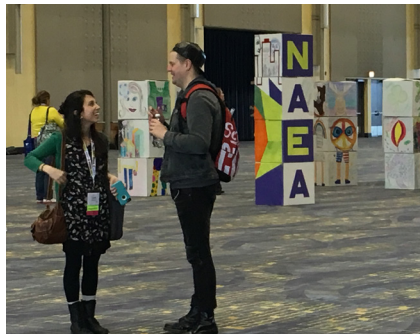


# THE MAEA NEWS

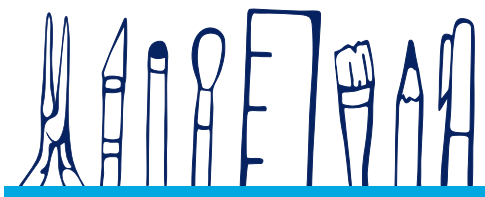
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Education Association

Vol.2-No.1 Spring Edition 2016



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## President's Message



*From: Kristi Oliver*

### **Shaping Human Potential**

NAEA's new slogan really hit home while at the NAEA National Convention in Chicago this past March. Executive director, Deborah Reeve provided an inspirational message

to kick off the convention, highlighting our gift as art educators to shape human potential. The first order of business at the convention for President-elect Alice Gentili and I was to attend Delegates Assembly. Massachusetts sends two state leaders to the NAEA delegates assembly at the convention. The assembly also meets virtually in the fall and winter to begin reviewing any new platform and position statements submitted and to review those up for renewal. The state leaders who attend vote on recommendations for the NAEA Board of Directors. This year the assembly voted to recommend the following new position statements:

- ◇ Position Statement on Attracting Diversity into the Profession
- ◇ Position Statement on Positive School Culture and Climate
- ◇ Position Statement on Field Trips/Field-Based Learning/Equity
- ◇ Position Statement on the Impact of High Stakes and Standardized Testing on Visual Arts Education

The assembly also voted to recommend renewal of the following position statements:

- ◇ Position Statement on Early Childhood Art Education
- ◇ Position Statement on Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings
- ◇ Position Statement on Teacher Evaluation and Student Growth
- ◇ Position Statement on Deaccessioning Objects in Art Museum Collections
- ◇ Position Statement on Arts Integration
- ◇ Position Statement on 21st Century Skills and Visual Arts Education
- ◇ Position Statement on Distance Learning in Art Education
- ◇ Position Statement on Student Assessment in the Visual Arts Classroom

Most of the discussion revolved around the position statement regarding the use of race-based mascots in educational settings. The assembly decided to recommend that NAEA archive this position statement in order to write a new and more inclusive one that reflects the current national climate surrounding multicultural issues. In addition, the assembly approved a new issue group for Choice-Based Art Education and approved amendments to the bylaws and constitution. We hope that the NAEA board of directors agrees with all of our recommendations and works to implement some of these items in the coming year.

The fun didn't stop there! As state leaders, we attended state presidents forum, leadership sessions, regional meetings, and both regional and national award ceremonies to honor our Massachusetts members. The regional meeting is always lively with lots of important topics discussed such as: proficiency based graduation requirements, arts liaisons to advocate for media arts, arts scholars or regents levels in the arts, and standards-based assessments.

We were proud to have over 100 Massachusetts members travel to Chicago for the National Convention! We hope to see you all in New York City for next national convention, The Challenge of



Change March 2-4, 2017! In other exciting news, NAEA has confirmed that the National Convention will be held in Boston in 2019!

### **Redefining Art Education**

We are very excited to partner with Lesley University, who will be hosting our MAEA Annual Conference Redefining Art Education this November. Jane R. Best, PhD, Director of the Arts Education Partnership will deliver the keynote address. The new Lunder Arts Center will provide ample studio space and University Hall, which is home to an innovative maker space, and equipped classrooms, and will house both members and NAHS exhibitions. Workshop proposals will be accepted through May 31, 2016. This is a great way to share best practices and model professionalism for others. Remember this is great evidence for the exemplary category on the Massachusetts model for teacher evaluation! Please visit the Events on the MAEA website for additional information. Also, don't forget to honor an outstanding art educator! Award nominations will continue to be accepted through May 31, 2016. Additional awards information can be found under About MAEA on the MAEA website.

### **Licensure Renewal**

As of July 1, 2016, any art educator wishing to renew their license must have 15 PDPs in Sheltered English Immersion (SEI)/English Language Learn-

ers (ELL) and 15 PDPs in teaching special needs populations. In an effort to make this professional development relevant to art educators, we have partnered with the University of Massachusetts Dartmouth to provide workshops in each area to cover the requirement. MAEA Past-President Coni Moore will be teaching the workshops in SEI/ELL and former NAEA Eastern Region Vice-President Peter Geisser will be co-teaching the special needs workshop with his wife, Maura Geisser. Visit [www.umassd.edu/artsoceana](http://www.umassd.edu/artsoceana) for more information, and sign up soon as space is limited.

### **The Artistry of Leadership**

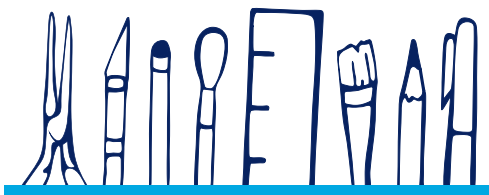
MAEA delegates will be attending the NAEA Artistry of Leadership conference in late July. The conference is an intense few days where we will hone our leadership skills, discuss strategic planning, conduct regional business, prepare advocacy initiatives, and learn to better the organizational vibrancy of our state organization. We will also be briefed on the implications of the new Every Student Succeeds Act and how it could impact Art Education.

Summer is a busy time for MAEA! We will also be holding our annual retreats, reviewing our constitution and bylaws, preparing for fall elections, and adding to our policy and procedure manual. In addition, our committees will be hard at work on a variety of fun tasks! We are also coordinating a MAEA-day at MASS MoCA and the ICA! Stay tuned for more details!

Wishing you all a happy, healthy, and creative summer!



PHOTO'S COURTESY:  
KRISTI OLIVER



## Letter from the Editor

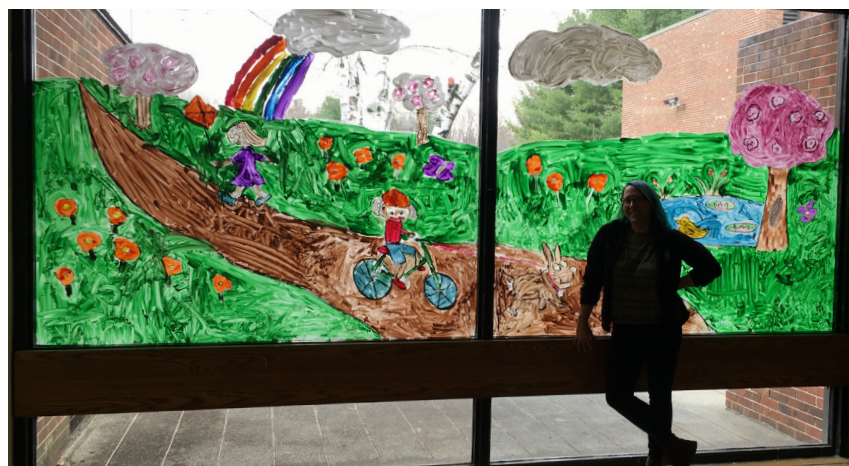


PHOTO COURTESY:  
MELISSA HAYES

### *By Melissa Hayes*

Now that it is finally starting to feel like spring in Massachusetts, I hope you have a spare hour during this busy time of year to sit down and enjoy the newly redesigned MAEA News! As the editor, it is my feeling that everything in this edition is important and inspiring, but I'd like to highlight a few things, if you only actually have a spare minute!

The deadline is quickly approaching for the award nominations and conference proposals. Be sure to think of someone who deserves a huge thanks for what they do, and nominate them for an award. Also, I know lots of amazing work has been happening in your classrooms, and it would be a shame to keep it all to yourself. Get those award

nominations and conference proposals in by May 31! More information can be found on the next page, and on the MAEA website. Also, don't hesitate to reach out to your division director or special interest representative if you have an idea for a workshop proposal. They will happily give advice to help finalize your idea for submission!

Finally, consider submitting an article for the next publication! In this edition we are lucky to have articles from two elementary members that I think you will really enjoy.

Have an amazing art filled summer!

**To submit an article for the next publication, please send your ideas to [editor@massarted.com](mailto:editor@massarted.com)**

**Article ideas need need to be approved. The article deadline for the fall publication is August 20.**

**Please include high quality photographs that enhance your article.**



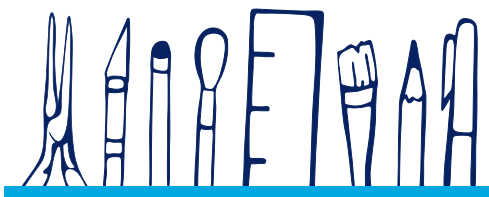
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## Upcoming Events

### Board Meetings

**June 14** Braintree High School  
6:00—8:00 p.m.

### Committee Meetings

**June 6** Awards Committee  
4:30—5:30 p.m.

**May 24** Conference Committee  
**June 21**  
**August 16**  
7:00—8:00 p.m.

Don't forget you can attend remotely by logging in via Zoom. Please email [secretary@massarted.com](mailto:secretary@massarted.com) if you plan to attend a board meeting.

Email [awards@massarted.com](mailto:awards@massarted.com) or [conference@massarted.com](mailto:conference@massarted.com) if you would like to attend a committee meeting.

### Award Nominations & Conference Proposals

Deadline—May 31

#### Award Nominations

Complete information is in the righthand column of the Awards page at [www.massarted.com/awards.html](http://www.massarted.com/awards.html). Awardees will be honored at the 2016 Conference in November at Lesley University.

#### Conference Proposals

MAEA is calling for proposals from its members that are interactive and engaging. Please consider the theme *Redefining Art Education* when submitting proposals. The theme is open to interpretation and can be addressed in a multitude of ways. Please visit [www.massarted.com/MAEA\\_conference2016.html](http://www.massarted.com/MAEA_conference2016.html) for more information, and the workshop proposal form.

### Art Educators of Massachusetts MAEA Summer Juried Exhibit

May 17—September 16

9:00 a.m.—5:00 p.m. Monday - Friday (Closed Holidays & Weekends) at the Massachusetts State Transportation Building, Boston

Questions: Call 617.973.7290 or email [exhibitions@massarted.com](mailto:exhibitions@massarted.com)

### Limits: No Limits Art All-State 2016

June 10—11

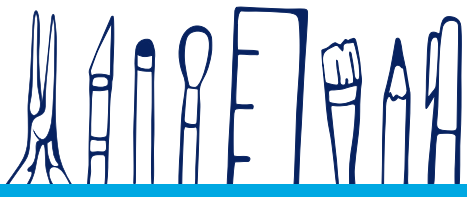
An experience like no other, AAS brings together 144 high school juniors from across the state for an intense two-day art making experience facilitated by professional artists, inspired by local contemporary art. Students work collaboratively to create installations rooted in the theme Limits: No Limits.

Please email [artallstate@umassd.edu](mailto:artallstate@umassd.edu) if you have questions, would like to volunteer, join the steering committee, or donate time/materials!

### Donate to Help Out Art All-State

Please help us raise \$5,000 so that we can stay true to our commitment of providing students with access to this unique and important program.

You can find out more about the organization and make a donation here: [igfn.us/vf/ART2016](http://igfn.us/vf/ART2016)



## Putting the A in STEAM

*A Post Flight Interview with Art Educator Stacy Lord  
By Laura Marotta*

*Stacy Lord, who teaches visual arts at Worcester East Middle School in central Massachusetts, is one of 28 educators from across the United States who was selected to participate in NASA's Stratospheric Observatory for Infrared Astronomy program, known as SOFIA.*



MIXING ART AND SCIENCE! OUR FIRST INTRODUCTION TO SOFIA AND THE OBSERVATORY THAT LIES INSIDE. EDUCATORS STACY LORD AND HOWARD FAIN.

*Q: What were your goals before going up into the stratosphere, from an arts perspective?*

A: One of my main goals was to assimilate as much as I could get my hands on regarding the universe and electromagnetic fields. In regards to what I might create, that had to wait until I was able to experience it. As I often tell my students, you cannot create that which you don't know, and much of what we were going to observe was still a mystery.

*Q: What was your experience like, as an art educator, working with and flying with mostly scientists and engineers?*

A: Aside from not having a deep knowledge of what they were talking about, I didn't feel left out or like an outsider working with them. Everyone aboard SOFIA was extremely welcoming and accommo-

dating in the way that they explained concepts and described the research they were compiling. An interesting observation from my perspective was the diversity of backgrounds that they each held. There was a philosopher, an artist, and a high school math teacher, to name just a few, and they were all most gracious in telling their stories to us. It was very intense working and collaborating with them. Here I am, on par with scientists, researchers, and engineers, and I never felt like a hindrance when peppering them with questions. That was very cool and much appreciated, because I had a lot of questions to ask! They were great in the way that they explained things to me. I could tell they were used to answering questions from the AAA ambassadors. They had the presence of teachers, differentiating and scaffolding information for us to understand.

*Q: Describe your experience on the plane. What did it look like? What stood out to you? Were there any extremely challenging moments?*

A: Hmm, good questions! Something that stood out to me was the feeling of awe. To think that we're up here in the stratosphere, tipping 42,000 miles above the earth's surface with a 20-ton telescope in this gaping hole in the fuselage of the plane, and knowing that we're using it to observe galaxies and stars millions of light years away, I can only describe as an awe-inspiring! Visually it is very hard to comprehend. The distances we are talking about are so vast that it was very challenging to come up with a way to reference it. The plane is a Boeing 747SP stripped out of all the seats and it looks more like the inside of the USS Enterprise. SOFIA is a flying observatory, and it certainly lived up to its name, with computer consoles everywhere and miles and miles of wires, not to mention the infra





STACY INTERVIEWS SOFIA TELESCOPE OPERATOR BERNIE WALP DURING THE 11/13/2015 FLIGHT.

red telescope. The telescope is an incredible engineering feat and one that I was immediately drawn to. The inside isn't all that comfortable but I quickly adapted and got used to the surroundings, especially with all of the preparations and trainings we went through, which prepared us so that we knew exactly what to expect in regards to the environment.

*Q: What are your goals now that you've returned, for advocating for the A in STEAM?*

*A:* My goal now is to really clarify the need for the A in STEM. Thinking creatively is a mindset that many artists naturally take on when creating their artwork, whether they are collaborating or working alone. I believe a rather large misconception for many people is thinking that we need to add the arts into STEM because STEM lacks creativity. That actually does a disservice to all of the subjects involved. In science, technology, engineering, and math there is a tremendous need to think critically and innovate. What the arts can bring to the table is a common language and a collaboration between the STEM subjects that focuses on the importance of being able to ideate and think creatively, which is so important to the development of innovation. Artists have a unique way of looking at things. Very often, we can take what isn't there and morph it

into a physical vision for others to see.

### **SOFIA's Airborne Astronomy Ambassadors**

program is a highly competitive professional development program that gives educators a chance to interact with professional astronomers during all aspects of a NASA science mission. The hope is that educators will then bring their enthusiasm for astronomy back to their classrooms and communities. Most educators chosen for the program have a science background. Lord is the first art teacher to be accepted to the program, which is in its 3rd year.

To be accepted to the program, people applied in pairs and one must be a science educator. Howard Fain, a science teacher at Worcester East Middle School, asked Lord if she wanted to apply together. "She's an extraordinary teacher with a deep presence in the community as well as in our school," Fain said. "We have collaborated frequently over the years on students creating science materials that have an art component or students creating art that has a science component."

But Lord had her doubts. "When Howard asked me if I wanted to be his partner I said, 'Sure, but you realize I don't have a science background.' Then we thought, 'Well, the worst we'll do is that they won't accept us,' so we applied. I told Howard we'll either be at the top of the pile or the bottom of the pile because it was such a unique pairing."

The pairing did appeal to SOFIA. "Science is an art and art is a science," said Nicholas A. Veronico, a SOFIA spokesman based at NASA's Ames Research Center at Moffett Field in California. "At SOFIA we study objects in the infrared, part of the electromagnetic spectrum that can't be seen by the human eye, so we use art to communicate visual representations of scientific concepts every day. A researcher who can communicate their science through art and an artist who can communicate

scientific concepts are both in high demand.”

Lord is enjoying the further education she is receiving and the experience of her inquisitive students asking her about the new books on her desk. “I want them to experience it with me. This is all brand-new to me,” she said. “You never know unless you reach for the stars.”

The two educators see this experience as not only a way to teach their students using lessons in class and the hands-on learning through art, but also as a way to educate the community. Both said their proposal includes plans to bring education outside of their school.

You can follow Lord’s adventure on Twitter at #sofi lord and on Facebook at Mixing Art and Science. For more about the program, see [www.nasa.gov/sofia/ames/nasa-educator-professional-development-program-will-fly-again-in-2015](http://www.nasa.gov/sofia/ames/nasa-educator-professional-development-program-will-fly-again-in-2015)

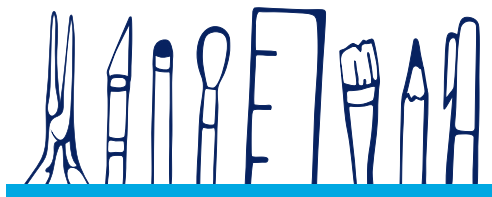
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STACY INTERVIEWS SOFIA TELESCOPE OPERATOR BERNIE WALP DURING THE 11/13/2015 FLIGHT.





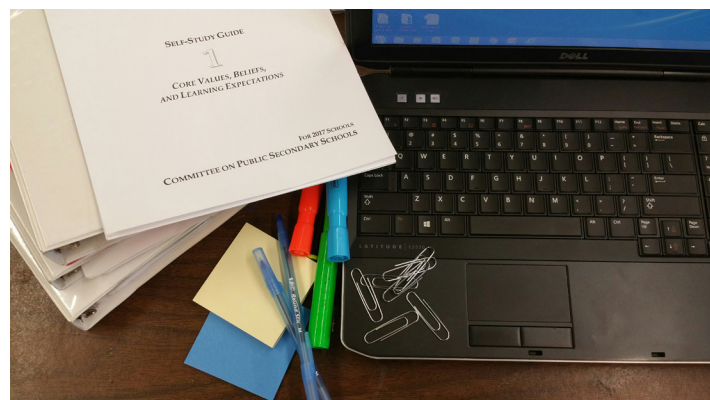
## What's in it for You?

*The Benefits of Being Part of a NEASC Visiting Team*  
*By Carolann Tebbetts*

If you have been in education in New England long enough, you have most likely experienced (and survived) a full New England Association of Schools and Colleges (NEASC) accreditation cycle. Complete with exhaustive amounts of cooperative research, writing, and word-smithing over countless months, the full ten year experience culminates with the dreaded visitation. The visit is the stuff of nightmares in education circles. It is three days during which a group of well-dressed educators from parts far and wide descend upon your school and conduct the equivalent of an annual physical. While

visiting teams, the real value is the inherent introspection that comes with the process of creating the self-study and preparing your individual teaching space for the visit. Instead of the ennui that comes from existing in a space with a given daily routine, one is forced to wake up and smell the coffee burning. The process wakes us up, not slowly, but with a sense of import and yes, anxiety.

It was this anxiety which lead me to volunteer for my visiting team assignment. Despite the dire warnings of impending exhaustion, I felt it would be interesting to see the process from the other side before embarking on the second self-study of my career. Little did I know I would come away with quite possibly more insight, respect for process, and enthusiasm for teaching than any other seminar or class could possibly impart. While not every visiting team experience will be so astounding and invigorating the majority of volunteers will tell you that their experience was positive, despite the exhaustion which is very much a given.



PHOTO'S COURTESY: CAROLANN TIBBETTS

NEASC certainly would hate to think of their process as that invasive, to those of us who have agonized over the paperwork and experienced three days of anxiety as strangers traipse through our halls with white gloves and magnifying monocles, it can certainly feel like that analogy.

Yet, like the annual physical we all so look forward to, there is a true and valid purpose to the accreditation process. However, a stamp of approval with an acceptable rating is not necessarily that ultimate purpose. In the opinion of this educator, a two-time accreditation cycle survivor and veteran of three

So the burning question: What is in for you, the volunteer? Not just free meals and maid service although those come with the territory of being put up in a hotel for three nights. It is important to note the visit is actually four days long from Sunday morning through late afternoon on Wednesday with the impact being more than that if you account for the time it takes to create sub-plans, travel to the host district, and recover from the exhaustion. The true value is multi-faceted and is personal as well as professional.

Perhaps the greatest personal benefit I have found in three visits is the chance to peek into the world of a group of art educators whom I most likely would never have met or exchanged ideas with.

Not that there is significant time with those people. But they have mostly likely hung their students' best work; samples of their most exciting projects, and you will get a chance to see their methods of instruction and a bit of how they manage their studio. For an art teacher, these voyeuristic moments are invaluable. You will also see elements of the school at large, negative as well as positive, that will allow you to appreciate what you have or help you to improve it. Seeing other administrative styles, older buildings or newer buildings, the culture at a bigger school versus that of a smaller school, the way they treat each other and the way they treat you – is all information to catalogue and bring back to your own space.

Another benefit, perhaps just as great, is the networking potential of being in enforced captivity with 11 to 15 other education professionals for four days. After each visit, I came away with contacts from across New England who will most certainly be willing to respond should I have a question related to their discipline, town, or teaching experience in the future. For me, that is nearly 40 educators that I can say I am proud to have spent time with. And that's not the last of the benefits!

Immersion in technical writing specific to education and accreditation is a huge plus as your school approaches the self-study portion of the cycle. Being able to recount a firsthand experience may change the nature of your self-study – making it significantly more valid. Viewing another school's curriculum and best practices as they relate to curriculum, classroom management, instruction, resources, and culture can likewise inform how your school approached each of these indicators. Administrators appreciate the insight that their teachers who visit come back with. This is no small benefit!

On a more personal note I found great satisfaction in having to dress professionally every day. Four days of wearing heels, dress clothes, and conserva-

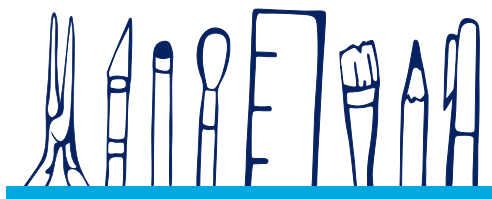
tive accessories that would otherwise wallow in my closet! I also found that the days away, exhausting as the long hours are, serve as a palette cleanser of sorts. Upon return there is a renewed appreciation for peers, students, and loved ones at home. Likewise, the enforced disconnect with technology-no time for TV and limited time to text and chat on the phone-is refreshing.



LOTS OF DELICIOUS SNACKS AWAIT YOU WHEN YOU VOLUNTEER TO BE PART OF A NEASC VISITING TEAM.

Finally, there is simply the satisfaction of knowing that you are creating a document from firsthand observation that will be used to improve the educational experience of countless youth. As a result of your work, necessary funds may be allocated, repairs finally made, curriculum updated, communication streamlined, and instruction improved. Educators in the school will hopefully find their work validated as a result of your visit, and hopefully resulting changes will also improve their daily work experience. Not bad compensation for four days of work!

And it is exhausting work (have I made that clear?) Yet every visit will have its rewards. My take-away advice: sign up and experience it for yourself! There is a lot of great stuff in it for you!



## Creative Solutions

### *Overcoming Scheduling Challenges with Art History* By Abby Morgan

For many of us, schedules are often the defining factor of how we approach our curriculum. At Brophy Elementary in Framingham, our schedule is notorious for being complicated and confusing. With over 500 kindergarten through grade five students, my colleague and I see our students in our small gym-shower-turned-art-room once a week for 45 minutes, and for an additional 45 minutes every 3 weeks.

During my first year, this “extra” class felt cumbersome and disconnected from the rest of our curriculum. The extra class would often be taught in the classrooms, rather than in the art room. Some classes would be far ahead of others, and whole units would be lost in the shuffle. I knew we could do better. I was compelled to use this extra class time more creatively, inspired by the innovative and resourceful art teachers for which “art on a cart” is the norm. Branching out from our usual hands-on, process-based curriculum, and thinking of the impending pressure of art teachers to “prove” their academic merit, I developed short art history units. These units complement our regular curriculum and are applicable for all grade levels. Now, in our second year of practice, art history classes (versus weekly studio art classes) have become well known and loved in our school community.

During art history, we explore in depth a famous and influential artist from history. Using an interactive PowerPoint presentation, we examine pictures and stories of the artist’s childhood, and their lives as they became prominent in the art world. Then, we show examples of the artist’s work and facilitate student-led discussions through the use of Visual Thinking Strategies in both small and large groups. These conversations are the bulk of our class time, often encouraging students to make connections between the life of the artist and the artist’s cre-



PHOTO'S COURTESY: ABBY MORGAN

ative process without teacher input. Finally, we leave the last 10 minutes or so to work on a simple drawing prompt inspired by the artist, often accompanied by a short video of the artist at work. Usually students do not finish the drawing prompt, but we encourage them to take it home and bring it back completed to show us what they’ve done. At first, I struggled with not providing students ample time to create during this class period. Ultimately the goal is to develop their discussion and analysis skills by thinking critically about artwork, while exposing them to a new artist and interesting artwork in a fun and engaging way. Giving students the opportunity to deeply analyze artwork and engage in rich conversations helps them humanize long-dead artists who can so often feel bland and one-dimensional when presented as a supplement to a studio lesson. It also allows students to feel more ownership of famous artworks, and recognize that what inspired and drove the masters to create is often the same inspiration the students experience.

Modeled after my own art history courses in college, every third class meeting students complete a multiple choice quiz comparing two of the most recent artists we’ve studied. 3-5 grade students



take a paper and pencil quiz, circling the name of the artist below an image, while K-2 grade students hold up their hands in sign language letters (P for Picasso, M for Matisse) and work as a whole class to compete against me in a game-style format. The quizzes are short and sweet, and always include



a bonus question featuring all the artists we've learned about over the year (the June bonus question is a tough one!). We always review the quizzes as a group, with students sharing their reasoning and supporting with evidence as to why this piece is by Salvador Dali and that piece is by Tamara de Lempicka. The quizzes are a great way for students to revisit lessons that were taught three weeks earlier, in addition to being simple and measurable assessments for understanding and growth. Most students look forward to the quiz days, and are excited to show off their knowledge of their favorite artists.

Since the implementation of our art history classes, we have received outstanding positive feedback from our school community, and I have seen the excitement and learning during art history spill over into our weekly studio art classes. Parents have stopped me in the halls to express how impressed they are with their first grader's knowledge of art history; many fifth grade students are choosing artists to study for their biography reports; a second grade teacher told me she overheard two students looking at a poster in her room and arguing whether it looked more like Vincent van Gogh's or Frida Kahlo's style. I've shared our curriculum

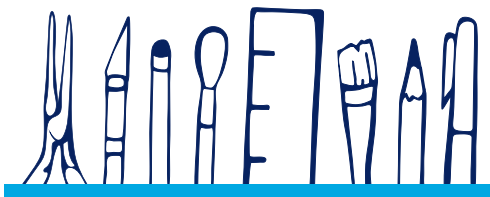
with the other teachers in our district, and many of them have used them in their classrooms with positive results.

And like we all do, I continue to tweak and update the curriculum to make it even more engaging, including more exciting stories, or more relevant videos to which the students can connect. Our school population is very diverse, and while most of the artists are old white men, we consciously seek out artists of a variety of racial, ethnic, and gender identification. At the end of the year, we also teach a unit on contemporary artists currently practicing and showing their work in our area. Yes, each lesson is time consuming to prepare, and balancing the artists to the interest and needs of the students is challenging, but the payoff is always worth it. I've had several students of all grade levels tell me they prefer art history to their weekly studio class, which I never would have guessed in an elementary school. Finally, developing this curriculum has also provided an important reminder to me as an educator: all of us face challenges in our practice, whether it be schedules, space, access to materials, etc, but creative solutions to frustrating situations can sometimes breathe new life into our curriculum and provide important reflection of our teaching.

Use the following links to view two of the slide decks: [bit.ly/arthistorycontemp](https://bit.ly/arthistorycontemp)  
[bit.ly/arthistorydali](https://bit.ly/arthistorydali)



PHOTO'S COURTESY: ABBY MORGAN



## Did you Notice Anything Different?

*By Alice Gentili*

Can you imagine designing a logo for a group of art educators? Most of which have had graphic design courses, many of which have had several? Charged with rebranding the Massachusetts Art Education Association, the Public Relations committee released ads last July for a graphic designer. I am happy to report that there were many applicants to choose from and after careful consideration, we hired designer Annika Wynne to work with us.



IMAGE COURTESY: ALICE GENTILI

As advised by the designer, we began the project by asking board members to think of a word that best described the spirit of the mission statement of the Massachusetts Art Education Association. As evidenced in the "Wordle" (www.wordle.net) below,



WORDLE COURTESY: ALICE GENTILI

words. With that in mind, the designer set off to come up with some ideas and initial sketches.

Thus the design and rebranding process began. Because all of us on the Public Relations committee are art educators working in different regions of the state, our opportunities to meet in person are few and far between. We often met as a committee an hour before the regular board meetings take place and sometimes we meet virtually. We took advantage of document sharing in the cloud to review designs and exchange ideas. This process took many months between our schedules and that of the designer.

As suggested in the opening paragraph, with a background in art and design, we each had a clear vision of what we wanted to see in our logo. The challenge was aligning our visions through collaboration. Sometimes it can be difficult to communicate ideas verbally for artists, especially across the miles, so we often turned to a quick sketch or even a rough mock-up cobbled together with pieces of a few different ideas.

Our former logo had served us well, yet over time, the files became further removed from the originals and difficult to reproduce. We found that we were constantly amending previous files to fit new formats and the time had come to get it done brand new and fresh.

The logo we arrived at is somewhat similar to our former logo, yet is also quite different. We have maintained the familiar shades of blue, and added air and light to the design through character spacing and font. We have designs now for everything

from the newsletter you are reading to business cards. We also have logos specifically formatted for social media, our web site, and ribbons for conferences.

The overall concept of the tools came about through the gradual elimination of more abstract concepts as we focused on the important words "empower," and "creativity". Once we knew we wanted to feature tools, it was important to include tools relevant to art education today and the many media and technologies we employ and instruct. While there is a physical limit to the number of tools we can include, we feel we have a representative group of tools. The following tools made the cut: pliers, X-ACTO knife, stylus, clay loop tool, ruler, paintbrush, pencil, and marker.

After several months of ideation and revision, we are very pleased to present our new Massachusetts Art Education Association logo. We hope you like it!

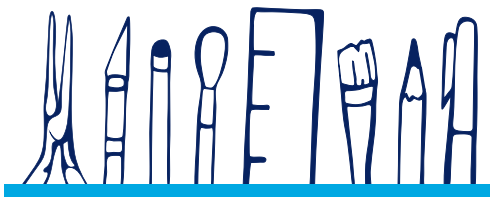
As Public Relations chair, I invite you to join our committee. Current members include Kristi Oliver, Billy Claire, Melissa Hayes, Stacy Lord, and Laura Marotta. Our meeting schedule is published on the MAEA website. If you have questions or ideas about the work of the committee, please contact one of us.

We are grateful for the dedicated work of graphic designer, Annika Wynne, who can be reached at [www.akwynnedeign.com](http://www.akwynnedeign.com) and [annikawynne@gmail.com](mailto:annikawynne@gmail.com).



DESIGN CREATED BY:  
ANNIKA WYNNE





## One Fish, Two Fish, Red Fish, Plastic Fish?

*Passion, Papier-mâché, and Consciousness Raising with the Visual Arts*  
 By Donna Maxwell

"Please visit our Fish Market during Environment Night. The fish market is stocked with an eye-opening catch, sure NOT to please." This was the catchphrase sent out to reel in customers (families and friends) for a most worthwhile art event at our school last June. The fourth grade Fish Market was an extraordinary, consciousness raising success during our school's annual Environment Night. It was an affirmation of the power of the visual arts to capture our attention and to make us stop and consider the message.

When I was asked by one of our fourth grade teachers to consider some form of environmental or recycle art to produce with students I decided to introduce the class to the Great Pacific garbage patch, which collects in the currents of the North Pacific Gyre. In the gyre tons of plastic waste collects in swirling ocean currents and comprises floating areas of waste the size of some European nations. I knew that this phenomenal crisis plaguing our oceans and the food chain would capture the attention of my students and as artists give them a chance to send a powerful, thought provoking message.



PHOTO COURTESY: DONNA MAXWELL

During our first class I shared a brief verbal introduction to the Great Pacific garbage patch, after which we watched a short film on the topic. Students created posters featuring facts that they had learned during the film and our discussions. The fact that plastics photodegrade, or breakdown into microscopic particles but remain present forever, made an impression on the class.

Once we settled on making papier-mâché fish embedded with plastic trash for our visual response to the garbage patch, students each created an armature. The body of the fish was a paper bowl that they folded like a turnover and stapled in 3 places. Fins and tails were made from newspaper folded into different sized triangles. These were set into the openings between the staples and taped in place.

During our third class the papier-mâché was applied, and various pieces of plastic were incorporated onto the fish. The fish were painted to look unappetizing during our final class.

When we came together to brainstorm how the

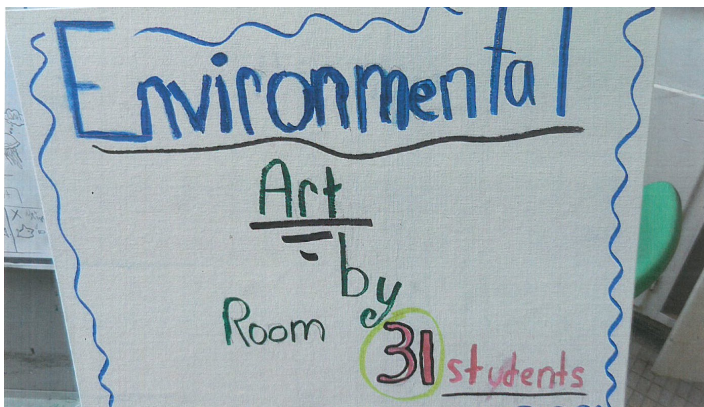


PHOTO COURTESY: DONNA MAXWELL

fish could be featured during Environment Night, the fish market idea was born. The students were very excited to imagine the display of fish, and to create the sale signs. They unanimously agreed to make all of the fish available for “sale”. Donations were accepted on behalf of the New England Coastal Wildlife Alliance that works in part to protect the Stellwagen Bank National Marine Sanctuary.

Students staffed the market during the evening. They passionately and accurately educated visitors about the crisis of plastics in our oceans. The fish were displayed in shallow, large boxes that had been lined with white paper and clear cellophane. Signs indicated types of fish and the price per pound. Their fish did raise many questions and raised awareness. Anyone making a donation was able to choose a fish to take home, wrapped in a sheet of plain newsprint by the artists. They almost sold out!

Memories of the student artists/activists bringing this meaningful project to fruition will remain a highlight of my teaching career. The passion the students brought to this project from day one and their investment and engagement throughout are testaments to the importance of the visual arts in our lives. In total the Fish Market “netted” \$52.00 for the Coastal Alliance.

The experience however was truly priceless.



PHOTO COURTESY: DONNA MAXWELL