



IN THIS ISSUE:

"How do we create the community we aspire to live in? ...And, can our community initiate and support the varied stories that need to thrive?"

—Ketal Patel (guest),
COMC Column

"It is important to have excellent role models, but it is also important to witness failures. You don't have to be exactly like the teachers who taught you."

—Tory Lynne Jackson,
Preservice Division

"Whatever twists, turns, or variations you find on your personal stairs, be willing to take the next step. Courage!"

—Diane Wilkin,
Eastern Region

NAEA News

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Cover photo: Spiral steps leaving the Vatican Museum in Italy. See p. 14.



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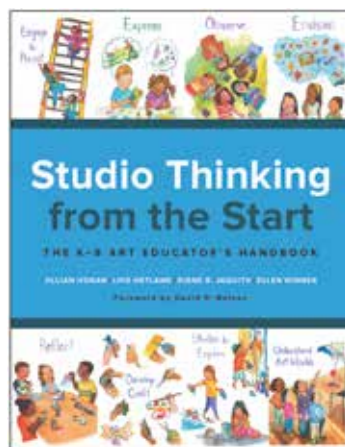
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CLICK

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

A NEW BOOK!



Studio Thinking from the Start: The K-8 Art Educator's Handbook

www.arteducators.org/store

OPPORTUNITIES!

Showcase Your Artwork! The NAEA Studio & Gallery showcases outstanding artwork by visual arts education professionals who are NAEA members, student members of the National Art Honor Society (NAHS) and National Junior Art Honor Society (NJAHS), and local and national professional and student artists. Calls are on the website and publicized through NAEA's digital and print communications. ow.ly/7C0y30hGiBY

EVENTS!

www.arteducators.org/events

2019 NAEA National Convention, March 14-16, 2019, Boston, MA. Save the date and make plans to attend the world's largest gathering of art educators! ow.ly/7LeJ30i0Lf1

State Association Conferences.

It's fall state conference time! Check your state association's website for details and how to register. ow.ly/aIDa30i0GBH

NAEA COLLABORATE!

www.collaborate.arteducators.org

This 24/7 online community is available exclusively to members. Have questions ranging from classroom management to research? Want to share an idea or gain some inspiration? You have a network of visual arts educators to collaborate with—anytime, anywhere—at your fingertips! Join the discussions today! Log in using your NAEA login credentials.

Research Commission Conversations

Have thoughts or questions about using, conducting, or implementing research? Take part in conversations that fuel your research interests on the Research Commission Conversations page! ow.ly/koBX30i0I2e

ADVOCACY!

www.arteducators.org/advocacy

Tell Your Art Story. Hear inspiring stories from visual arts educators about how art education has impacted their lives and careers. ow.ly/ZCam30jXi7y\

COMMUNITY!

www.arteducators.org/community

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

Member Directory:

ow.ly/wgRw30d8XSb

State Associations. What's going on in your state?

www.arteducators.org/affiliates

Interest Groups. Interested in a particular art education issue? Join an interest group! www.arteducators.org/groups

NAHS/NJAHS. Make visual arts more visible in your school. Check out the NAHS/NJAHS section of the website! Find information, documents, and resources. www.arteducators.org/nahs

NEWS!

www.arteducators.org/news

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

CONNECT!

Join NAEA's growing social networks: ow.ly/hZSa30d8Yry





Your Vote Matters!

“Nobody will ever deprive the American people of the right to vote except the American people themselves, and the only way they could do this is by not voting.”

—Franklin D. Roosevelt

This summer, the students of March For Our Lives went on a 60-day bus tour with 50 stops in over 20 states. This national tour, called Road to Change, commenced on June 15 with a focus of getting young people educated, registered, and motivated to vote. Why? Because voting matters.

American citizens have the privilege of voting for national, state, and local leaders. From a pool of candidates, we vote for individuals we trust will represent us. Our vote communicates to candidates what we support and how we would like them to lead once they are elected.¹ Unfortunately, voter participation is often low. In the 2016 presidential election, only 56% of the U.S. voting-age population exercised their right to vote.²

Your vote matters because elections can be decided by surprisingly small margins. Even though 137 million people voted in the 2016 presidential election, fewer than 80,000 votes spread across three states—Michigan, Pennsylvania, and Wisconsin—effectively decided the winner.³ In the 1960 presidential election, 68 million votes were cast, and John F. Kennedy earned only 100,000 more votes than Richard Nixon with 49.7% of the popular vote to Nixon’s 49.5%.⁴

ELECTION DAY 2018

On Tuesday, November 6, 2018, congressional midterm elections will take place. What’s at stake this year? Voters will decide all 435 seats in the U.S. House of Representatives and 35 of the 100 members in the U.S. Senate. In addition, gubernatorial elections will be held in 36 states and three territories. Among important local-level elections this year are those for mayor in major cities, including Newark, NJ; Phoenix, AZ; San Francisco, CA; Washington, D.C.; Louisville, KY, and Nashville, TN.⁵

Before you vote in any election, you need to learn about the candidates and issues they support. Recently, educators striking in several states wore “Red for Ed” shirts to advocate for better working conditions, pay, and benefits.⁶ Are your policy makers listening? Are your legislators members of the Congressional Arts Caucus? Have they voted in support of

the arts? You can learn more about candidates by visiting Americans for the Arts⁷ and viewing the 2018 *Congressional Arts Handbook*, which includes the arts voting records of members of the Senate and House and their membership in Arts, STEAM, and Cultural Caucuses.⁸ Be informed about your candidates before going to your polling place on November 6 and casting your ballot.

NAEA ELECTIONS

The National Art Education Association holds annual elections for leadership positions on the Board of Directors.

All candidates are nominated and elected by members. In 2018, exercise your membership benefit and cast votes for director of your division and NAEA president-elect. You will receive in early December an e-mail with links to a ballot and information about each candidate. As with national, state, and local elections, you may not personally know this year’s candidates. Reading their vitae and vision statements will help you to decide your vote.

The number of members voting in recent NAEA elections has been very low. We need to improve voter turnout. Make an effort to cast your votes right away so your ballot does not get buried or automatically deleted from your inbox should too much time pass. If you don’t see the e-mail in your inbox, check your spam and junk mail folders. Some servers will not automatically place the NAEA election e-mail in your inbox. This year, make an effort to vote for NAEA leadership that represents you and your values.

WHY VOTE?

Every election is important! Voting is a privilege that many people in the world do not have. As educators, we are used to researching topics when generating lessons. Use the same skills to learn more about your candidates and their platforms, then exercise your right to vote. By voting, you communicate your needs; the candidates you select should represent you and make decisions that support you, your family, and your community.

Your Vote Matters! ■



NAEA member Debra Pylypiw and her coworker, chorus teacher Hillary Goodson-Spear, during the Red for Ed march at the North Carolina State Capitol. Photo by Debra Pylypiw.

1 <http://visionamerica.us/why-vote/>

2 <http://www.pewresearch.org/fact-tank/2018/05/21/u-s-voter-turnout-trails-most-developed-countries/>

3 <https://www.cookpolitical.com/analysis/national/national-politics/big-stakes-and-small-margins-battle-senate>

4 <http://www.ushistory.org/us/56a.asp>

5 https://ballotpedia.org/List_of_current_mayors_of_the_top_100_cities_in_the_United_States

6 <http://neatoday.org/redford/>

7 <http://www.americansforthearts.org/>

8 <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/legislative-issue-center/congressional-arts-handbook>



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GET IN ON THE CONVERSATION!



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INSPIRE AND BE INSPIRED



 collaborate.arteducators.org

NAEA Collaborate is YOUR interactive, online professional community, **exclusively for NAEA 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.**



Cleansing the Palette: Reboot Your Curiosity!

There are many ways to become a more empowered and productive leader in the art education world—and one ultimate, super-powered approach to it.

“Why don’t you take a class?”

How often have you heard that when feeling like you’re stuck and needing to jumpstart some aspect of your life? Take a class, people say. Sweetgrass basket weaving ... western line dancing ... haiku writing ... kitchen knife skills. Try something different. Meet new people. Get a fresh, new perspective. After all, you never know what might happen.

Trying something different, something previously off our radar, is entirely in keeping with this year’s Palette theme—Rebooting Curiosity. Learning something new begets learning more new things. When we gain information and understanding, we open our minds to new vistas. The new mingles with the old. And this comingling creates syntheses of knowledge and insight. It’s a wonderful process. There’s an old saying, “You never step into the same river twice,” even if you are standing on the same bank at the same spot you were yesterday. The water is not the same as it was the day before; it has different ratios of microorganisms and so on. By the same token, we wake up every morning different from the day before simply from having lived another day.

And, there is a delicious unpredictability to gaining information, skills, and insights outside your general sphere of knowledge and activities. It opens a world of serendipity—you never know what may happen!

And if you are an art educator who wants to make a difference—who wants to make an even **bigger, more significant** difference—NAEA has designed the ultimate “class” for you. It gives you all the fresh perspectives you could possibly ask for: new insights into your self-development as an art educator, your ability to influence policy and direction, your quest for new resources in your role as a leader in our profession.

I’m talking about the School for Art Leaders (SAL), an intensive weeklong experience that inaugurates a new class of participants every summer at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. SAL is a 7-month immersion in a self-development process for discovering and expanding your potential to drive change within the educational landscape and your own life.

We have been documenting and analyzing SAL’s impact from the beginning, finding that what happens is a deeply personal journey of self-discovery and empowerment. But rather than simply reporting research-based conclusions, we present the

words of several SAL participants—their eloquence speaks volumes:

“I thought this was professional development. It turns out to be ‘personal’ development—developing the ‘person’ ultimately develops the person’s effectiveness professionally.”

“It empowered me. I can’t wait to empower others the same way!”

“This week has challenged me to face the reality of where I am, where I want to be, and how to confront my hopes and dreams with honesty.”

“I could not have predicted the amazing, collective giving and sharing in such an unconditional way. There were no expectations of us [for this gathering], yet the expectations for how we go forth from here are exponential.”

“This opportunity to work with, learn from, and be vulnerable with this amazing group of art leaders has changed me in ways that I have yet to understand.”

“This has been an eye-opening experience. I’ve learned so much about myself and about the ways I can access my strength and adapt to my challenges.”

“Leadership is an ever-changing journey that I am on.”

“This experience is already transformative... The relationships that are formed in this atmosphere are really powerful.”

Personal development. Empowerment. Transformation. There are very few classes from which all three can be attained. The benefits of SAL offer an immediate and enduring impact on your life and the lives of the learners you work with. And after 7 months, you will find that you’ve laid solid groundwork for many years more of development and expertise building.

SAL provides an extraordinary canvas for thinking about your life in its many dimensions, personally and professionally. If your interest is piqued, consider applying to the 2019 SAL Class. You have until Monday, April 8, to submit your application. More information about SAL can be found at www.arteducators.org/events/school-for-art-leaders.

Meanwhile, notice what reboots your curiosity and keep exploring your interests, whatever they may be. In art education, the more resources and experiences we have to draw upon, the more effective we will be.

Very special thanks for all you contribute to the NAEA community, and best wishes for a stellar new school year! ■



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NAEA Research Commission

www.arteducators.org/research/commission

2019 NAEA RESEARCH COMMISSION PRECONFERENCE— STORIES OF RESEARCH: PRESSING MATTERS↔PRESSING FORWARD

A reminder to mark your calendars for the 3rd annual NAEA Research Preconference on Tuesday, March 12, 2019, in Boston, Massachusetts, at the Massachusetts College of Art and Design (MassArt).

Stories of Research: Pressing Matters↔Pressing Forward

will focus on the areas of inquiry most urgent in the field(s) of art education and on the individual and collective stories that surround and constitute them. The 2019 Research Preconference is organized by the NAEA Research Commission, generously supported by the National Art Education Foundation, and open to all NAEA members. The preconference is structured around the following questions:

- How do our individual stories, as well as the stories of our institutions, organizations, and field(s), influence the issues and research questions we see as most pressing?
- What is the relationship of our individual/collective stories and the methods and methodologies we adopt?
- How do our individual and collective (institutional, organizational, field) research needs relate to each other? How do they resonate, complement, and extend one another? Where do we find tensions? How can individual and collective stories help us understand this relationship?
- What stories of research are told/retold? What stories of research are made visible/invisible?
- How can our research initiatives work as catalysts for pressing art education forward?
- How do our individual stories impact the larger story of research in our fields?

The theme of this year's preconference stems from the Research Commission's mission to cultivate a culture and community of inquiry. Through innovative and creative approaches to discussing these questions, we invite presenters and participants to engage in dialogue on the power of research, honoring the individual and collective stories representative of our diverse membership.

Schedule

A morning plenary will address an aspect of the conference theme and kick off the day's activities. The plenary is followed by two rounds of short-form presentations and research circles. Short-form presentations, each 5-minutes long, will be grouped into 1-hour sessions. Research circles will also be 1 hour long. After lunch, there is a second plenary, followed by another two rounds of short-form presentations and research circles. The preconference concludes with social networking at a happy hour.

CALL FOR NOMINATIONS: NAEA RESEARCH COMMISSIONERS

We are seeking nominations for three new research commissioners to represent the Museum Education Division, Supervision/Administration Division, and the Preservice Division. Division nominees should be passionate advocates for the research needs of members within the respective divisions and be either a member of the division or have significant research experience at the respective level. Commissioner qualifications and duties are as follows:

- Have research experience as demonstrated through publications, service on research bodies, and/or participation in research initiatives.
- Have demonstrated successful organization, administrative, and leadership capacities.
- Have demonstrated successful leadership within NAEA or at a comparable organization or institution at the state and national levels.
- Act as a public representative of the research community within the art education fields.

Nominees seeking to take on this role of commissioner must be willing to serve for 2 years and hold a current NAEA membership in good standing.

Nomination Process

The NAEA Research Commission will accept nominations for the Museum Education Division, Supervision/Administration Division, and the Preservice Division by any NAEA member who wishes to nominate a suitable candidate. Please confirm with nominated individuals that they accept their nomination. The Research Commission will also consider nominations from NAEA members who self-nominate for the position.

Nominees for commissioner must submit materials:

1. NAEA standardized vitae form, which can be downloaded at www.arteducators.org/opportunities/naea-awards
2. Documentation of the following:
 - A summary of research experience and expertise.
 - Roles taken in conducting research.
 - Research questions that need to be addressed in art education.
3. A list of published or related research work.

E-mail the nomination package in PDF format to Mary Hafeli, Teachers College, Columbia University, at mary.hafeli@tc.columbia.edu. Or send the package to Mary Hafeli, at 525 W. 120th St., Box 78A, New York, NY 10027. Hafeli is past chair, NAEA Research Commission, and director and professor, Program in Art and Art Education, Teachers College.

Deadline for nominations is December 15, 2018. ■

8:00 a.m.	Registration Check-In	12:30–1:30 p.m.	Lunch
8:45 a.m.	Welcome and Overview	1:30–2:30 p.m.	Second Plenary
9:00–10:00 a.m.	First Plenary		Moderator: Associate Chair, Research Commission
	Moderator: Chair, Research Commission	2:40–3:40 p.m.	Concurrent Short-Form Presentations and Research Circles Sessions C
10:10–11:10 a.m.	Concurrent Short-Form Presentations and Research Circles Sessions A	3:50–4:50 p.m.	Concurrent Short-Form Presentations and Research Circles Sessions D
11:20 a.m.–12:20 p.m.	Concurrent Short-Form Presentations and Research Circles Sessions B	5:00–5:15 p.m.	Wrap-Up
		5:30 p.m.	Happy Hour (networking)

Juan Carlos Castro

Research Commission Chair, Associate Professor of Art Education, Concordia University, Montreal. E-mail: castrjuancarlos@gmail.com



BOSTON OR BUST! JOIN US AT THE 2019 NAEA NATIONAL CONVENTION

By Andrea Haas and Dawn Benski, 2019 NAEA National Convention Program Co-Coordinators

March will be here sooner than we think, so it's time to start planning for the 2019 NAEA National Convention! Come join us in Boston, March 14-16, for the latest in teaching, assessment, research, and interactive learning. One of the country's truly cosmopolitan cities, Boston boasts a fast-growing, vibrant arts and culture scene—and NAEA hasn't held its national gathering there since 2005!

Come a day or two early by registering for one of many fantastic preconference workshops offered by NAEA's Research Commission, Museum Division, Supervision/Administration Division, Middle Level/Secondary Precon Comic-Con, or many others, on March 12-13. Then, you will hear two world-renowned keynote speakers—on March 14, artist Amy Sberald, who gained public attention in early 2018 with her portrait of former First Lady Michelle Obama, and on March 16, author and developmental psychologist Howard Gardner, who is best known for his theory of multiple intelligences.

As always, the Convention offers a wide spectrum of offerings for attendees. A huge array of workshops, Super Sessions, and presentations geared toward members across all NAEA Divisions and Interest Groups with multiple areas of focus will provide lots of fun as well as substantive professional development opportunities. As in the past, proposal submissions were thoughtful, enthusiastic, and timely.

Meanwhile, the Artist Series will feature local artists who work in a variety of media and have diverse stories to tell, and additional opportunities outside the Hynes Convention Center range from walking tours to daylong, hands-on intensive workshops at local artist studios. Another highlight: NAEA

President Kim Huyler Defibaugh will present awards to the 2019 national award honorees and remind us of the power we have as a community of art educators. Further, more than 100 exhibitors will display the latest art textbooks, high-tech software, prints, slides, curriculum materials, equipment, and programs, as well as studio and art history media.

Members of the Massachusetts Art Education Association have been working for months to put out the welcome mat. MAEA President Laura Marotta, MAEA President-Elect Melissa Mastrolia, and the entire MAEA Host Committee have been instrumental in planning local events and tours, always popular among participants. (Drop by the Host Committee's table at the convention center for local information and to connect with MAEA members.)

And remember, you will be in Boston! It is filled with compelling attractions and things to see and do, including walking the Freedom Trail, shopping at Quincy Market, and visiting world-famous museums. The Sheraton Boston Hotel and Hynes Convention Center are located in the heart of Boston's Back Bay neighborhood, steps from the Charles River, and Newbury Street, with shopping and great restaurants. Plan to visit the trendy Seaport District, which has been undergoing a rapid transformation. Fine dining, shopping, art galleries, anyone?

So start planning now! Go to the 2019 National NAEA Convention page at www.naea19.org/ for all the information you will need, including a letter of encouragement and hotel reservations. Make sure you renew your membership in order to get the member-discounted early bird rate. We look forward to seeing you in Boston! ■



SUMMER STUDIO: BLICK Art Education Workshops

NAEA and Blick Art Materials teamed up this summer to offer members two days of free workshops at the NAEA Studio & Gallery in Alexandria, VA, across the river from Washington, DC. Thirty NAEA members engaged in hands-on collaboration, let by Blick Art Materials, exploring four standards-based lessons that were adaptable for all ages. The workshops, held June 20-21, were recorded by Blick and will be shared online soon as instructional videos. ■



NAEA School for Art Leaders



Twenty-five NAEA members began their journey at the School for Art Leaders (SAL)—now in its fourth year—at Crystal Bridges Museum of American Art in Bentonville, Arkansas, July 9-13, 2018. Utilizing experiential, action-learning modules and in-depth conversations with expert leaders, the program provides participants with learning experiences and skill 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 recognized and present at the 2019 NAEA National Convention in Boston. Applications for the 2019 NAEA School for Art Leaders will open this fall. ■

“I’ve never met a warmer group of professionals. Hearing about the diverse work that everyone does was eye-opening and very informative.”



See page 43 for more.



NAEA National Leadership Conference

One hundred and fifty art education leaders from 44 states gathered in late July in Charleston, South Carolina, to be inspired, learn from one another and further develop their leadership goals. The purpose of the National Leadership

Conference is to support and enhance the effectiveness of experienced, new, and aspiring art education leaders. The 2018 program was designed in direct response to the timely interests and needs expressed by NAEA state leaders. Time and space was designated for regional meetings and small group meetings among state association leaders. Three keynote speakers inspired participants—through the art of Derek Fordjour (photo, bottom right); the Equity, Diversity, and Inclusion message of Patty Bode; and the craft of storytelling by Tim Lowry. ■



Derek Fordjour and Julie Davis



SummerVision DC 2018

Nine Years of Intensive Museum Explorations as a Professional Learning Community

More than 30 educators traveled to Washington, DC, from 20 states, Canada, and the United Arab Emirates this summer for an intensive museum boot camp experience in eight art museums in the nation's

capital. Since 2010, over 325 visual arts and other educators have experienced SummerVision DC. Participants representing all teaching levels, arts organizations, and museums, have attended—with several returning for additional sessions. 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 while experiencing the rich offerings of the museums. Highlights included a visit to “No Spectators: The Art of Burning Man” at the Renwick Gallery, and an early admission to “Fun House,” a Snarkitecture installation at the National Building Museum.

Designed to help participants gain firsthand knowledge about using the museum as an educational resource, SummerVision DC 2018, which I directed with Carole Henry, 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 my Form+Theme+Context (FTC)[®] Palette for Decoding Art and Museums as Works of Art. Using Marking & Mapping™ to link studio experience with critical response, participants visually documented the learning process with materials from SVDC donors Blick Art Materials, Canson, Derwent, and Sax School Specialty.

“Thank you for reigniting my passion for museums and ‘feeding’ my inner muse with many visual delicacies. My students will be the recipients of my SVDC experiences, insights and wonderings.”

Museum educators led interactive tours and conducted activities that inspired participant experiences, expanding possibilities for the classroom and future museum visits. In 2018, museum learning sites and museum educators included the National Gallery of Art (Elisa Patterson, Marjorie Johnson), Freer/Sackler (Liz Eder, Jennifer Reifsteck), the National Museum of African Art (Deborah Stokes), National Museum of Women in the Arts (Deborah Gaston, Ashley Harris), The Phillips Collection (Donna Jonte), National Building Museum (Andrew Costanzo, Caitlin Miller), Smithsonian American Art Museum (Peg Koesch, Geoffrey Cohrs) and National Portrait Gallery (Geraldine Provost, Jill Galloway).

“By looking at art in a deeper, more meaningful way, I dug deeper within myself,” according to an SVDC 2018 participant. “Not only did my eyes open, my heart and soul, too, awakened. That may not have been on the itinerary but it was the most meaningful discovery.”

Using the SummerVision DC Facebook group page¹ to connect SummerVision DC 2018 participants before, during, and after the four-day experience, participants shared photos, visual journals, and insights, with plans to meet at the SVDC reunion at the 2019 NAEA National Convention. Join us for SummerVision DC's 10th anniversary July 16-19, 2019 and become a part of this professional learning community.

—Renee Sandell, Program Director, SummerVision DC

For more about SummerVision DC, visit https://naea.digication.com/SummerVision_Information/Home/ and www.arteducators.org/events/articles/364-summervision-dc

¹ <https://www.facebook.com/groups/160602843997493/>

SummerStudio: Laguna College of Art & Design



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LAGUNA COLLEGE OF ART + DESIGN
JULY 16-20, 2018 | LAGUNA BEACH, CA

Once again, NAEA brought together nationally acclaimed visionary leaders and thinkers in art, design, and STEAM education to bridge common goals through the human-centered, transformative power of Design Thinking. Engaging in hands-on, innovative solutions and real-life challenges, 50 participants experienced design-thinking first-hand—led by experts in the field. Laguna College of Art + Design hosted this professional learning opportunity in their amazing state-of-the-art facilities. Event partners included Crayola, Morgan Family Foundation, Seullen Parsio, Triseum, Kevin Henry, South Carolina Dept. of Education, University of the Arts, Gensler, XQ Super Schools, Jan Norman, and the Association of Independent Colleges of Art and Design. ■

“The emphasis on empathy, process and emotions plays an important role in art/design/design thinking.”



“I feel more comfortable taking risks and being okay with failure.”

Fall conferences are in full swing! Face-to-face connections are invaluable, but we can't always be together to receive professional development.

Take advantage of the wide range of virtual-learning opportunities offered by NAEA. Under the direction of Chief Learning Officer Dennis Inhulsen (a Go WESTerner), NAEA has a wonderful series to help us learn. Delve into a multitude of topics, including National Visual Arts Standards, Convention Resources, Monthly Mentor, Digication e-Portfolio, Virtual Art Educators, and more available here: www.arteducators.org/learn-tools.

KANSAS

Kansas Art Education Association has been hard at work getting to know each of its members as well as welcoming new members to our association. We have had so many energizing conversations with our peers, and we are diligently working toward celebrating each and every one of them. Our excitement is growing for our

fall conference as we head back to Rock Springs for a camp-like experience that allows attendees to really dive deep into the process, media, and pedagogy they are learning. We are also thrilled to have former Western Region Vice President Cindy Todd as our keynote speaker. We know her knowledge, quick wit, and warmth will inspire us all. I look forward to our continued conversations and knowing our members on a deeper level to help our organization better serve you.

MICHIGAN

Suggested reading on leadership:

What is it: Harvard Business Review Emotional Intelligence Collection

Why I am reading it: A look at happiness, resilience, mindfulness, and empathy and their importance in leadership.

What is it: *Redesigning Leadership* by John Maeda

Why I am reading it: A plainspoken guide to creative leadership.

What is it: *Squirrel Seeks Chipmunk* by David Sedaris

Why I am reading it: Not a book specifically about leadership, but a satirical look at human nature.

MINNESOTA

Art Educators of Minnesota has been working on assessing how the association can better serve membership, grow membership, and invite more to participate in committee work and executive positions. AEM is dedicated to its sustainability by providing strong leadership development of its members within the association and communities they serve for years to come. AEM is currently working with the Perpich Center for Arts Education to offer workshops and resources that assist art educators in the form of school and district help, standards revision, leadership development, curriculum, and technology. Thanks to AEM's rising stars—Erika Wright, Jessica Jones, and Nicole Hahn—for representing AEM so well at national conferences this past spring and summer.

MISSOURI

Missouri Art Education Association held its summer council meeting in August, welcoming new council members. We provided training on our technology and processes. There was planning for our annual fall conference to be held in October and planning for our spring conference that will be held in Kansas City at the Intercontinental Hotel on April 11-13, 2019. MAEA provides two great professional development opportunities, and we want to remind members that we now have grants available to pay for conference attendance.

NEW MEXICO

NMAEA is excited about the great things we are doing this fall. Our fall conference is sure to be a "Celebracion" in Albuquerque. We started a new school year as our state education department rolled out new art standards aligned with the NCAS. We are working on being a power resource for our state's art educators with this change. Our association is nearing the end of a 2-year trial board restructure with a redesigned logo and website.

OHIO

Ohio is deep into professional development! We are in between two of our biggest events. This summer we nurtured our artistic souls with two days of workshops geared toward the artists in us. The Fellows sponsor this event, and it was held at the University of Dayton. We had a great time figure drawing, transforming gourds, making stained glass garden stones, working with oil pastels, and more. Our next event is our annual fall conference focusing on professional development for the art educators in us. The theme this year is "Quest: chART Your Journey."

No matter the length, theme, or location of your conference, you are providing a place for art educators to meet, learn, and socialize—face-to-face—and that is key in this day of digital connections. Cheers to the success of all Western Region fall conferences! ■



Dawn Norris of Ohio glues her glass pieces down and gets ready to grout her garden stone. Credit: Ohio Art Education Association/Alice Tavani.



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This summer as we were preparing for the upcoming school year, leaders from around the United States and Canada converged on Charleston, South Carolina,

to become more effective in helping their members maintain momentum in their teaching practice and engage their students at a higher level of learning.

These leaders were also busy finalizing their preparations for their state fall conferences. The themes for these conferences vary from state to state, but their purpose remains the same: to support teachers to inspire their students through effective engaging curriculum.

Some of the amazing themes for the conferences happening this fall include Imagine...The Colors of Imagination—Life Is a Road Paved With the Bricks of Inspiration and Influence (Arizona); Agent for Change: Communicating Arts Critical Value—Leading a Revolution for Creativity (California); The Art of Play (Colorado); On the / Thresh(h)old/ (British Columbia); Get STEAMED (Nevada); See Us: Advocacy and Visibility (Idaho); and Embrace Art—Embrace the Standards (Washington).

I really connected with this last theme, Embrace Art—Embrace the Standards.

Over the course of my 26 years of teaching, I've made it a goal to explore with my students new topics and themes that help me better enjoy the journey from year to year. While doing so, I've always kept my eye on my "guiding north star" to anchor my curriculum to enduring principles that will translate into my students having a lifelong engagement within the arts, a creative field, or the ways they live their lives. Since their inception, the national core art standards have provided me with guiding principles that anchor my classroom investigations and serve my students well during their time in art class and hopefully beyond.

Most recently as I planned for the upcoming school year, I was approached by a local business that would like my students to create a mural for its space. I'm a strong advocate for art in public spaces because it serves as a great advocacy tool in our communities. In my conversation with the business owners I referred to the National Core Art Standards and explained that this project fits in with them as a learning experience for my students, in addition to providing a great piece for the business. Students will justify their design choices to the business owners after analysis and selection and before creating the work.

This process ties in nicely with one of the Presenting Standards (VA:Pr.4.1.HSIII). Asking essential questions, part of the Connecting Standard, prompts students and the business owners to become more aware of how artmaking affects their community.

During the summer, I also had the opportunity to share our National Core Art Standards with art educators in Chile and their arts government agency (El Ministerio de las Culturas, las Artes y el Patrimonio). Asociación de Educadores Artísticos del Sur, or AEA SUR, is an organization representing all art disciplines. Discussing U.S. art standards that guide pedagogy was of great value to this organization and its teachers. These discussions, over 4 days and in two cities, reinforced the value of the standards in directing the work within a classroom and in collaboration with different organizations promoting art education.

Michele and I had a great experience this summer connecting with your state leaders and new ideas. I know your leaders share the vision and value of arts education and have made appropriate preparations to make your experiences with interstate conferences exciting, purposeful, and bountiful with new ways of teaching the arts. Michele and I are also available to support you in any way we can as your representatives on the NAEA board. ■



(Left) Pacific Region Attendees at the National Leadership Conference, Charleston, SC. (Center) Presentation to AEA SUR in Concepcion, Chile. (Right) Discussion in Concepcion, Chile. Credit: James Rees.



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“Life is a continual process of arrival into who we are.”

—Maria Popova

We are well into the school year, and for many—now that we are in the groove—it may take extra effort to remain energized and enthusiastic.

I spent the summer traveling and cleaning—clearing out both my mind and my spaces. The steps at home were perpetually cluttered with items staged for transport up or down or OUT, as was sometimes the case. Stairs, metaphorically, bridge events in our lives, marking movement and change. Some lives are an experience of regulated movement, as experienced on steps in Charleston, South Carolina; others are filled with surprise and variety, sometimes difficult to maneuver, like the sloped and changing spiraling exit at the Vatican Museum in Italy. Stairs can have rough textures, and many provide landings for mental and physical rest, excellent for group photos or total siestas.

Right now, it is easy for our plans and enthusiastic beginnings to get hijacked by routines and complaints—clutter on the stairs. How can we keep the steps clear and bring that spirit of new beginnings with us daily?

Say “Yes!” Be open to learning new things, listening to new ideas, and looking at

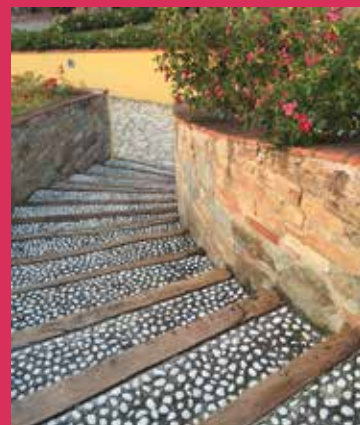
the world in new ways. Whatever twists, turns, or variations you find on your personal stairs, be willing to take the next step. Courage! As Sekou Andrews, a teacher with a poetic voice shared, “You must want to be a butterfly so badly, you are willing to give up being a caterpillar.”

Making and renewing connections during this season of state conferences may be just the juice needed. Regional state conventions are as follows: CT, November 17; DE, October 5; MA (see you in Boston at NAEA Convention); MD, October 19-20; ME, September 14-16; NH, October 19-20; NJ, September 30-October 1; NY, November 16-18; PA, October 4-7; RI, November 3; VT, September 28; WV, October 26-27. Check state websites for more details.

Reading biographies or short chapters in *Tools of Titans* by Tim Ferriss can bring to light strategies for success and stamina practiced by others.

Grow and strengthen your stair-stepping skills. Remember, the steps are crowded with others who are maneuvering with a unique cadence as well; even our students are on stairway journeys of their own. Breathe deeply and smile while jostling, passing, or traveling together on the stairs.

Ahead is the experience of a rejuvenating landing in Boston. 2019 NAEA National Convention registration is open! Start planning NOW!! Stay energized! ■



Pebbled steps in Tuscany, Italy, near Castelfiorentino. All photos by Diane Wilkin.



Spiral stairs in historic Charleston, SC.



Resting on a bridge in Venice, Italy—too far from the hotel for a proper siesta!



Stairs as home to Eastern leaders at National Leadership Conference in Charleston, SC.



Spiral steps leaving the Vatican Museum in Italy slope downward and change size and sequence.



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“The art of communication is the language of leadership.”

—James Humes

Be purposeful. As art educators, advocates, and artists, we need to remember to be deliberate in our actions. The NAEA National Task Force on Equity, Diversity & Inclusion reminds us that we need to be aware, purposeful, and deliberate when we are working as educators and leaders. Reaching out to underserved students and to those underrepresented in our state associations requires us to know and understand the barriers and challenges that exist so that we can develop tools and strategies to ensure that we include everyone. Once we acknowledge those things that we must change within our organizations and ourselves, we can make a plan to make a difference. This will be a focus for me personally and professionally. Make sure that you are doing all you can to make a difference for each one.

The National Leadership Conference (NLC) in July was held in the **Southeastern Region**.

Charleston, South Carolina, the host city, offered a wealth of art, architecture, culture, and history. Fifty participants from our region participated, with at least two representatives from our state boards and more than 25 other members. During the regional meetings, each state

association shared news, plans, and initiatives. Time was also devoted to conversations and connections.

State leaders were invited to share information for this article. Florida President-Elect Jackie Henson-Dacey shared that **FAEA** is focusing on developing advocacy and branding efforts to improve communication and membership, expanding summer workshop and retreat experiences for membership, and collaborating with regional higher education leaders to improve and support preservice training and mentoring. Rebecca Stone-Danahy shared that **NCAEA** is addressing leadership styles, engagement and mentorship of rising leaders, and distributive leadership. President Linda Conti reported that **VAEA** is really making advocacy its focus at the national, state, regional, local, and classroom levels. VAEA is reaching across regional boundaries in Virginia, visiting area workshops. Communication is also much improved with Facebook and e-mail, but there is still a preference for face-to-face meetings of the board.

Communication and collaboration are priorities for me as vice president. Additional meeting times were proposed. Planning is underway to create a **SE Region mini retreat**. The purpose of the retreat is to provide additional opportunities for those in our region to come together to collaborate, build

leadership skills, and make art together. Be sure to watch your e-mail and our social media pages for more information.

Our **NAEA Board Meeting** preceded the NLC. Our region is well represented!

We hit the ground running with the new school year. Remember to refuel. Fall is the season for state conferences in our region. Each is rich with opportunities for professional development and connecting with colleagues. Be sure to make your professional development a priority.

ALABAMA

Nov. 1-3: Tuscaloosa, AL

FLORIDA

Oct. 18-21: St. Petersburg, FL

GEORGIA

Nov. 1-3: Jekyll Island, GA

KENTUCKY

Oct. 12-13: Campbellsville, KY

LOUISIANA

Nov. 9-10: Lake Charles, LA

MISSISSIPPI

Nov. 8-10: Jackson, MS

NORTH CAROLINA

Nov. 1-4: Asheville, NC

SOUTH CAROLINA

Nov. 30-Dec. 2: Greenville, SC

TENNESSEE

Nov. 1-3: Gatlinburg, TN

VIRGINIA

Oct. 25-27: Midlothian, VA ■



(Left) Southeast Region National Leadership Conference attendees. (Above) Left to Right: Tori Jackson (Preservice Director-Elect), Jeff Broome (Higher Education), Catherine Campbell (Regional Vice President-Elect), Deborah B. Reeve (NAEA Executive Director), Kim Soule (Secondary Director-Elect), Josh Drews (Secondary), Kim Defibaugh (NAEA President), Meg Skow (Regional Vice President), and Pat Franklin (NAEA Past President).



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The day before NAEA Convention started this past March, I was having lunch with my friend and fellow Board member Pete Curran.

We talked about how great it would be to design professional learning for teachers that focuses on comic books, graphic novels, and visual storytelling. Our conversation led to wanting to invite diverse comic creators from around the country and have them provide workshops on the industry, storytelling, character design, comic art techniques, and related topics.

Before we knew it, the list of possibilities was so long that it became far bigger than a webinar or a single session. So we decided to create a preconference for everyone (not just secondary) in Boston called the 2019 NAEA PreCon Comic Con.

Sanford Greene is one of the first presenters I wanted to invite. He

is a friend who has done numerous workshops on comics for my students, as well as for teachers, and community events to encourage young artists. Having worked professionally in the comic illustration and related industries for over 15 years, he has been recognized for his work with mainline publishers such as Marvel, DC, Dark Horse, and Image Comics.

Greene did his most recent work on the hit Marvel series *Powerman and Iron Fist* and has created covers for *Black Panther* and *Luke Cage*. As one of our featured guests in Boston, he will also work with the planning team to help promote our PreCon Comic Con. In that spirit, he agreed to share his responses to a few questions.

Q. What elements of comics are most beneficial to students of all ages?

A. Storytelling is number one. Number two is composition, and the third is form or shape. The last one is a little more nuanced because you can draw stick figures and still convey a powerful story. To me, that's what makes storytelling the most important element. It's not how good you can draw; it's just about how good you can problem solve and reach certain solutions to create a story. Composition is understanding how to formulate the story with panels on the page. Comics are a visual narrative, so there is an immediate connection with art and prose that is made stronger through good composition.

Q. What are you excited about sharing with teachers at our PreCon Comic Con in Boston?

A. I'm looking forward to the experience of getting into the comic illustration profession. Having shared my story before makes it easier for me to talk about any aspect of my profession. To share the breakdown of the process of actual making comic

illustrations from start to finish is always exciting. It's really cool to see teachers get excited and say "Oh! I never knew that's how you did it." That means a lot to me, and I think much of the excitement is that this is a new genre and a growing medium, making it fun to share my experiences with them.

To share the breakdown of the process of actual making comic illustrations from start to finish is always exciting. It's really cool to see teachers get excited and say "Oh! I never knew that's how you did it."

Q. You have worked on a variety comic projects and illustration work. What are you currently working on that you will talk about when you come to Boston?

A. I'm working on a comic called *Bitter Root*. I am teaming up with writer David Walker, who I worked with on the *Power Man and Iron Fist* series, along with cowriter Chuck Brown. To give a quick synopsis, imagine if the Underground Railroad was a training ground to deal with paranormal forces. The story follows a young girl who migrates north and becomes a family matriarch, entrusted with a sacred technique called "bitter root" that she learned in the Underground Railroad. The comic takes place in Harlem during the 1920s and involves alchemy and steam-punk technology to fight paranormal monsters. The reasons why will be revealed to the reader as the comic continues. I'm confident that there really is no other comic out there like this one.

We will reveal more guests and the schedule of events for PreCon Comic Con as we move into 2019. Those attending will no doubt agree that there is really no other conference out there like this one. ■



Bitter Root, illustrated by Sanford Greene, is a dark fantasy/action adventure set during the Harlem Renaissance. Image Comics will release the first in the series in November. Image credit: Sanford Greene/Image Comics.



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ART ASSESSMENTS FOR THE KINDERGARTEN CLASSROOM

How do you assess your youngest students? As an educator, I think assessment is one of the most difficult components of a well-rounded art education class. Kindergarteners are the hardest, in my opinion, to assess formally.

When I think of formal assessments, I think of some kind of written-out, data-driven evaluation of a five-year-old. Kindergarten assessment does not have to be this way. No grade level should have to use a pencil and paper assessment for art. In my classroom, I assess in ways that are engaging, fun, and sometimes sneaky—the students don't even know that I am keeping track of the lines they can identify or the shapes that they know.

The assessments I use in my classroom that do not include a smiley face, straight face, or frowny face are a game changer when looking at the development of students over a school year. I even like to sneak evaluations in when my students have no clue they are happening! At the beginning of the year I hand out to my students a mirror and explain what it means to draw a self-portrait. I do not show them examples of self-portraits or show them the steps of drawing a self-portrait. I simply explain what a self-portrait is and give each student a mirror and a piece of white drawing paper and have available for them crayons, markers, and pencils. I like to do this assessment during either the first or second class period that I see them. Students get to work pretty quickly looking into the mirror and drawing what they see. This beginning or baseline drawing only takes them 10-15 minutes, and I do not give students any reinforcement or suggestions to change the way they draw their self-portraits. When the class ends I collect the papers and write the date and student's name on the front of the paper.

Throughout the year I do many other forms of this type of assessment, ones that students do not realize are "testing" their knowledge and skills. Examples of these include check charts of student progress that I make as I walk around the

room looking for the indicators that the student knows what the primary colors are or knows how to make three different kinds of lines. I have a chart for each student with the year-end expectations of a kindergartener, and I use this chart two to three different times in the year to check off the skills and knowledge these students have in their little heads, with their toothless smiles.

Another evaluation tool of learning that I use in my classroom involves games. I have many different games that help quickly check for understanding and knowledge of a subject. One great example of a game that I use is very simple: I have a scissor maze and a spiral drawn on a small piece of paper. Students need to cut on the line of the spiral before they are allowed to get the supplies needed for the artwork they will be creating that day. Students hand in their mazes, and I can quickly assess who needs a little more fine motor work and who is right on track in their development.

Before we know it the school year will end, and those sweet little kindergarteners will be able to write their names and might even have teeth in their sweet smiles again! Just like that, they are ready to be first graders. What did they learn over the last 9 months when I only saw them 25 times this whole school year? I get back out the mirrors, white drawing paper, and drawing supplies. This time they write their own name. I explain to them again what a self-portrait is. I do not show them other self-portraits, nor do I show them how to draw a self-portrait. They get their mirrors and drawing paper and get right to work. Rarely do they ever say "Mrs. Dahl, we already did this." This past school year, I noticed (but I did not tell them) that as my students did this year-end self-portrait they looked into the mirror much longer and really studied their faces. They looked at their teeth; they looked at their eyes. The results of the year's learning were amazing! Developmentally these drawings blew

me away. Wow, they do listen! Wow, they did add details! I also noticed that it took them much longer to draw at the end of the year because they were more engaged with the process and the materials. I would love to hear from you if you give any of my sneaky assessments a try. ■



Self-portraits. All photos by Jennifer Dahl.



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“Without a blast of fast, without a hint of shift or drift, just real nice. Low and slow, bajito y suavequito.”¹

—Lowriders in Space, by Cathy Camper and Raúl the Third

In Cathy Camper’s graphic novel, *Lowriders in Space*, illustrated by Raúl the Third, the trio Lupe Impala, El Chavo Flapjack Octopus, and Elirio Malaria are on a quest to build their dream car. The three friends persevere to piece together scraps, repurpose rocket parts, and (accidentally) scour the Milky Way to collect what they need. “I learned,” says Lupe, “To use what I had, to make do.”

The trio’s eventual (spoiler alert) victory occurs by tapping into each character’s unique skill set. The friends identify specific problems, apply effective solutions, and assemble a ride that “hips & hops” and “dips & drops.” Each friend is an expert in a field, and their collective success derives from team members being allowed to do what they do best.

The same is true to our own practice as art educators. We reflect regularly on our own work. When we find areas of opportunity, we problem solve to arrive at a solution. In the middle school environment, we are often one of a handful of art educators or, perhaps, the *only* art educator in the building. It is important to identify our own systems of support and to develop professional relationships with our colleagues, especially those working in other disciplines, thereby widening the scope of what can be accomplished.

Part of this work is knowing which tools we have in our toolboxes. Sometimes the solution to a problem requires more than our professional circles can offer. At this past summer’s National Leadership

Conference, our Middle Level colleague, Michael Dodson of Oregon, raised this issue at a gathering of middle school attendees. We had just spent the morning examining the slate of Platform and Position Statements scheduled for review in 2019, and Michael wondered how members could best put these resources to use in their own districts. In what was a bit of an a-ha moment, it became clear that NAEA’s statements could serve as powerful tools with which to advocate for change.

For those unfamiliar with NAEA’s Platform and Position Statements, they are a collection of (currently) 59 documents representing

the official positions of NAEA on a wide range of topics. Any member can propose new statements, and typically the topics they cover arise from our regional conferences. Each proposed topic goes through a rigorous writing and revision process, eventually approved by the NAEA Delegates Assembly and adopted by the Board of Directors. Once accepted, a statement is vetted and updated every few years. “Visual Arts as a Core Academic Subject,” “Positive School Culture and Climate,” “Coloring Books,” and “Digital Citizenship” are only a few of the diverse statements that have been adopted. (Go to bit.ly/PlatformPositionStatements for the complete list.)

To members in need of supporting research or clear, concise verbiage with which to craft an argument about a specific topic, these platform statements can prove invaluable. If a member wants to pitch a program to take students on a field trip, there’s a statement for that. Perhaps a member is fighting for arts-based professional development in the district, there’s a statement for that. Say a teacher is petitioning the school board to consider the arts as a graduation requirement, there’s a statement for that. These statements complement our advocacy efforts in the field and provide additional tools for our advocacy toolbox.

Our work as art educators is always evolving, and providing the best possible experience for our students requires creative approaches to problems. NAEA’s platform statements can provide the structural support for our own perspective, just as we rely on our friends and colleagues to face challenges. Like Lupe Impala, we do the best with what we have; this is what makes us artists. And, if we know where to look, the tools for success are all around. We merely require the courage to use them.

¹ Camper, C. & Gonzalez, R. (2014). *Lowriders in Space*. San Francisco, CA: Chronicle Books.

NAEA’s platform statements can provide the structural support for our own perspective, just as we rely on our friends and colleagues to face challenges.



A selection of position statements from NAEA.



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NAEA'S INITIATIVES IN EQUITY, DIVERSITY, AND INCLUSION: A DEEPER LOOK

My daughter, Mackenzie, was 8 years old at the time when it finally happened.

She came home from school and told a story to her mother and me about something troubling that had occurred during lunch. A classmate had singled her out for her cultural background and made efforts to exclude her from group interaction. Sadly, I wasn't surprised; I had long ago braced myself for the moment when my children might experience prejudice of one kind or another, as my wife is an immigrant from Mexico and her religion is Judaism. It was the latter factor that eventually caught the attention of Mackenzie's classmate who asked the other students at their lunch table to raise their hands if they believed in Jesus. Afterward, he turned to Mackenzie and announced that he only wanted to sit with those who shared his beliefs.

He then stated his wishes more directly: "Mackenzie, I don't want you to sit with us because you are Jewish."

The incident described above¹ resulted in immediate discussions with our daughter about her feelings and reactions and also private conversations between my wife and me about our responsibilities as parents. Over time, we reflected more deeply on the experiences of others who may face similar situations of discrimination or hatred on a more frequent basis or under more extreme circumstances. We talked openly with our daughter about our own privileges and how others might feel when routinely encountering such instances of stereotyping or profiling based on their physical appearances, rather than in reaction to our own self-disclosures about family heritage and beliefs. We asked ourselves what we should do when witnessing others in such encounters and what it means to be an agent of change rather than a bystander. On a professional level, I wondered what role art education plays in fostering caring relationships and experiences for children, in some small way paving a path for a more harmonious society.

I shared the story above at a recent NAEA executive board meeting and leadership conference, as our focus turned frequently to the important efforts of our national organization's Task Force on Equity, Diversity & Inclusion. We reviewed the Task Force's most recent report, consulted with **Wanda Knight**—chair of the Task Force—and were inspired by **Patty Bode's keynote speech** on a related topic. The week's events reaffirmed my opinion that the Task Force's mission may be one of the most important in NAEA's history.

For all the amazing advocacy and resources that NAEA has provided its members throughout the years, we still have tremendous room for growth in areas related to diversity and inclusion—an assertion that seems most glaringly obvious when it comes to our shortcomings in fostering equitable leadership opportunities among our diverse membership. With the notable exception of Mac Arthur Goodwin, people of color have been virtually nonexistent at the highest levels of leadership within NAEA and most members of a typical executive board—including myself—tend to be White.

When examining these issues through this historical lens, we seem to find tremendous obstacles to overcome and may be left wondering where to begin. For me, I begin by patiently trusting the work of the Equity, Diversity & Inclusion Task Force that includes many members who work in higher education and have years of experience in exploring similarly related topics. These members include **Wanda Knight, Karen Keifer-Boyd, Joni Acuff, Jim Sanders, Ketal Petal, Katherine Danko-McGhee, Libya Doman, Gia Greer, Vanessa Lopez, James Rolling, Lori Santos, and Gloria Wilson**. I encourage all members of NAEA to respond thoroughly to all inquiries sent by the Task Force. I believe your feedback could do much to reveal hidden barriers that some members encounter when exploring potential

leadership opportunities within our organization.

I wondered what role art education plays in fostering caring relationships and experiences for children, in some small way paving a path for a more harmonious society.

Lastly, I suggest that, with a critical eye, we continue to monitor and respond to the actions, or inactions, resulting from such initiatives. While NAEA has much room for growth in areas related to diversity and inclusion, recent history indicates that the organization is open to such criticism and even willing to share these critical views within its own public forums (Acuff, Spillane, & Wolfgang, 2017; Knight, 2017). It is our responsibility to respond critically to any problematic policies that may arise within the ranks of the organizations that we belong to—otherwise, we fail the same basic lessons learned from my daughter's sad experience and sit idly on the sidelines as silent bystanders. ■

¹ The opening story in this column and portions of the following reflection are adapted from one of my previous publications (Broome, 2014) and are shared with permission from the *Journal of Art for Life*.

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All Museum Education Division members receive our e-newsletter, distributed every other month.

Guest Columnists: Viewfinder Editorial Board. Sara Egan, Isabella Stewart Gardner Museum; Keonna Hendrick, Brooklyn Museum; Kabir Singh, Skirball Cultural Center and NAEA Museum Education Division Pacific Regional Representative-Elect

WE'RE NOT THERE YET!

In planning *Viewfinder* for the year, we—the *Viewfinder* Editorial Board and Museum Education Division leadership—found ourselves facing a big question about how the publication should continue to reflect our field's commitment to diversity, equity, accessibility, and inclusion. Do we embrace social justice as a fundamental guiding principle for the publication as we take up other topics each issue of the publication, or do we continue to make it our explicit focus?

For those of you who have not yet checked out *Viewfinder*, it is the NAEA Museum Education Division's online publication, and it extends the rich conversations we have with colleagues every year at the NAEA National Convention after we return to our museums. Founded in 2015, *Viewfinder* intended to combine the speed and timeliness of a blog with the rigor of a peer-reviewed journal. Every author or team of authors whose proposal is accepted is paired with a member of the *Viewfinder* Editorial Board. Differing from the traditional peer-review process, the *Viewfinder* process doesn't involve anonymity as authors and editors know each other's identities and are encouraged to communicate frequently. As an author, you work with your editor

who will coach and help you shape your manuscript into a thesis-driven essay that delivers reflections on your practice as a museum educator.

In October 2017, *Viewfinder* turned its lens to the intersection of social justice and art museum education. Since then, in nine articles by 18 authors, we have learned from practitioners working to both change their institutions from within and create programs for voices that have traditionally been marginalized in art museums. Our aim was to capture a pivotal moment in the field, when increasing numbers of museums and museum educators are recognizing the responsibility of museums to reckon with histories of colonialism and elitism.

As trusted sources of information and knowledge, museums have a responsibility to represent all people, include stories from all cultures, and embody inclusive practices involving both staff and visitors. However, we are in the midst of a long and difficult process to dismantle the legacies of institutions that have historically centered dominant perspectives.

And with that in mind, our decision about how to plan for the *Viewfinder* series in 2018–19 was made a little easier. We want to work toward a museum education field in which diversity, equity, accessibility, and inclusion are embedded as core values. The commitment to this work must be ongoing for it to have lasting impact. It must be wide-reaching as well, taking into account the many identities represented in our audiences and our colleagues. We see as a long-term goal that we, as museum education practitioners, will always be thinking about how our

institutions can become more equitable and inclusive, grounding our work in these values even as we focus on other issues. At that point, we anticipate that *Viewfinder* authors will integrate concerns for equity and intersectional inclusion into their work and their writing, regardless of the topic at hand.

But we're not there yet! Our institutions and our field do not yet reflect the diversity of the country and specific communities they are situated in. Museums are at varying stages in becoming more equitable and inclusive and need examples of successful movements and changes. *Viewfinder* is committed to being a space for colleagues to not only share best practices, but contribute to important conversations. Our summer planning call reaffirmed our decision to specifically highlight museum educators' work around social justice for the next year, and we want to hear from you.

GETTING INVOLVED WITH VIEWFINDER

- Keep up to date with *Viewfinder*. In 2018–2019, we will publish two more issues: December 2018 and March 2019, before #NAEAMusEd19 in Boston. In June 2019, we will publish a bonus summer reading issue of resources.
- Contribute to *Viewfinder*! The call for authors for the March 2019 issue will go out in November or December 2018. Follow us on our social media channels for announcements and links.
- Become an editor! Serving on the *Viewfinder* Editorial Board is a 2-year commitment, with the possibility to renew. We will be looking for new editors to join the board for the 2019–2021 term. The nomination process will start in summer 2019. ■

Photo by Seth Freeman Photography 2018.



NAEA Museum Education Division 2018 Preconference.



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TIPS FOR STUDENT TEACHING AND PRACTICUM PLACEMENTS

As your semester nears the middle or end, you're most likely starting to earn the bulk of your hours in a practicum placement, or you're reaching the point in student teaching where you are in full control of the classroom. This can feel overwhelming, as it may be your first solo classroom experience, and you could even have other work to focus on if your classes are nearing midterms or finals. It'll be easy to think about "just pushing through," but this is a time that is extremely important in your development as an educator. In no particular order, we've put together a list of important advice about practicum and student teaching.

TAKE NOTES

These classroom experiences are going to provide you with a lot of information to take in. You'll meet various types of students, numerous teachers who provide varied classroom environments, a ton of lesson plans, and much more that you won't want to forget. Each experience is a gift, and it would be impossible to keep all the new information in your brain, especially since you usually have multiple practicum and student teaching placements. Take notes whenever you can, and try to reflect after each day to reduce the risk of forgetting. This will also help you out in the future, because you are usually asked to write an official reflection of each experience, making your notes very useful! When you have your own classroom, you can look back on these notes and take bits and pieces that worked well and implement these strategies on your own!

LEARN THE TEACHING STYLE, BUT DON'T NECESSARILY COPY IT

Not all experiences will be positive. Some teachers out there are stuck in familiar ways that just don't work in today's classrooms. However, that is

not an excuse to slack off or not pay attention during your placement. Study these teachers, learn what doesn't work, and keep that in mind when you start teaching. It is important to have excellent role models, but it is also important to witness failures. You don't have to be exactly like the teachers who taught you. You're able to take from the good and learn from the bad. It's a good idea to focus on the individual teaching styles of the educators you come across. This will help you as you learn your own style and how you want to run your classroom.

KEEP YOUR PORTFOLIO AND RESUME UPDATED

In addition to note-taking, you should keep your portfolio updated. Even if your program doesn't require one, you're going to want a portfolio for your job interviews. Keep all your placement reflections, any lesson plans you taught, and photos of your work. Photos are a key aspect of your teaching portfolio. Not only do you want to show your own artistic range and talent, you want to show student work too! For any lesson you lead, you should keep visual evidence of successful student pieces. This shows that not only can you plan and execute an awesome lesson plan, but that the students enjoyed and understood it as well! A binder or folder with your work offers evidence to your interviewers that you are organized, and the contents allow the interviewers to learn a lot about you in a short period of time. Don't forget to regularly update your resume as well!

REST ON THE WEEKENDS

Resting on weekends seems like common sense, but it truly is essential! You should use your weekends as time to celebrate the end of a long week, but make sure part of that celebration is restful. I'll write an article on well-being soon, but your last years of school are when

It is important to have excellent role models, but it is also important to witness failures. You don't have to be exactly like the teachers who taught you.

you should create a self-care routine. Teaching is tiring and stressful, even when you have a solid year. You are going to be an incredible teacher. It does take a lot of effort, so you must remember to replenish what you put out.

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Connect with S&A Members Using MAEA Collaborate!

Want to keep the conversation going after convention? Join a conversation or start your own! Access NAEA Collaborate using your NAEA login information. Join our community page exclusively for S&A members!

CROSSING COUNTY LINES: COWRITING CURRICULUM

A few years ago, I was asked to serve on the Governor's P-20 Leadership Council Task Force on Arts Education in Maryland Schools. As a result of that work, seven recommendations were made that have slowly been implemented over the past few years. Recommendation E: Develop and Align Curriculum with Revised Standards confronted the issue of school systems revising their curriculum individually and prompted curriculum supervisors to find smarter ways to work together.

Around the same time, the leadership of Anne Arundel County Public Schools (AACPS) encouraged their Division of Curriculum and Instruction to reach out to neighboring systems to cowrite curriculum. Traditionally, each county in Maryland writes its own curriculum and is the sole owner of it. Sometimes sharing happens, and sometimes curriculum is purchased from another county for use. However, this request was different. AACPS curriculum supervisors were encouraged to team up with their counterparts in other districts to cowrite and co-own the curriculum. This is where our collaboration began.

Eleni Dykstra, coordinator of visual arts for AACPS, reached out to me from Prince George's County Public Schools (PGCPS), a district adjacent to mine, and in the summer of 2016 we worked together to cowrite our high school course, Sculpture 1 / 3D 1. To pull this off, we had to consider several things:

1. How many writers should we hire from each district? How will their pay be handled?
2. What are the course titles and descriptions for each county? Do they match?
3. Are the matching courses semester or full year? What do we do if they are not the same length?
4. What standards will we use?

- (Maryland had not finished adapting the new National Standards quite yet)
5. What platform (e.g., Google, Word, Blackboard) should we use to write?
6. Where will we write? Starbucks with free Wi-Fi? Schools where we have to create guest logins?
7. What layout will we use? (AACPS used county-approved template, whereas PGCPS did not.)

To train teachers, we had to establish norms and create a crosswalk for the writers on similar education lingo. For example, AACPS starts its objectives with "I can," and in PGCPS "Students will" begins each objective. AACPS calls the entry-level high school course Foundations of Art, and PGCPS calls it Art 1. Once we had established similar language, we were ready to brainstorm unit ideas.

In summer 2018, we wrote Art 1 / Foundations of Art curriculum. This was especially exciting because it is the introductory course that a large number of high school students take. Enrollment in this course totals well over 10,000 students between the two counties. This is our gateway course, and if taught well with an engaging curriculum, students choose to go on to subsequent art courses. Traditionally, the elements and principles have been the focus of this course. However, we wanted to do something a little different, so we posed these questions to the writers:

1. If this course is the only art class a high school student will ever take, what should be taught in order to provide them with the tools they can use to visually communicate?
2. If we want students to take additional art courses after this entry course, what needs to be in this curriculum to engage and entice them to want more?

The writers brainstormed and developed the following units:

1. Artistic Play—Experimentation
2. Artistic Play—Expression Through Collaboration
3. Building Blocks of Art—Line
4. Building Blocks of Art—Value
5. Building Blocks of Art—Space
6. Building Blocks of Art—Color
7. Expression—Narrative Art
8. Expression—Identity

The goal was, from the first day forward, to teach lessons and units that were fun, engaging, cooperative, and highly successful. Each big (overarching) unit has 3-4 smaller unit options that span different media—from bookmaking and sculpture to cut-paper and logo designs to installations. The lessons are open-ended and allow for personal expression, but here is the really great part: As part of AACPS protocol, the curriculum is to be taught for a year, after which we collect feedback then reconvene as a smaller group the following summer to make modifications. How brilliant is that? So if something didn't work, we fix it!

So supervisors, do you know your counterpart in a neighboring district or county? Instead of reinventing the wheel alone, why not partner up?

A special thank you goes to Eleni Dykstra for her leadership and vision of this partnership and to her content specialist, Christopher Whitehead, for his organization of the teams and problem solving. Also, a special thank you to all the PGCPS/AACPS writers for their cooperation, perseverance, and patience while we initiated this amazing opportunity to collaborate.

For more information about the Governor's P-20 Leadership Council Task Force on Arts Education in Maryland Schools and to review the seven recommendations, visit www.aems-edu.org/keyIssues/GovernorsTaskForce/Updates.html. ■



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Interest Group Asian Art and Culture (AACIG)

The Asian Art and Culture Interest Group (AACIG) promotes the teaching and research of Asian art, philosophy, and visual culture in all educational settings.

We offer pedagogical support and resources for teaching Asian art and culture to educators. We continually develop strong relationships with several art educators from various Asian countries and regions: China, Hong Kong, Japan, Korea, Philippines, Taiwan, and beyond. Our membership has grown from 47 to 347 since May 2017. AACIG welcomes all new members and offers thanks to all educators who have been working so hard to make the interest group happen. We would like to encourage all members to be actively involved in NAEA as constructive border-crossing artists-researchers-teachers. Here is a brief summary of the activities of the AACIG over the past year:

- Board Meeting, March 4, 2017, New York, NY, NAEA
- Board Meeting, August 8, 2017, Daegu, South Korea, INSEA
- Board Meeting, December 2, 2017, Google Hangout Online Meeting
- Board Meeting, March 3, 2018, Google Hangout Online Meeting
- Board Meeting, March 22, 2018, Seattle, WA, NAEA
- General Meeting, March 23, 2018, Seattle, WA, NAEA

We would like to invite all educators to visit our website and join our Facebook group page:

Website <https://sites.google.com/view/aacig/home> Facebook <https://www.facebook.com/groups/AACIG/>

If you are interested in joining AACIG, there are many member benefits:

AACIG's organized activities offer opportunities to gain professional development by sharing different instructional resources and examining various agendas associated with traditional and contemporary Asian

art, visual culture, and philosophy. Membership also increases professional conversations with peers and networking with current and potential AACIG members through relevant agendas dedicated to positive and inspiring K-higher education teaching and learning activities involving exploration, examination, and promotion of Asian art and culture. In addition, members explore relevant research endeavors and potential international programs illustrated by invited presenters associated with AACIG during the annual NAEA Convention.

AACIG's *NAEA News* column provides a wide range of resources for teaching Asian visual arts. We encourage all members to contribute their experiences and share their knowledge of teaching Asian art and culture with NAEA members. If you have any new thoughts, such as teaching about a museum collection or providing leading questions to guide students when they examine an Asian painting, please contact the AACIG columnist, Kevin Hsieh. We



AACIG officers at the 2017 INSEA Convention, Daegu, South Korea

would be happy to work with you and get your ideas out to the rest of our members. The table below contains a list of the current officers. Feel free to contact any of them should you have any questions.

Beginning January 2019, AACIG will collect membership dues through the NAEA website. Here is the breakdown of AACIG membership dues:

- Active Member: \$10 USD per year
- Student Member: no charge
- Retired Member: no charge
- Lifetime Member: \$100 USD ■

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Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: www.facebook.com/groups/1662701913963649

Guest Columnist: Erin Riley, Director of Engineering and Design Lab, Greenwich Academy, Greenwich, CT.

MAKING ART WITH DIGITAL FABRICATION

People learn best through creating and sharing the objects they make. When making art, the materials chosen—whether clay, cardboard, or computer code; whether physical, digital, or both—form ideas and bring them into the world. Learning by doing has been a cornerstone of progressive education with roots dating back to the 18th century. In the United States, the progressive education movement was largely informed by the work of John Dewey and Jean Piaget, whose respective theories on child development support the idea of children learning through experience. Seymour Papert, who worked with Piaget, expanded this idea through the learning theory of constructionism and using computers to “think with.”

So what does a contemporary art studio look like today? How would progressive education advocates view the melding of digital tools with more traditional ones? With the enthusiasm around the maker movement, and its growing influence on education, an exciting opportunity exists to push through the increasingly porous boundaries around traditionally siloed disciplines and open up new pathways for making art using digital technologies and fabrication.

Digital fabrication machines that were developed for engineering and commercial design have direct applications for art and design in a school setting. Educators can now fold the knowledge of tools and materials for art into the discourse and advancement of ideas in making. In support of STEAM initiatives, and as the field of

art and design continues to expand, artists look to the design processes used in engineering, architecture, and commercial design to inform their process.

Digital design parallels physical design. Pixel painting in Photoshop can vary brush style, paint opacity, and layering. Digital information mirrors the push-pull responsiveness of physical material. Pixels are the painterly application of digital information; on screens, and in print, artists are liberated to color outside the lines.

Designing for digital fabrication machines, such as 3-D printers, laser cutters, vinyl cutters, and computer numerical control (CNC) machines, is a different process altogether. Designs are output as machine directions and must generate viable tool paths. Students have the opportunity to test their designs in the physical world through fabrication. Mistakes in measuring, scale, and transformations show up in the model sent to be fabricated. Mistakes in setup result in failed prints, machines cutting in the wrong places, or machines not working at all.

There needn't be concern around abandoning materiality for digital forms. Fabrication produces objects from tangible materials, and the art studio is a rich source of raw materials for projects. Art students who haven't been exposed to the possibilities of technical tools can be introduced to artists working in new forms who challenge and inspire them to think differently about artmaking. We can equip our students with a new language for speaking about technologies in relation to their work that is true to our fundamental methods of how we make and teach art. Digital materials and fabrication add to a vast menu of options for bringing powerful and personally meaningful objects and ideas into the world.

Pablo Picasso famously said, “Learn the rules like a pro, so you can break them like an artist.” Once artists learn the rules and how to design for and control the machines, they can start looking for opportunities to use machines and materials in new and inventive ways. Artists carry on the same research and exploration that is central to artistic practice but with a new set of tools. ■



Laser cut box with joinery, by Chris, grade 11. Photo Credit: Erin Riley.

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HOSTING A PRESERVICE TEACHER IN A CHOICE-BASED CLASSROOM

I have been a public secondary school art teacher for eight years and a teaching for artistic behavior (TAB) teacher for four of those years. In that time, I spent a year supervising a handful of student teachers from Millersville University, in Pennsylvania, but never hosted my own until this year. My perspective on being a cooperating teacher is therefore a bit unique. Some of my thoughts may be “givens” for more experienced cooperating teachers or may be universal across various art teaching philosophies. Nonetheless, in this column, I’m going to discuss aspects for consideration when hosting a preservice teacher in a choice-based classroom from my experience this semester.

FAMILIARITY: FIND OUT YOUR STUDENT TEACHER’S LEVEL OF KNOWLEDGE ABOUT AND INTEREST IN CHOICE.

In my particular cooperating teacher position, I knew the program and the supervisor, Leslie Gates. In a recent column, Gates outlined the various ways in which she models choice for her art education students, as well as how she introduces them to choice-based pedagogy and philosophy by intentionally pairing them with choice-based cooperating teachers. Through conversation, I also discovered that my student teacher, Ms. Dominguez, was interested in trying TAB. Therefore, all parties involved in the student teaching placement had knowledge of choice in the classroom. Our common familiarity with choice made it easier for me to introduce the curriculum to Ms. Dominguez without first explaining TAB, and the supervisor and I were able to collaborate more smoothly to help Ms. Dominguez adjust her plans and assessments.

OPPOSITION: IT IS YOUR CLASSROOM, BUT IT’S NOT YOUR TEACHING PORTFOLIO.

On one hand, I wanted to give Ms. Dominguez the experience of TAB, but on

the other, I didn’t want to force her to teach exactly like me. On top of that, I would not be applying for jobs with a portfolio—she would—so why would I force my teaching style and philosophy on her? I decided that I would allow her to have CHOICE in how she taught, as long as she was aware of what the students were used to with regard to choice and as long as she taught and assessed the objectives set forth in the curriculum. On Ms. Dominguez’s first day, she came in super excited with tons of project ideas that she wanted to try with the high school students. I didn’t shoot down her ideas. I had a binder prepared with the curriculum and a calendar with a rough outline of the timeframe. I told her my philosophy, showed her how I structure it, and then emphasized that she had the freedom to teach the way she wanted. In the end, she chose to try TAB and told me that it was important that I shared my philosophy with her before she started teaching. She also said that she was “very curious about TAB and would have been sad if [she] hadn’t tried it.”

SHARING: GET COMFORTABLE WITH TALKING CLEARLY ABOUT THE “WHAT” AND “WHY” OF WHAT YOU DO.

At this point in my journey as a TAB teacher, I’ve had a good amount of experience in sharing TAB with others. My coworker, Phoebe Heath, and I have spent an extensive amount of time on rewriting our curriculum to eliminate all traditional teacher-directed, project-based work, and we reduced our curriculum to standards surrounding artistic behaviors, material techniques, and concepts. After being so invested in our curriculum, and talking about



Ms. Dominguez assists a table of students who are working independently on their diverse choice assignments. Photo credit: Alison Keener

it with others, I never realized it was written in charts so complicated and confusing that only Phoebe and I knew how to read them. After the first lesson, and Ms. Dominguez’s justified confusion on the objectives, I rewrote parts of the curriculum so that the objectives were clearer and described the heart of learning.

ORGANIZATION: THE TAB TEACHER’S FORMIDABLE FRIEND.

I think one of the most daunting things about TAB is the system of organization involved. Organization can be even more daunting for a new teacher. While I believe there is value in struggling to solve problems, I didn’t feel this problem was one my student teacher should bear given the short amount of time she would be in my classroom. I’m an organized person, so my room is labeled, supplies are grouped together under big hanging signs, and nearly everything has a place and a routine.

GRACE: IT TRULY COVERS EVERYTHING.

Give your student teacher grace to find themselves as a teacher. Give yourself some grace and show your mistakes along with your best. We are all learners. ■

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SYNCHRONICITIES IN THE WORK OF AN ART EDUCATOR: A COMMITMENT TO COMMUNITY

Often as an art educator, I find that experiences and opportunities have been synchronous to my passions. For me, it's been a drive to understand the role we play as art educators within our communities.

What is our role as art educators in building communities and socially just spaces? For me, these synchronicities have occurred through varied experiences and have grown with an infusion from numerous perspectives.

**Who is our community?
How do we create the
community we aspire to
live in? Is our community
committed to social
justice? And, can our
community initiate and
support the varied stories
that need to thrive?**

I began my career as a middle school art educator in Fremont, Ohio. Working with rural, suburban, urban, and migrant students created a space to enhance my practice as an art educator and understand, through dialogues we had as a faculty, that community is an ever-changing and multifaceted notion. As educators, we were building community with multiple voices. And, it was one of the greatest strengths of our school. That work opened up opportunities as I continued to grapple with my role as an art educator, and as a community builder.

In addition to serving as a preK-12 art educator, I've worked as a director for a nonprofit organization. The organization

worked with schools across the country to build culturally relevant teaching and learning practices. It was a privilege to work in varied locations—from rural South Dakota to inner city Columbus, Ohio. The work always revolved around people and involved asking the questions: Who are we as a community? Who do we want to be? This aligns with my belief that art educators are “primed to serve as culture workers in our communities” (Kushins, 2015, p. 6). And it pushes my understanding of what it means to be an arts and culture worker and the need to be intertwined with the people and communities we serve.

Since January 2018, I have served on the NAEA Equity, Diversity & Inclusion Task Force. The volunteer position is an opportunity to work with colleagues and explore these issues of equity, diversity, and inclusion within art education at a national level. How do we examine these social justice issues in our field and the broader contexts in which people live and work? The task force members recognize the heavy lift, and what I've witnessed are many passionate voices across the country committed to that idea that art education and social justice are interwoven. And, as art educators, we're weaving the threads of equity, diversity, and inclusion every day.

This summer I attended the USSEA/InSEA regional conference held at Wichita State University. The theme of the conference was Building a Civil Society Through Art. The event gathered art educators from around the world. Marie Watt, the keynote artist, shared the power of art and quiet activism. She also hosted a community sewing circle in “which anyone with time and interest can participate, and in which the fellowship and storytelling around the table can be more important than the resulting

object” (Watt, 2018). Gathering people and creating space to share artmaking and stories are at the heart of community building.

The experiences and opportunities I highlighted affirm my belief that art educators are critical to building communities. Art educators are leaders and vital voices in this process because “creativity is our hardwired capacity to change the world into what we imagine...” (Hanley, 2015, p.3). In addition, our work in local settings can have global connections. We must be brave enough to continually ask the questions: Who is our community? How do we create the community we aspire to live in? Is our community committed to social justice? And, can our community initiate and support the varied stories that need to thrive?

I hope to encourage being open to the synchronous opportunities that will unfold for you on your journey. As art educators, we are grappling with big questions. I don't know if I'll ever answer the question, What role do art educators play within our communities? But I am committed to being open to and in sync with the experiences that allow me to contend with ideas and issues and to connect with numerous voices, perspectives, and people that broaden my community. ■

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



www.csae-naea.org

NAEA (Page about CSAE): www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae

CSAE webpage (Information and list of officers and board members): <http://csaenaea.wixsite.com/csae>. To be updated soon.

CSAE Facebook page (Get to know what is happening with the group and interact with the community.)

<https://www.facebook.com/CaucusfortheSpiritualinArtEducation/>

The mission of the *Caucus on the Spiritual in Art Education (CSAE)* is to study, advocate for, and/or advance the relationships between the spiritual and the visual arts; to examine the spiritual aspects of art in various cultures and in historical eras, including the use of spiritual icons; and to promote and advance spiritual concepts within art education pedagogy and research.

I have just come back from a very special weekend in the Jemez Springs area of New Mexico.

Soaking in therapeutic hot springs, painting with friends, and visiting the Jemez pueblo has renewed my spirit, body, and soul. This beautiful area of New Mexico will be part of the CSAE retreat next summer from July 24-31. Mark your calendars; an itinerary will be sent out soon.

It is a great honor to introduce CSAE member and guest columnist Jane Dalton, PhD. Jane is an assistant professor of art education at the University of North Carolina at Charlotte. Her research interests include teacher renewal, contemplative pedagogy, and transformative learning in classrooms using the arts. She has coauthored and coedited books and has published several articles and book chapters on the value of arts in K-12, higher education, and professional development settings. Jane's work as a textile artist has been shown in solo and group exhibitions throughout the United States and is in private and corporate collections in the United States and China.

—Nancy Brady

CSAE seeks to study the relationship between the spiritual impulse and the visual arts and define spiritual concepts in art education. It also seeks to develop a comprehensive paradigm for holistic art education and encourage research on the transformative aspects of the visual arts as a therapeutic or healing modality. As a member of CSAE, I have been drawn to its mission of encouraging multiple

perspectives on the transformative power of the arts through a holistic and spiritual educational framework. Jack Miller, a well-known author and educator, explains that wholeness of holistic education embraces “the interconnectedness of experience and reality” without excluding “any significant aspects of the human experience.” A nascent yet growing field, contemplative practice embraces holism and spirituality to construct and facilitate a pedagogy of wholeness. While contemplative practices have been fundamental to wisdom traditions across time and cultures, they have only recently found their way into teaching and learning. Integrating such practices into the curriculum serves to cultivate intuitive and experiential forms of knowing along paths of learning characterized by wholeness and integration. Contemplative pedagogy cultivates self-awareness as well as intrapersonal and interpersonal skills and deepens learning through practices such as breath awareness, meditation, silence, *lectio divina*, and the arts.

I recently had the honor to coedit a three-volume series called *Contemplative Practices, Pedagogy, and Research in Education*, published by Rowman & Littlefield. The first book in the series, *Cultivating A Culture of Learning*, attends to the content of teaching, with examples of how to integrate contemplative practices in teacher education courses and programs. The second book, *Impacting Teaching and Learning*, addresses who is being taught and features current research on the effects of contemplative practices and pedagogy in teacher education. *The Teaching Self*, the third book, carefully considers who is doing the teaching, focusing on the

teaching self.

Integrating contemplative practices in the classroom and my own studio infuses learning with experience of awareness, insight, and compassion for oneself and others. In both settings, a constant interplay exists between process, the making of art, the product, the completion of an object or image, reflection, and the aesthetic experience that focuses on the creative process. The value of these artistic and contemplative practices recognizes that the internal and external are bound to one another—transforming one another—in a kind of reciprocal interaction. An antidote to the demands of constant activity and stimulation, art as a contemplative practice offers an alternative by moving beyond the confines of words and habitual patterns to shift the perspective, nourish the inner life, and open the contemplative space in learning environments. As an artist-educator-researcher, I am on a creative and academic research journey that is multifaceted—understanding the arts' impact on life and transferring what is learned to my preservice teachers. As Parker Palmer, the well-known author and educator, explains, “The knower who advances most rapidly toward the heart of truth is one who not only asks, ‘What is out there,’ but one who also asks, ‘What does this encounter reveal about me?’” Exploring art as a contemplative practice offers a significant new direction in my personal practice, teaching, and research. ■



Jane Dalton.
Photo credit:
David Brodner.

Nancy Brady

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

Website: www.cstae.org

Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAE@groups.facebook.com)

JSTAE: www.jstae.org

Twitter: [@cstaenaea](https://twitter.com/cstaenaea)

Digication: <https://naea.digication.com/cstae>

Guest Columnist: S. Ukiah Hoy, Visual Art Educator, IB and Advanced Curriculum, Cholla High School, Tucson, AZ.
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FOCUSED FOR CHANGE

I find that while waiting for the day's prompt, the 38 high school art students in my class are deeply involved in conversations about the current state of the nation. They seem overwhelmed by the need to communicate and for reassurance that they are not alone in their responses to surrounding circumstances. They want to know if the ideas buzzing in their minds are similar to or different from their classmates. They talk about what can be done about the state of the nation and discuss what comes next for them.

In the art classroom, beyond the constraints of standardization, offering freedom for student-directed topical discussion in relation to making art allows learners to dissect their own biases and navigate those of their peers.

It is obvious to me that the individuals in this student body are forces to be reckoned with. They have the energy and curiosity required to exist in a world that tells them #Enough, #Metoo, #RedForEd, #ImAlreadyHome. This is their everyday environment, and they want to effect change. They look to me for resources and examples of how to navigate life in constructive and successful ways, to address the sociopolitical climate of their world.

I see two sides to an educator's responsibilities that need a balance. One involves policies and district requirements calling on us to check

biases and personal opinions at the door. The other side presents student expectations that seek honest and true sources of guidance. Not all of those 38 students want my opinions. Instead, they need me to teach them how to develop workable solutions while thinking about their situation as a social body. These students are hungry for an outlet to communicate their thoughts and feelings about the country. I want to facilitate art education in a way that empowers learners to become active members of their communities, to be able to live and theorize about social situations. This is a life skill that helps them understand how theories present in real life. Particularly, how social theory works in the art class.

Psychologist Lev Vygotsky believed that humans learn in cultural settings in ways that cannot be understood apart from the settings themselves (Woolfolk, 2007, p. 39). This suggests that these 38 students would not embody the same energy in a different location. Their experiences are a result of the cultural dynamic they have defined for themselves and their subcultural norms. This includes a learning environment where the students have the freedom to explore aspects of their lives that give them pause, where their intellectual processes will not be judged but lead to making products of their own design.

Elliott Eisner suggested that we look to the "relationship of the content of school programs to the kinds of mental skills and modes of thinking that students have an opportunity to develop. In this sense the school's curriculum can be considered a mind-altering device" (Eisner, 2011, p. 9). Some 36 years since Eisner wrote about these realities, we are still struggling with how to improve the learning conditions

in our classrooms, the content of our curricula, and the structure of our education system. The struggles currently faced in education are a result of policies that regard measuring the amount a pupil learns and gains in a year via standardized tests. Teachers, however, can see gains in students that policy makers often do not.

In the art classroom, beyond the constraints of standardization, offering freedom for student-directed topical discussion in relation to making art allows learners to dissect their own biases and navigate those of their peers. They learn how to traverse censorship by considering how the audience will receive their intended meaning within and beyond their subcultural location. This directs students to explore critical thought processes and multistep problem solving, which in turn leads to individual ownership within group dynamics.

As we head toward midterm elections in November, the discussions of my (and no doubt your) students will become more intense. It is up to us art teachers, as a social body, to discuss and share the modes of discussion and artistic production that have worked to empower our students to engage in their world in meaningful ways. ■

References

- Eisner, E. W. (2011). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Woolfolk, A. (2007). *Educational psychology*. Boston, MA: Pearson/Allyn and Bacon.

Find opportunities on www.cstae.org and on www.facebook.com/groups/CSTAE/ and resources on JSTAE, Online Curriculum Portfolio (<https://naea.digication.com/cstae>).

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Interest Group Community Arts Caucus (CAC)



Guest Columnist: Kate Collins, Past President

For those of you who like to take advantage of the off-site tours available during the NAEA National Convention,

we have an exciting opportunity for you in Boston, site of the 2019 Convention. We hope you will join the Community Arts Caucus (CAC) on our tour at one of Boston's community arts organizations.

Established in 2009, Urbano is a nonprofit art studio that—in its support of visual artists, youth, and community members—fosters public and participatory art as a vehicle for personal transformation, community cohesion, and social change. Being a community of intergenerational artists, Urbano has brought together more than 150 professionals, over 1,200 youth from Boston Public Schools, and tens of thousands of community members to learn and experiment through place-based projects.

Through artistic collaboration and using the lens of contemporary art, Urbano fosters a philosophy of artist as citizen, encouraging participants to become civically engaged through creating art from conversations centered on current social issues that directly affect their lives. While at Urbano, we will engage in a tour with Stella Aguirre McGregor, Urbano's founder and executive artistic director, who will provide pedagogical tools used by local teaching artists to demonstrate fundamental principles of collaboration, risk-taking, and creative and critical expression. Visit Urbano's website for more information at www.urbanoproject.org/.

For individuals who are planning to attend the Convention in Boston and could benefit from some assistance, the CAC offers one travel award of \$300 each year. Applications will be available through our website toward the end of 2018, so keep an eye out and apply. Or, if you have a student or colleague seeking assistance, please help us spread the word. Based on our scoring system for this award, there is an advantage to being a CAC member and a presenter for the CAC at the Convention, though neither of these things is required. It is definitely worth the effort to try your luck and apply.

We are also excited to announce that starting with the 2019 Convention in Boston, the CAC business meeting will convert to a town hall format. We are eager to include more ideas and voices from individuals attending the Convention, especially those interested in taking on a more active role. This is a small experiment to further inclusion, as we know some attendees perceive business meetings to be exclusively for executive committee members, which is simply not the case.

Are you interested in learning more about community arts? Are you contemplating whether you want to pursue a leadership position related to community arts in the future? Do you have ideas you would like to put out there for how the CAC can better support and connect with its membership? If any of these things are true for you, we hope you to see and hear from you at the CAC Town Hall. Community arts have an important role to play within and beyond NAEA and the nation, and we welcome more voices to the conversation so we continue to grow the efforts of this caucus. ■

Are you interested in learning more about community arts? Are you contemplating whether you want to pursue a leadership position related to community arts in the future?...

Community arts have an important role to play within and beyond NAEA and the nation, and we welcome more voices to the conversation so we continue to grow the efforts of this caucus.

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Interest Group

Design Interest Group (DIG)

Become a DIG Member! Join on NAEA's website

www.arteducators.org/promo/renew

New Student Membership FREE.

Annual Membership: \$10; Lifetime Membership: \$125



Design Interest Group

DIG Website: www.naea-dig.org

I was packing up the art room for the summer when an e-mail from Janis Norman (former DIG chair and Design Thinking Summer Institute director) caught my eye.

It was an invitation to NAEA's 2015 SummerStudio: Design Thinking for Art Educators in Kansas City, MO. I reached out to Jan, and she removed any obstacles in the way of my attending.

There were many takeaways that first year: Design Thinking, STEM to STEAM, and the National Visual Art Standards. The standards were implemented, STEAM lessons were crafted, and calls were made requesting design thinking challenges. Ideas started taking shape. Students engaged with the public library and historical society. The challenge was to highlight the historic walking tour of Fort Ann. Research began with the tour; students armed themselves with cameras, sketch journals, brochures, and a list of architectural styles. Meetings were convened to share stories, books, and information. Students decided to make a book for the library, and by the end of the year it was published—challenge complete. As we reviewed the process, the depth of learning became evident—Indigenous building materials, Fort Ann history, types of architecture. During this time, student photos and sketches

of the village landmarks were winning prizes, being published in a regional literary and arts journal, and landing in adjudicated art shows. Community relationships grew, as the head of the Fort Ann Historical Society wrote a letter to the Fort Ann Central School District Board of Education and superintendent praising us for the results. The library had a new book to lend or sell for revenue, and community members sought out student photos for purchase. Students combined the photos of architecture and nature with other elements, such as geometry and technology, to illustrate how art is integral to STEM subjects. These new digital images won cash awards. Long story short, it was an amazing year.

I attended the 2016 SummerStudio: Design Thinking—Game Design in Cleveland, OH, with the goal of designing a game companion to the photo book, so I chose the track offered by André Thomas, founder and CEO of Triseum education games and assistant professor and director of LIVE Lab, Department of Visualization, Texas A&M University. There, I was introduced to game dynamics, game mechanics, and gamification. By the end of the week I was convinced that all the world's problems could be solved by designing a game.

Back at school, students started the year with a community-themed scavenger hunt, gathering information to design their own games. This process was highly

Leslie Gould, our featured columnist for DIG and Design Thinking Summer Institute Graduate, is a K-12 art teacher at Fort Ann Central School, a small public school nestled in the foothills of the Adirondack Mountains in New York.



engaging. The historical society offered to host a board game night, and students gained an even broader understanding of community.

Most recently I attended the 2018 SummerStudio: Design Thinking—Building a Community of Learners and Leaders at Laguna College of Art & Design in Laguna Beach, CA. As facilitators talked about design thinking, playing, connecting, and leading, I knew I was on the right track, moving forward, and recharged for a new school year with inspiring ideas from the conversations with facilitators and participants. The experience inspired several shifts, the most important being that students with real challenges and community relationships have a higher level of engagement and ownership.

Twelve team leaders and 50 participants attended the 2018 SummerStudio. The professional learning was designed to merge theory and practice in an engaging, productive, and practical ways, beginning with hands-on studio experiences that exemplify the design process using design thinking and exploring replicable design challenges that draw upon the benefits and motivation of relevant human needs. The criteria for the design challenges focused on real-life needs and interests of the participating individuals and team leaders, who then designed solutions by applying design thinking principles and strategies through each strand: play, connect, and lead. ■



2018 NAEA SummerStudio: Design Thinking participants.

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Interest Group Disability Studies in Art Education (DSAE)



A special issue of the journal *Synnyt/Origins: Finnish Studies in Art Education*,

scheduled for fall 2018 publication, will highlight papers presented at the first International Conference on Disability Studies, Arts, and Education, which took place in 2017 in Helsinki, Finland. The journal's guest editors for this issue, under Mira Kallio-Tavin's editorial leadership, were John Derby and myself. The seven articles reflect diverse content and geographic locations. They are presented in traditional and nontraditional formats, including video performance and time-based media.

Andy Best-Dunkley's article, "*The Wind Is the Power: Social Empowerment for Disabled Performers Through Development and Performance of Personalised New Musical Interfaces*," discusses his collaboration with physically and intellectually disabled musicians and dancers and his research in interactive media technologies that contribute to a sense of social empowerment for the performers (Figure 1).

In "Representation, Re-presentation, and Representin' Through Graphic Novels," **Kelly Gross** suggests that although the visual media platform is an important way to gain knowledge, its content is often influenced by the dominant culture, which controls the distribution of representation in multiple forms of popular media. Gross writes, "This research suggests that the common representation of persons with disability fails to capture the complex and real experience of disability.... Representation in graphic novels remain [*sic*] reflective of the stereotypes first identified over forty years ago."

Jeremy Johnson explores how the visual arts have not been accessible to individuals with visual impairments in "Touch the Art: Accessible Learning Opportunities for the Blind and Visually Impaired." The art museum upholds the "norms of the able bodied majority" where *not* touching is historically embedded in our museum experience. "How can it be expected, then, for audiences in galleries or museums to enjoy a full experience with the art if there is not a complete interaction 'carried to full,' as Dewey suggested...?" Johnson asks. He implemented 4-day workshops for visually impaired people from which a public art exhibition in Omaha, NE, emerged.

In "Creating Circumstances for an Institutional Pedagogy: Notes on 'Tracings Out of Thin Air,'" **Alexander Ivanov** and **Joana Monbaron** describe their 2001 research-in-practice project that explored the history, artistic strategies, and institutional context of the art studio at a residential care institution in a suburb of St. Petersburg, Russia. This project arose "out of a sense of professional frustration and a desire to practically confront the ideals of corporate public pedagogy. This modest, small-scale initiative was organised independently, albeit with a critical awareness that no one is ever free from institutional behavior."

In "DisAbility on Stage—Exploring the Physical in Dance and Performer Training," **Yvonne Schmidt**, **Sarah Marinucci**, **Sara Bocchini**, and **Demis Quadri** address accessibility of dance and performer training for people with disabilities. They focus on two case studies at Swiss art

universities, one in Italian-speaking Switzerland and the other in German-speaking Switzerland. Within the context of their research project "DisAbility on Stage," the authors develop skills at the crossroads between educational practices, theater, dance, and productions by artists with disabilities (Figure 2).

Soula Marinoudi, a professor of anthropology, examines parallel support in Greece, a program meant to promote inclusion of students with disabilities. The paper highlights the personal testimony of a special educator and her relationship with an autistic student. Through the lens of disability studies, Marinoudi argues that the program is undermined by the "logocentrism" of the Greek educational system, which delimits the body, represses affect, and focuses on reason.

Nina Stuhldreher authors an ambitious work combining poetry and research in "Neurodiversity Pride for All! Visual Thinking and the Process of Artistic Knowledge Production Between Nazi Heritage, University Reforms, and Ableism Debates." She addresses the difficult subject of Germany's Nazi past and its remaining effects on disability and art.

See other issues of the open access journal *Synnyt/Origins*, easily found through search engines or directly at <https://wiki.aalto.fi/display/Synnyt/Home>. ■



Figure 1. Dancehearts members trying out the T/Act "thingies." Photo credit: Andy Best-Dunkley.



Figure 2. Still image from Stage Lab video. Photo credit: Yvonne Schmidt, Sarah Marinucci, Sara Bocchini, and Demis Quadri.

It is with deep sorrow that I write to inform the NAEA community of John Derby's death Friday, August 10, 2018.

John was a leader in his field. He was one of the few art educators who championed disability studies, and has left a body of work on this subject that inspires many young educators to enter the field.

Much of his work has been published in NAEA's *Studies in Art Education*. His article, "Disability Studies and Art Education," in *Disability Studies Quarterly* (2012) is widely used by students and scholars in many universities nationally and internationally. Recently, with Mira Kallio-Tavin and myself, he began the Disability Studies in Art Education Interest Group at NAEA. John is deeply missed. (Alice Wexler)

Correction: Alice Wexler was also the author of the DSAE column in August NAEA News.

Alice Wexler

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John Derby

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Interest Group

Early Childhood Art Educators (ECAE)

Summer is the time of year when our youngest artists are freed from the confines of traditional school spaces and have more opportunities to make art in, and with, their local community.

I have invited Marissa McClure Sweeny, associate professor of art education at Indiana University of Pennsylvania and former president of the ECAE Interest Group, to share a little bit about an ongoing community-based early childhood art education project she has been working on.

SQUAD ART STUDIO + SQUAD JR: COMMUNITY-BASED EARLY CHILDHOOD PROGRAMMING WITH PRESERVICE TEACHERS

In spring 2018, SQUAD Art Studio + SQUAD Jr. began as a community-based early childhood art studio program in collaboration with a local art gallery, The Artists Hand, and our university-based art education program. For several years now we have been working to establish a nontraditional Saturday art school within our art education teacher preparation program and with the gallery. Our three main partners are the art education program, the gallery, and our local community of families, and together we have negotiated shared goals. At the university, we hope to provide our preservice educators with an embedded, process-based early field experience within a community-based partnership. The gallery hopes to formalize its drop-in workshops for children on a consistent, year-round basis, with the workshops linked to current exhibitions. Families, especially parents and caregivers of young children, want inclusive, family-based visual art experiences that include resources for family members to guide further art experiences in the home.

In SQUAD, art education faculty, preservice educators in methods courses, community-based art educators, and NAEA student chapter members guide

experiences for young children from 6 months of age through elementary school. SQUAD experiences are designed around new and traditional media and informed by a variety of contemporary approaches to art education as well as contemporary art practices. They are process based and provide a variety of materials for participants to explore with. Our portable makerspace, ArtBOT, visits SQUAD to share new media and digital technologies from the same process-based, collaborative, and intergenerational perspective.

As our community partner, The Artists Hand Gallery has a mission to connect local artists with the community. It represents more than 60 artists in our county (we are located 1 hour north of Pittsburgh, PA) and regularly hosts special exhibitions and artist workshops for children and adults. Several artists are in residence, so children and families who participate in SQUAD are offered the opportunity to view, discuss, and connect with art on view and with artists making art in our shared studio space during our experiences.

For our preservice educators, SQUAD experiences produce many outcomes, including:

- Designing process-based curriculum for young children
- Documenting and researching young children's artmaking
- Creating a studio environment inspired by the Reggio Emilia approach
- Teaching in early field experiences during methods courses
- Negotiating community-based practice
- Working with families as educational partners
- Developing understandings of young children's use of digital media and makerspace materials

For our community, SQUAD provides access to process-based, collaborative artmaking experiences and connection to local artists. ■



(Top) Toddlers experiment with drawing lines using a DIY scribble bot that they constructed from an electric toothbrush motor and a pool noodle during our SQUAD Jr. new media experience. Young children also experimented with littleBits, Ozobot, iPad with the Doodlecast app, and an instax mini camera. (Center) Infants and their family members engage in a sensory experience with acrylic paint on a shared canvas during our SQUAD Jr. 2-D media experience. Infants also engaged with taste-safe paints and various printmaking and mark-making approaches. Each participating family receives resources to continue and extend their shared artmaking experiences at home. (Bottom) A group of toddlers and preschoolers uses various mark-making tools to create a shared canvas as part of our 3-D media experience. The children then used the same tools with clay to create textures on hand-built sculptural bowls. Photo credit all images: Marissa McClure Sweeny.

Shana Cinquemani

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Kristine Sunday

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Greetings! A recent review of the ISAE membership reveals 646 members and growing!

We are so grateful to our members who participate in our Facebook group, as well as Collaborate, and who attend our annual Conversation with Colleagues at the NAEA Convention, and more!

The 2017-2018 school year included the leadership of Co-President Rebecca Stone-Danahy, Co-President Priscilla Woods, Secretary Trinity Osborn, and our webmaster, Billy Claire. This working group met virtually via Zoom and Google Docs throughout the year and followed a formal meeting structure of minutes and agendas. Our accomplishments included a review of the constitution, officer roles, and responsibilities, and we began to develop a strategic vision to move the organization forward. But, we need you! We want to continue to grow and evolve into a dynamic interest group that actively supports independent school educators and students, and ISAE is working to develop a greater sense of community within the membership base. We want to increase membership from independent schools who will actively participate in both ISAE and NAEA.

Our current membership benefits include:

1. A Facebook group for conversation and support (Independent School Art Education Interest Group)
2. Publication of articles in NAEA newsletter regarding work in private schools and featuring various schools (see below)
3. Annual business meeting at the NAEA Convention
4. Annual Conversation with Colleagues at the NAEA Convention
5. An NAEA-sponsored Collaborate discussion forum
6. Networking opportunities at your state conference (See at right.)

Our 2019 goals include increased communication with state leaders to support state independent school ad-hoc representatives through networking opportunities at state conferences, an ISAE national-level award for independent school art educators and a digital art show for independent school students. To help us reach our goals, and to support the future goals of the group, ISAE will begin collecting \$10 dues for membership.

Our goals are smART, and we need you to help us see them to fruition. If you are interested in developing leadership skills and growing our interest group, please contact us! You do that in one of several ways: Reach out to me at stone.danahy@gmail.com, post to our Facebook group, or post to the Collaborate discussion forum. We look forward to hearing from you.

In the meantime, sign up to attend your state conference if you haven't already, ask your state leaders who the independent school rep is on your state art education board, and get involved! Network with other independent school art educators in your state and find ways to develop a working professional learning community (PLC) group or schedule occasional dinners with neighboring art educators to find out what is happening in other independent schools.

And, keep us posted! We'd love to see your group photos posted to our Facebook page. We also plan to have independent school art educators write for us and showcase the dynamic art education programs happening in their schools. Please let us know if you are interested. ■

Network with other independent school art educators in your state and find ways to develop a working professional learning community (PLC) group or schedule occasional dinners with neighboring art educators to find out what is happening in other independent schools.

Guest Columnist: Barry Morang, Middle Level Visual Art Educator and GSA Advisor, Segue Institute for Learning, Central Falls, Rhode Island.

LGBTQ+ INCLUSION AND THE ART CLASSROOM

Creating student-run organizations such as a gay-straight alliance (GSA) or a gender and sexualities alliance (GSA) would provide further education and support to LGBTQ+ students and allies. A GSA is “a student-run club, typically in a high school or middle school, which provides a safe place for students to meet, support each other, talk about issues related to sexual orientation and gender identity and expression, and work to end homophobia and transphobia” (gsanetwork, 2018).

STUDENTS IN MIDDLE SCHOOL ARE AT A HIGHER RISK OF BULLYING, HARASSMENT, NAME-CALLING, AND PHYSICAL ASSAULTS

Safe spaces for middle school students can be difficult for students to access, especially if students are not comfortable seeking assistance or trusting other students and adults. According to tolerance.org, students in middle school are at a higher risk of bullying, harassment, name-calling, and physical assaults. In 2005, a national survey of middle school students reported 64% of middle schoolers felt unsafe because of taunting by other members of the school community (Kilman, 2007). If students do not feel safe at school and are not free to express their true selves, they will experience an inability to focus on learning and individual growth.

If a GSA does not currently exist within a school community, students and faculty can create and run one, according to school-specific guidelines about student organizations. The following steps will assist in the creation of a GSA:

1. Develop an organizational plan, including educational content and student opportunities for growth and advocacy.
2. Secure a faculty advisor. The advisor is an integral part of the GSA and should be an individual who is dedicated to

acceptance, diversity, and the safety of all students.

3. Propose the formation of a GSA to the school administration and share the organizational plan and overall benefits of such an organization for students.
4. Secure, with administrative approval, a regular meeting place and meeting schedule. Art classes offer a safe place to discuss the GSA and have students learn about the organization and the benefits.
5. Work with student members to plan for the future once the organization has been established. Brainstorm opportunities for the GSA members, such as presenting educational content, promoting advocacy efforts (those happening within the local community), and, of course, teaching acceptance and tolerance.

GSAs are a resource for LGBTQ+ students, but they are also a resource for LGBTQ+ allies. Allies assist in creating a safe space for all students and help nurture an environment of acceptance and tolerance that exists within the school. The more students involved in the GSA, either as members or supporters, the higher the level of safety and individual expression that will exist in the community.

There are many resources available for review when developing a GSA, and some can be found on the following websites:

- GLSEN (www.glsen.org/gsa)
- GSA Network (<https://gsanetwork.org/resources/building-your-gsa>)
- Teaching Tolerance (www.tolerance.org/magazine/spring-2007/this-is-why-we-need-a-gsa)

Certain resources discuss the step-by-step process needed to implement a GSA, as well as the types of events and educational opportunities taking place around the country.

Safe spaces for middle school students can be difficult for students to access, especially if students are not comfortable seeking assistance or trusting other students and adults.

As art educators, our classrooms act as safe spaces for all students, and incorporating a GSA within your school community will extend these places of safety within the school walls. Further, it is my position that students must also be exposed to art content that reflects the diversity that exists all around them. This would give them the opportunity to explore artistic mediums and processes while becoming more self-aware and sensitive to others. The combination of the GSA and art creation is an excellent tool for students to experience individual growth internally and externally, while educating through advocacy. ■

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IN THE GARDEN

Recently, I taught a 3-day introduction to a university service-learning course that engaged students of diverse ages and abilities. Participants included ten adults with disabilities, eight university art education students, and five secondary students from a local Fayetteville school in collaboration with Crystal Bridges Museum of American Art and its “Garden” exhibition. “In the Garden” was the art curriculum’s big idea that encouraged personal reflections on experiences with gardens, a general history of gardens, discussions of artists’ works inspired by them, and the creation of four collaborative garden collage designs to become part of a community art exhibition.

On the first day, all participants met at the museum to discuss gardens, their experiences with them, and relative artists’ works in the museum’s gallery. Following the description and analysis of Miriam Shapiro’s *A Mayan Garden*, at Crystal Bridges Museum, students sketched garden subject matter from artworks in the gallery or along the outdoor museum trail.

On day two, students met at the university to learn about the history of gardens in Egypt, Asia, and Europe and how other historical and contemporary artists such as Henri Matisse, Jennifer Bartlett, David Hockney, Charles Burchfield, Mel Chin, and Vaughn Bell have been inspired by gardens. Then, four groups of students made a list of what they would want to include in their collaborative garden, reflecting on their

own experiences, imaginations, and historical approaches to garden designs.

Each group sketched out design plans for its garden that would include an area of emphasis, such as a sculpture or fountain, a repeated element, and a pathway through the garden. As groups finalized designs, each group decided on what elements individual members would contribute to the garden collage using a variety of materials.

As students worked on their garden designs, we discussed how contemporary gardens and their own garden designs have been inspired by elements from the past. The collaborative garden designs later became part of an art exhibition with other artworks produced from lessons taught by the university art education students who were in the class.

Near the end of the service-learning experience, the university students and adults with disabilities divided into three groups to plan where and how their garden designs would be placed in the gallery exhibition. Following presentations from each group, students critiqued ideas that would decide the best plan, given consideration for other artworks from the class that would also be displayed in the art show. Ultimately, participants assisted in hanging the show, and the following week a reception open to the university and community was held.

A \$2,500 University of Arkansas seed grant for arts and humanities provided funding for this course. ■

Four groups of students made a list of what they would want to include in their collaborative garden, reflecting on their own experiences, imaginations, and historical approaches to garden designs.

Andrea Elliott

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It is autumn, and I bet there is a bushel of free art supplies that the wind is whirling where you live.

All too often you have those days when you always seem to be trudging uphill against that wind—regardless of the season! You hope against hope that the wind will change and will be at your back to make your path easier. It's always good to know someone has your back, isn't it? In your case, it may be your colleague across the hall, your colleague across the blog, your mentor, or your administrator. Your professional organization *always* has your back!

NASDAE (National Association of State Directors of Arts Education), your NAEA affiliate since 1966, has your back, and you may not even know it. Your very own NASDAE contact is your state fine arts education leader at your state education agency. That leader is there to provide guidance in locating resources, staying on top of curricula based on best practices, pointing you to state education policy updates, keeping you informed on up-to-the-minute federal education policy, offering advocacy information, assisting in professional development, and perhaps providing arts ed cadres to help get you through the day. **One caveat to keep in mind, please... a state director of arts education MUST be a current member of NAEA to be a NASDAE member.** So, please, call on your NASDAE contact!

As an affiliate of NAEA, NASDAE strongly supports the same mission and believes that "Shaping Human Potential" is well

within the power of the arts! It is difficult for some educators to see the benefit of professional membership, so make this the day, the week, the month that you reach out by whatever means to encourage a colleague to join NAEA (and, self-select membership in NASDAE). All NAEA members may become NASDAE members (voting members are state directors) and can attend NASDAE sessions at NAEA national conferences that offer many benefits, from networking with NASDAE members to gaining additional perspectives on curricula, programs, and policies.

Yes, NASDAE has your back. NASDAE works cooperatively with NAEA to develop policies, programs, projects, publications, legislation, and research to help clarify, strengthen, and expand the role of the visual arts and other arts in education and society.

NASDAE encourages the establishment, maintenance, and furtherance of arts education positions in state departments of education.

NASDAE exchanges ideas and information among members of the association.

Help others see that NASDAE has *their* backs! As you make it a mission to bring other arts educators to the NAEA membership fold, and encourage them to strengthen themselves professionally and personally at the same time, you build others up, you build yourself up, and you strengthen the profession at the same time. You become a better version of you! Hang in there, please. Teaching is tough work, even on the best of days.

It is difficult for some educators to see the benefit of professional membership, so make this the day, the week, the month that you reach out by whatever means to encourage a colleague to join NAEA (and, self-select membership in NASDAE).

As I signed off the previous article: *No one can replace you. You bring the unique personality. You provide the sense of humor. You share the feeling of calm and safe classroom havens. Whatever you do, and however you do it, YOU do make a difference. You DO make a difference. You do make a DIFFERENCE.* But with professional membership, your ability to make a difference most certainly may be enhanced. And, may the wind always be at your back!

Hang in there, please. Teaching is tough work, even on the best of days. Thank you for being the daily difference-maker in the classroom! Thank you all for choosing to teach. Please take good care, friends. ■

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NASDAE President-Elect. Position is currently unfilled. [This could be you! Please consider sharing your expertise.]

Vicki Breen

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Policy Update: We have cause for celebration! After proposed budget cuts threatened drastic decreases for the National Endowment for the Arts and National Endowment for the Humanities budgets this July, national legislators came through with votes to soundly avoid cuts. Take heart that legislators do recognize the vital importance of art and keep finding ways to demonstrate the crucial role of art education for our students and society!

LESSONS LEARNED FROM ITALY: PEELING BACK THE LAYERS OF “CULTURAL STOREHOUSES”

“I sure am glad all those bankers and princes supported the arts so generously!” I quipped to my daughter as we scuttled out of yet another Italian palace museum and into a splendid piazza. The running joke leading up to our excursion had been the recollection of her most poignant memories from middle school social studies, seemingly all accounts of the powerful Medici family. Though there are certainly many other stories to be told throughout history—and not all Medici tales are honorable or altruistic—one cannot deny the lasting Medici legacy of support for the arts.

Yet the Medici legacy is more than the great masterpieces of art and architecture that remain; it also includes the innumerable exhibitions and artists they sheltered and inspired through the centuries and, perhaps most importantly, an enduring appreciation for art at large. In my previous column I shared with you how the layers of art in Italy impressed upon me a sense of cultural storehouses, underscoring the tremendous value of our personal art learning and experiences that, in turn, equip art educators as cultural storehouses for our students and society. In this installment, I look deeper into the applications for advocacy modeled by the layers of art in Italian society.

EMBRACE A MODEL OF PATRONAGE

In the contemporary age, especially as educators are concerned with inclusiveness, we are inclined to instinctively dismiss this model of patronage. Though we may (and, in some cases, *should*) criticize motives, fear censorship, or protest the underrepresentation of diverse voice, the power of the Medici model is evident in the very fact that art remains. The key to this model is simply finding the right supporters. Though the idea of patronage may elicit for you images of pompous pedants or a self-absorbed tyrants seeking

to further only themselves, connecting to patrons and existing organizations for support for our students and programs need not mean selling out. Many individuals and groups truly value art education and are seeking to give back—both financially and otherwise. Sift the Medici of today and seek out existing sources of support: advocacy groups, youth art initiatives, local NAEA and PPAA network connections, and charitable organizations within the business world such as Volunteer Lawyers and Accountants for the Arts (VLA).

USE EXISTING FORUMS TO RAISE INTEREST AND SUPPORT

While your forum may not be as resplendent as, say, the *actual* forum, seeking out some creative venues can nonetheless enrich both your program and community. Hanging student work in a local coffee shop or grocery store can bring joy to students, parents, and passers-by... not to mention livening up a workplace for some lucky folks. Fostering this sort of art-community relationship serves as both change agent and impetus for advocacy as it gives businesses a visual chance to say “We Support Art Education” while inspiring viewers as potential artists and advocates.

ENRICH THE ART EXPERIENCE BY LINKING PAST AND FUTURE

My teacher heart smiled when I saw countless school groups interacting with Italian cultural sites. Certainly, I have witnessed similarly magical encounters in American cities, but too often those of us who live close to such resources take them for granted while those in more remote areas underutilize programs that bring museum resources to them. Connecting museums and cultural institutions with the classroom not only inspires future generations, but also creates stewards of cultural heritage. This is not just a task for our amazing Museum Education Division. When classroom teachers bring the expertise of the museum professional into the classroom—via

Many individuals and groups truly value art education and are seeking to give back—both financially and otherwise.

curriculum units, site visits, or check-out resources—or when museum educators look to classroom teachers to inform or extend programming, we greatly enrich the student experience. Likewise, retired art educators and higher education professionals can provide a wealth of insight and support to both classroom and museum settings. Pursue collaboration across division lines to fortify our abilities to advocate, to teach, and to inspire.

At the heart of these applications remains the core of our mission. When we find ways to make art visible and appreciated, we foster ongoing appreciation and support. Continue to seek ways to weave art and art education into society. Each layer adds a level of richness and power, no matter how big or small! ■

Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

www.arteducators.org/community/committees-issues-groups/raea

Check out our e-Bulletins at: www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea.
They are co-edited by Robert Curtis, Michigan; Dean Johns, North Carolina.

Art educators across the nation are making plans for the next NAEA Convention in Boston.

Retired art teachers are also planning for Boston. We bring years of experience that we are willing to share, especially with teachers who are just entering the field, and we are very active in our local communities. We may be “retired” but—believe me—we are still quite active and involved.

NAEA IN BOSTON

I hope you are planning to attend the 2019 NAEA National Convention in Boston, MA, March 14-16. Check the NAEA website frequently at www.arteducators.org and register as early as possible. Registering early is important so you can sign up for workshops and tours of your choice. You don't want to miss any of the great opportunities at the Convention in Boston.

Retired Art Educators are an important part of NAEA and many of us continue to attend NAEA Conventions year after year. Be sure to plan ahead—after Boston, NAEA is in Minneapolis 2020, then in Chicago 2021, and then back to New York City in 2022 to celebrate NAEA's 75th anniversary.

2018 RAEA SILENT AUCTION

Retired Art Educators hold a silent auction at each NAEA 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 a piece of your original art for the auction in Boston. The RAEA Silent Auction will be held during the Artisan's Gallery on Thursday, March 14, 7-9 pm. A BIG Thank You to Anne Becker for stepping up to handle the Silent Auction in Boston.

Below are links to information and especially the auction bid form. Please print and complete “TWO” copies and bring them with your auction items.

To download a Silent Auction Bid Form, click the link below:

<http://www.taospaint.com/RAEA2019BidForm.pdf>

To download info about the Silent Auction, click the link below:

<http://www.taospaint.com/2019SilentAuction.jpg>

Please feel free to share this information with other art educators—any NAEA member may donate to the auction.

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
- To encourage and support, as well as provide mentorship for, student members of NAEA

If you have any questions about the RAEA Silent Auction, you can contact me at woodyduncan@comcast.net or call my cell at 913-963-1472. ■



SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES

Boston 2019

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA. All proceeds support the RAEA Awards Program.

CATEGORIES FOR ARTWORK INCLUDE

Painting – drawing – mixed media – printmaking – fabric

Jewelry – sculpture – ceramics – photography – glass

For information and donation form, contact Woody Duncan at woodyduncan@comcast.net

The passion of retired art educators does more than impact the lives of our past students. We continue to serve as a resource of experiences to inspire, foster excellence, and offer new insights into a profession we love and cherish.

2017-2018 RAEA BOARD

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CONSIDERING STORIES

Recently, like many, I find myself deeply concerned about our current political culture and those who seem to thrive on the dehumanization, reduction, aggregation, and diminishment of other's lives, other's stories. Stories have been on my mind lately—who tells them and why, who retells and reframes them for their own purposes, the difference between personal stories and news stories. The personal stories of daily life are what help disaggregate the reductionary tactics of so many public narratives. And it is stories that I wish to ponder, for a moment, here as a research method.

LeAnn Bell (2010) notes that stories have the power to readily challenge dominant narratives when we directly counter these narratives with our own “concealed stories” of lived experiences. In this way, stories are powerful—they force our focus to experiences just below the surface of mainstream cultural narratives that drive contemporary media. Stories have been described as “catalysts” (Sinner, 2013), “poetic science” (Freeman, 2018), and “sanctuaries and prisons,” as well as “geography” (Solnit, 2013). They help us make meaning (Freeman, 2018), construct our identities (Solnit, 2013), and build our understandings of each other (Bell, 2010; Sinner, 2013). “When we tell stories, we learn to lean on one another, learn to lean into the lines that support, even suspend us like braided ropes...” (Sinner, 2013, p. xi).

Whether the narratives you seek as a researcher are your own or those of others, methodologies such as ethnography, autoethnography, narrative, and arts-based research all lend perspectives and options for accessing and (re-)presenting personal stories (Leavy, 2018). But beyond the boundaries of conventional humanist inquiry, which privileges the authenticity of human voices (St. Pierre, 2015), it might be that we also need to consider how stories echo and repeat cultural narratives (St. Pierre,

2015), stratify the value of certain stories (Bell, 2010), and generate chronotopes (Bakhtin, 1937/1981)—which affect both the possibilities and limitations of the main “character”—yielding information about cultural context and positionality.

As we reflect upon and explore our own stories in order to consider our own positionality, a natural next step is to also consider how we “feature,” but do not “star” in others’ stories (Solnit, 2013), which gives us a chance to encounter our interconnectedness. Further, what and how we choose to tell a story can reveal “emotional” and “sensory/sensual” data (St. Pierre, 1997), making stories a powerful potential site of self and knowledge in the making (Ellsworth, 2005). In this way stories become an epistemological tool to consider our emplaced ontologies.

Are you a beginning researcher still considering methods? How and when have you encountered stories in methodology? Who tells stories? How? Why? How will you (re-)present yours and others’ stories in your own research? Whose voice will you feature and why? Or will multiple voices be included in your scholarship as you consider intersecting issues of researcher role, reciprocity, and research as advocacy? If so, how? ■

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Stories are powerful—they force our focus to experiences just below the surface of mainstream cultural narratives that drive contemporary media.

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Issues Group

Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | www.facebook.com/groups/1598777830388913

For many reasons, childhood trauma has been on my mind.

So I will discuss trauma and a very special school where learners, many who have experienced trauma, thrive in a safe place. Trauma is caused by a child's life experiences, including, but not limited to, illness, homelessness, disability, abuse, bullying, separation, loss, violence, poverty, trafficking, and neglect. Many learners have experienced trauma.

Statistics published in *Art for Children Experiencing Psychological Trauma* (2018), edited by SNAE members Adrienne Hunter and Donalyn Heise and CEC member Beverly Johns, show that trauma-producing factors may affect learners in every classroom. Too often, we are not aware of these learners or how we can reach and teach them. "Children who have experienced trauma may act out and may exhibit behaviors such as withdrawal, fear, or agitation. Their behavior communicates the reality of their world and the experiences they have encountered" (Hunter, Heise, & Johns, 2018, p. 3).

Traumatic experiences may affect brain development or cause "long-range impact on a child's health, education, and life" (Panlilio, Hlavek & Ferrara, 2018). A key factor in trauma becoming pervasive, toxic, or complex is the "lack of adequate adult support in a child's life" (Kay, 2018). Kay (2018) describes how art teachers can "be role models who help students cope and gain mastery over life experiences," particularly when curriculum focuses on the exploration of personal and social ideas and/or identities (p.11).

How do we work with trauma-affected learners? How does trauma influence behavior? Until reading *Art for Children Experiencing Psychological Trauma* and visiting Arts and College Preparatory Academy (ACPA), I had little understanding of the implications and pervasiveness of trauma experienced by students in my former schools and classrooms. But now I do. I dealt patiently

and positively with immediate behaviors, ones I thought were controllable or changeable. Could I, however, have been more supportive and effective had I understood trauma?

Recent research has expanded our knowledgeable and understanding of at-risk learners. Some behaviors may not be controllable. So how do we reach and teach trauma-affected learners? How do we become supportive, trusted adults in our learners' lives?

ACPA—a charter high school in Columbus, OH, designated a "Safe School"—was cofounded by Gee Gee Howard, an art educator with whom I worked in Columbus on *Arts Impact*. Howard explained that many ACPA students have experienced trauma through illness, LGBTQ bullying, disabilities, religious or cultural harassment, and more. Hospitals and psychological counselors frequently refer students to ACPA because it is a Safe School. At least half of ACPA students live in poverty, thus experiencing the constraints and trauma it brings. Resource teachers supplement subject learning by working with students experiencing disabilities and/or trauma.

In addition to educating students in the arts and academics, all ACPA teachers help students learn about themselves, become more self-aware about their behaviors, and understand how their behaviors affect others. They are role models for students. ACPA's mission is to provide "safe, inclusive, progressive" environment, and its values include "kindness, respect for diversity, honesty, problem solving, communication, participation and awareness" (ACPA, 2018). Each value is explained in the student handbook. Parents and students agree to uphold these values, and everyone enforces them.

In conversations with Howard, I realized that "kindness" is the core value for ACPA. Kindness is discussed, emphasized, repeated, and enforced by all school personnel, by the students themselves,

and in environments that extend beyond the school's walls. On ACPA's website, English teacher Aaron Sherman explains how ACPA's vision goes beyond kindness, saying, "[S]chooling is about how to make a life. We're here at ACPA to understand what it is to be human. We are here to become a better person than we were yesterday because of something we have learned..." (Sherman, 2018). "Kind is something an ACPA student must want to be" (Howard, 2018).

Can kindness become a core value in **our** classes? How can we help our students to want to be kind? How can the kindness of teachers and peers support learners who have experienced trauma? I asked an ACPA student if he thought a regular public school could become a safe place. He believed it could if every student, teacher, and worker in the building had the same vision and worked to achieve a community of shared values. The art room is our place to begin a community of kindness. Our positive, caring, and relating approaches to our most challenging learners can make a huge difference in their lives. Opportunities to express, collaborate, create, and share beliefs and opportunities to feel cared about, valued, and trusted are a large part of the art learning experience. As kindness becomes a core value, learners and teachers alike become better humans. ■

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Interest Group United States Society for Education Through Art (USSEA)



www.USSEA.net

The USSEA/InSEA regional conference, “Building a Civil Society Through Art” at Wichita State University in Kansas, was a great success.

Through workshops and presentations, the conference provided training and networking opportunities to professionals in the field. Our keynote speaker, Marie Watt, was very engaging and inspiring. The conference focused on having productive discussions and generating creative solutions around these questions: What is the personal, social, and political responsibility of art educators to build a civil society within the art classroom? What might the future of art education hold if it embraced political action for social justice?

We owe particular thanks to Wichita State University for helping us organize the conference. We will continue to meet and bring inspiring people together in conferences like this to ensure USSEA remains on the cutting edge. Throughout this conference, we asked you to stay engaged, keep us proactive, and help us shape the future of USSEA. With this in mind, please consider submitting proposals for the 2019 InSEA conference.

Below is the detailed information for this upcoming conference.

VANCOUVER AND THE UNIVERSITY OF BRITISH COLUMBIA

Canada is difficult to describe. As a country, it is equivalent in area to the

continent of Europe and its entire population has yet to reach the size of the largest city in the world, Tokyo. Canada borders only one other country—the United States—and that border is the longest undefended border in the world. Yet this portrayal barely describes a country with vast cultural, historical, and geographical features.

Vancouver is one of the largest cities in Canada and is situated on the Pacific Ocean. It is ranked as the third most livable city in the world and is also considered one of the world’s most beautiful cities, according to some surveys. The University of British Columbia (UBC) is consistently ranked in top 40 universities worldwide.

Hosting an InSEA World Congress at UBC in July 2019 offers art educators an opportunity to theorize and practice *making* in art education. Through a diverse array of sessions, workshops, and field experiences, delegates will be able to reimagine and reflect upon this theme of *making* in art education. After all, *making* concerns material and immaterial approaches, global movements of ideas, anticipated changes, and perceptual shifts. Being provocative and/or evocative, *making* entertains that which has yet to be understood. Situating the theme of *making* in Vancouver offers an opportunity to emphasize concepts such as being in place, being out of place, and being of the place. At the intersection of Indigenous and multicultural inclusiveness, Vancouver is a natural meeting point for hybrid identities, experimental ideas, and place-based

consciousness as we prepare for the third decade in the 21st century.

The 36th World InSEA Congress will be held in Vancouver, Canada, July 9-13, 2019. Please do not forget to register!

The InSEA World Congress at University of British Columbia offers art educators an opportunity to theorize and practice “making” in art education. Through a diverse array of sessions, workshops and field experiences, delegates will be able to re-imagine and reflect upon “making” in art education.

Congress Theme: “Making”: How is “making” understood across all dimensions of art education in the 21st century?

Congress Sub-Themes

Place: How can place consciousness impact art education particularly in an era when migration, immigration, and refugee status change our sense of location?

Indigenize: What are the possibilities and implications for indigenizing art education in an inclusive learning context?

Identity: How might we describe hybrid identities and rethink our practices as a result?

Experiment: What relationships exist among artistic and pedagogical risks, failures, successes, and stabilized/destabilized practices? ■

INSEA 2019 CALL FOR PRESENTATIONS

Congress Theme: Making Place, Indigenize, Identity, Experiment

Hosted by The University of British Columbia, Vancouver, British Columbia, Canada

University of British Columbia Partners: Department of Curriculum and Pedagogy (EDCP), Professional Development and Community Engagement (PDCE), Department of Art History, Visual Art and Theory (AHVA), Museum of Anthropology (MOA)

Other Partners: Canadian Society for Education Through Art (CSEA), British Columbia Art Teachers’ Association (BCATA), United States Society for Education Through Art (USSEA)

Congress Subthemes: (See above, right.)

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Interest Group Women's Caucus (WC)

<http://naeawc.net>



WC Blog: <http://naeawcvoices.wordpress.com>
WC Website: <http://naeawc.net/index.html>

WC Facebook: www.facebook.com/groups/177480239379
WC Instagram: @naeawc

Guest Columnist: Linda Hoeptner-Poling, Women's Caucus Past President

TELL US ABOUT HERS

This past July, I had the privilege of participating in the Higher Education Resource Services (HERS) Institute in Denver, Colorado, to “gain the knowledge, skills, and perspectives needed for advancing as leaders across all institutional types” (<https://hersnet.org/institutes/denver-summer-institute/>). HERS was founded to create and sustain equality and inclusive excellence in higher education to ensure those who identify as women are empowered to be a vital part of that initiative. During the 2-week intensive and immersive experience, my lens of understanding was continuously filtered through my experiences with the Women's Caucus (WC), both as a member and as a past president.

The missions of HERS and of WC certainly interconnect at the nexus of what it means to support and empower women at all levels in (art) education. HERS and WC value and conceptualize leadership success as something that hinges on self-knowledge, networking, and institutional awareness. Both value at their core a conscious practice of reflecting and sharing. Both acknowledge the value of women's perspectives when it comes to leadership in education. I left empowered and revived to more meaningfully engage with my institution and to enact change in it. Inclusive excellence requires a commitment to principles WC holds in high esteem, such as being inclusive of all voices and acknowledging gender as a key cultural identifier and factor that affects our lives personally and professionally, as well as our shared leadership and decision making.

At HERS, I learned that emotional intelligence is indeed a strength, not a hindrance, in performance at work. How I manage stress, how I perceive and

express myself, and how I interact with others in decision making do indeed matter. The WC members and leaders have always supported me in my career as an art educator in higher education, and I beamed with pride to be a WC member during moments at HERS that were true reflections of “Oh yes, WC does that.” I learned to identify types of stakeholders and their various levels of influence. I learned what it takes to assume leadership positions in higher education, what it really “looks” like to be a leader who empowers and transforms institutions, and how to not only survive but thrive in such positions. The discussions around the reality of campus politics as well as insights into the legal environment were eye-opening. I was relieved, too, to learn there is no such thing as balance, but there is wellness. The parallels between HERS and WC were obvious.

I also learned that developing an authentic leadership voice and having strong allies are key. WC, too, promotes this with a long and sustained history of mentoring its members. I recall conversations over the years with WC leaders and mentors who have contributed to my livelihood in academia. We all thrive on such conversations. What struck me the first day at HERS has become an internalized mantra when it comes to women leaders who are empowered and empowering: *Notice it. Name it. Nurture it.* This is exactly what we do in the WC.

My HERS Institute experience provided the time, space, and supportive environment to truly reflect, recharge, and renew; to reflect on why I am a feminist art educator in higher education; to recharge my commitment to forging new paths of inclusive excellence on my

campus in which all voices are heard; and to renew my joy in my work as well as my gratitude for the presence of all of my allies—including fellow members and leaders of the WC.

ATTEND THE 2019 NAEA CONVENTION, AND MEET DR. ANA MAE BARBOSA

The Women's Caucus will be hosting Brazilian art education author and scholar Dr. Ana Mae Barbos during the NAEA National Convention, March 14-16. She will participate in many of the convention activities of the WC and give us her view of art education in Brazil. She is semi-retired from the School of Communication and Art (ECA), University of São Paulo (USP) and is a postgraduate teacher in art education. She continues to be a master's and doctoral advisor and is an active member of the CLEA (Latin American Council for Education for Art).

REMINDERS

November 15, 2018, is the deadline to submit materials for two important WC member opportunities:

2019 NAEA WC Exhibition—
details at <http://bit.ly/2018NAEAWCExhibitionEntry>.

2019 WC Awards—
details at <http://naeawc.net/awards.html>. Please consider nominating someone deserving!

Has your WC membership lapsed? To renew, go to <http://www.arteducators.org>. Need assistance? Call Member Services at 800-299-8321 or email members@arteducators.org.

WC On-Line Addition

WC Zotero: https://www.zotero.org/groups/naea_womens_caucus ■

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NAEA School for Art Leaders



“This experience has made me more conscious of how I lead in all aspects of my personal and professional life. I think of every situation as a leadership opportunity.”

—Participant, NAEA School for Art Leaders



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