

# A E A

ALABAMA ART EDUCATION ASSOCIATION

# PERSPECTIVES

DECEMBER

2014 WINTER ISSUE

## LETTER FROM OUR PRESIDENT

*"Nobody can go back and start a new beginning, but anyone can start today and make a new ending."  
~Maria Robinson ~ Author of **The Feeling Child***

Well, I was debating whether to write an article about looking back over the past year or one about looking forward to the new year, so I decided to write about BOTH! Just like the Roman god, Janus, who was the god of beginnings and transitions and who had two faces in order to look back into the past and forward toward the future; I decided to look at both as we shift from 2014 to 2015. We can quickly recall an interesting year just by naming a few key words like legalized marijuana, Affordable Care Act, Veterans Affairs, same-sex marriage, Michael Brown, Ebola, ISIS, Ukraine, Flight 370, XXII Winter Olympics, and immigration. Whew, what a year! Some of it was good; some of it not so much, but it all happened. Our perceptions of how we remember 2014 and how we see 2015 are up to us.

We may choose to look back and think, "how did we survive all that" or "what could happen next year"? Both questions could be seen *negatively* (as in **regretting** the past and **dreading** the future) OR they could be seen as *positive* (as in **strength** for surviving the past and **excited** about what the future holds). Either way we decide to remember the past and face the future, neither is tangible. The past is gone and cannot be relived. The future is yet to come and cannot be totally prophesied. We have TODAY to make a choice whether we see the glass half full or half empty and a decision to see that choice to fruition. Our choice to see the glass half full or to be the optimist can help to relieve past hurts, redeem relationships, and energize us for an exciting future. Choosing to see the glass half empty or to be the pessimist may prevent healing, destroy relationships, and inhibit us from moving forward.

Whatever your worldview, the manner in which you conduct yourself in the midst of world events (both big and small) will determine how you view success in your life and in your classroom. I use "success" here to mean what makes you happy, provides you with a roof over your head, connects you to meaningful relationships, and ultimately what helps others. A 2009 research study found that optimism and pessimism are both contagious. I tend to agree, but then again I am a glass half-full kind of gal. The statistic that stood out to me was not that both could be contagious, but to the type of people others were attracted. We have all been around both types of people; those who can either build you up or suck the life out of you, so it was not surprising that most people (over 50%) were more attracted to people who radiate positive and optimistic energy. Well, duh!

The choices and decisions you make, every day, either attracts students to you and the arts or away from you and ultimately all of the arts. My challenge to you in 2015 is to take the glass half-full/optimistic/positive worldview. I believe we all have it in us to be optimistic (of course that's the optimist in me talking!) we just have to make the **conscious** choice to do so. Make that one of your New Year's resolutions and see who you attract and how you feel by making the choice. As you look back, learn from what you experienced; look forward, and learn from what you choose to do.

Here's wishing us all a productive, successful, optimistic, and creative 2015!

See you in the Studio!

Kelly C. Berwager, PhD, NBCT  
President



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"Art is an expression of beauty and does not require explanation! A bird sings, a flower blooms, these are natural expressions of beauty. Let your art speak for itself and let life speak for others."

I teach visual art at two elementary schools. In recent years the term “arts integration” has entered my eardrums and brain-space at an increasing rate. In the beginning, I didn’t even know what the term meant; and now several years later I have attended multiple workshops at state and national conferences on the topic and worked directly with Kennedy Center trained arts integration specialists Suzy Harris at the Birmingham Museum of Art and the visual arts supervisor for Jefferson County, Stacia Jacks. However, the most rewarding experiences I have had with arts integration took place right within my school. For years, the momentum with which I talked about arts integration

within my school mirrored what I saw and heard as an increasing trend within the greater art education community. Last year, the classroom teachers in my school requested my principal create a schedule where one of my days would be spent going into the classrooms demonstrating arts integration lessons connecting to the Alabama Course of Study standards for math, science, and reading. I was ecstatic and welcomed the new challenge. I felt like all the energy I had spent trying to communicate to my colleagues how art could engage our students in new and long lasting ways was finally sinking in. Persistence pays off!



I began my planning by asking each grade level to come up with a few state standards to share with me. I requested the standards they chose meet two requirements. First, they had to be something the classroom teachers recognized as an area in the curriculum students did not completely grasp and perhaps needed more instruction. The second requirement was it had to be a standard they could envision having a direct link to visual art. That

one was not too hard, because honestly, I feel art can be found in almost everything!

One lesson I taught connected to the 5<sup>th</sup> grade reading concept “Point of View.” The lesson I developed attempted to help students differentiate between first person, third person limited and third person omniscient by analyzing portraits and other figural art examples from art history. I showed the students two art prints. With the first one, *Tar Beach II* by Faith Ringgold, I demonstrated-through explicit instruction-how to create a narrative for the artwork from the first person point of view. Next, we looked at *The Flower Vendor* by Diego Rivera. We worked as a class to create a group narrative for this artwork from the third person limited point of view. Lastly, students had to create a figural drawing in their sketchbook and add a narrative to match it using the third person omniscient point of view.

Another lesson I taught was the Color Wheel Clock lesson I did with my third graders. This lesson came out of a workshop I attended at the Birmingham Museum of Art. Third grade teachers at my school asked me to create a lesson focusing on telling time. During this lesson we compared color wheels to clocks and even looked at the Surrealist artwork *Persistence of Memory* by Salvador Dali. I pre-cut large scale pie pieces to create the different “slivers” to make up each of the twelve numbers on the clock. Then, students worked in pairs to create



repeating line patterns on a pie piece. They traced over them with white oil pastels. Then, we had a color mixing lesson and each pair painted their pie piece a color from the color wheel. When we put the pieces together they created a large color wheel. I installed the color wheel in each homeroom and attached numbers in a complementary color scheme, as well as minute and hour hands with Velcro. This way, the class can move the arms of the clock around to use as a teaching resource during their future math lessons focusing on telling time.

I also taught a lesson to my 4<sup>th</sup> grade students that I took from one of the workshops presented at last year's AAEA fall conference "Creativity on the Coast." It was called *Trees, Trees, Trees*. The workshop was facilitated by Stacia Jacks and Suzy Harris. The fourth grade teachers had requested I create an arts integration lesson to help students with fractions. I remembered this lesson from the conference, and it was perfect! In this lesson, students looked at examples of trees from art history as well as actual trees outside our classroom window. We studied *Starry Night* by Vincent van Gogh and *Tree of Life* by Gustav Klimt. After analyzing the art and looking for different elements of art within each piece and comparing and contrasting the two, we looked more closely at the actual tree branches and compared the "branching off" of the "whole tree trunk" to creating fractions through division in math. Then, each student created their own "fraction tree" by sectioning off their paper and dividing each branch portion in two. Within each branch area, students wrote the corresponding fraction. This lesson is already linked to the AAEA website and you can access it by going to [www.aeaonline.org](http://www.aeaonline.org), click on the resources tab at the top, click on 2013 Conference Lesson Plans, and scroll down to find the *Trees, Trees, Trees* lesson. If you would like me to send you the Promethean Board flipchart or a PowerPoint form of the presentation for the Point of View or Color Wheel Clock arts integration lessons, please email me at [artlindsay@yahoo.com](mailto:artlindsay@yahoo.com). These are just a couple of examples of the lessons I came up with and I am happy to share more with you on an individual basis if you contact me.



The more obvious and positive outcomes of doing these arts integration lessons were that our students gained a deeper understanding of the standards connected with art and I had many rewarding and teachable moments I will always cherish. There were other unexpected positive outcomes though too. Many classroom teachers made comments such as, "Wow, you are an awesome teacher!" or "I never really felt like I understood what you meant by arts integration, but now that I've seen you do it in our room, I could totally do something like that." I even got an email from one teacher as well as my principal about how amazing they thought the lessons and my teaching of them were. It's a wonderful feeling to feel respected by your administrators and peers. If that's not advocating the importance of arts education, I don't know what is! We, as art educators, know the benefits of arts education and we also have plenty of art standards to cover on our own. However, I strongly feel incorporating more arts integration components and collaborating with other teachers within your school has the potential to show the rest of the world the benefits of what we do every day.

~Lindsay Mouyal, Visual Art Teacher, NBCT

Birmingham, Alabama

“The quality of these bowls is amazing” stated Kim May, head of the Pike County Salvation Army, the benefactor of all those bowls, and the coordinator for the Pike County Empty Bowls initiative. She was reacting to the bounty of an intensive three-day workshop Troy University art education majors and ceramics students provided for Carrie Rigdon’s Pike County High School art students.

The three previous Pike County Empty Bowls Days entailed Troy students traveling to the school for a crash course in clay and “one day blast” of bowl making. Facilitators acknowledged that even though many bowls were made in a short time, as many as 120 bowls in a day, high quality and craftsmanship were hard to generate at a desirable level. After several conversations and some brainstorming, a decision was made to greatly slow down the process and to give both students and lesson presenters time to process new information. This is the first exposure to clay for many of these students. In addition, the art education and ceramics students felt it was extremely important to take time to talk about and focus on function, design, and design decision-making.

The new model for this outreach entailed expanding the workshop to three days instead of one. The first day included an introduction to the Empty Bowls initiative as an international grassroots movement to eradicate hunger and included a brief history of how it began – in a high school classroom much like the one in which the presentation was being made. After the introduction, provided by Troy art education majors and AAEA members Cayla Whitt and Lauren Thompson, the

Troy ceramics students visited each table of high schoolers and demonstrated two hand-building processes: inside support and outside support. Students watched as the demonstrators draped clay slabs inside of bowls and over plaster hump molds. More importantly, the Troy ceramics students discussed and talked through design ideas and decisions they were making as they formed these functional vessels. They focused on well-designed feet and rims of the bowls, while stressing a myriad of ways to bring individual creativity to the process.



The second day, the students worked along with the demonstrator at their respective tables, creating an inside support bowl, draping a single clay slab of clay over a hump

mold, then pressing clay stamps and other items into the clay to create designs and patterns. Feet for the bowls were formed or fabricated and added. Working with this direct method, it was easy for the students to visualize and execute their ideas.

The third day proved to be more of a challenge in that students were asked to use the outside support method; cutting, stamping, and decorating organic and geometric shapes of clay, then placing those pieces on the inside of a bowl form. Some students struggled with the concept that they had to now turn the decorated face of the clay out and placing them on the inside of the form with which they were working. In contrast to the way they worked the prior day, they could not see the design that was taking shape on what would be the outside of their bowls. Students also used coils and clay beads to add design elements to the bowls. This piece-meal fabricating method left many seams and small voids in the clay taking shape inside the bowl forms that could have very easily developed into leaks. To solve this problem, very thin slabs were rolled out, all surfaces were scored, and the slab was gently draped in on top of the entire bowl, thus creating a single smooth surface for the interior of the bowl (think backing for a quilt).



One surprising outcome that manifested itself was the relationship developed between the high school students and the presenters at their tables. Ms. Rigdon's students became genuinely interested in learning more about their presenter's college life and in turn, the Troy students unfamiliar with county school systems came away with a new-found appreciation and respect for students in underserved rural schools. Ms. Rigdon reported that several students who rarely spoke of going to college were now asking questions about it and that many of her students were surprised to find out that you could "actually major in art" in college.

As I write this article, we are firing all that "ware" here at the university. Loading and unloading the 80+ bowls that were created, I think back to the bowls that were made the last several years and I have to agree with Kim May: The quality of *these* bowls is amazing. But I should not be surprised. All of us, as art educators, understand the power of the *Time + Design* equation: *time* to build relationships, communicate purpose, and instill craftsmanship summed with fostering *design* skills and decision making equals *impact*, on learners, teachers, and community.



-Larry Percy



Faculty meetings are often the time for rehashing last year's standardized test scores for our school (as I'm sure they are in all schools in the state of Alabama!), so with spring semester about to start and testing looming just a few months away, I wondered how the arts could play a part in boosting writing scores. The state has added writing back to the standardized tests after a few years of removing it. The job of educating students belongs to all of us, so why not make it enjoyable and cross-curricular?

Kamishibai Theater has its roots in 1920's and 30's era Japan and literally means "Paper Theater". It is a series of 12-16 story cards with illustrations on the front and text on the back and is read like Reader's Theater. Traditionally the Kamishibai man would ride around on his bike, make periodic stops, read stories that usually ended in cliffhangers to bring children back to subsequent visits, and make money by selling sweets. With the invention of television, the Kamishibai man slowly lost his audience.

For educational purposes, it is a terrific synergy of art, writing, and theater. It is my intention to collaborate with one grade level this year, most likely fourth grade, to create the illustrations for students' fictional and non-fictional writing. However, the idea is adaptable to all grade levels. Because the theater is not inexpensive, I engineered a cardboard version that could be created for small groups or individual students. The cutting of the cardboard pieces is time consuming for use with younger students, but older students can do their own cutting. If you are interested in the pattern, you can contact me at [teachertammie@gmail.com](mailto:teachertammie@gmail.com). You can purchase your own Kamishibai Theater and story cards at Kamishibai for Kids, [www.kamishibai.com](http://www.kamishibai.com). There is also a children's book written by Allen Say called *Kamishibai Man*, ISBN0-618-47954-6.

~Tammie Clark

# Barcelona and Beyond

## Helping us find our “Inner Voices”

Our Fund for Teachers Fellowship began on July 8, 2014 and continued for two glorious weeks. We explored the Catalan region of Spain and France to learn about the culture and environments that inspired innovative artists like Gaudi, Dali, and the Fauves.

This journey began long before we took off from Birmingham. We researched where we wanted to travel, leading us on a virtual tour of the region that further heightened our desire to travel. We wanted to experience for ourselves the areas that inspired so many artists who called Cataluña home.



Throughout our travels, we met some wonderful people, were inspired by local artists, and learned more about the artists we went there to study. We got lost a few times, but found our way... eventually! We have great memories and stories to share and feel blessed our students love hearing them too!

We hope to bring Petra from the Salvador Dali Foundation’s educational department here to present at our AAEA conference 2015 or 2016. We want to continue to learn from her and take another journey (together) to St. Petersburg and tour the Dali museum, further building on our “Daliland” experience.

As part of our fellowship, we arranged a collaborative community art show between our respective schools and hosted by the Joy Gallery at the Homewood Cumberland Presbyterian Church, on December 14, 2014.

Blog: <http://laurenandgaile.blogspot.com/>

I have posted several art lessons through Artsonia, you can find them on:

<http://www.artsonia.com/schools/school.asp?id=8541>

Crestline Elementary School in Mountain Brook

Gaile Randall: [gaile.randall@alabastercityschools.org](mailto:gaile.randall@alabastercityschools.org)

Lauren Fowler: [fowlerl@mtnbrook.k12.al.us](mailto:fowlerl@mtnbrook.k12.al.us)

Thank you Fund for Teachers and their local partner, Alabama Public Television for granting our Fellowship! (Challenge: research and write a travel grant of your own, if you need help, we would love to assist you!) <http://www.fundforteachers.org/>

## Youth Art Month Awards

Terri Smith—Foley High School, Early Bird YAM Award

Tammie Clark—Decatur City Schools, Elementary YAM Award

Melissa Stuart—Cranford Burns Middle School, Middle School YAM Award

Terri Smith—Foley High School, High School YAM Award

Laura Smith—Huntsville Museum of Art, Museum YAM Award

Phyllis Horne—Bayside Academy, YAM Overall Winner

Thank you to the following participants:

Anita Ambrister

Pamela Coffman

Susan Goodwin

April (Watson) Jones

Abby Kuhn

## YAM Flag Winners

Lindsay Mouyal and Alisha Smith—Elementary

Faith Potter and Casey Williamson—Middle

Emily Warner and Kayla Boyd—Secondary

Kristen Hamby and Max Newton—Overall Winners

## Louise B. Marsh Scholarships

Susan Tuberville and Suzanne Milligan



## Alabama State Awards

Carrie Rigdon

New Professional Art Educator Award

Lauren Fowler

Elementary Art Educator of the Year

Ardith Goodwin

Middle School Art Educator of the Year

Dr. Paige Vitulli

Higher Education Art Educator of the  
Year

Suzy Harris

Museum Art Educator of the Year

Olsen Ross

Issues Group Website Award

Beth Walldorf

Issues Group Newsletter Award

Olsen Ross

Secondary Art Educator of the Year

Elyse Jordan

New Professional Educator of the  
Year

Susan Tuberville

Pre-Service Art Educator of the Year

Laura Reddick-Reichart

Retired Art Educator of the Year

Dr. Kathy Murphy

Distinguished Service Outside the  
Profession

Annette and Phillip Forstall  
and

Pam Truitt/Alabama Art  
Supply

Distinguished Service Inside the  
Profession

Nancy Raia

Art Educator of the Year

My art goals this year for my students are interrelated with a multicultural theme. Within our school of 500 students in grades 3-5, we have identified twenty three different cultures from our student body. It is our mission and belief to respect, celebrate and learn from diverse populations. Throughout the school year, students will be taught lessons in art, counseling and media which promote diversity and acceptance of people from all cultures. The lessons will culminate with a school-wide multi-cultural celebration at the end of February in which students, parents and community members will be invited to attend. The art program will highlight Mexico, Korea, Japan, China, India, Africa, Australia and Native Americans with art projects specific to each country or cultural group.

I have planned projects to connect my students with specific art objectives as well as specific cultural **components** for the counties and cultures we have identified for our school. We “travel” in art to a specific place through PowerPoint images, YouTube videos and art reproductions to help connect and give meaning to the art we produce as a part of their cultural experience. While “visiting” a country each grade level explores a different art technique allowing the art objectives to be achieved for each grade level. However, I have found that students soak up their visual environment and learn even when we are not “teaching” them. I make examples and have student examples that are completed at each step, displayed on the front board so that everyone is exposed to the whole cultural unit even though they are only working on one aspect per grade level. I have found displaying student work as they complete each step has several valuable parts: it encourages the student whose work is “on the board” and it shows student work and not just my “perfect” example. Taking students on this multicultural experience so far has been very engaging. Students who are from different countries are very proud to bring in items to share and love helping me pronounce words from their county! A co-worker and I wrote a grant, which was sparked from an article in **School Arts** October 2014 issue and to provide Pillars of Pride, three 8’ tubes, with images celebrating each student’s cultural diversity that will be on display at our school for our Multicultural Arts Show. Parents are being encouraged through our ELL and Title 1 program to come have a table with information highlighting a few aspects about their country on the Multi-cultural evening.

Teaching art doesn’t always have to happen in a traditional way. It is refreshing to step outside the box and pull ideas from many places so that our students come together and see what we have in common and grow from the experience. I encourage you to try something new with your school art show and enjoy the journey of learning right along with your students, teachers and parents!

~Alicia Hames

*“A work of art is the trace  
of a magnificent  
struggle.” – Grace  
Hartigan, American  
abstract expressionist  
painter*

## Youth Art Month 2015

### Flag Contest

Each teacher may submit 3 flag designs by January 6, 2015. Please send YAM flag design entry forms and artwork release forms to [aaeyouthartmonth@gmail.com](mailto:aaeyouthartmonth@gmail.com) or snail mail to

April Jones

12145 Southern Charm Blvd. Madison, AL 35756

### YAM Report

Please document any special art assignments, activities, community outreach, fundraisers, advocacy, etc. that you do during the month of March. YAM report documents can be found on the AAEA website along with an endorsement form. You can give the endorsement form to your principal, superintendent, mayor, etc. and have them help you advocate for the arts.

You may also submit any photos, newspaper articles, and websites that would show evidence of your YAM achievements.

Our state YAM report must be submitted digitally this year so please only submit your documents to [aaeyouthartmonth@gmail.com](mailto:aaeyouthartmonth@gmail.com) by the end of May.

For more details please visit [aaeaonline.com](http://aaeaonline.com) or contact April Jones if you have any questions.



## Shades Valley High School NAHS Helping the Homeless

On Sunday September 28, 2014, Shades Valley High School's National Arts Honor Society (SVHS NAHS) students came out to help the homeless by making art at the Church of the Reconciler in downtown Birmingham. The SVHS NAHS worked with coordinator Ann Hill as part of the 3<sup>rd</sup> Annual Magic City Miracle project. Ann said she started volunteering as a "ray of hope" after grieving her newborn grandchild's unexpected death. She felt lost, so she began painting and making things as an outlet for herself and then decided to reach out to others by making art as a way of healing and uplifting. Students were instructed to create original artwork on canvas, stones, and recycled wood with the theme "What would you like to see change in Birmingham?" and "What is working in Birmingham?" Sales from donated artwork went to support the homeless in the Birmingham area. Students worked side by side with the homeless, providing an inspiring outlet and raising awareness among students. The SVHS NAHS continued this effort by selling artwork and handmade goods during the holidays to benefit the Magic City Miracle and helping the homeless program.

We would love to hear other stories of community service projects your NAHS chapters have participated and feature them in the next AAEA article! Contact Jill Ritchey at [jritchey@jefcoed.com](mailto:jritchey@jefcoed.com) so we can spread the word of your accomplishments!

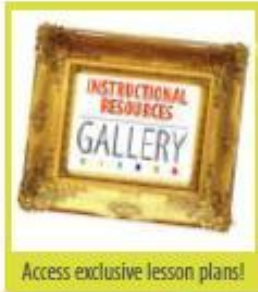
~Jill Ritchey, AAEA NAHS Chair





National Art Education Association  
**Official Membership Form**

**Connect** with visual arts education professionals from across the country and receive exclusive benefits that can **stimulate** your career, your classroom, and your creativity.



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 See membership category descriptions on the back of this form.  
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 College/University  Supervision/Administration  
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