaxed setting.
- **Exploring Queer Identities:** An Art Educators Tool Kit—We are partnering with the LGBTQ+ Interest Group to provide strategies for new and Preservice teachers to best serve LGBTQ+ students in the classroom!

### Look Out for Our First Ever Preservice Field Trip!

We are hosting an evening out in Seattle at the Bainbridge Museum of Art on Bainbridge Island, a short ferry ride from the convention center. The museum will host us after hours where we will mingle, participate in hands-on learning experiences, and learn about their unique regional artists!

### How to Plan for Travel

It is time to start figuring out how you and/or your organization is going to get to the convention! NAEA has discounted hotel rooms available that help save money but book fast because they go quickly! Another great option that is light on the budget are hostels or Airbnbs; just make sure that the location is close to the convention site. You don't want to spend all your time traveling back and forth. If your presentation was selected, reach out to your college or university to see if they pay for speakers to travel to conventions.

If you are going with your NAEA student organization, then speak to your advisor and Student Organizations on campus. They can assist you with how to raise money on campus, book group travel, and assist with your budget. Another way to

pay for your travels is to fundraise. This is where you can really get creative! With the holidays around the corner everyone is looking for gifts, so use your artistic talents! Host an art night or art auction and invite friends and family, sell holiday goods on campus, or even bring around a treat cart with coffee and snacks for finals fuel for your peers. If you have come up with an awesome way to get to convention share with our community through social media! Twitter: @NAEAPreservice Instagram: @preservice.naea

### Register Your NAEA Student Organization Annually

Did you know that you need to register your student organization annually? This helps us know who our student organizations are and ensures you are receiving all of our communications and benefits. Go to [www.arteducators.org/community/articles/78-preservice-division](http://www.arteducators.org/community/articles/78-preservice-division) and download the electronic NAEA Preservice Student Chapter Registration form. Once filled out please return the form via e-mail to [members@arteducators.org](mailto:members@arteducators.org)

### Upcoming Opportunities:

- **Preservice Roundtable presentations for the 2018 Seattle Convention are due at the beginning of December. Look for the call for submissions in late October!**
- **Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and our newsletter! Please send your successes to Jessica Burton Aulisio: [jburton.naea@gmail.com](mailto:jburton.naea@gmail.com)**

Preservice Chapters: Look for the nomination packet for the RAEA Preservice Chapter of the Year Award. Find details at: [www.arteducators.org/community/articles/78-preservice-division](http://www.arteducators.org/community/articles/78-preservice-division)

See below to contact your Regional Representatives. ■



**Jessica Burton Aulisio**

*Division Director.* Secondary Art Educator, Palatine High School, 1111 N. Rohlwing Rd., Palatine, IL. E-mail: [jburton.naea@gmail.com](mailto:jburton.naea@gmail.com)  
*Elect:* Tori Lynne Jackson, James Madison University, 800 S. Main St., Harrisonburg, VA 22807.

Tel: 704-883-6381. E-mail: [tori.lynn.jackson@gmail.com](mailto:tori.lynn.jackson@gmail.com)

**Regional Directors:** *Pacific:* Kindia Cutler, [kindiaduplessis@gmail.com](mailto:kindiaduplessis@gmail.com); *Southeastern:* Katie Threet, [threetk1@mymail.nku.edu](mailto:threetk1@mymail.nku.edu); *Western:* Alice Brandenburg, [arbran2@ilstu.edu](mailto:arbran2@ilstu.edu); *Eastern:* Carlos Cruz, [carlosacruz77@gmail.com](mailto:carlosacruz77@gmail.com)

## Sixteen years ago, I was hired to teach at the high school that I attended just four years earlier.

It was only two weeks before the start of school when my former high school art teacher, Jackie Chalfant, offered an opportunity to teach with her. Though I had already been accepted to begin my master's degree, she convinced me that the teaching experience was far more beneficial and rewarding.

She convinced me, and having had her as a teacher, I knew she would be an excellent mentor. The first week of in-services prior to the start of school was a whirlwind of information, especially for someone who had not taken any education classes while in college. Each day after the in-service, I would go to Mrs. Chalfant's home and we would go over lesson plans, the standards, long range plans, and all that I might need to start.

After five very intensive days leading up to my first day with students, I had convinced myself that I was prepared. I had gone over my first-day presentation and course syllabus repeatedly. It was like a video loop of my first lesson playing in my head a thousand times—all leading up to first period.

As the students came in, I knew that I was ready. I was confident and ready to inspire a class of young artists. Then, I realized that it was not an Art 1 class that entered my room, rather it was my ninth-grade homeroom. For some reason, that totally threw me.

They came in quietly, sat sheepishly, and looked at me in anticipation of my first words. I shuffled through all of my papers trying to quickly remember what I was supposed to do with them for the first 20 minutes of the day.

Then, a girl sitting in the back of the room raised her hand. Even though I had only been out of high school for four years it

really took me a second to remember that raising a hand was a sign requiring me to acknowledge her. So, I said, "Yes?"

"Can I go to the bathroom?" she asked very matter-of-factly.

*Right!* I thought. *Am I really in control of whether or not they go to the bathroom?*

"Yes, of course" I responded, *thinking that was pretty easy...*

She stood up, began walking to the door, and as soon as she crossed the threshold, heading into the hallway, she began projectile vomiting all over the water fountain and floor. It was like a scene straight out of *Stand By Me*, as she continued for what seemed like a long time.

I quickly ran next door to get help from Mrs. Chalfant, who immediately called the nurse and custodian. As we waited for them to arrive, I stood with the girl across the hall in an empty classroom. I could tell she was upset and I thought to myself that I had to say something to make this girl feel better.

*She's in ninth grade—she hasn't been in school three minutes and she throws up in front of everyone,* I thought to myself.

*I'm a teacher now, that's what teachers do.* So, I calmly put my hand on her shoulder, looked at her and said, "It's okay, it's my first day, too."

Without hesitation, she looked me straight in the eyes and said, "Your fly is down."

Sure enough, it was wide open. Not only was it down, but the entire zipper was broken and it was not going back up. To make things worse, I had worn my lucky Darth Maul boxer shorts, meaning there was a close-up *Star Wars* demon face staring out at the world.

I hurried into the shared art storage closet between the classrooms and stood there as Mrs. Chalfant helped me close my fly shut with safety pins.

That image remains etched in my head. There I am standing in a storage room with my high school art teacher, who is now my colleague, pinning my pants closed. This episode became a visual metaphor for my entire first year of teaching. The moment served as the springboard for many valuable lessons that I have kept in the forefront throughout my career.

## There I am standing in a storage room with my high school art teacher, who is now my colleague, pinning my pants closed.

**Laugh at yourself.** We have to be able to laugh at yourself, find humor in "dire" situations, and use it to learn.

**Your colleagues are there for you.** The support that we share and receive from one another sustains us and gives us strength to carry on in all circumstances.

**Importance is relevant.** What might be important to you may not even be on the radar screen of our students and vice versa. We may not fully understand what is really important to our students.

**We are the sum of our stories.** These experiences make us who we are, shaping us as seasoned teachers, and growing us, thanks to the many lessons we have learned from our students.

**It's a forecast, not a lesson plan.** We can plan all we want but the students are going to take us where we need to be. Sometimes the unpredictable becomes the incredible.

Since that day in 2001, I have had 16 more "first days of school" and a few thousand students walk through the threshold into the classroom. The lessons learned that day have carried me through each of them and, Mrs. Chalfant was right: the teaching experience proved to be far more beneficial and rewarding. ■



**Joshua Drews**

Division Director. Spring Valley High School, 120 Sparkleberry Lane, Columbia, SC 29229. Tel: 803-699-3500.

E-mail: drewsj1@gmail.com

Elect. Kim Soule. E-mail: kim.soule@warren.kyschools.us

**Regional Directors:** Eastern: Jamila A. Bellamy, jamila.bellamy@pgcps.org; Southeastern: Cayce Davenport, cayce.davenport@adair.kyschools.us; Pacific: Shannon McBride, mcbrides@loswego.k12.or.us; Western: Matt Young, matt\_young@plsd.us



**List Serve:**

Supervision@artedlists.org

**E-mail:**

NAEASupers@gmail.com.

E-mail me to gain access to our Facebook group, only open to our division members, and to receive the link to the surveys!

**Guest Columnist:** Lorinda Rice, Visual Art Curriculum Specialist, Lincoln Public Schools, Lincoln NE. [lrice@lps.org](mailto:lrice@lps.org)

## ASSESSING OUR TEACHERS' PERSPECTIVES, BELIEFS, AND STYLES ON MAKING STUDENT THINKING VISIBLE

The topic of focusing on student learning and understanding vs. a finished artwork or knowledge/skill has added a new level of discussion among art educators. How can we make students' thinking visible in an art show? What needs to be present in an artist statement that allows others to see what a student understands and knows after going through the process of creating a work of art? How can students carry with them the knowledge gained as they develop over time? What items should be showcased? These and many other questions have been part of our PLC and meeting discussions. How do our personal philosophies influence how we make decisions in our individual classrooms?

We live in a world where there are many different educational beliefs and most likely we are working with teachers who have different ideas about what is important in Art Education. As administrators, how can we support the differentiations of our teachers while also supporting students? Ron Ritchhart (2015) in *Creating Cultures of Thinking* brings to light how as educators, we need to recognize how our beliefs shape our behavior and what we expect students to be able to do. In his work, Ron distinguished two areas of teacher expectations: directives and beliefs. Referencing the Teacher Model Group (Schoenfeld, 2010) where the knowledge of the teacher's goals and beliefs provide the basis for understanding the teacher's behavior, Ritchhart points out that teachers are guided by their belief sets about teaching, learning, and the meaning and purpose of school. We are taught that explaining the "why" will add buy-in by teachers but this may not be the missing piece of the puzzle for adding

new curriculum or strategies for student improvement. By allowing teachers to have a dialogue around the "why" and how it aligns within individual beliefs, we give them opportunity to understand at a deeper level. Conversations where teachers are peeling back the layers and understanding the connection between the action (new curriculum or strategies), the outcome (what students will know and be able to do), and the individual teacher directives and beliefs lead to many different ideas to be thought through and shared. Ritchhart's five belief sets can help lead the discussion for art educators:

- Focusing on the student learning vs. the work
- Teaching for understanding vs. knowledge
- Encouraging deep vs. surface learning strategies
- Promoting independence vs. dependence
- Developing a growth vs. a fixed mindset

So how might we use this to support our teachers? Costa and Garmston (2016) suggest using questions that support a reflective conversation among teachers to get to the "DOC." **Decisions:** What are some decisions you or others have made? **Others:** What might be some other perspectives, other than your own? **Compare:** What did this group think of that others did not? Making time for a reflective conversation in meetings can assist teachers to connect the "why." As supervisors mediating conversations through questioning skills, we can make teacher thinking visible. The Cognitive Coaching steps that support this discussion include:



Lorinda Rice

### Summarizing Impressions and Recalling Supporting Information.

Questions that might be used include: How might this idea impact your routines? What are you recalling that makes it good/bad?

**Analyze Causal Factors.** Here we want teachers to look to data for the why. This is the DOC area. Questions to add to this stage might be: What indications might you have that \_\_\_\_? What criteria might you use to \_\_\_\_? Of all the possibilities, what might be most effective?

**Construct New Learning.** This stage allows for new ideas to be shared among teachers. Example questions could be: What are you learning about \_\_\_\_ that will support you in the new future? What meaning might this have for \_\_\_\_?

**Commit to Application.** During this stage we are eliciting ideas on when a teacher might apply this new learning. Possible questions might include: In listening to the ideas given, which ones might be applicable for your classroom? Of all of the possibilities, what might be most

Supervision and Administration  
Division continued on p. 43.



### Elizabeth Stuart Whitehead

**Division Director.** Instructional Supervisor, Visual Art, Prince George's County Public Schools, 9201 East Hampton Dr., Capitol Heights, MD 20743. Tel: 301-333-0966. E-mail: [elizabeth.stuart@pgcps.org](mailto:elizabeth.stuart@pgcps.org)

**Elect:** Lorinda Rice, Art Curriculum Specialist, Lincoln Public Schools, 5905 O St., Lincoln, NE 68502. Tel: 402-436-1813. E-mail: [lrice@lps.org](mailto:lrice@lps.org)

**Regional Directors:** *Eastern:* Linda McConaughy, [lmccaughy@bcps.org](mailto:lmccaughy@bcps.org); *Southeastern:* Jessica Booth, [jesbooth@mac.com](mailto:jesbooth@mac.com); *Western:* Jeremy Holien, [jeremyholienarts@gmail.com](mailto:jeremyholienarts@gmail.com); *Pacific:* Maren Oom Galarpe, [alohamaren@gmail.com](mailto:alohamaren@gmail.com)

Guest Columnist: Ryan Shin, Associate Professor, Chair, Division of Art and Visual Culture Education, University of Arizona

**In a globalized world, we face intense and pressing issues such as educational, economic, cultural, and political conflicts.**

Artists have addressed these global challenges and problems by actively expressing their views through art and media projects. Art educators engage their students with these issues in their teaching and learning settings, collaboratively connecting and networking with various groups of people with the goal of enhancing human dignity, democracy, equality, and social justice. Pressing worldwide issues such as materialist ideology, unequal wealth distribution, neo-capitalism, and massive migration, as well as natural and human-made disasters are major concerns we should not avoid in educational settings.

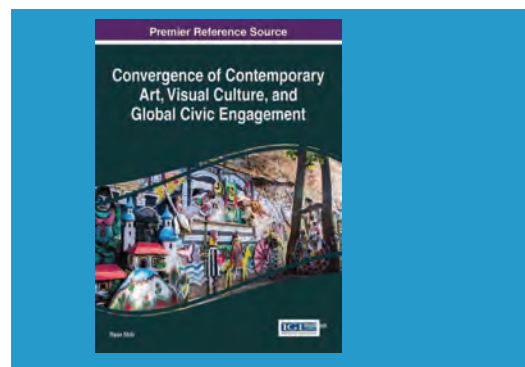
**I hope that teachers and researchers can address hegemonic concerns of economic, social, and cultural inequity in global settings, exercising the creative and communicative power of art and visual culture in their pedagogical practices.**

To address these issues and concerns, I propose a theoretical framework called Critical Global Pedagogy (CGP) to engage our students with global learning and engagement for social justice and equality. The lens of critical social theory, critical pedagogy, critical multiculturalism, cosmopolitanism, and other social justice discourses helped me conceptualize this new pedagogical framework.

**The goals of CGP are to engage students with critical dialogue** about global social issues beyond direct community; to develop critical consciousness of learners, by investigating and engaging with key questions toward the development of self-reflexivity; and to engage educators and learners with action and praxis for global civil engagement and building global civil community. CGP highlights the role of creative artists, forward-thinking educators, and practitioners. Through this new framework, I hope that teachers and researchers can address hegemonic concerns of economic, social, and cultural inequity in global settings, exercising the creative and communicative power of art and visual culture in their pedagogical practices.

My first CGP project was to put together creative and pedagogical examples of global civic learning and engagement, inviting art educators, artists, and scholars of other fields to share their voices and innovative projects. I sent out the call for papers to develop an edited book: *Convergence of Contemporary Art, Visual Culture, and Global Civic Engagement*. Many authors sent me excellent proposals to deal with the issues mentioned above. When the book was released (the fall of 2016), 27 authors—including art educators, practicing artists, museum educators, and community activists—shared their theoretical investigations, projects, and inquiries.

This book contains three sections. In the first section, “Emerging Pedagogical Perspectives and Practices on Global Civic Learning and Engagement,” authors explored and discussed educational theories, research, and art-based responses toward global civic society. The second section, “Local to Global: Engaging Community as Global Learning Sites,” contains chapters in which the authors made thoughtful and insightful connections between the



local and the global, expanding their local community issues on a global stage. In the last section, “Globally Connected Learning through New Media and Technologies,” authors shared global civic learning projects that take advantage of new media, networking, and virtual world. With the lens of CGP, I believe that art educators can challenge and problematize neoliberal systems and social inequality in relation to globalization and globalism, developing learners’ critical cosmopolitan mindsets. I also hope that readers initiate and develop their own new and thought-provoking projects in order to address ever-pressing global issues and concerns for change and transformation toward civic society where all members of the planet receive due equal human right recognition and dignity in and through art education. ■

**Maria Lim**

AAC Chair, Associate Professor of Art Education, School of Art, College of Visual and Performing Arts, The University of North Carolina Greensboro. E-mail: e\_lim@uncg.edu

**Kevin Hsieh**

Columnist, Association Professor of Art Education, The Ernest G. Welch School of Art & Design, Georgia State University. E-mail: khsieh@gsu.edu



# Interest Group Art Education Technology (AET)



[www.artedtech.org](http://www.artedtech.org)

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Guest Columnist: Meredith Cosier, K-6 art teacher. E-mail: [mkcossier@gmail.com](mailto:mkcossier@gmail.com)

## When STEAM Education gained national momentum, concerns circulated among art educators that the Fine Arts would be replaced or diminished for the sake of the STEM core subjects.

Art educators already had varying experiences in the treatment of their programs by their respective schools and for some, the fear of the arts being displaced is real.

Personally, I believe we hold the power to influence how those outside of Art Education perceive our work, and we do a disservice to our programs when we dismiss 21st-century trends without assessing the value they can lend to us.

By choice, I teach K-6 Art at two schools concurrently in one of the largest counties in the United States. My schools are at opposite ends of the spectrum, one with over 900 students in an affluent neighborhood, and the other a Title 1 with less than 300 students in our county's poorest corridor. When I started in 2013 as a part-time teacher at my large school, the full-time teacher had established an impactful program. I perceived value as long as I did my job to uphold our program's standards.

As a result of its size, my Title 1 school had a revolving door of art teachers and the program lacked consistency, presence, and established student skillsets. Due to a strange hitch in scheduling, I was given a weekly rotation of classes on Fridays that already had art class earlier that week. This sounds fabulous, except 6 of the 14 classes had art with a *different* teacher. Out of respect for her lessons, I devoted the extra blocks to non-assessed STEAM sessions and called it *Art Lab*.

My Title 1 students participated in *Art Lab* experiments observing how things work including color, light, scientific functions

of the human eye, electrical circuitry, coding, sound design, structural integrity, physics, simple machines, transference of energy, practical applications of math, and stop-motion software. We focused more on the process instead of the end product, sometimes operating without a product at all. There were no grades, no obligations to compare craftsmanship, no fear among the students of inadequacy. We had one policy: "You are here to be a creative thinker that can solve problems while having fun."

It was beautiful. So beautiful that, the next year, the principal of my larger school hired a third art teacher for one day a week to open the art schedule and begin a similar program. We have since expanded to teach a monthly STEAM block for each class in addition to their regularly scheduled art block.

However, in 2015, the funding paying for the second art teacher at my Title 1 school was cut. The schedule changed to a weekly hour for each class and I was left with a choice. Do I use my precious time for art or give up some lessons to embrace STEAM?

I chose to carry forward with *Art Lab* sessions as a transition in-between projects, then something unexpected happened. Students stopped differentiating between *Art Lab* and art class. I lost that ability too. Practices and subject matter once reserved for STEAM time, bled into my everyday teaching and planning.

I wanted my students to think critically, so I stopped giving them answers to all of their problems. I wanted fearless creators, so I began to judge their projects on functionality and whether they were honest representations of their ideas before aesthetics. I wanted collaborators, so I made students rely on each other more than me. I wanted students to try their best, so I created a classroom culture where it's okay to fail, but you have to *fail with effort*.

My experiences taught me STEAM is an organic vehicle to a Growth Mindset, for both teacher and student. I have gained an amazing outlook in my work as an educator. *No one questions the art teacher.*

By contract, I am asked to teach one subject, with freedom to choose how I teach it. I choose to explore STEAM and other 21st-century initiatives as tools, not a checklist. I am part of a collective effort to replace traditional education by teaching through the arts, not replacing them.

**I have gained an amazing outlook in my work as an educator. No one questions the art teacher.**

There will always be differing stances on how to provide an authentic art education program. The reality is all teachers approach education with practices fitting their specific needs, populations, and situations. I am only an expert in what works best for me.

STEAM positively altered the impact I had on students, and in turn increased my value within my communities. My program advocates for itself among my students, faculty, and parents, allowing me to bring the arts to the frontline. In the end, there was nothing to fear, and everything to gain. ■



Photo caption to come.

**Ryan Patton**

AET Chair. Assistant Professor, Virginia Commonwealth University. E-mail: [rpattton@vcu.edu](mailto:rpattton@vcu.edu)

**Christine Liao**

Past Chair and Columnist. Assistant Professor, University of North Carolina Wilmington. E-mail: [liaoc@uncw.edu](mailto:liaoc@uncw.edu)

## Greetings from the Community Arts Caucus (CAC)!

We hope you all are well and having a great school year so far.

In preparation for the 2018 NAEA National Convention, we want to notify you about two related opportunities offered by the CAC. We've included descriptions of these opportunities below:

### COMMUNITY ARTS CAUCUS TRAVEL AWARD

As many of you know, the CAC grants a travel award each year to an emerging practitioner or scholar in the field. We invite all NAEA members with a community arts focus to apply for the CAC Travel Award to support attendance at the 2018 NAEA National Convention in Seattle. This award does not require that the applicant be presenting at the 2018 Convention; however, additional points will be awarded if you are, and if your presentation is sponsored by the CAC. One applicant will be selected for an award in the amount of \$300. Awards will be received as reimbursement by a check payable directly to the applicant after the 2018 Convention. Please note, the CAC Travel Award winner may also be invited to present as part of the CAC business meeting at the 2018 Convention. A link to the CAC Travel Award application is available on the CAC website (<https://communityartscaucus.org/>). Applications are due **January 15, 2018**, via e-mail per the instructions in the application.

### COMMUNITY ARTS CAUCUS TOUR

The CAC organizes a tour each year as part of the NAEA National Convention. We invite you to join us on our 2018 tour and workshop at Coyote Central. Established in 1986, Coyote Central is a Seattle-based nonprofit that uses the arts to challenge and empower young adolescents of every racial and socio-economic background through building skills, creative thinking, self-awareness, and social awareness. While at Coyote

Central, we will participate in a creative workshop that will provide pedagogical tools to encourage young adolescents to become creative problem-solvers who are confident in their identity and capabilities, and are engaged in their communities. Please visit the Coyote Central website ([www.coyotecentral.org](http://www.coyotecentral.org)) for more information, and please register for our tour when you register for the 2018 Convention.

In the meantime, we encourage you to stay connected with the CAC by joining our Facebook group ([www.facebook.com/groups/325319077516100/](https://www.facebook.com/groups/325319077516100/)), as well as bookmarking our CAC website (<https://communityartscaucus.org/>). As always, we'd love to hear any ideas you might have in support of the CAC mission, and learn more about the amazing work our

**We'd love to hear any ideas you might have in support of the CAC mission, and learn more about the amazing work our CAC members are doing in the field.**

CAC members are doing in the field. If you'd like to spread the word about your community arts work, please send a link and/or photos for your projects to our Past President, Andres L. Hernandez ([ahernaz@saic.edu](mailto:ahernaz@saic.edu)).

We wish you the best for the remainder of the Fall, and hope you have an enjoyable holiday season. Take care! ■



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**Dianne Sánchez Shumway**

CAC Vice President. E-mail: [dianne.shumway@tc.columbia.edu](mailto:dianne.shumway@tc.columbia.edu)

**Andres Hernandez**

CAC Past President. Associate Professor, School of the Art Institute of Chicago. E-mail: [ahernandez2@saic.edu](mailto:ahernandez2@saic.edu)



*Guest Columnists: Kerry Buchman and Michael Blasi, Elementary Visual Arts Teachers, Los Angeles Unified School District.  
kbucky67@yahoo.com, Blasikin@gmail.com*

## CHOICE ON A CART

We are two traveling art teachers, working out of carts, going from room to room, serving many schools in a year. We share the belief that the most valuable thing we can do for our students is to provide them with the experience of developing and carrying out their own ideas. However, facilitating student choice in our position comes with a particular set of challenges. While some art teachers are based at one school all year and have an art room of their own, many of us—whether we work for a district, an arts provider, or a museum—do not. We have restrictions on what we can fit in a cart, our car, or a closet, and we often have a limited number of sessions with our students. Within the parameters of our job, we've found strategies and guiding principles that help us honor student choice.

### ROOT PROJECTS IN IDEAS

We find that when we introduce projects that are rooted in ideas, the availability of media becomes less important. Open-ended questions drive student exploration. Questions such as: What would you design to improve your community? What does the future look like? How might you show a special memory? What do you imagine while listening to a piece of music? How can you create an artwork that expresses something you care deeply about? When children are presented with an idea to ponder, they are provided the agency to answer however they like. Prompts should offer a wide range of entry points and encourage individualized outcomes.

### INTRODUCE SKILLS, THEN LET THEM LOOSE

As travelling teachers who want to expose kids to as many experiences as possible, we are sometimes tempted to teach one lesson on a subject or process, then move quickly on to the next. We need to slow down, and let kids explore. We can begin with a guided exploration of a

technique or medium, but without time to investigate independently, we deny students the authentic experience of being an artist. Allow students the time and privacy to make discoveries that expand their understanding beyond what was initially presented to them. Keep the demo short, then hand over the keys.

### USE FORMS AND STRUCTURES TO PROVIDE FOUNDATIONS FOR IDEAS

Another way to promote student choice is to offer a simple structure for students to express individual thoughts, feelings, or ideas. Providing a framework that allows for freedom is a way to ensure your students are taking charge of their artmaking. That framework might be a zine on any topic, a utility box design proposal, an artist's journal, or a stop-motion animation. A pencil box might become a space for a miniature installation! Anchoring projects in a form or structure can be useful for itinerant teachers in providing choice, as the same format can lead to innumerable outcomes.

### ENCOURAGE STUDENTS TO DEFINE OR REDEFINE THE PROJECT

Sometimes our students find ways to redefine an activity we present to them, expanding it beyond our original parameters. For example, we might ask kids to build a tower. We want them to develop building techniques, but why couldn't it be a robot, or a bridge, or a whole city? Studying how kids reinterpret or expand our objectives helps us in turn rephrase how we frame our expectations. So we might instead open up the project by asking, "What can we build with these materials?"

Rather than defining a project with a single prompt, another way to open it up for students is to provide an expansive list of suggestions, and encourage students to add their own. For instance, if the project is to create an art journal, then begin with a list of journal topics (doodle in it, sketch

something or someone in the room, make a page about a favorite memory, invent a character, etc.). Then ask, "What other prompts can you think of?"

### VIEW A DIVERSE RANGE OF ARTWORKS

A great way to demonstrate the way artists regularly exercise choice and independent decision making is to show students a wide range of approaches to an idea. What are some different ways that artists paint people? How do artists share their ideas about history? How have different artists built sculptures using clay or paper? How many different kinds of playgrounds are there? By discussing the variety of possibilities, we can help launch our students toward the goal of originality.

Promoting agency in the visual arts does not necessarily depend on what materials, space, and time are available. Curriculum design that supports and celebrates autonomous decisions, unique perspectives, and genuine exploration allows the students to generate their own ideas, even when resources and time are finite. Art teachers with limited choices of their own are still able to provide experiences for students to be artists in their own right. ■



**Anne Bedrick**

Co-President. K-4 Choice-Art Educator. 616 Forest Ave., Larchmont, NY 10538. E-mail: annebedrick@yahoo.com

**Joy Schultz**

Co-President. 9-12 Visual Art Specialist. 137 Calais Drive, Maumelle, AR 72113. E-mail: joyschultz2@gmail.com



## Interest Group Committee on Multiethnic Concerns (COMC)

### The Woodruff Arts Center Educator Conference is one of Atlanta's most dynamic professional learning events.

During this three-day conference, PreK-12 educators from surrounding areas and across disciplines engage with works of art in the High Museum and collaborate to reflect on contemporary themes and create classroom resources. I enjoyed the honor of presenting a workshop along with NaJuana Lee Johnson at this event, utilizing Kara Walker's most recent work, *Jubilant Martyrs of Obsolescence and Ruin*, to inspire critical conversations about race. Exciting news for the High Museum is its recent acquisition of this work. Inspired by, and created, from conversations that arose after the murders of nine Black Americans in 2015 at the Emanuel African Methodist Episcopal Church, this work will be placed on view in 2018.

Walker's work is not new to controversy, yet the museum sees this acquisition as an important move toward highlighting the work of an artist whose roots are based in Atlanta and whose voice challenges the violent histories of the Civil War and Klan in the Antebellum South.

Rooted in southern mythologies and unresolved racial conflict, her larger-than-life silhouettes have been described as depicting the secrets of racial histories and mythologies of race in the United States (Burrell, 2010; Lightweis-Goff, 2011). From a distance, Walker's work is simple and beautiful, appearing to simulate large Victorian paper cut-outs,

a craft-form practiced as a pastime practiced by Southern slave-owning women among others; however, up close the work reveals its unsettling context of miscegenation, sexual violence, and a portrayal of hypersexuality in Africans/African Americans (Harris, 2003; Walker, 2006; Walker, 2007).

One cannot argue that Kara Walker's work has had a profound effect in generating discussion about racism, mis/representations, and the social responsibility of contemporary art and artists. During our conference session, we used Walker's work as a provocation for dialogues about race, challenging participants to engage with their own racial histories and experiences through artmaking. Just as Walker's paper silhouettes pantomime complex, confusing, and provocative scenes of the Antebellum South, participants confronted their own fears associated with discussing historical roots of racism. In a statement provided by Meghan McFerrin, the High Museum's Coordinator of School and Teacher Services, "the acquisition of Walker's work is a means to uphold a commitment to art about civil and human rights."

**Though the work is complex and often disturbing, I challenge us to engage with it,** sit in the discomfort and broaden our curiosity of Walker's work to open a space allowing for more complex and empathetic human relations to emerge; these historically complex relationships, for better or worse, continue to haunt and hover over us today.

Walker's artworks interrogate audiences to consider what historical narratives

have been omitted, how they come to mean what they do, and whether or not stereotypical and grotesque racialized images can work toward an antiracist agenda or if they solely fuel the racist imagination. The conversations and artmaking that our conference participants engaged in merely served as catalysts of interrogation. We reminded participants that because of the complex and often uncomfortable nature of discussion around systems of oppression, non-closure is a possible outcome that must not only be accepted but also sought after.

A fitting visual provocation for our workshop, critics of Walker's work often ask whether or not her use of stereotypical images do more harm than good. I argue that, although one cannot undo the meanings infused in a past history simply through recontextualization of images, the message I receive is from her work is: "lest we forget." To these ends, when we consider that Kara Walker, as producer of these images, shares a part of the history of the Black experience, could we not argue that she may subconsciously hold herself accountable to remind us of these injustices so that we may not repeat them? Should we all not hold ourselves accountable to question our collective past? I look forward to viewing this work in 2018, and hope you all have the opportunity to view it also. ■

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*Jubilant Martyrs of Obsolescence and Ruin* (2015), by Kara Walker. Cut paper on wall, 165 3/8" x 698 7/8". Photo courtesy of The High Museum, Atlanta, GA.

### Hazel L. Bradshaw-Beaumont Young

COMC Chair and Columnist. Associate Professor, Art Education Coordinator, Department of Art, Delaware State University, Dover. E-mail: hbeaumont@desu.edu  
COMC Co-Columnists

Vesta Daniel. E-mail: daniel.4@osu.edu. Gloria Wilson. E-mail: gloria.wilson@mac.com



# Interest Group Caucus on the Spiritual in Art Education (CSAE)

www.csae-naea.org



The Caucus on the Spiritual in Art Education (CSAE) seeks to study the relationship between the spiritual impulse and the visual arts, to examine the spiritual aspects of art from various cultures and historical eras (including the use of spiritual icons and signifiers), and to define spiritual concepts in art education.

## AN ARTIST WORTH KNOWING...

### Glenn Ligon is an American Artist.

He lives and works in New York.

He received a Bachelor of Arts from Wesleyan University.

He attended the Whitney Museum Independent Study Program.

His experience is rooted in the uprising of the counter culture in 1960s America; he grew up in the time of our cultural revolution.

The civil rights movement moved Glenn Ligon.

He was moved by popular culture of his time and he began to translate his emotions through artmaking. There is no doubt that there was a rage seething and bubbling during these tumultuous times. The civil rights movement and the women's movement were both the precursors to the activism we are engaged in today. Ligon points out in his conversation with curators at the Whitney, "We are still at war."

We are still fighting these inequities and prejudices in so many different ways still in modern America.

I am interested in the materiality and spirituality of Ligon's work—in particular, The Stranger Series. The series appropriates excerpts from James Baldwin's 1953 essay "Stranger in the Village." Baldwin has particular resonance for Ligon, not only because he was also black and gay but because he emphasized the role of language in creating the "legends" that we make of one another.

During his tenure at the Whitney Program, around 1985, he began to put text into his work. Prior to becoming a writer himself, he appropriated the words of other writers that inspired him. I found

myself, as I was becoming a poet, writing on the walls of my own studio—or along the Bay around Berkeley, in the sand—the words of my own muses, until I found my own voice.

He has many influences in his work. I am interested in the influence of the painter Jasper Johns. We see the illegibility of the text in Johns' work, as he begins to blur the edges; the maps, the flags, and the targets begin to become monochromatic paintings, not symbols any longer. Johns said that we should take objects we know when we begin to look for form for painting, and these iconic images and forms became part of Ligon's work as well.

The use of coal dust in The Stranger Series, brings to my mind the work of Outsider Artist James Castle, who spent his life in silence on a farm in Garden Valley, Idaho. Deaf and unable to communicate with his own family, Castle spent his time paying attention, looking closely at the world—drawing barnyards, farm landscapes, rocking chairs, and self-portraits with soot and spit, and sticks usually on unfolded match boxes and found scraps of paper. He was sent to a deaf school when he was 10 but refused to learn to sign, read, or read lips. He was the consummate artist without knowing what an artist was. After being hit with a ruler every time he was caught drawing, he escaped from the bondage of the institution; he never again used a pencil to draw with. Instead, he used soot and spit, like charcoal dust, to create his remarkable drawings. His own memories of oppression were a huge part of Castle's experience. He found a healing language through his art using image and text. Never hearing language, Castle's use of text, as far as we know, had little meaning. It was the aesthetic he was concerned

with, unlike Ligon, who uses language and text, as part of his artistic arsenal to talk back to the repression of the Black Citizen, and others who are marginalized in society.

### Castle... found a healing language through his art using image and text.

In his works from The Strangers Series, Ligon is using coal dust, as a weighted material, mixed with oil stick, and stenciling the words of Baldwin over and over again, each time making the actual legibility of the words blur into each other. One is left to focus intently on the piece, and the contents of the text. It requires one to **pay attention**. To look closely, like viewing a Rothko—it takes time to breathe in these works. It requires a sustained moment of time: **Captured Attention**. We must spend some time with Glenn Ligon's pieces. I like that element of these works. ■

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#### Patricia Rain Gianneschi

CSAE Chair. School of the Art Institute of Chicago. E-mail: pgiann1@saic.edu

#### John Derby

Past Chair. Assistant Professor, The University of Kansas. E-mail: johnderby@ku.edu

#### Nancy Brady

Chair-Elect. University of New Mexico. E-mail: nbrady@unm.edu



# Interest Group Caucus of Social Theory in Art Education (CSTAE)

Website: [www.cstae.org](http://www.cstae.org)  
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Guest Columnist: Anna Ramsey, University of Arizona

## FAILURE AS RESISTANCE

The future is invisible. It is dark, not because it is foreboding or doomed, but rather for the very uncertainty of it (Solnit, 2017). Any predictability lies in the conditions under which it arrives. If we learn how to hold the uncertainty, and organize toward conditions of liberation, the future remains possible. Of course, this is poetic. And thankfully the poetic, the possible, unthinkable, unknowable, and unsayable lie in our realm of art educators. Through art, we also learn to hold the tools of uncertainty—to hold imperfect, imaginative, and generative tools of resistance.

**Let's remember to wonder at what emerges when we centralize permission to be and to belong.**

Perfection is a deep survival strategy. But what is enabled to survive by these strategies? Syedullah (2016) states, "everyone fears making mistakes. For white folks, though, the coexistence of being historically lauded as the creators of what is right, making mistakes must be hard" (p. 21). Ideals of humanist perfection were in part informed by the philosophy and practice of geometry, employing shapes, lines, points, and plains, to "know" and interpret the basic functioning of the world (Davis & Sumara, 2006). This visual framework supports the Cartesian notion that all of reality could be similarly reduced to discrete and knowable parts, suggesting that the most perfect thoughts, societies, and people were those who could reduce all things to their most basic and rational point. The legacy of supremacies in any form can be seen in this idea. Normativity, purity, exceptionalism, and respectability all assume postures of in-humane performances of rightness, pureness, perfection. What is more true, though, is that we are complex, plural, and hybrid.

Complexity is dehumanized when fabrications of purity grant the most power to those deemed least complicated. The more complicated, the less rational. Any connection to the earth, a very complicated system, cannot therefore be perfect by these rules.

Science fiction writer, activist, and scholar adrienne marie brown (2017) urges us to turn toward complexity and natural systems to inform and understand organizing for social justice. Regardless of how well systems of neoliberalism, capitalism, colonialism, and humanism work to disconnect us from the complex and ecological systems in which we live, we are the planet—we are complex and emergent down to our cellular, micro-cellular, and societal biology.

Being perfect, otherwise known as normative, is heavily rewarded in top-down systems of social control. And we fail all the time, because we are emergent systems. We are collective, even at the individual level. Perfectionism is the embodied result of systemic shame from all the ways we fail to be perfectly straight, perfectly funded, perfectly white, perfectly able, perfectly American, and perfectly good artists, scholars, activists, or educators. Narratives about what kind of art is worthy of love and praise course through every class I have ever taught, spiking inhibition and fear even in young artists. Instead, may we teach them to fail to be perfect, and in doing so teach them to not comply.

Halberstam (2011) claims the imperfections and untold blemishes on U.S. history as anti-capitalist, queer resistance. These are the stories that don't get published, the guitar practiced poorly, the student artwork never shared. Halberstam states "the queer art of failure turns on the impossible, the improbably, the unlikely, and the unremarkable. It quietly loses, and in losing it imagines other goals for life, for love, for art, and for being" (p. 88).

How many of us are bracing against what we sense on the horizon, not to mention what we see in the present? How many of us are remembering the importance of connection? Let's teach our students to fail like the queers have always done. Let's fail this world by loving ourselves and others more deeply. May we fail to take up the rhetoric of tyranny. May we make bad art with kids while we laugh together and talk about their sense of the world they are inheriting. Let's remember to wonder at what emerges when we centralize permission to be and to belong. Let's fail by enjoying these times, because "pleasure evokes change" (brown, 2017, p. 21). brown reminds us that connection is everything, and that we evolved to adapt. Resilience is resistance. When we bounce back, respond to a change, and find wholeness in systems designed to fracture us in so many ways, we are failing to comply. The future is not hopeful unless we take up the present to cultivate the conditions for change and for justice. In addition to keeping our eyes on the tyranny, let's also keep our eyes on the emergence of resilience, the opportunities to replenish, and the brilliant ways in which we—and our students—may fail to be anything but whole and worthy simply for the fact of being part of the miraculous systems of life.

Join our conversations on social theory and art education on [www.facebook.com/groups/CSTAE/](https://www.facebook.com/groups/CSTAE/) ■

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Jack Watson

CSTAE Columnist. Visual Art & Art History, Durham School of the Arts, Durham, NC. E-mail: [jwatson00@gmail.com](mailto:jwatson00@gmail.com)

Manisha Sharma

CSTAE Coordinator. Assistant Professor, Art & Visual Culture Education School of Art, University of Arizona. Tel: 520-621-7034. E-mail: [msharma1@email.arizona.edu](mailto:msharma1@email.arizona.edu)



## WHAT'S HAPPENING

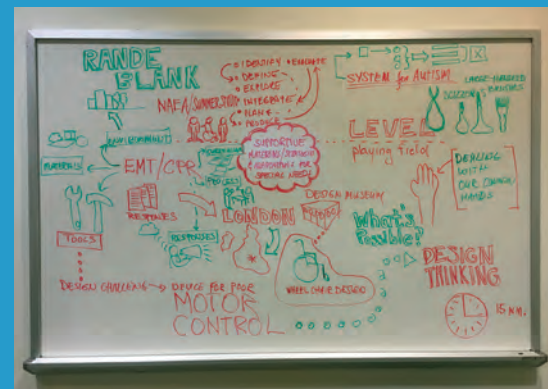
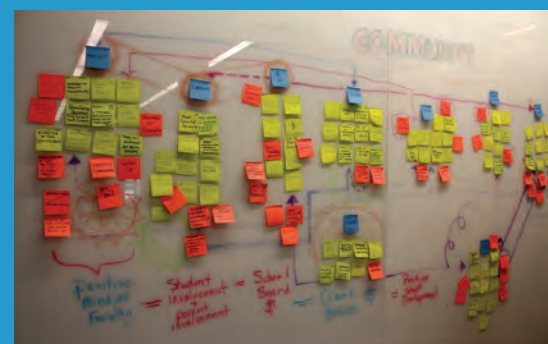
Lots of exciting changes happening in NAEA's Design Interest Group! We are delighted to share three key strategic steps toward enhancing membership communications and supporting our community's design education learning needs.

- 1. Fall 2017 DIG Community Survey!**  
In August, we launched the survey for the purpose of gathering critical information—to better understand what level of support DIG and NAEA members need regarding design education, the design thinking process, development of lesson plans and curriculum, integration advocacy, and professional development. We would love all NAEA members to share their voices as well! Please complete the survey by the end of December at: [www.surveymonkey.com/r/NAEA-DIG2017](http://www.surveymonkey.com/r/NAEA-DIG2017)
- 2. DIG Quarterly Newsletter!** Also in August, we published our first newsletter highlighting NAEA and DIG Community happenings along with ongoing updates to the DIG Website. Timing of the newsletter coincides with kicking-off the school year in August, wrapping up the calendar year in December, preparation for the upcoming convention in February, and sharing post-convention news in May. Archives of the newsletter can be found on our website: [www.naea-dig.org](http://www.naea-dig.org)
- 3. Featured DIG Members!** Our third, a long-term strategic step aims to celebrate a new Featured Member each month with a posted article on the DIG Website with the link on our Facebook page. Over time we will collect and archive outstanding design education stories, design thinking experiences, and high-impact lesson plans. Furthermore, these

submissions will serve as the basis for identifying DIG's Annual Outstanding Design Educator Award winner. The winner will be formally recognized during our business meeting at the National Convention. It is our goal to integrate these submissions into NAEA's Instructional Resource Gallery. We will implement this strategy in phases, beginning with a call for articles. To learn more please contact our Webmaster/Chair-Elect, Doris Wells-Papanek at [doris@designlearning.us](mailto:doris@designlearning.us)

## NEWS BLAST!

**NAEA 2017 Design Thinking for Social Equity Summer Studio** took place July 18-22 and was hosted by the University of Texas at Dallas, School of Arts, Technology, and Emerging Communications (ATEC). Participants experienced firsthand the powerful impact Human-Centered Design can have when guiding learners in the creative problem-solving process of Design Thinking. This annual national institute engaged 50 participants and 15 Faculty/Facilitators in a progressively intense series of informational and inspiring sessions and hands-on break-out stands that explored design thinking for social equity in Community, Schools, and Classrooms. This transformative week-long professional learning effort was organized and facilitated by Jan Norman, Director of Summer Studio & Past DIG Chair, with Site Coordinator Deborah Moore, AP Arts & Music Director at NMSI/AP Strategies, Inc. Educators from across the country were inspired by the collaborative leadership of Summer Studio in the state-of-the-art Edith O'Donnell Arts and Technology Building, with support from contributing sponsors Gensler, Crayola, Cooper Hewitt, Smithsonian Design Museum,



(Top) Summer Studio participants and facilitators.  
(Center) NAEA Summer Studio—Design Thinking for Social Equity: DT process for Community Strand.  
(Bottom) Kevin Henry's Visual Notetaking during a presentation on using the Design Thinking Process to create an adaptive device for a student with special needs.

Triseum™ Games, University of the Arts, XQ Super Schools, Design-Lab Schools, and Grand Rapids Public Museum School with Kendall School of Art and Design. ■

### Rande Blank

DIG Chair. Cell: 215-530-8085. E-mail: [randeblank@comcast.net](mailto:randeblank@comcast.net) or [rblank@uarts.edu](mailto:rblank@uarts.edu)

### Doris Wells-Papanek

DIG Chair-Elect and Webmaster. Office: 847-615-9957. Cell: 847-772-9959. E-mail: [doris@designlearning.us](mailto:doris@designlearning.us)

### Jan Norman

Past DIG Chair. Director of Summer Studio Design Thinking. Cell: 610-608-9200. E-mail: [jannorman728@gmail.com](mailto:jannorman728@gmail.com)



# Interest Group

## Disability Studies in Art Education (DSAE)

### What exactly is disability studies, and what is Disability Studies in Art Education (DSAE)?

I will attempt to explain what this new NAEA Interest Group is about, and I (with my Co-Chair, Alice Wexler) welcome you to join if you share our passion for promoting the rights of people who are disabled and disability arts and culture.

**Disability studies** is an interdisciplinary field that emerged from the civil rights movement, with the goal of promoting disability rights, identity, and culture. Unlike other fields or organizations that advocate for disability rights, including special education, disability studies always considers the values and interests of actual disabled people first, ahead of the values and interests of well-intentioned nondisabled people, such as parents, doctors, psychiatrists, teachers, and friends. Disability studies has traditionally been led by people who have experienced disability first-hand, who thus intimately understand all that comes with being disabled. The academic domain of disability studies has encompassed an array of fields spanning the arts, humanities, social sciences, medical fields, and law. In the past two decades, the field has become increasingly represented by humanities scholars and artists, and the field has diversified to include nondisabled allies who deeply respect and care about the perspective of their disabled colleagues. These allies often represent the predominantly nondisabled groups that have traditionally worked with disabled people, including parents and siblings of disabled people, medical and psychological practitioners, special educators, and educators who have historically welcomed disabled learners, which of course includes art educators.

The earliest phase of disability studies involved political activism and lobbying, grass roots disability arts, and vying for acceptance in public spaces and in the work force, including academia.

Not long ago, disabled people were excluded from the vast majority of schools, jobs, and public spaces—we were at best unrepresentable and incapable of productivity in the eyes of most. The passage of the Individuals with Disabilities Act (1975) and the Americans with Disabilities Act of 1990 changed this, although the need for activism has persisted.

The second phase of disability studies, for which it is best known, proposed a social model of disability in contrast to medical or deficit models of disability. The **deficit model of disability**, which is still widely accepted by most people, views disability as an undesirable biological or mental condition that urgently needs to be fixed or at least overcome. In the deficit model, disability is a defect that would ideally be cured, and the afflicted (disabled) person would return to a nondisabled state; when that is impossible (as it usually is), disabled people are to be pitied, and those who overcome their insurmountable disability and accomplish something—even through ordinary tasks, like grocery shopping—are to be championed as heroes. It's a nice idea, but most disabled people just want to be treated as regular people, not basket cases or heroes. In contrast to the deficit model, the **social model of disability** differentiates physical and psychological impairments from disability, which is a social condition. The social model suggests that impairments are normal, common aspects of humans, and that the problem of disability is a social phenomenon, predicated upon the perhaps unintentional exclusion of people with impairments. Society is designed to accommodate only nondisabled people, as it assumes that normal people are able-bodied and able-minded. An obvious example of this is the architectural practice of adding stairs to every building—this assumes that everyone can walk, and it excludes everyone who can't. The social model advocates changing the way we perceive disability, and working to accept disabled people as normal, productive citizens rather than patronizing them as precious, pitiable, or heroic.

Like other critical studies fields, such as gender, sexuality, and race studies, disability studies has become more critically reflective in recent years. In recognizing that academics in disability studies are disproportionately privileged by virtue of race, financial stability, education, social class, and so on, a major thrust in the literature has investigated intersectionality, the link between disability and other sociocultural conditions. Most current disability studies scholars have also moved on from the social model, recognizing that while sociopolitical oppression still exists, the term “disability” comprises a complex melding of social and other environmental forces, the embodied knowledge of living with an impairing condition and the diverse responses of others, and personal and cultural identity—which includes aspects of identifying as disabled but also identifying with things that may have nothing to do with disability. Disability studies continues to challenge oppression, advocating for disability rights, disability theory, and disability culture and identity, including within the arts. It continues to embrace all forms of disability, from obvious to invisible, physical to mental.

**Disability studies...continues to embrace all forms of disability, from obvious to invisible, physical to mental.**

Disability Studies in Art Education is an NAEA Interest Group that concentrates on the intersection between art education and disability studies. We value first-hand experiences and perspectives of all disabled art learners and educators, not just students who have a right to accommodations and special education. We explore innovations within disability studies research, including studies on intersectionality, which will hopefully lead to collaboration with other NAEA Interest Groups. We explore disability identities, disability culture, and

Disability Studies in Art Education (DSAE) continued on p. 43.

Alice Wexler

DSAE Co-Chair. Professor of Education, Emerita, State University of New York at New Paltz. E-mail: awex26@gmail.com

John Derby

DSAE Co-Chair. Art Teacher, Olathe East High School, Olathe, KS 66062. E-mail: jkderby@olatheschools.org





## Happy fall y'all.

I hope that this edition of the newsletter finds you well and settling into the fall. I know I am. Here at Old Dominion I am busy adjusting to the fall semester and preparing to head to Toronto for the annual Reconceptualizing Early Childhood Conference. Once there, I will visit and share work with other ECAE members who, like myself, have found the RECE conference to be a space where thinking about art and young children thrives.

## The RECE movement forwards an agenda that attends to plurality and stretches our thinking about young children.

The Reconceptualizing Early Childhood movement developed throughout the 1980s with rich discussions drawing from an array of critical, feminist, postcolonial, and postmodern perspectives ([www.receinternational.org](http://www.receinternational.org)). Members of RECE were, and are, troubled by dominant views of early childhood that fail to consider the vast range of experiences that make up children's lived realities. Rather than forwarding universal claims of a "know-able" child, the RECE movement forwards an agenda that attends to plurality and stretches our thinking about young children. In doing so they present fresh perspectives to the challenges we face, as early childhood advocates, teachers, and scholars.

Over the many years that I have attended the RECE conference, I have been inspired by the international presence and rich, meaningful discussions about

inclusion, diversity, and interdisciplinary work. With a strong commitment to democracy and social justice, the RECE movement is a strong ally to our mission statement. While RECE scholarship strives to identify early childhood practice that acknowledges the agency of children, we as members the Early Childhood Art Education interest group continue to advocate for responsive educators who:

- value young children's diverse abilities, interests, questions, ideas, and cultural experiences, including popular culture;
- understand and support the unique ways that young children represent their thoughts, feelings, and perceptions through actual, virtual, and experimental media and processes;
- support the multiple ways that young children create meaning through conversation, storytelling, sensory-kinesthetic exploration, play, dramatics, song, and artmaking; and
- carefully observe, listen to, and reflect upon children's learning, using multiple forms of documentation and assessment.

The 2017 conference—Finding a Home in the World: Migration, Indigeneity, and Citizenship—will be held October 24-27 at the Marriott Courtyard in downtown Toronto. Fall is conference time for many of our state associations as well. I would love to include your stories and experiences at these conferences. As always feel free to drop me an e-mail and let me know what's happening in your area. ■

## STATE ASSOCIATION CONFERENCES

### Arkansas Art Educators

November 8-10, 2017  
Wyndham Hotel, North Little Rock, AR

### Connecticut Art Education Association

October 19, 2017  
Radisson Hotel, Cromwell, CT

### Florida Art Education Association

October 19-22, 2017  
St. Petersburg, FL

### Illinois Art Education Association

November 30-December 2, 2017  
The Q Center, St. Charles, IL

### North Carolina Art Education Association

October 26-29, 2017  
Wilmington Convention Center & Wilmington Hilton Riverside, Wilmington, NC

### South Carolina Art Education Association

November 3-5  
University of South Carolina, Beaufort, SC

### Virginia Art Education Association

November 2-4, 2017  
Sheraton Reston, Reston, VA

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### Kristine Sunday

ECAE President. Assistant Professor of Teaching and Learning, Old Dominion University, Norfolk, VA. E-mail: [ksunday@odu.edu](mailto:ksunday@odu.edu)

### Alison Coombs

ECAE Past President. Master's Student in Art Education, The Pennsylvania State University. E-mail: [axc1046@psu.edu](mailto:axc1046@psu.edu)



*In a national climate where protections for LGBTQ+ students and their families, as well as school faculty and staff, continue to be in jeopardy, we invite members of the NAEA LGBTQ+ Issues Group to share their perspectives on queer identity, visibility, and allyship. Thank you to art educators Lillian Lewis and Hannah Sions for their contributions—stories and resources—to this column.*

### BETTER THAN PASSING:

### NOTES ON BISEXUAL ERASURE AND INVISIBILITY IN EDUCATION

#### Lillian Lewis:

As an art educator who identifies as bisexual, the term “passing” functions as a double-entendre. We implore students to desire more than a passing grade, but what do we ask of ourselves, with regard to passing? In the effort to unpack this double-entendre, I will share a vignette, and some recommendations.

**Choosing to be visible may be socially and professionally risky, but the benefits of visibility support colleagues, provide needed advocacy for bisexual students, and may outweigh the risks.**

“Keep your personal life invisible. Don’t talk about being bisexual when you can pass.” In 2004, my female partner and I lived together with my two young children. A colleague who lived with her female partner quietly shared the aforementioned advice in the context of difficulties they faced as educators who were lesbian. My colleague worried that my transition from married woman to openly bisexual would jeopardize my career. The relationship with my female partner ended; I dated a man and he and I married in 2010. Well-meaning friends and family asked me why I still spoke openly about bisexual identity. I wondered if talking about bisexual identity was a mistake: should I settle for passing?

Yoshino (2000) defines bisexual invisibility as “the studied omission of bisexuality in discussions of sexual orientation” (p. 367) and posits that erasure of bisexuality by both self-identified heterosexuals and self-identified homosexuals arises from their overlapping interests in said erasure. My advisor in graduate school challenged my willingness to be complicit

in social injustices when he said, “Your superpower is being visible,” (personal communication, Carpenter, 2013). Choosing to be visible may be socially and professionally risky, but the benefits of visibility support colleagues, provide needed advocacy for bisexual students, and may outweigh the risks. Passing won’t make you or your students more comfortable, and there is substantial evidence suggesting that bisexual invisibility contributes to mental and physical health problems (Movement Advancement Project, 2016). If you aspire to more than just a “passing” grade as an educator, here are some web resources to help get you started:

[www.glaad.org/bisexual](http://www.glaad.org/bisexual)

<https://biresource.org/>

[www.hrc.org/explore/topic/bisexual](http://www.hrc.org/explore/topic/bisexual)

*Lillian Lewis is an Assistant Professor of Art Education at Youngstown State University (llewis02@ysu.edu).*

#### Hannah Sions:

One of my biggest regrets that I have from my 6 years as an elementary public school teacher is the false notion that LGBTQ+ topics had no place in my classroom. This was mainly the case because I was an ally only by name: I relied on the members of the LGBTQ+ community to educate me. In doing so, I had a limited, privileged, and misinformed perspective of how to address LGBTQ+ issues in my classroom. It is not the role of the LGBTQ+ community to educate about LGBTQ+ issues, it is the role of educators to educate and be educated. I also had to face some harsh realities: that my perception of allyship was a selfish one where I did what I believed was best, so that I could say that I had done my part. If I had done more research, I would have realized that LGBTQ+ issues go beyond the

LGBTQ+ community and challenge the heteronormativity in our culture. I also would have realized that LGBTQ+ issues affect more than our queer students, and provide spaces for all students to be themselves.

Knowing these things now, I believe an easy, but an important, change that I should have made was language. Unlearning this language is more challenging than one would expect, because it’s ingrained in our education system: pronouns are assumed for students, and behaviors are “normalized” according to assigned sex, especially at the elementary school level. We even assign gender colors and color coordinate students according to assigned sex. As educators, it is important for us to stay educated about topics that pertain to our student body. As a more responsible ally, I realize that true allyship comes from doing as much legwork as possible to support the LGBTQ+ community, to advocate for them when necessary, and to make space for them so that their voices can be heard. To learn more about pronouns, language, and terminology, you can begin here:

[www.glsen.org](http://www.glsen.org)

<https://lgbtqia.ucdavis.edu/educated/glossary.html>

*Hannah Sions is a Doctoral Student in Art Education at Virginia Commonwealth University (sionshk@mymail.vcu.edu).*

**Interested in sharing your stories or resources?** Contact our newsletter liaisons, Carlos Cruz (Carlosacruz77@gmail.com) and Tara Rousseau (tara.rousseau@utoronto.ca). ■

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#### Courtne N. Wolfgang

President. E-mail: [cnwolgang@vcu.edu](mailto:cnwolgang@vcu.edu)

#### Sunny Spillane

Outgoing President. E-mail: [srspilla@uncg.edu](mailto:srspilla@uncg.edu)

#### Carlos Cruz and Tara Rousseau

Newsletter Liaisons.





Guest Columnist: Susan Whiteland, Assistant Professor of Art Education, Arkansas State University.  
E-mail: [swhiteland@astate.edu](mailto:swhiteland@astate.edu)

## GENERATIONS UNITED CONFERENCE: REMIXED

Lifelong learning and the arts were both well represented in Generations United's 19th Biennial Conference that took place recently in Milwaukee, WI. The title for the conference—Remixed—was characterized as a musical jam session of ideas, insights, and information related to programs for integrating older adults and young people.

Generations United is an international organization whose mission is to improve the lives of children, youth, and older people through intergenerational collaboration, public policies, and programs for the enduring benefit of all. Pre-conference activities provided attendees an opportunity to tour St. Ann Center and take part in a summit to learn how to replicate a shared site facility—a space dedicated to programming for both older and younger generations in a common location. Attendees also learned about successful grandparents raising grandchildren, visited a local theater program for elders in the arts, and saw an intergenerational garden.

The first day of the conference began with an expo that featured 12 intergenerational programs from organizations across the Midwestern part of the United States. The presentations included a variety of topics. One of the projects depicted a letter writing program where volunteering older adults wrote children letters from Santa. Over 2000 letters were written by older adults in response to letters deposited in special Santa mailboxes. Another organization presented an illustration project where elementary students and older adults collaboratively expressed common life experiences through the media of collage.

The opening keynote address for the conference featured a filmmaker, David Liederman, who debuted a documentary on the struggles and successes of grandfamilies. Following the keynote, conference participants were able to choose from a variety of workshops that included such topics as creative

expressions, technology, education, and mentoring. A poster session brought the day's planned activities to a close.

An art installation was included as one of the poster displays. The installation featured the work of three international artists associated with the University of Wisconsin-Whitewater. Their artwork was in response to the research of a Special Education professor, Simone DeVore of University of Wisconsin Whitewater. The exhibition featured painting and prints by Anja Leona of Austria and Switzerland, photography by Jobita Anguisaca of Ecuador, and ceramic sculpture by Taylor McDarison of the US.

One of the pieces by Leona, entitled **Knowledge**, utilized embroidery to depict two figures of different generations. The larger figure had a walking cane in one hand and with the other outstretched arm was connected to a smaller figure resembling a child. The older figure was composed of fewer, less-compact stitches. The younger figure was rendered with more colorful, numerous stitches. The work suggested that both figures, who were striding forward in the piece, were advancing with the help of the other. Perhaps the larger figure was able to lead due to the support of the smaller figure, thereby validating the importance of intergenerational relationships.

A second thought-provoking piece was entitled **Generations**, by Anguisaca. It depicted through photography three glass jars that held in their contents items that characterized ties that kept three generations together—that of a grandmother, mother, and daughter. The artist included an iPhone in the jar representing the younger member of the triad, signifying the influence of electronics in the interrelationship.

The final day of the conference began with a buzz session in which I was able to participate. I facilitated a hands-on iPad drawing experience similar to the one that university students and myself had previously initiated between older adults

at an adult day care and youth at an after-school community center. Participants in the buzz session learned how they could replicate the intergenerational lesson as a means to build relationships, artistic literacy, and technological expertise.

Later in the day, a session about Time Slips was provided. Time Slips is a creative care model that uses art as a prompt for intergenerational engagement with cognitively impaired older adults. The conference concluded after time for additional workshops, roundtable discussions, and a closing ceremony.

For those interested in lifelong learning and the arts, Generations United global conferences are well worth attending. The next conference will take place in the summer of 2019. More information about Generations United can be found at [www.gu.org](http://www.gu.org). ■



(Top) *Knowledge* by Anja Leona.  
(Bottom) *Generations* by Jobita Anguisaca.

Jenny Urbanek

LLL Chair. Downtown Montessori Academy, Milwaukee, WI. E-mail: [jenny.urbanek@gmail.com](mailto:jenny.urbanek@gmail.com)

Liz Rex

Columnist. University of Wisconsin-Milwaukee. Email: [rex@uwm.edu](mailto:rex@uwm.edu)



## THE CHALLENGE OF CHANGE III

I love autumn! The slant of light in the part of the country where I live is particularly beautiful, and the shadows created lend especially well to amazing creations. Again, in my neck of the woods, the colors of the fall season are glorious. Add to that the excitement of harvest and it seems to signal that the cycle of life really is working as it should. I have no control over the changing of the seasons.

**Perception is everything! Personal decisions on how to view life make all the difference in life. What about perceptions on change, and the challenges change can bring? Once again, personal decisions on viewing change make all the difference.**

Perception is everything! Personal decisions on how to view life make all the difference in life. What about perceptions on change, and the challenges change can bring? Once again, personal decisions on viewing change make all the difference.

My thoughts, published in the previous *NAEA News*, mentioned systemic educational changes in general, and a brief mention of endorsement changes in particular: "Our ever-changing landscape of family, students, childcare, social, economic, and political influence has seen the change of greater emphasis on early childhood programming in the school system. Along with that comes the honor and responsibility for us as educators to **continue** to be prepared to meet the needs of all learners. In this case, that may mean adding the "Pre" to K-12 (preschool often is designated as ages three, four, and five)." That addition of

preschoolers to endorsements may be the cause of angst among educators. Angst does not negate the reality!

A brief backward glance reminds educators of changes that were mandated nationally, thus requiring action on the part of each and every state. Each of these changes directly impacted professional practice in the classroom. Thankfully, change was *required*!

Just a few of these landmark changes? 1954 *Brown v. Board of Education* in Topeka, Kansas. Serving students with special needs. Providing assistance to schools with high percentages of students in poverty. Meeting needs of learners speaking different languages. Strengthening the role of the arts. Requiring funded programs and activities be made available to females (and the list goes on...). Each mandated change was necessary, was the right thing to do, and required looking at how we best serve our learners—all learners—in a very different manner.

Put on your best intent, your positive attitude, your confidence in teaching skills, your responsibility to be a lifelong learner—and be a leader in exploring art methods for preschoolers. Consider sharing your knowledge with colleagues. Embracing **The Challenge of Change**, the theme of the 2017 NAEA National Convention, will set the tone.

As you outline your professional development in adding the "P" to K-12, please consider NAEA as a steadfast source of the latest research-based practice and resources. Read *NAEA News*. Use the NAEA website, [www.arteducators.org](http://www.arteducators.org). This is one of the best examples of your membership dues at work! NAEA web home page headings clearly direct members to News, Events, Advocacy, Research, Learn + Tools,

Community, Opportunity, Shop, and Audience.

Please consider asking your own school/district to provide professional development opportunities. Look at your state affiliate of NAEA for assistance. Reach out to your state leader (your NASDAE person). Remember that your state leader is responsible for carrying out the needs of the state agency as well as providing assistance to local education agencies—wearing *both* hats is an important duty of your NASDAE point person.

Now, become an active force in providing the magic of art experiences in the lives of little ones that are three, four, and five. Use that crucial time to provide the opportunity to Create, Present, Respond, and Connect. Their words may not say it, but their souls will thank you.

Thank you all for choosing to teach. Please take good care, friends. ■

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**Debra Wehrmann DeFrain**

*NASDAE Chair.* Fine Arts Education Director, Nebraska Department of Education. E-mail: [Debbie.DeFrain@nebraska.gov](mailto:Debbie.DeFrain@nebraska.gov)

**Limeul Eubanks**

*NASDAE Past Chair.* Visual and Performing Arts Director, Mississippi Department of Education. E-mail: [LEubanks@mdek12.org](mailto:LEubanks@mdek12.org)

**NASDAE Chair-Elect.** Position is currently unfilled. This could be you! Please consider sharing your expertise.

**Vicki Breen**

*NASDAE Advisor.* Arts Education Administrator, New Mexico Public Education Department. E-mail: [Vicki.Breen@state.nm.us](mailto:Vicki.Breen@state.nm.us)



# Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

[www.arteducators.org/community/committees-issues-groups/raea](http://www.arteducators.org/community/committees-issues-groups/raea)

## Summer is a time of reflection for retired educators.

Thinking back to when we were teaching, as June approached, we were planning travels or studies we might consider. But, now “every day is the weekend”—at least that’s my response when I’m told to enjoy my weekend. So, my question to each of you is: What are your plans now? We may be “retired” but believe me—we are very active.

### NAEA IN SEATTLE

I hope you are planning to attend the 2018 NAEA National Convention in Seattle, Washington (March 22-24). Registration opens this Fall, so watch the NAEA website ([www.arteducators.org](http://www.arteducators.org)) closely so you can register early.

**Early registration is important so you can sign up for workshops and tours.**

The last NAEA National Convention in Seattle was fantastic but we waited too long and didn’t get on the list to tour Dale Chihuly’s studio. I don’t want to miss any opportunities next year—so this time, I’ll sign up early. And of course, take the monorail to the Space Needle and later explore the waterfront; it’s all about walkable fun, with quirky shops, seafood eateries, an experience to remember.

Retired Art Educators are an important part of NAEA and many of us continue to attend NAEA Conventions. After Seattle in 2018, are Boston in 2019, Minneapolis in 2020, Chicago in 2021, and then back to New York City in 2022.

### 2018 RAEA SILENT AUCTION

Retired Art Educators hold an auction at each NAEA National Convention. The money raised allows RAEA to fund awards for the “Outstanding NAEA Student Chapter” and for the “National Emeritus Art Educator.” Any NAEA member may donate items for the auction. Please consider donating an item of original art for the auction in Seattle. The RAEA Silent Auction will be held during the Artisan’s Gallery in Seattle.

### RAEA MISSION

- To conduct programs of professional activities for state and national events;
- To encourage continued personal involvement and development in art education;
- To inform State Associations and NAEA of concerns relevant to members of long standing; and
- To encourage and support, as well as provide mentorship for, student members of NAEA.

Our Past President Linda Willis Fisher has graciously agreed to serve as liaison with NAEA In-service Interest groups. RAEA wants to continue a strong relationship with the new teachers about enter our field. Linda and I were able to visit when she was in Albuquerque in June. I took her on a personal tour of the Albuquerque Museum where I’ve been a Docent for 14 years.

On a personal note, I will be doing a hands-on workshop for New Mexico Art Educators at the NMAEA Fall conference in Roswell, New Mexico (November 3-5). No Space Aliens jokes, please. I plan to do my “Tearing Mountains” Collage/ Watercolor like the one I did at NAEA in Chicago. And in September, my bride and I are headed back to Kansas for our 55th High School Reunion, and to see our triplet grandkids start college.

### 2017-2018 RAEA BOARD

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Do you want to know more about RAEA? Check out our e-Bulletins at: [www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea](http://www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea)



### Woody Duncan

RAEA President. E-mail: [woodyduncan@comcast.net](mailto:woodyduncan@comcast.net)

### Linda Willis Fisher

RAEA Past President. E-mail: [lmwfis@ilstu.edu](mailto:lmwfis@ilstu.edu)



## Interest Group

# Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | [www.facebook.com/groups/1598777830388913](http://www.facebook.com/groups/1598777830388913)

### "It Begins With All of Us."

What begins? High expectations! The heading is from the cover of the 2017 *Inspire Magazine*.<sup>1</sup> It summarizes my thoughts for this newsletter. In my last newsletter, I mentioned planning to spend some time sipping coffee and observing in a local coffee shop that hires, other than its two managers, only individuals with developmental and physical disabilities. In addition to observing, I watched videos and read about the business and their 40 employees. What a joyous experience.

**We add to the stories of all students' life experiences and hopefully to further valuing and acceptance of individuals with gifts and limitations into our communities.**

Bitty and Beaus Coffee is "changing the way people see other people."<sup>2</sup> It truly opens a window for all to see the abilities, personalities, gifts, and potential of people we have labeled *special needs*. The many, many community members that come to Bitty and Beaus Coffee are

greeted not only with the delicious smell of coffee but with smiling faces, high fives, friendly voices and an occasional dance. There are also very high expectations for service. Each employee has a task or multiple tasks and they work efficiently as a team to serve their customers. Special needs? No, these employees have the same needs we all have; they need to be valued for their abilities, they need to have friends and be included in community, they need to be independent and gainfully employed. Bitty and Beaus Coffee employees are also a "mirror" for community people with disabilities and for each other. They form friendships, understanding, and empathizing, and socializing with one another and with customers with limitations. Pete Curran, NAEA's Middle Level Division Director, emailed me about his idea of using Bishop's "Windows and Mirrors." It was also appropriate for my story of Bitty and Beaus Coffee. Please read Pete's article in this newsletter to learn more about "Windows and Mirrors" in the art classroom.

"It begins with all of us." As teachers, art teachers and each of our colleagues, we have a responsibility to "creat[e] a path for [students with disabilities] to become valued, accepted, and included in every community."<sup>3</sup> Federal Law requires us to ensure "equality of opportunity, full participation, independent living, and economic self-sufficiency for individuals with disabilities."<sup>3</sup> My question from our last newsletter was, "Are we prepared to lead all students toward self-reliance not only in art but also in life?" As we work toward this goal, our classrooms become "windows and mirrors" for others to recognize the unique abilities and approaches to overcoming limitations. We add to the stories of all students' life experiences and hopefully to further valuing and acceptance of individuals with gifts and limitations into our communities. Look up Bitty and Beaus Coffee at: [www.bittyandbeauscoffee.com](http://www.bittyandbeauscoffee.com)

Two of the most successful inclusive classroom communities that I wrote

about in the past worked carefully toward student independence and self-reliance despite larger class size. Both had the assistance of paraeducators that were under no circumstance allowed to do work for the students. In one, a middle school setting including a primarily segregated class of students experiencing moderate to severe developmental limitations, the teacher got class started with student-choice projects developed and written about based on a theme. Within a few minutes of the class starting, she called the students from the included class and the para-educator together and asked each student in turn what they needed to do, where their work was located, what media they needed, and where they would find it. Students worked within the class theme based on stories of art shown by the teacher. The para-educator and the teacher rotated around the classroom asking questions, allowing choices and keeping students on task. Often these students were invited to work in groups given organized by peers. It worked! The second art classroom where self-reliance and independence were primary foci was in an elementary school. In this art room, the para-educator sat behind his students with limitations and, when necessary, quietly asked questions reminding them to look, to listen, to gather all of their needed media, etc. "What do you need to do now?" "Where does your attention have to be?" "What else do you need?" Teaching our para-educators how to teach for independence and self-reliance is an essential pathway for our students' future. The ability to train our para-educator is a special need of teachers. Our students' futures begin with all of us.

NAEA Convention will soon be here. Have you registered? SNEA will have many wonderful sessions to stimulate ideas and renew energy. See you there! ■



**Doris Guay**

SNAE President. E-mail: [dguay@kent.edu](mailto:dguay@kent.edu)

**Lauren Stichter**

SNAE President-Elect. E-mail: [lstichter@gmail.com](mailto:lstichter@gmail.com)

**Julian Dorff**

Past President and Columnist. E-mail: [jdorff@kent.edu](mailto:jdorff@kent.edu)

- 1 Ciccone, J., & Chenoweth, Eds. (2017). College of Education and Human Ecology's 2017 *Inspire*. The Ohio State University.
- 2 Business card from Bitty and Beaus coffee. Wilmington, NC.
- 3 IDEA 1997 and 2004. Goals.20 U.S.C. - 1400 (C)(1).





## UNDISCLOSED PRACTICES PART II: DATA ANALYSIS

In my own research, I consider the lived experiences of beginning teachers using Tim Ingold's theories about wayfaring and movement, and hand-drawn maps of place as an interview elicitation tool. I remember in graduate school, staring at the blinking cursor under the sub-heading "data analysis," discomfited that I had not captured the complexity of my data process. Two of the most undisclosed practices in academia are writing and data analysis (Belcher, 2009; Daza & Huckaby, 2014). In the last newsletter, I wrote about writing as an undisclosed practice; in this newsletter, I continue this conversation on data analysis in qualitative research.

### First, I "keep busy" and engage with my data.

Coding data is described as a process of condensation and verification (Miles, Huberman, & Saldana, 2014) and has become a naturalized part of qualitative data analysis (St. Pierre & Jackson, 2014). Yet the process is more complex than these terms imply (St. Pierre & Jackson, 2014). Coding as a practice is currently being contested as a reductive process in qualitative research. Elizabeth St. Pierre (2015) reminds us that this implied "verification" implied is the Achilles heel of a positivist legacy. Coding as a process advertises itself as one that can assuage our doubts (St. Pierre, 2015), and appeals because it feels "teachable" (St. Pierre & Jackson, 2014), yet as a lived experience, it is both more complex and intimate.

My own data analysis process involves two overlapping practices. First, I "keep busy" and engage with my data. Painter Susan Rothenberg (2005) says she works through lulls or periods where no firm idea is in her mind by "keeping busy" with various media. She notes, "If you aren't in your studio physically most everyday, you deny the possibility of anything happening" (n.p.). As a beginning researcher, I found a starting place in Sally Galman's (2013) graphic novel, *The Good, The Bad, and the Data: Shane the Lone Ethnographer's Basic*

*Guide to Qualitative Data Analysis*. Taking Shane's instructions literally, I drew some buckets (see Figure 1) and realized my codes were not so much labels, but the heart and possible titles of the "stories" in my data like "random acts of pencil violence" and "blurred peripheral vision." Over time, I began to mind map the relationships between my ideas and to capture in words what I thought each bucket might be about (Figure 2). As I continued to play, different versions of my dissertation began to coalesce in my head. Which leads me to my next data analysis activity. Walking. I have a long-ingrained habit of walking—it is part of my identity and also my methodology. This undeclared practice is integral to my engagement as a scholar. I am not alone in these adjacent and parallel practices. St. Pierre's (1997) discussion of transgressive data reminds me to account for my emotions and daily practices in my research process. Elsewhere, Daza and Huckaby (2014) recognize the ways our unacknowledged physical bodies are a part of research. They note that there is "hidden labor" in supporting the creative processes of data analysis, which serves as percolation, balance, and contradiction to the stillness of seatwork. In "keeping busy" and living with the data I turn inward, but in walking I cling less tightly, moving and thinking outward.

What about you? What have been your successes and struggles with data analysis?

How do you discover and live with your data?

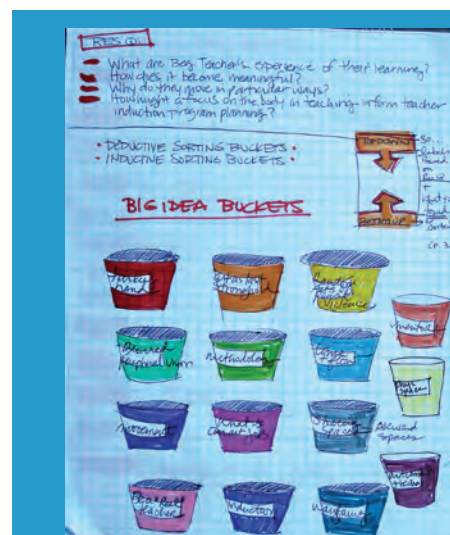
How do you "keep busy" with your data?

How/when do percolation and contradiction come into play? ■

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(Top) Figure 1. (Bottom) Figure 2.

Samantha T. Nolte-Yupari

SRAE Chair. Nazareth College Arts Center Rochester, NY 14618. E-mail: [Snolte5@naz.edu](mailto:Snolte5@naz.edu)

Christopher M. Schulte

SRAE Past Chair. The Pennsylvania State University, Patterson Building, University Park, PA 16802. E-mail: [lmwfis@ilstu.edu](mailto:lmwfis@ilstu.edu)



# Interest Group Women's Caucus (WC)

<http://naeawc.net>



**WC Blog:** <http://naeawcvoices.wordpress.com>

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## Are we in the 4th wave of the feminist movement?

My term as President of the WC overlaps with the term of a sexist President of the United States. I have to agree with **Kim Cosier** (2017) that we are indeed in 4th-wave feminism, launched by the historic and global Women's March on January 21, 2017. We 4th-wavers are passionate about inclusion, intersectionality, and diversity as we navigate—together—the social and cultural quagmire in which it is possible that a world leader was elected who uttered the words “Grab them by the p\*\*\*y.” For me—someone that cares deeply about having leadership that would never even imagine thinking in rape culture terms—it is painful to think how many people passively support a President who leads by rape culture example. Fourth-wavers: we rise in response. Oh, the naysayers are still ringing in my head—rape culture—*really*? Rape culture does not mean an outward promotion of rape; rape culture surrounds, instead, cultural practices that “excuse or otherwise tolerate sexual violence... More often than not, it's situations in which sexual assault, rape, and general violence are ignored, trivialized, normalized, or made into jokes” (Ridgway, 2014, para. 12-14).

When I am interrogated by others that *accuse* me of being a “feminist” (yes—it is an accusation, as if being a feminist is something to be abhorred, unclean, unpatriotic; this attitude is not new, as so many of us know and have experienced for years and years), I remind them about the differences between “benevolent” and “hostile” sexism (Becker & Wright, 2011) that permeate every part of our daily lives, in varying degrees. Benevolent sexism immobilizes the recipient; it reminds women of their subordinate status.

When is the last time you heard a male colleague tell a fellow male colleague how *pretty* they looked? I'm guessing never. Hostile sexism incites in women anger and action when faced with derogatory or threatening comments about such things as our appearance, our abilities, and what we say and do. Both forms of sexism are expressions of power. Keeping women in subordinate roles underlies sexism. Julia Becker and Stephen Wright found that women that conform to traditional norms of gender are more likely to experience benevolent sexism; conversely, the more women reject traditional norms, the more likely they will be victims of hostile sexism.

Because it is so easy, I share examples of both forms of sexism as practiced by the President: calling over a female Irish journalist (Caitriona Perry), on June 27, 2017, referring to her “nice smile” and “this beautiful Irish press.” (I hear some of my readership groaning and thinking “really?! He—and the rest of our male heterosexual citizens—can't give a compliment now without you feminists getting offended?” Stay with me). The President interrupted a phone call with the Irish Prime Minister to call over the female journalist in such a manner; I implore the naysayers to substitute a male journalist in this scenario—doesn't quite have the same flavor, does it?

When the President is threatened by a woman, he reactively threatens her appearance. By the time of this writing, I am sure there will be more incidents, but recall the President's June 29, 2017, tweet—“bleeding badly from a face-lift”—about MSNBC's Mika Brzezinski, who spoke unfavorably of the President. In other words, when the President is threatened by women, he often lashes out with hostile sexism; in contrast, when he finds women non-threatening, he often responds with benevolent sexism. *Sigh*.

Stop, Mr. President. Fourth-wave (and all-wave) feminists are watching you, and we rise.

**Women that conform to traditional norms of gender are more likely to experience benevolent sexism; conversely, the more women reject traditional norms, the more likely they will be victims of hostile sexism.**

...and this relates to art education how, you ask? Perhaps the comments of Senior Editor of *The Journal of Social Theory in Art Education* **Melanie Buffington**'s reaction to the high volume of submissions for Volume 37 from women scholars in the field will help: “Perhaps the reason for so many submissions from women is that we are fed up with the status quo, frustrated with the inequities in education, and ready to say ‘F U’ to the next person who thinks we are not being nice or cute when we stand up for our students and ourselves” (p. 3).

### REMINDERS

November 15, 2017, is the deadline to submit materials for two important WC member opportunities:

2018 NAEA WC Exhibition:  
details at <http://bit.ly/2018NAEAWCExhibitionEntry>

2018 WC Awards: details at <http://naeawc.net/awards.html>. Please consider nominating someone deserving! ■

Women's Caucus (WC)

continued on p. 43.

**Linda Hoeptner Poling**

WC President. E-mail: [lhoeptne@kent.edu](mailto:lhoeptne@kent.edu)

**Sheri Klein**

WC Past Co-President. E-mail: [kleinsheri353@gmail.com](mailto:kleinsheri353@gmail.com)

**Jennifer Motter**

WC Past Co-President. E-mail: [jennifer.motter@gmail.com](mailto:jennifer.motter@gmail.com)

**Cynthia Bickley-Green**

WC Co-President Elect. E-mail: [bickleygreenc@ecu.edu](mailto:bickleygreenc@ecu.edu)

**Mary Stokrocki**

WC Co-President Elect. E-mail: [mary.stokrocki@asu.edu](mailto:mary.stokrocki@asu.edu)



## Supervision and Administration

Division continued from p. 25.

effective? What skills or changes might need to happen to your current daily routine to make this happen?

**Reflecting on the Process.** Taking time to have closure on the conversation is just as important for educators as it is for students. A great exit ticket might be: Where is your thinking now compared to where you started? Or what new ideas might you be considering after listening to others?

Just as teachers want students to find their identity as learners and become effective problems solvers who are self-actualized, we want teachers to do the same. For some, as we age, we are less likely to adopt new ideas or consider change. Modeling reflective practice strategies in staff meetings can build teachers' repertoire for the classroom, as well as allowing them to become open to new realities—making thinking visible. ■

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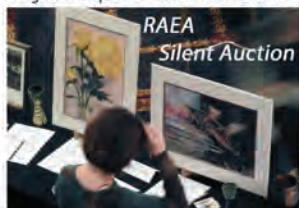
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## Disability Studies in Art Education

(DSAE) continued from p. 34.

disability arts, including art and visual culture that is created and exhibited beyond the mainstream art world and public schools. We take a social justice approach to disability, advocating for disability rights, appreciating disabled people and their contributions to society and culture, and ending oppression of people with disabilities. ■

## Women's Caucus (WC) continued from p. 42.

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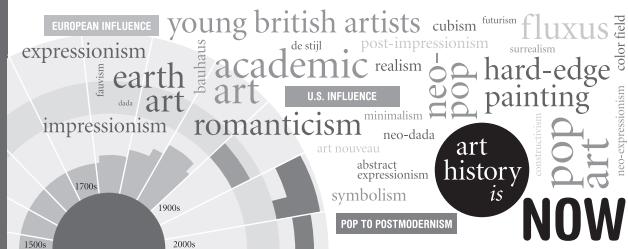


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