

WAEA Publication Volume 1 Issue 2

Splatter

magazine

Winter 2014

Cover Art by Megan Davis

Glacier Peak HS Spring 2014

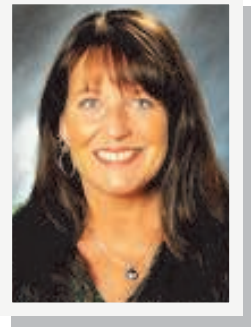


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Presidential Ponderings

By Mari Atkinson, Olympic View Middle School, Mukilteo, Washington



As a newly elected eager co-president, I reviewed the WAEA Vision and Strategic Plan (*due for revision in 2017*) as a *Theory of Action* in order to clarify present strengths and set agenda goals for the next two years. Strategic Plans articulate a set of underlying expectations to move an organization forward from its current status into the future. I was excited to discover that much of the work within the plan is well underway; and needed to be shared. However, I kept in mind the power of any theory of action lies in thoughtful reflective reasoning that brings attention to steps and checkpoints along the way. As an organization, we need to remember that without sound rationale in new ideas, we chance missing the critical elements that empower our organization; and we are then left simply with renderings of good ideas. By analyzing our strengths, we can determine what we need more of, as well as what we need to let go. ***“Knowledge is learning something new every day. Wisdom is letting go of something every day”***
~ Zen Saying

For me, the collaboration of art-mindedness and writing has always brought forth a depth to new ideas. This is probably why I am so excited to have a spot to share my thinking in the new publication of *Splatter*. As we begin the new year of 2015, this article addresses three main avenues WAEA provides professional development aligned with *new pedagogies* we encounter daily at the forefront.

Let’s take a peek at professional development you’ve received in your own school district. Have you ever had to sit through staff meetings, trainings or presentations only to find the information was unrelated to your needs as an art educator? As PD for art educators becomes more important in order to keep abreast of constant shifts that affect students’ learning, obtaining meaningful PD activities has become the responsibility of the sole art educator. You may be a ‘singleton’ in your school, but you are not alone. As a member of WAEA, you have the support for quality, well-rounded professional development in three key areas related to your craft: instruction, skills, and advocacy.

Professional instructional development for all educators: This is an enormous collaborative (literally **‘laboring together’**) effort of all members. Conference planning develops organically as we put together a variety of learning opportunities to meet the needs of new and veteran art educators, teaching artists, docents, pre-service students, generalists, and even administrators. Support for *Career & Technical Education* (CTE) and *Science*

Technology Engineering Math (STEM) to STEAM (the addition of Art) can be found within presentations. The popular WAEA tradition of our Super Session (a round-robin of brief presentations to take back for implementation) has been transformed into Bringing It Home, to help meet the needs of members who could not attend the national conference. As there is no specific formula, we work within a current theme or address a trend in education. We strive to secure venues to foster unity within our geographically challenging state. Providing credit or clock hours, recognition toward certification and teacher evaluation status are also priority considerations. We work around a generalized lack of state and district monetary support, to make our conference accessible to everyone who wants to attend. This year, as a response to our economy, we went out on-a-limb by waiving the conference registration fee to all new members.

Professional skill development for educators as artists: The newest and most prominent development in this area has been through WAEA partnership with the *Da Vinci Initiative* (DVI). Through retreats, courses, **materials, and scholarships, the DVI focus is “to provide skill-based learning in art education in order to deepen the understanding and applications of the visual language that surrounds us.”** (Brandon Kralik, Huffingtonpost.com 9/30/2014) Another way WAEA supports skill development includes posting shows, **exhibitions, and events on our website and Facebook page, which serves to build community support for artists’** own work. Advancing skill development of art instruction is also promoted by opportunities to showcase student artwork. The skills of art educators is further developed by working closely with their students to produce quality products for presentation through the *Superintendent of Public Instruction Annual High School Art Show*, *Scholastic Art & Writing Awards* recently made possible by partnership with Cornish College of the Arts, *Youth Art Month Student Exhibition* at a prominent art center with a sponsored prize structure from *Sargent Art*, as well as the *Stewart Davis Scholarship* fund.

Professional advocacy development to promote visual arts: Collective impact is more than a current buzz-word; it is the strategy for accomplishing what no single organization could accomplish alone. Collective impact is the commitment of different sectors working toward a common agenda to solve a specific issue. Different from collaboration, collective impact generally involves the following 5 conditions: a common objective, continuation of what each does best, tracking progress to determine next steps, support for ongoing **efforts, and consistent communication.** WAEA’s efforts include open communication and invitations to all members to attend meetings, creating partnerships with other arts organizations (e.g. *ArtsEd*, *Cultural Congress – Washington State Arts Alliance*, *Arts Impact*), representation for ArtsTime and Arts Cadre sponsored through OSPI, and creating a board-level position for advocacy.

The development of the *National Core Art Standards*, now charges art educators to reflect on their practice and make necessary transformations within their current knowledge-base. In turn, this means we need **to adjust our expected students’ skills-base** into practice that strongly aligns with the demands of the times. We entered this profession because we have a love of art, and a love of what art education can do for our students. In our hearts we know that developing *our skills* as art educators, means our students will be empowered to explore their identity through their visual voice, their astonishment, and their place in our world.

2015 WAEA Educator Awards

Do you know someone deserving of an award? We need nominations and recommendations every year for teachers around the state that stand out in their field. **Teachers can’t be recognized without your help. In fact, there are many categories that go** without winners due to a lack of nominations. Check out the descriptions on our website and then consider nominating one of your co-workers or peers.

<http://waea.net/award-archives/>

The next deadline for nominations is August 1, 2015.



Artsonia: Online Advocacy and Art

By Barb Holterman Pleasant Valley Primary, Vancouver, WA

How I developed my Artsonia school gallery and why I keep it up.

When Artsonia was first brought to my attention I thought, great idea, but how would I have time for that? Two or three years passed before I could even consider such an undertaking, so I understand if it is too overwhelming to take on right now. For those of you almost ready to give it a try, I have discovered that there are many reasons beyond the obvious for growing an Artsonia school gallery.



Why?

Student Motivation: Students get excited that their art will be published online and consequently they try a little harder to do their very best work.

Family Connection: Both immediate family, friends and **relatives far and wide are able to access a student's gallery, always filtered through a parent's email for safety.** They may leave encouraging comments, send a postcard, or purchase personalized items from the gift shop.

Record keeping: I have a visual, organized record of each piece of artwork my students have finished long after **they've taken them home. It's easy to see who is not** completing their assignments. There is now the option to create and print progress reports for each student.

Core Connection: **By having my students write and post artist's statements, they are practicing their writing** skills. They learn to think about their art and express themselves through writing; how they created it, what media they used, why they chose it, what their artwork means to them, did they overcome frustration?

Fundraising: You will earn money from the gift shop. Artsonia provides many different opportunities to boost **sales and run promotions but it's entirely up to you how much you want to pursue it.**

Art Advocacy: I have come to learn that I hold a very rare position in our country; Elementary Art Educator, FTE 1.0 in my own classroom. Because of this sad fact I feel a responsibility to advocate for the Arts, to educate people on the value of art education for our children. Part of that advocacy is to become visible in my school, my district, my community, and beyond. Artsonia is a large part of that visibility.

Great Company: Artsonia was made just for teachers and schools! They are an incredibly responsive and helpful, just give them a call or send an email. Artsonia has mentors to help you get started or consult if you have questions. They are a great company to work with.

How?

Since starting my school Artsonia program in 2011, I've developed a system that is working well for me. From talking to others I've learned that we each have our own unique method for uploading and editing art. I have a



One of the themed galleries of work

small space set up for photographing art in my classroom. I teach my middle school helpers and parent volunteers how to do it. Last summer I asked my principal to purchase a *Just and Tall* from ProComputing Products. This stand holds an iPad in place over a table so I can slip the art under the camera and take the picture. Taking the picture from the same distance, **height and angle has saved much time as Artsonia's App is set up** to keep the crop from photo to photo. Artsonia has improved their App over time and it has become very easy to use.

I have given up trying to teach my k-4th grade students to write their names legibly, large enough, and on the front bottom **corner of their artwork, so I've developed a system to label their art** so I can identify it in the photo and crop it out. I print a large font class list alphabetically by first names for each of my 21 **classes. I have a small card on which I've written the teacher's**

name. When placing the student's artwork under the iPad camera I place the teacher's name alongside an edge of the artwork and fold the class list in such a way that the artist's name is at the top of the list. Next I slip the bottom of the class list under the artwork leaving only the name of the artist showing alongside the edge of the artwork, next to the teacher's name. Then I click the shot and move on to the next one.

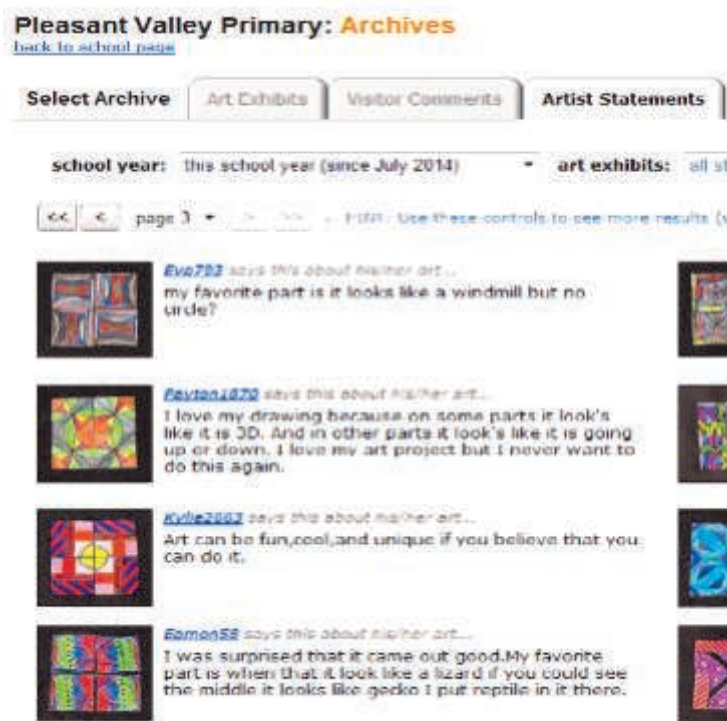
In the evenings at home, with the photos on my iPad, as I sit on the sofa and watch TV, I upload them via the **Artsonia App and attach to student's galleries, crop and publish. I find it enjoyable to look at their art, and am often amazed at their abilities!**

One way I teach writing artist statements and encourage use of Artsonia is to spend a class period in the computer lab with 4th graders. There I can show them how to log in to Artsonia, type in their artist statements and then visit classmates or siblings galleries to leave positive comments and compliments for them. They really **enjoy seeing their art and their classmates' art.**

It takes time, especially to begin, but ask for help. I **decided to get started when my best friend said she'd** enter the school roster for me. She likes that sort of thing and I dread it, so to take that aspect off my plate was to open the door of possibility. Do you know anyone who likes to do data entry? Ask them to enter student names. You could start small, photographing one project per class to start or only one grade level. Find out who your reliable student helpers are and give them **a job. You'll find it's extremely rewarding, students love it, families love it, administration loves it and it promotes art education while providing a little income for the art room. Imagine as a grown up having access to art you made in elementary, middle and high school!**

Check out Barb's Artsonia Galleries here:

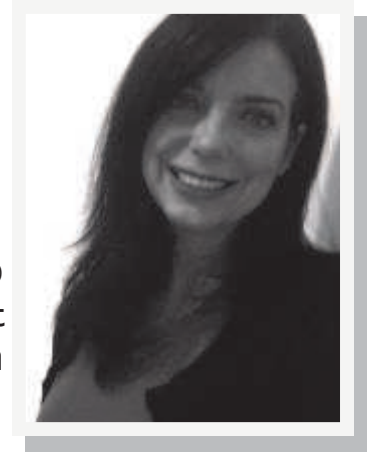
<http://www.artsonia.com/schools/school.asp?id=77963>



Students write about their art with or without teacher selected prompts.

“Art” is not a Man’s Name

Jodi Patterson, Assistant Professor, Eastern Washington University, Cheney, WA



Find a piece of paper and draw a line down the middle of it to form two columns. **Label one column “male” and one “female.” Find a timer and set it for one minute. In the male column, list as many male artists as you can in one minute’s time. Reset the timer and do the same for female artists.**

I do this exercise with my undergraduate art education students. Usually students can list 20 to 30 male artists in a minute: Daumier, Picasso, Michelangelo, Motherwell, Krito, Christo, Hockney, Luna, etc. But when it comes to female artists, my students tend to list **O’Keeffe and Kahlo and then doodle for the remaining 50 seconds.**

We know that women have been making art throughout time. From their appearances on Greek vases as studio assistants, to the Bayeaux Tapestry, to being active manuscript illuminators **to becoming “art stars” (like O’Keeffe) – women are a part of art’s history.** However, their journey has been difficult and their accomplishments largely hidden – a residual that is felt still today.

For centuries, women were confronted with obstacles to art’s access. Women were rarely able to get apprenticeships outside of family ties and, when the Academies formed, they were not allowed entry. Though aristocratic women were often skilled in the arts, they did not have access to the rigorous studies that men did. For instance, women were barred from figure drawing/anatomy classes until the late 1800’s. Furthermore, once art history texts came about, the canonization of who did and didn’t matter in the art world was primarily framed by H. W. Janson’s “History of Art” text. Janson’s book, first published in 1962 by Prentice Hall and Harry N. Abrams, and by far the most widely used art-history text during the baby boomers’ college years, has sold millions of copies. But when it was first published, it mentioned no female artists. In fact, no female artists were referred to in Janson’s text until 1986. Text of the 8th edition (2010) had twenty-seven women referenced, and of the twenty-seven, only nineteen had images of their work included. (There were 268 men mentioned.)

There is not enough space to continue talking about what has and has not occurred within art’s cannon between then and now. The main point is that as art teachers, we do realize that all humans make art, and it is our responsibility to share with our students the diversity of accomplishment. To help with this, I’ve compiled a list of twenty female artists who, in my experience, children and teens tend to enjoy learning about. This is by no means a complete list, but it is fairly diverse and filled with women whom are easy to find information/resources about. To help, I included official web pages where applicable. I hope you and your students enjoy this list!

Jodi Patterson, Assistant Professor of Art Education at Eastern Washington University, Art Dept., Cheney, WA. I also authored a book titled "Brave Art & Teens: A Primer for the Future High School Art Teacher." My website is www.jodipatterson.net and my email is: jpatterson6@ewu.edu or studio@jodipatterson.net. I also collaborate with Peter London on this blog: <http://charlieandpeter.blogspot.com>



Artist	Medium		High School	Elementary
Faith Ringgold, b. 1930	quilts	www.faithringgold.com		X
Georgia O’Keeffe, b. 1887	painting		X	X
Judy Chicago, b. 1939	interdisciplinary (feminism)	www.judychicago.com	X	
Artesmia Gentileschi, b. 1593	Baroque painter		X	
Cindy Sherman, b. 1954	photography	www.cindysherman.com	X	
Jenny Saville, b. 1970	painter		X	
Maya Lin, b. 1959	landscape architecture	www.mayalin.com	X	X
Guerrilla Girls, b. 1985	interdisciplinary	www.guerrillagirls.com	X	
Mary Cassatt, b. 1844	painter			X
Yoyoi Kusama, b. 1929	interdisciplinary		X	X
Frida Kahlo, b. 1907	painter		X	X
Sandy Skogland, b. 1946	installation	www.sandyskogland.com	X	X
Deborah Butterfield, b. 1949	sculptor		X	X
Kara Walker, b. 1969	installation	www.walkerart.org	X	
Maria Martinez, b. 1887	potter			X
Judith Scott, b. 1943	sculpture	www.judithandjoycescott.com		X
Lorna Simpson, b. 1960	photography	www.lsimpsonstudio.com	X	
Nancy Holt, b. 1938	land works	www.nancyholt.com	X	
Shirin Neshat, b. 1957	photography, film		X	

Presenting Artwork to an Audience...

Making Connections and Discovering Meaning in Middle School Art Class

By Tanya Bachman, Laurin Middle School Battle Ground School District



From the first day of school, students in Tanya Bachman's 5th – 8th grade art classes are told in addition to drawing, painting and sculpting, they can look forward to multiple opportunities of presenting their artwork to an audience. Beyond the creative process, beyond artistic skill building, beyond completing classroom assignments and having a venue for self expression, Laurin Middle School Artists connect with audiences in an interactive process of exhibiting and sharing the motivations, design choices and life experiences behind their artwork.

Just like most art teachers in Washington State, Tanya Bachman's classroom and school walls are covered in student art. Bachman displays student work in her classroom as a conversation starter so middle school artists in all grade levels can view, appreciate, and learn from the art projects completed by their older and younger peers. In addition, students at Laurin Middle School enjoy viewing large displays of student artwork in the school library and cafeteria. The displays change often; giving art students an opportunity to see their artwork up on the walls.

In 2013, Bachman came up with a new way of showcasing middle school artistic talent: a display case featuring a middle school "Artist of the Week". Each Friday, Bachman pulls a random name from a jar of students interested in displaying their artwork in public. That student then selects 3 – 6 pieces of artwork from their repertoire/art portfolio that will be featured on display in a locked plexi-glass case for a week with a custom nameplate and grade level plaque below. A new 'Artist of the Week' is announced each Monday over the school intercom. That student is also given a certificate signed by the Principals and the Art Teacher to place in the awards section of their portfolio for student-led conferences in the spring. All students from Laurin Middle School are eligible to participate. You do not have to be in art class to win.



Brennan C. , 6th Grade art student, showing his mom his water colored ice cream cone on display in public at New Seasons Market

Laurin Middle School Art students can also look forward to public displays of art such as in Barnes and Noble Book Stores, Burgerville Restaurant, and New Seasons Market etc. For example, from December 7, 2014 – Jan 7, 2015 Laurin students had 200 art pieces on display in the Café at New Season's Market. On December 13th, New Seasons hosted an Artists' Reception inviting school peers, friends and family of Laurin Artists to view the artwork and enjoy holiday refreshments. Over 100 students, siblings, parents, grandparents, teachers, and school administrators turned out for the event. Flashes from cameras and I-Phones mimicked paparazzi for the middle schoolers as proud parents and artists alike beamed with pride and joy.

Perhaps the greatest opportunity for middle schoolers making and sharing the connections to their artwork happens at the end of semester in-class art shows. Since 1998, **Bachman's Art students self assess** their portfolios, select three pieces to present: 2 best works and 1 work in need of improvement. Next, students **select 3 'supermodels' to hold** their artwork. Artists then use the vocabulary learned in class to present, convey and interpret meaning, synthesize and relate knowledge and personal experiences to their artwork. Students must field questions, accept comments and compliments from peers, family members, faculty and District

Administration while enjoying healthy refreshments. Everyone presents; no exceptions. End of Semester Art Shows last all day. Parents, grandparents, teachers and administrators are not only invited but often stay for the next show because the experience is so moving and uplifting. In a world of electronic gadgets that dominate the lives of middle schoolers, it is refreshing to watch students interact with one another and the audience in an organic authentic manner. Students practice common core communications skills such as public speaking, listening and questioning all while making connections and discovering meaning in middle school art class.

The concept of presenting art to an audience is dominant in 7 out of 11 National Common Core Visual Arts Anchor Standards:

Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.

Anchor Standard #5. Develop and refine artistic work for presentation.

Anchor Standard #6. Convey meaning through the presentation of artistic work.

Anchor Standard #7. Perceive and analyze artistic work.

Anchor Standard #8. Interpret intent and meaning in artistic work.

Anchor Standard #9. Apply criteria to evaluate artistic work.

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

Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

As part of preparing art students for a 21st Century world, art teachers need to encourage students to look inward, make connections, and examine the motivations behind their artwork in order to successfully share it with an audience.

Students presenting their artwork in my classroom at Laurin Middle School at the '2014 End of Semester Art Shows'



TPEP+New Standards= EXCELLENCE!

By Pamela D. Valentine Oakland Bay Junior High, Shelton, WA



The first time I saw the “New National Standards”, I was alarmed! They looked pretty complicated. I wasn’t exactly sure how well I would actually be able to use them in my classroom and still meet the eight criteria of the Teacher Principal Evaluation Project (TPEP) that the state of Washington has implemented. (i.e. 1. *Centering instruction on high expectations* 2. *Demonstrating effective teaching practices* 3. *Individualizing instruction* 4. *Demonstrating subject matter knowledge* 5. *Fostering a safe, positive learning environment* 6. *Using student data to modify instruction* 7. *Communicating with parents and school community* 8. *Exhibiting collaborative and collegial practices*.)

I teach grades eight and nine at Oakland Bay Junior High School in Shelton, Washington. We have around 700 students and usually about 300 of them take either 2-D (8th Grade) or 3-D (9th Grade) semester-long classes during the school year. Some students choose to take art for the entire year and about 30 students are with me for two full years.

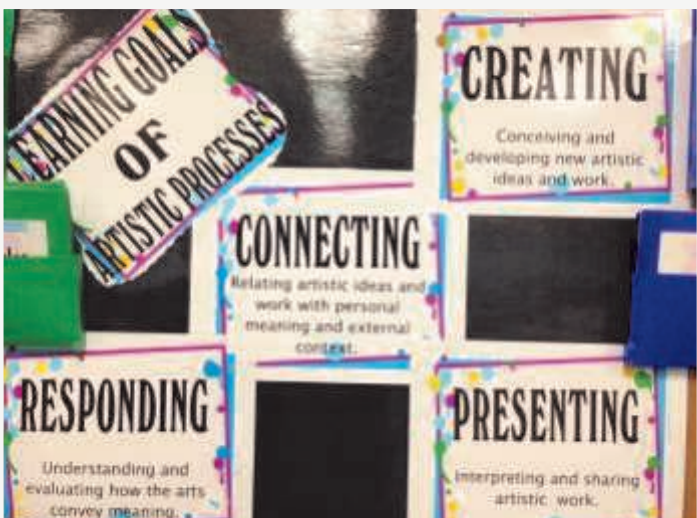
When I decided to incorporate the new standards into my arts curriculum, I began by evaluating the information and taking a look at the overall organization of the chart. Very quickly, I noticed that I could align the information on the chart with TPEP by creating GOALS, OBJECTIVES and TARGETS that were easily understood by students as well as my evaluator.

I could show that I was “*centering instruction on high expectations*” simply by focusing on the four GOALS of art education straight from the chart (written in red) Creating, Presenting, Responding and Connecting, which are the broad areas that we study throughout the year. There are many teaching strategies that can be used to “*demonstrate effective teaching practices, including games, groups and a variety of partnerships within the classroom.*” “*Individualizing instruction*” as I go around the room helping students is a common practice in arts instruction with plenty of opportunities to “*Demonstrate subject matter knowledge*” when teaching about art in culture and history.

The anchor targets from the chart became lesson OBJECTIVES (for example: 1: Generate and conceptualize artistic ideas and work.) This opened the door to “*fostering a safe, positive learning environment*” where students could try out new ideas and develop critical thinking skills. My Junior High School students learn the elements and principles of art and are assessed on their knowledge weekly, which gave me the opportunity to “*use student data to modify instruction*” on a regular basis.

Finally, I created TARGETS by using the specific lesson (as found in the age block for example: (8th Grade) Document early stages of the creative process visually and/or verbally in traditional or **new media.**”) that will be taught that day.

When I “*communicate with parents and the school community*” I use the very GOALS, OBJECTIVES, and TARGETS that I teach in the classroom to explain what students are learning in art. The use of the national standards in this way has made it possible for me to work with other teachers in aligning cross-curricular lessons and having deep discussions about the role of the standards in other disciplines thus “*exhibiting collaborative and collegial practices*” as a regular part of my teaching practice.



To make this method easy to use and understand, I color coded the GOALS, OBJECTIVES and TARGETS, had them laminated and created display envelopes so students are aware of exactly what we are working on every day. These are posted in the front of the room and referred to during the lesson.

Now I’m meeting the state eight TPEP criteria, rocking the standards and helping other teachers in my building do the same thing in THEIR disciplines! The good news is that YOU can do this too!

For more information on the new national standards, follow this link to download the new National Standards as a PDF file to refer to in YOUR classroom!

<http://www.arteducators.org/research/naea-standards>

WAEA Committee Chairs and Division Representatives

Committee Chairs

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Membership	James Andrews	jandrews@nkschools.org
Co-Scholarship Chairs	Carl Clausen	cjclausen@aol.com
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Museum	Lynda Swenson	LyndaS@SeattleArtMuseum.org
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Retired Art Educator	Carl Clausen	cjclausen@aol.com
Art Education Student	Emily Jacobson-Ross	jacobsonre@cwu.edu

WAEA Divisional Representative Job Description: The WAEA Board includes Divisional Representatives who foster the professional interests, and represent the concerns of members employed within their group.

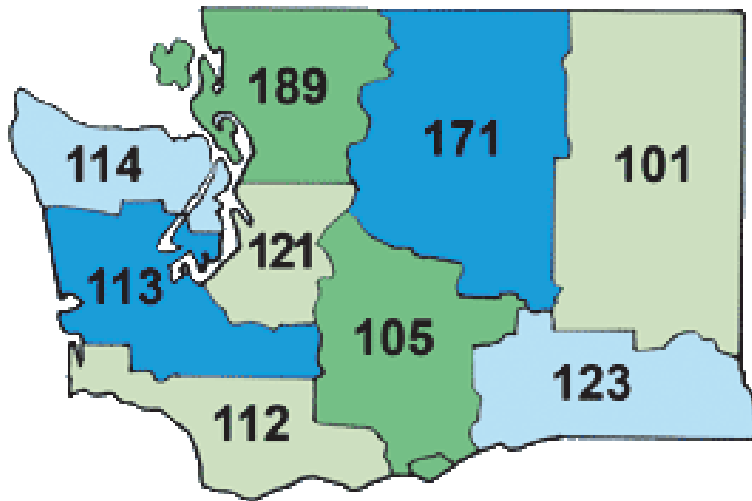
Qualifications and Eligibility:

- Current membership in WAEA and NAEA
- Current employment or commensurate experience within the division.
- An interest in assuming an active leadership role in the WAEA.
- The necessary organizational skills to contact and communicate with the art educators they represent.
- Good communication skills.
- The time and energy necessary to fulfill the duties and obligations of the position in a timely way.
- A two year term of office, with the ability to continue if desired, upon recommendation by the Board.

The Divisional Representative will:

- Attend 4 Board meetings physically or remotely and provide reports written and/or verbal detailing issues, concerns or events that concern the members they represent.
- Provide a short written yearly report to be published in the WAEA Magazine and posted on the websites.
- Actively recruit and promote WAEA membership within their division.
- Submit or encourage members in the ESD to submit articles, lessons and pictures to the WAEA Magazine.
- Host one event for their division annually, with a supporting budget allocation from WAEA.
- Gather and forward award nominations to the Award Committee Chair by August 30th annually.

ESD Representatives



ESD 189: EVERETT · Willow
 BELLINGHAM · Kosbab Willow.Kosbab@no.wednet.edu
 ARLINGTON ·
 ANACORTES · and Cathy
 WHIDBEY · SAN Cathy.Tanasse@sn.o.wednet.edu
 JUAN Tanasse

ESD 121: SEATTLE · Faye
 TACOMA · BELLEVUE Scannell scannelf@bsd405.org
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ESD 114: PORT Dave
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 ANGELES · NEAH
 BAY · FORKS

ESD 113: ABERDEEN Open
 · OLYMPIA

ESD 112: Barb
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ESD 171: NORTH Cyndi
 CENTRAL Noyd cyndinoyd@gmail.com

ESD 105: YAKIMA Open

ESD 101: SPOKANE · Sherry
 PULLMAN Syrie ssyrie@cheneysd.org

ESD 123: TRI-CITIES Open

Have you been searching for a way to participate in WAEA and bring ARTS to the forefront of your county, district, and school? Becoming a Regional VP (AKA ESD REP) is a great way to contribute to the growth and development of our organization. Talk to a board member today if you are interested in taking on this role.

Regional Vice Presidents are elected by the Executive Board based on recommendations from active members.

Qualifications:

- An active membership in both WAEA and NAEA
- An interest in assuming an active leadership role in the WAEA.
- The necessary organizational skills to contact and organize art teachers within the geographic region represented.
- Good communication skills.
- The time and energy necessary to fulfill the duties and obligations of the position in a timely way.
- A two year term of office, with the ability to continue in the position if desired, upon recommendation by the Board.

Job Duties:

- ** Maintain a current database of art teacher contacts within their geographic region.
- ** Assist the Membership Chair in contacting, recruiting and retaining members.
- Host at least one WAEA sponsored event annually for Art Teachers in their region, with some supporting budget allocations from WAEA.
- Lead the ESD luncheon at the Fall Conference.
- Encourage teachers in the region to join WAEA, and attend the Fall Conference.
- Submit a written report on art education related events in their region quarterly during the school year.
- Submit or encourage members in the ESD to submit articles, lessons and pictures to the WAEA Magazine.
- Attend board meetings whenever possible.
- Gather and forward award nominations to the Awards Chair by June 30th annually.

New 2014 E S D Representatives

Becoming an local Educational Service District Representative is a great way to get involved in the WAEA. As the Rep you will help to grow our membership while making connections and meet new teachers in your nearby school district. This important role is like a District Congressman. You meet with your local teachers and then bring back ideas, concerns, needs and event news to the board of directors which then gets shared out with the general membership. We have many ESD areas that are unrepresented and need members to step into this role. Here are a few of the newest ESD reps. If you live in their area, be sure to reach out and find out what activities, shows or events might be happening soon.

Welcome Barb Holterman and Debbie Supplitt The new Reps for ESD 112, covering Vancouver, Long Beach and Southwest Washington Area.



Barb Holterman Pleasant Valley Primary, Vancouver, WA

I am the Art Specialist at Pleasant Valley Primary (K-4) in the Battleground School District located in Vancouver WA. After finishing my BA at WSU, Vancouver I enrolled in the MIT program at City University. I began teaching elementary art in 2005 and continue to develop my art instruction, enjoying every opportunity to attend WAEA conferences. In 2011 I began an online student art gallery through Artsonia and have published 10,566 artworks so far, acquiring Leadership awards each year. Also in 2011, I attained National Board Certification in Early/Middle Childhood Art. I look forward to working with art educators from all around Washington state to advocate for the arts and, specifically, elementary art education in all schools.

Debbie Supplitt M.Ed./M.A.A.Ed. Tukes Valley Middle School, Battleground, WA

Debbie received her Masters (M.Ed.) and Bachelor of Art (B.A.) degree from San Francisco State University and Masters of Art in Art Education (M.A.A.Ed.) from Boston University.

She has worked with students of all levels, including preschool, elementary, middle school, high school and professional educators, since 1978. She is certified in Washington, Oregon and California in Pre/K-12 Special and Elementary Education, Art Education and is highly qualified in the core areas of Art, Music, Reading, and Special Education as well as being a Washington State trained Intervention Specialist.

Debbie knows the importance of providing a creative environment where all students and teachers can thrive. She has presented at NAEA Conference in New York and San Diego in addition to our local WAEA conferences for several years. Presently she is working in her dream position as a full time middle school Art Teacher teaching 180+, 5th-8th grade students daily.



Debbie plans to provide Art Educators in ESD 112 (aka South West Washington) a collaborative connection to **build stronger relationships with their local, and statewide professional peers. She pledges to practice “Artist Without Statewide Borders” and bridge the North/South and Greater Portland Metro Region (OAEA) gap.**

The greatest gift to give an Art teachers is the establishment of a strong soiled local, regional and statewide community where we all can create, engage in exciting dialogue, push their personal artistic expression towards develop new projects, concepts and ideas. Debbie is passionate about providing regional activities that are exciting, meaningful, useful for all of the fun filled creative Art teacher within ESD 112.

Art Happenings in your E S D

ESD 171 NORTH CENTRAL

ESD REP: Cyndi Noyd (contact: cyndinoyd@gmail.com)

Our Facebook page is bustling with 16 members. We are hoping to gain a few more teachers as the word spreads. We also will invite area teaching-artists to round out our mix. FB is serving as a good place to communicate. A few of us have been posting questions related to teaching and supplies. Next, we want teachers to share lessons and ideas on FB. ESD 171 includes a large geographical area, one that **doesn't inspire winter travel. We hope that FB will help us feel a little closer.**



We held our first get-together December 3rd at The Wenatchee Valley Museum and Cultural Center with 6 teachers: Don Collins, Reed Carlson, Kaley Graybeal, Steve Priest, Cyndi Noyd and Bill Rietveldt. We shared food and stories easily filling 2 hours. The 2014 WAEA and NAEA conventions were recapped. Dan Brown will be gathering teachers up north in the Okanogan area by holding a get-together this weekend. We plan to share ideas among meetings and hopefully meet all-together during the Spring High School Art Show. **We've set the date for our February meeting and plan to have a presentation by an area artist. Happy Holidays from ESD 171.**

Contact your ESD Rep to let them know great upcoming events and happenings in your school or district and have them published in one of the next publications. Deadlines are: Dec 15, April 15, Sept 15.

2014 WAEA Educator Awards

- ◆ Art Educator of the Year for 2014 has been awarded to Tracy Fortune from Lakes High School of the Clover Park School District. Tracy Fortune is our 2014 WAEA Art Educator of the Year--and an art super hero.
- ◆ Elementary Level Educator of the Year for 2014 has been awarded to Anndria Cook from Woodland Elementary of North Thurston Public Schools.
- ◆ Middle Level Educator of the Year for 2014 has been awarded to Tanya Bachman from Laurin Middle School in the Battle Ground School District.
- ◆ Secondary Level Educator of the Year for 2014 has been awarded to Enid Smith Becker of the International School in Bellevue School District.
- ◆ The WAEA Tribute Award is given to outstanding arts educators, arts advocates and businesses nominated by the WAEA membership. The 2014 WAEA Tribute Award winner is Katie Hall, an art teacher from Eisenhower High School in Yakima.

Congratulations again to our 2014 winners!

Do you know someone deserving of an award? We need nominations and recommendations **every year for teachers around the state that stand out in their field. Teachers can't be** recognized without your help. In fact, there are many categories that go without winners due to a lack of nominations. Check out the descriptions on our website and then consider nominating one of your co-workers or peers. <http://waea.net/award-archives/>

The next deadline for nominations is August 1, 2015.

2015 NAEA National Convention

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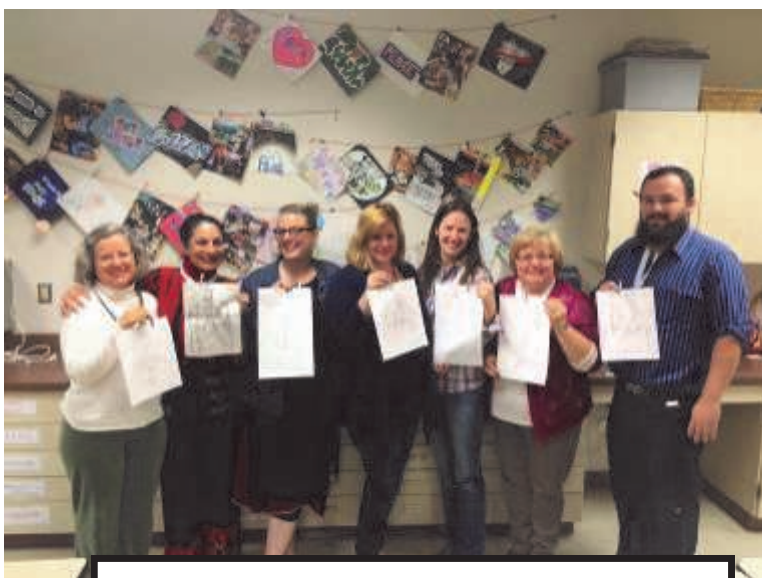
2014 Fall Conference Photo Gallery



Class photo from Gelli Mono-prints



Learning Perspective Techniques



Class photo from Drawing Upside Down



The main hall decorated in Pop Art Style by Ginny Lane and Faye Scannell



Awards Ceremony with Educator of the Year: Tracy Fortune



Playing at the Art-A-Thon tables

2014 Teachers As Artists Show



Artwork on Display at Gage for the Teachers As Artists

This past fall, art teachers from across the state of Washington had an opportunity to professionally show their artwork. More than 30 submissions from all corners of the state were displayed at **Gage Academy's Rosen Gallery** in the Capitol Hill neighborhood of Seattle.

The artwork presented showcased the **many talents of Washington's art teachers**, and ranged from highly abstract to classical in style.

The opening reception provided an opportunity for the participating artists to share their methods, ideas, and techniques with their peers and the greater Seattle community.

The WAEA would like to thank Gage Academy of Art for offering this opportunity for **Washington's art teachers to showcase** their artwork.

Congratulations to everyone who **participated in the WAEA's first ever Teachers As Artists show!** The WAEA looks forward to **seeing your submissions to next year's exhibition!**



Member Trinity with her art on display

GAGE Pre-Funk

Once again, the WAEA kicked off the annual state art teacher's conference with a studio-based pre-funk event! This year, Gage Academy of Art hosted a trio of intensive studio workshops for art teachers to attend, including "Figure Sculpting in Clay", "Advanced Perspective", and "Figure Drawing from a Live Model". Participating teachers had the opportunity to hone their own technical skills during these two-hour sessions the evening before the official WAEA conference began.

The WAEA would like to give a big "Thank You" to Gage Academy of Art for donating the space and instructor time for this event. If you are interested in honing your artistic skills, please check



Member Carol exploring clay with a live nude model.

Arts and Academic Achievement: Empirical Evidence for this Hypothesis

By Dr. AnnRené Joseph

The need for replicable and affordable empirical studies to examine the possible effects of the study of the arts – dance, music, theatre, and visual arts, has manifested during the last 50 years, specifically studies conducted during the school day and with certified classroom teachers. Although the arts are defined and mandated as basic education in Washington State, the need for research to validate, enhance, and increase access to all four arts disciplines remains.

Therefore, the focus of this 2011 empirical study, which utilized a pretest-posttest control group experimental design, was to determine if there was a causal relationship between the use of *creative dramatics* and the vocabulary achievement of fourth grade students in a language arts classroom. In the course of the study, all four arts disciplines manifested through students creating, performing, presenting, and responding. Specifically, visual arts story summary booklets were created as a part of the treatment in one treatment group.

Eighty-three students and three fourth grade certificated classroom teachers were randomly assigned to three groups – two experimental groups and one control group. The 20-day study was conducted across five weeks of school – for 45 minutes each day – during the normally scheduled language arts instruction block. Students in the treatment groups received between 15-20 minutes of creative dramatics interventions for 17 consecutive school days. The study covered 19-consecutive school days that included a pretest, 17 consecutive school days of instruction, and a posttest. A retention test was administered five weeks later.

The study was conducted in a Learning Assistance Program (LAP) reading and math school, in a large school district in rural and unincorporated Pierce County, in Washington State. Students were randomly divided among two treatment groups utilizing creative dramatics interventions, and one control group using established district language arts curriculum strategies. Teachers used identical and collaboratively created lesson plans developed from the adopted district language arts curriculum, covering four stories. The dependent variable was a teacher-researcher developed criterion-referenced vocabulary test covering the unit of instruction. Two experimental groups employed 15-20 minutes of different *creative dramatics* interventions, daily.

One treatment group employed singing and rhythmically chanting the vocabulary words with *creative dramatics* pantomime to demonstrate the vocabulary words and the vocabulary word definitions (Himmele & Himmele, 2011; Kodály, 1974), and individually drawn story summary booklets (Edwards, 1979). One treatment group experienced the standing BrainDance (Gilbert, 2006), and enacting the vocabulary words through story enactment, and re-enactments for the story summaries (Podlozny, 2000). The control group students experienced the district adopted language arts **Readers' theatre** component (Houghton Mifflin, 2005; OSPI, 2011d), and daily reflection notebooks without teacher feedback (Ellis, 2001a). Teachers were taught the treatment interventions by the investigator.

Descriptive statistics were used to describe the demographics of the sample, while inferential statistics were used to calculate the differences between groups. Findings provide statistically significant evidence that students who practiced the creative dramatics interventions had greater vocabulary achievement versus the control group at the significance level of $p < .05$. All information on the study school and district are confidential. Recommendations include replication of the study with a larger sample and stricter controls to



validate the findings.

©Joseph, A.R. (2013). *The effects of creative dramatics on vocabulary achievement of fourth grade students in a language arts classroom: An empirical study.* (Doctoral dissertation) Seattle Pacific University, Washington. All rights reserved. Note: Dr. Joseph's dissertation was officially published in April 2014 and available via ProQuest Publication @ <http://gradworks.umi.com/35/79/3579799.html> and at the SPU library.

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Retired OSPI Arts Program Supervisor, WA State Ed. Dept. (2001-2011), Education Administrator and Teacher Leader (1977-2011) T: 206-819-8216; E: annrenejoseph@comcast.net

Supplemental Information for this article:

Terms and Definitions Used in the Dissertation Research Treatments:

Creative dramatics. *Creative dramatics* is “a dramatic enactment (led by the teacher) of a story, setting, and/or characters. This is an experiential, process-based activity, not a performance for an audience. The teacher may assume a role” (OSPI, 2011 d, p. 133).

Arts integration. *Arts integration*, also referred to as interdisciplinary or integrated teaching, refers to – in this study – as one subject specifically focused on benefitting the other; whereas, *creative dramatics* is used to enhance vocabulary achievement. This is defined by Fogarty (1991), as a *shared model*; **insomuch as, “The shared model views the curriculum through binoculars, bringing two distinct disciplines together into a single focused image. Using overlapping concepts as organizing elements, this model involves shared planning or teaching in two disciplines” (p. 62).** Russell-Bowie (2009) refers to this type of model of integrating the arts as *service connections*, and writes, “**Service connections within subjects occur when concepts and outcomes are learned and reinforced in one subject by using material or resources from another subject with no specific outcomes from the servicing subject**” (p. 5). Further, the outcomes of one subject are promoted at the expense of the other subject (Brophy & Alleman, 1991).

BrainDance. The standing *BrainDance*, was developed by Anne Green Gilbert (Gilbert, 2006) and is “**comprised of eight fundamental movement patterns that we move through in the first year of life**” (Gilbert, 2006). These eight movements are experienced by individuals in the following sequential order breath, tactile, core-distal, head-tail, upper-lower, body-side, cross-lateral, and vestibular” (pp. 36-38).

Readers' theatre. “*Readers' theatre* is defined as “an orchestrated reading that relies primarily on vocal characterization and does not include the elements of visual theatre, such as costuming, sets, or blocking in the presentation” (OSPI, 2011 d, p. 137).

Vocabulary. “*Vocabulary* refers to students' knowledge of word meanings” (Stahl & Nagy, 2006, p.

3).©Joseph, A.R. (2013). *The effects of creative dramatics on vocabulary achievement of fourth grade students in a language arts classroom: An empirical study.* (Doctoral dissertation) Seattle Pacific University, Washington. All rights reserved. All references cited in this article submission are detailed in the references section of the dissertation, as in the dissertation chapters and appendices.



Splatter is YOUR new WAEA Membership publication!

Get published and share your knowledge with your peers. We are accepting lesson plans articles and ESD Reports for quarterly publication. We are looking for photo rich, student successes, awards, community building activities and lesson plans. Any articles that forward the mission of WAEA will be considered. You must be an Active NAEA/WAEA member to be published.

Next Deadline is April 15. Email submissions to shebaduhkitty@yahoo.com.

Night of the Arts: Highlighting the Weird

By Cathy Tanasse NBCT, *Glacier Peak High School, Snohomish, Washington*

Jack Nordby sums up our “Night of the Arts” --my favorite school event -- perfectly. K – 12 Art, Math, International Languages, Bio-Tech...**you name it, EVERYONE** gets involved. Even teachers get into the act and display their artistic endeavors. For one night, **EVERYONE** is an artist no matter what age or discipline. **Student and community people have “vendors” tables, there are performances of all kinds, from music--to Shakespearian skits from English classes.... I love watching people examining the artworks, students bringing** friends, teachers and parents to see what they have done in art, math, photography, culinary studies or **international languages or another class display...** I love this event because creativity of all ages and levels is celebrated in a myriad of different disciplines. Art joyfully informs all subject areas and this is the evidence. Poets, misfits, writers, mystics, painters, troubadours and also historians, bio tech students, wood workers and techies are all celebrated. This is a time for a feast for the senses.



The Night of the Arts is to student (and teacher) innovation what a frame is to a painting. Without the frame, the painting is still worthy of note, but the frame enhances the art, beautifully focuses your attention and raises the level of importance. It is also like a book to hold stories and life lessons.

Our greatest glory is not in never failing, but in rising up every time we fail.
Ralph Waldo Emerson

Megan is a failure. **If she doesn't fail on a regular basis, she isn't pushing herself. She doesn't fail at making good art.** Good art is easy. She fails at making GREAT art. She gleefully throws caution to the wind and attacks her work—failing again and again until the art room is littered with the bones of great failures and her art portfolio is filled with great art. Her display included large, challenging works that are always thought provoking and never simple. She never ever ever ever ever quits and rises to every challenge. Lesson learned. Thanks Megan.



Don't let the fear of the time it will take to accomplish something stand in the way of your doing it. The time will pass anyway; we might just as well put that passing time to the best possible use.
Earl Nightingale

Hunter is the crazy king of pushpins. Inspired by pushpin artist, Eric Daigh, he used 7,500 pushpins and 150 hours on his portrait door. During spring break, before, after school, during lunch time, there was Hunter, sitting on the ground pounding in pushpins. Teachers not only allowed him to use their class time for his art, they donated pushpins, pushpins and more pushpins. (There is a special place in heaven for supportive teachers, and another lesson in gratitude.) When I impatiently **slog through a task that is taking much longer than anticipated...** and I weigh whether to do the job well, or to just get the job done quickly, I think of Hunter, and still question his sanity. I have yet to regret the extra time spent to do a job right. I will never look at push pins the same again.

Pleasure is very seldom found where it is sought. Our brightest blazes are commonly kindled by unexpected sparks.
Samuel Johnson

At times, Larry was a challenging student. Sometimes he would cry or scream in class, sometimes he would sleep, lay down on top of his table and play on his phone or just sit and stare. After a deep breath, I would explain to him **“acceptable classroom behavior”** and **work with** him on his projects. Sometimes he would work by himself. To my surprise he actually finished his packing tape cast shoe project. Even more surprising, he excitedly put his packing tape shoes on his feet --**and didn't take them off**. **He wore** them at home as well. Thank you Larry for reminding me that art can be spontaneous and fun. **When I see your ragged, well worn “art project shoes”** I have to smile. Thanks Larry.

As art teachers we are the cheerleaders of “weird”. Hurray for Creativity! Long live Imagination!! Whether we realize it or not, we are the reason these kids come to school and feel special. And whether they realize it or not, they are the reason we come to school and do what we do.



“Blessed are the weird people - - poets, misfits, writers, mystics, painters and troubadours - - for they teach us to see the world through different eyes.”
Jack Nordby, author of *The Divine Arsonist*.

Viva the Arts!



Wenatchee's fifth graders show off sculpting prowess during the 11th year of the Beauty of Bronze program



Photo By Jim Russell

By Jeanette Marantos, Beauty of Bronze coordinator

Nearly 600 wax sculptures were made by students and teachers, then cast into bronze during annual art education field days.

WENATCHEE—The inspiration for art comes from all kinds of places, even for children. Nearly 600 of **Wenatchee's fifth-grade** students created small wax sculptures that have been cast into bronze as part of **Art on the Avenues' annual Beauty of Bronze program**, and the reasons for creating their art are as varied as the sculptures themselves.

One fifth grader honored her father's heritage by creating a bronze sombrero. Another made a smiling cat for her brother in memory of his beloved pet. There are monsters, acorns, whimsical penguins, even a surfing dog. **"I love dogs but I also love water, so I compromised,"** explained Columbia fifth grader Josie Flitton.

The main point, which was voiced often in their evaluations of the program, is that the students got to **sculpt something that was important to them; a bronze that will last for centuries.** **"Your imagination comes out and takes your hands and makes your sculpture,"** wrote Columbia fifth grader Levi Miles.

"The sculpting is the best because you create a moment you'll never forget," wrote fellow Columbia student Vanicia Cole.

The students, along with the community, were able to see all the sculptures during the Beauty of Bronze student exhibit, which ran for two weeks at the Wenatchee Valley Museum & Cultural Center, Nov. 22 through Dec. 6. Afterwards, the sculptures were returned to the students to keep.



Art on the Avenues' Beauty of Bronze program began in 2004 and just completed its 11th year of teaching fifth graders about the art in their community and what it takes to be an artist. This year the program involved every fifth grader in

Wenatchee's seven public elementary schools as well as the Wenatchee River Academy. Students spent a day working with Sultan sculptor Kevin Pettelle, discussing how he became an artist and the techniques he used to create two of his sculptures in Wenatchee, *Single Point* in the Wenatchee Center and *Ped* in the Art on the Avenues Sculpture Garden in Riverfront Park. Students also toured backstage at the Numerica Performing Arts Center, sketched sculptures in Riverfront Park and worked in small groups of four to create sculptures out of natural materials during the Andy Goldsworthy Challenge before making their small sculptures.

The Beauty of Bronze program is funded entirely by grants and in-kind support. This year's funders include the Robert B. McMillen Foundation, the Washington State Arts Commission through a grant to the Wenatchee Arts Education Consortium, the North Central Washington Foundation for Youth, the Community Foundation of North Central Washington, Puget Sound Energy, the Wenatchee School District, the parents of River Academy, the fifth graders of Mission View Elementary School and the PTsAs of Abraham Lincoln, John Newbery, Lewis & Clark, Sunnyslope and Washington elementary

schools, with in-kind support from the Wenatchee School District, Numerica Performing Arts Center, Wenatchee Valley Museum & Cultural Center and Columbia Colstor.



Art on the Avenues is a private, not-for-profit organization which maintains a revolving exhibit of more than 80 sculptures in the Wenatchee Valley, many of which are for sale. For more information about the organization and its sculptures, visit www.artontheavenues.org.

Managing Scholastic:

How to Get Your Kids a Gold Medal Without Killing Yourself!



By Ann Morgan, *Cascade High School, Everett, WA*

Here in Snohomish County, we have had the Scholastic Art Competition in place for 20 years. As a High School teacher, I have always entered student work, but the cost of doing so- in time and energy- has been a major stress. Unfortunately, Scholastic deadlines come at a bad time of year for our high schools, falling just weeks before the end of the first semester. Usually, the best work comes in during the last 2-3 weeks of the semester, sometimes just after the deadline. The key to managing this is through organization, and setting up a timeline that works. Here is what I have developed over the years, and it helps me to manage the additional workload more effectively, while giving more students access to this important show.

Gathering Scholastic work begins for me right AFTER the January deadline, and during the Spring semester. When I have great student work that misses the deadline or is done in the Spring, I photograph it (in keeping with Scholastic guidelines) have the student take the work home, and start of list of Freshman, Sophomore and Junior student works to enter for NEXT year. I keep this list in a special area so I can always find it again in the Fall.

I start gathering the actual work together again in late November, and early December- usually after the **Thanksgiving break**. I send kids who are on my **'Scholastic List'** a note, reminding them to bring in the work, and giving them instructions on how to set up an account with Scholastic on-line to get the preliminary registration underway early. When they register, I have them all use the same generic password, which is derived from our school mascot. Having the work drift in over a series of two to three weeks before the winter break helps me to stay organized and (ideally) get their registration completed BEFORE the January deadline.

Once you photograph the work, it needs to be formatted to Scholastic guidelines. I then save it on my **computer in a folder titled with the last name of each student entering work**. I **'save as' each photo with the students' last name, combined with the name of our high school as the file name**. **If there is more than one photo** of a work, I add a number to the file name to distinguish each photo, and save their photo(s) in their folder. I recommend that you do NOT have kids photograph their own work. Since the judging in our area is based on photos, bad photos can disqualify a great work, or kids sometimes alter/crop their photos to make them look good, which violates the ethical guidelines of the contest, and makes you look bad!



Rorschach, Kyle Hackbarth Gold Key Winner 2014

Along with the photos, the most time I spend is helping kids to do a good job with their registration. I usually work with kids individually to finish their registration on my school computer, where their photos are. As they upload their photos, they need to understand that titling their work is the way they give judges clues to the meaning of work. I coach them to select an effective title, which is important so the piece communicates their intent to the judge. Likewise, selecting the right category to enter **work in, is also important**. Typically, work in **'drawing and painting'** and **'ceramics'** categories draw the most entries, which makes the competition keen in these media areas. There are fewer entries in related categories, such as **'mixed media'** or **'sculpture'**, so if the work qualifies, I try to ensure that they are entered in a more specific category, which gives them a greater chance of getting an award.

As the actual work comes in, I put it in a locked display

case with student names and an acknowledgment of the work as an **award nominee. This showcases student's work as 'the best of the best' in the school beginning in late Fall, and keeps it safe and undisturbed** until it is on display (hopefully) as an award winner in our local gallery in February. Any work that is not selected for display stays in the school showcase through the Spring, and is entered into other competitions, such as ESD Shows or District/ Regional Art shows and competitions, which have later deadlines.

As the January deadline draws closer, I am busy entering more recent work from the current semester, as it is finished. The last big entry problem is getting the hard copy entry forms turned in with parent signatures- by the deadline! These often get lost or forgotten in the shuffle near the end of the semester. Having one student password makes it possible to go into student accounts and re-print entry forms at the last minute, if necessary. I have students call their parents from my desk for permission to sign for the parent, if the form is missing/ needs a signature.

Does all this sound like a lot of work? It is! However, good time management and an organized approach helps. We have found that having award-winning entries year after year has validated the quality of our program with parents, the community, and our students, as one of the best in our state. It is a big source of school pride, and has helped to keep our program strong, well staffed, and supported, with over 60% of our 1800 students registering for visual art classes.

In the end.... It's worth it!



*Sunflower Vase, Brittney Bachteler-Harrison
Gold Key Winner 2014*

Scholastic Art & Writing Awards Events 2015

This program gives thousands of students throughout America the opportunity to broaden their creative horizons while earning local and national recognition. The objective is to foster the confidence of young artists and give them the opportunity to be recognized for their creative achievements by the world at large.

Snohomish County ONLY via Schack Arts Center

- Feb. 9, 2015: Regional Scholastic Art Exhibit Opening Reception 5-9 p.m.
- Feb. 9, 2015: Scholastic Art Award Ceremony (Everett Civic Auditorium) 6:30-8:00p.m.

Additional Information: <http://www.schack.org/student-awards-contests/scholastic-art-awards/2015>

All Other Counties via Cornish School of the Arts

- January 10 – 23, 2015: Exhibition open daily at Cornish Playhouse 10:00 a.m.. – 5:00 p.m.
- January 11, 2015: Awards Presentation at Cornish Playhouse 11:00 a.m.. – 1:00 p.m.

More Information and to make your online educator account go to <http://www.artandwriting.org/>

ORGANIZED SPLATTER

IDEAS AND TIPS FOR THE ARTROOM

By Tracy Fortune, *Lakes High School, Lakewood WA*



DIY Stamps for Clay

Stamps for making patterns and textures in clay can be made easily and inexpensively. Use cork bases with buttons, beads or textural findings. Metal, plastic or wood items can be attached with a strong glue. You can even put something on each end for twice the fun.



Make Your Own 'Stilts'

If some of your students have trouble keeping the base of their clay projects completely free of glaze, try making and using small bisque fired clay disks as an easy way to support their work during a glaze firing.

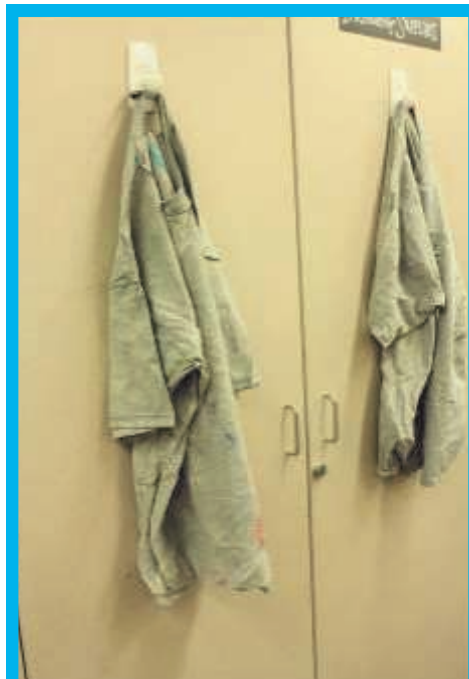
Handy Dust Pans

Keep several dustpans handy. *Command* brand hooks can be attached to cupboards or walls. If needed the hooks can easily be removed without damaging the surface.



Got a Great Idea to Share?

We would love to hear from you. Send us your ideas for organizing and working in the art room with a clear photo and short description.



Save Paper Towels

Use old t-shirts to clean or dry tables. For easy access cut a hole cut along the back of each collar and hang them on a hook. *Command* hooks work great for this too.

Pop Art Portrait Lesson Plan

Anticipatory Set: View artworks of the artist Roy Lichtenstein. Notice the colors (primary plus black and white) the comic book style and word bubbles.

Procedure:

1. Guide students in drawing a portrait in pencil, leaving room at the top of the paper for a speech bubble (it helps my students if I explain this is not a *realistic* self portrait but a cartoon/ caricature)
2. Decide to pencil in bubble letters now or after speech bubble is painted*
3. Painting: work from the center of the paper out to edges
4. use lightest colors first, darkest colors last
5. large brushes are for large areas, small for small areas
6. test out a technique on scratch paper/placemat before painting
7. paint large areas (FACE) first, finishing with details (EYES, NOSE, MOUTH, LETTERING)
8. After painting is dry, use a black oil pastel to outline the portrait, word bubble and lettering.

Community Building Extension:

*To help students come up with a word for their bubble I have a whole group discussion about adjectives; specifically positive and KIND words to describe friends other than 'awesome' and write them on the board.

Next I pass out slips of paper, with a student name, ensuring no student would receive their own name, and had classmates write a kind, positive word describing their classmate. I had them pass each paper twice resulting in three words, which then is returned to the student whose name is on the paper. That student now has three words to choose from for their painting OR they may use one of their own. It can be a great boost to their self esteem when they receive their slip of paper. Of course, the class must be trustworthy to participate in this activity; I always remind them to think about what kind of words they'd like to receive and promise consequences for anyone who breaks the trust.

Lesson plan By Barb Holterman Pleasant Valley Primary, Vancouver, WA



Objective: To create a Pop Art Style Self-Portrait Painting.

Supplies:

- ⇒ Tempera or Acrylic paint; red, blue, yellow, black and white
- ⇒ Water
- ⇒ Multiple brushes; round small, large flat, medium round
- ⇒ popsicle sticks to scoop paint onto palette
- ⇒ sponge for wiping brush
- ⇒ damp towel for hands
- ⇒ paper towel for painting mistakes/bleeds

Standards:

GLE 1.1.5 Applies, analyzes and creates the elements of visual arts when producing a work of art. Element of Visual Art: *color*

GLE 1.2.1 Applies and analyzes the skills and techniques of visual arts when producing a work of art in two and/or three dimensions

GLE 2.1.1 Applies a creative process to visual arts

GLE 1.3.1 Applies, analyzes and creates artworks using visual arts styles and genres from various artists, cultures, places, and times

Youth Art Month

Instructions and Forms for submitting artwork for WAEA Youth Art Month

2015 YAM Theme: *Art Builds Bridges*

Deliver to: Laurel King Email: kinglr@mukilteo.wednet.edu

Kamiak High School 10808 Harbour Pointe Blvd. Mukilteo, WA 98275

Please find all the forms you will need for this competition on the next few pages. (student permission to participate; permission to release photographs of student and artwork; artwork labels and Judging rubric)

Important Dates to remember!

- ♦ February 24, 2015: YAM student exhibition artworks due delivered to Kamiak HS Mukilteo, WA.
- ♦ March 1–April 1, 2015: YAM exhibition at Schack Art Center, Everett, WA.
- ♦ March 6, 2015, 6-8 p.m.: YAM Exhibition opening at Schack Art Center
- ♦ April 3, 2015: Student artworks returned to teachers (picked up, mailed, or delivered)


How to prepare artwork for submission and presentation: Last year the Schack Art Center struggled to hang some artwork because it was not display-ready. All artwork must be matted, preferably with stiff mat board and a stiff backing (cardboard or foam core board) affixed to the mat board. This allows the artwork to **hang properly. Use masking tape (not painter's tape) to firmly attach artwork to mat board and backing to mat board.** We will provide and attach saw-tooth hangers. It would be helpful if you marked on the back top edge where the middle is so we know where to attach the hanger. Lightly attach the label on two sides so we may remove it and attach it next to the artwork on the wall.

Have a Question regarding YAM? Contact our WAEA's Youth Art Month Representatives:

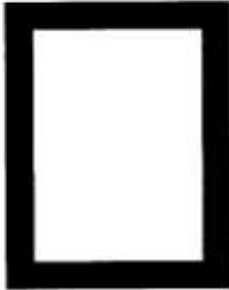
Laurel King kinglr@mukilteo.wednet.edu and Nancy Jordan JordanNB@mukilteo.wednet.edu

2D EXHIBIT READY


- mat artwork - black or white mat board
- plastic hanger centered and lined up with top edge of mat back.*
- entry form taped top and bottom to mat back.
- written on mat back:
 - title of piece
 - student name
 - school name
 - school address




ARTWORK



MAT

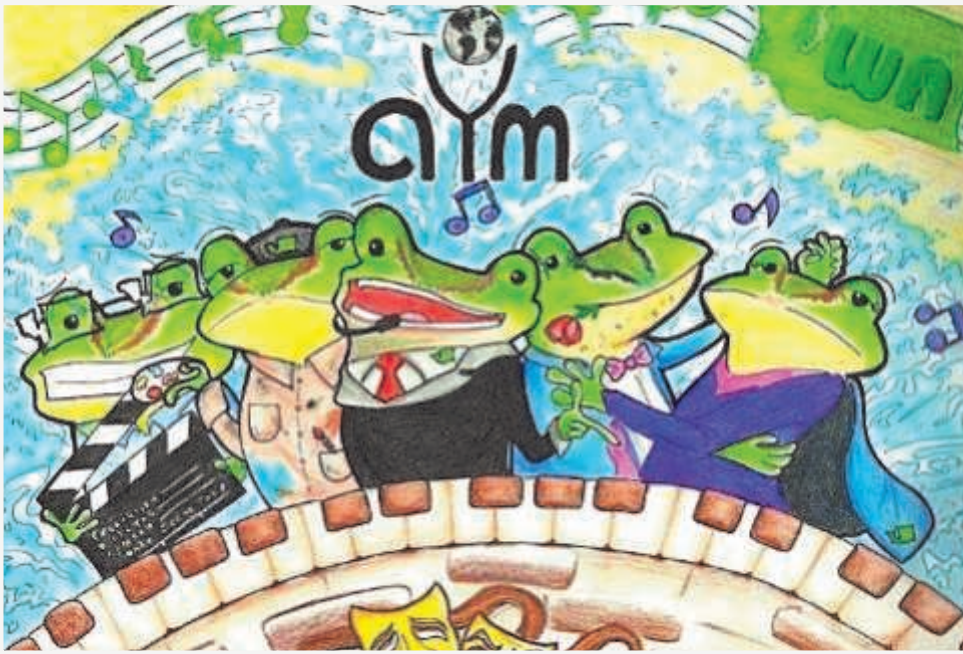


FOAMCORE



PLASTIC HANGER
ENTRY FORM

* Stretched canvas and canvas board does not need to be matted. * Heavier artwork needs a wire hanger.



Youth Art Month is an annual observance each March to emphasize the value of art and art education for all children and to encourage support for quality school art programs. Established in 1961, YAM is a non-profit organization that provides a forum for acknowledging skills that are not possible in other content areas.

Youth Art Month – Rubric Washington Art Education Association (WAEA)

YAM Outcomes	Criteria	4	3	2	1
Basic Skills	<i>Follows Requirements Craftsmanship</i>	Exceptional skill with media	Above average art skills	Shows some skill	Does not meet expectations
Critical Thinking Skills	<i>Originality Creativity Collaboration</i>	Unique, very original, individuality worked into collaborative process	Usually original, expressive, collaboratively produced	Seldom original work, overdone idea, sparse collaboration	No original ideas, or no collaboration
Applies Knowledge- Lifelong Learner	<i>Design Principles / Elements</i>	Complete understanding, use of Elements and Principles	Has very good idea of art intent	Unclear thinking Little use of art Principles and Elements	No concept of art Principles or Elements

Youth Art Month – Artwork Label

Washington Art Education Association (WAEA)

All submitted art work must have this label completed and attached to the back.

Student Name _____

Artwork Title _____

Art Media _____

Grade _____ Art level/Course _____

School _____

Teacher Name: _____ Principal Name: _____

Youth Art Month - Student Permission to Participate

Washington Art Education Association (WAEA)

Date _____

I agree to allow my art to be exhibited by the Washington Art Education Association at the Schack Art Center. In doing so, I release WAEA and agents from any and all responsibility in the event of loss or damage to my artwork. I agree to allow my art to be displayed, photographed and /or published for educational, non-profit, visual art publications and exhibitions.

ENTIRE FORM MUST BE COMPLETED

Student Name _____

Student Address _____

City _____ Zip _____ Phone No. _____

Student Signature _____

Parent/Guardian Signature _____

(Required if student is under 18 years of age)

District Name _____

Teacher _____ WAEA Member No. _____

Teacher Email _____

School Address _____

City _____ Zip _____ Phone No. _____

Youth Art Month - Photo Release Permission

Subject: Student work to be displayed as part of the WAEA Youth Art Month Annual Student Exhibit at the Schack Art Center, Everett, Washington. I grant to WAEA Youth Art Month and its representatives the right to take photographs of me and my artwork in connection with the above-identified subject. I authorize WAEA, its assigns and transferees to copy-right, use and publish the same in print and/or electronically. I agree that WAEA may use such photographs of me with or without my name and for any lawful purpose, including for example such purposes as publicity, illustration, advertising, and Web content.

I have read and understand the above:

Student Printed Name _____

Student Signature _____

Signature, parent or guardian _____

(Required if student is under 18 years of age)

Student Address _____

City _____ Zip _____ Phone No. _____



ESD 189

HIGH SCHOOL ART SHOW

ENTRIES DUE 2/25/15

**EVERETT COMMUNITY RESOURCE
CENTER AT 3900 BROADWAY,
EVERETT WA 98201.**

**CONTACT CATHY.TANASSE@SNO.WEDNET.EDU
OR WAEA.NET FOR MORE INFORMATION**

PARTICIPATE ► EDUCATE ► ADVOCATE

Art is
literacy
of the
heart.

Elliot Eisner

*Creative people are
curious, flexible,
persistent and
independent with a
tremendous spirit of
adventure and
a love of play.*

Henri Matisse

*Art
washes
from our
souls the
dust of
everyday
life.
Pablo
Picasso*

**Making your
unknown
known is the
important thing.**
Georgia O'Keeffe

**ART is a nation's
most precious
heritage.**

Lyndon Johnson,
signing into existence
the National Endowment
of the Arts

The future belongs to
young people with an
education and the
imagination to create.

President Barack Obama

**LOGIC WILL GET YOU
FROM POINT A
TO POINT B.**

**CREATIVITY WILL GET
YOU *ANYWHERE*.**

Albert Einstein

THE WASHINGTON

ART

EDUCATION ASSOC.

AFFILIATED WITH THE NATIONAL ART EDUCATION ASSOCIATION