



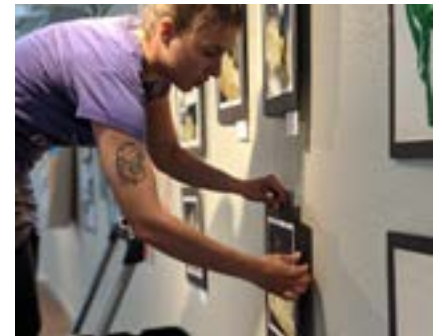
MAEA

MASSACHUSETTS
ART EDUCATION
ASSOCIATION

THE MAEA NEWS

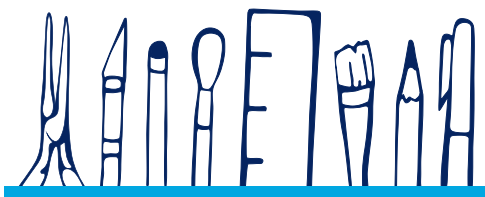
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This Issue

- | | | | |
|----|--|----|--|
| 02 | President's Message | 13 | 2019 MAEA Recognitions Exhibit |
| 03 | Upcoming Events | 14 | What Factors Contribute to a Successful Student Teaching Experience? |
| 04 | 2019 Youth Art Month Exhibit | 16 | 2019 NAEA Boston Convention |
| 05 | Trama in the Art Room | 19 | Musings from the Middle: Five Tips to Inspire your Arts Classroom |
| 08 | 2019 Youth Art Month Flag Contest | 22 | Instagram Takeover Recap |
| 09 | The Constant Dilemma Child-Centered Pedagogy in a DBAE Reality | | |



President's Message

From: Laura Marotta



Hello MAEA Members!

Almost time for winter! We can feel the cold in the air, and the kiddos are getting ready for Halloween, and all of the exciting holidays to come.

MAEA has been FULL STEAM AHEAD with so many new and exciting projects! As many of you already know, we had our very first student recognitions juried show

this past year, which was incredibly successful. We have already shared information about this exhibit in September, but you can find more information in this publication - don't miss the chance to submit your student work this year. The submission portal will close November 20.

The MAEA Public Relations Committee has been hard at work getting our brand new website ready to launch! We expect to launch before the end of the calendar year. Keep an eye out for a completely reformatted and user friendly experience that will help you access all your MAEA needs easier than ever before!

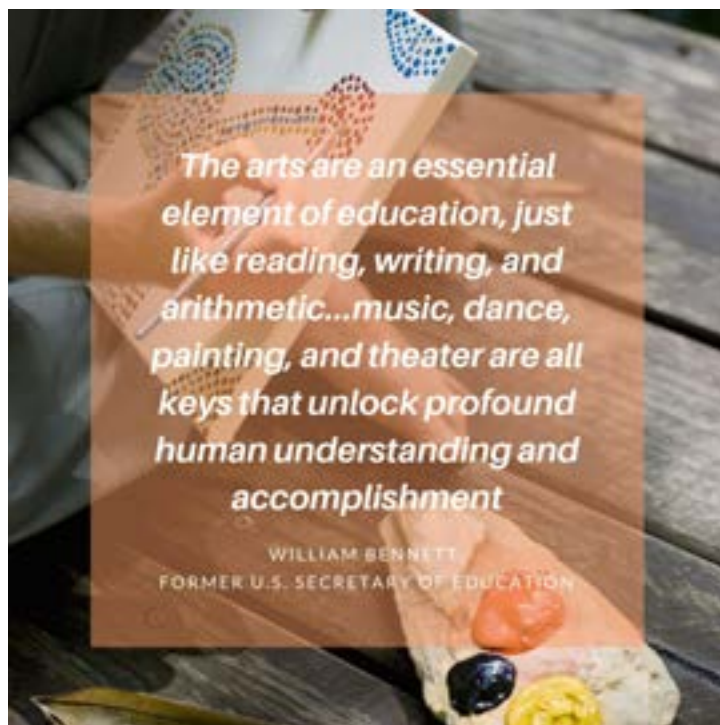
As you hopefully know, the NAEA 2019 convention is coming to BOSTON!! We are working with NAEA planning committee, and have our own host committee helping to make this convention one that you won't forget! Get all the updated information and register today at naea19.org. It's in our own backyard next year, which hasn't happened since 2005. The national convention is an unforgettable experience. If you are presenting a workshop at NAEA this year, please email a picture and description of your workshop to me at president@massarted.com to be featured on

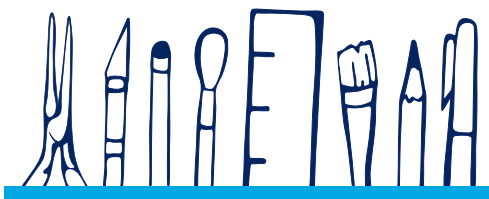
our social media!

Melissa Mastrolia, our President-Elect has been a rockstar facilitating our MAEA Instagram takeover! You may have noticed that we are highlighting MAEA members and their classrooms on our Instagram page. If you don't follow us, you can find us at @massarted. Stay tuned for more sneak peeks into the classrooms and projects from our members. We have takeovers scheduled through February, but there is always room for more! If you are interested in hosting make sure to send an email to Melissa at president-elect@massarted.com!

Our Board of Directors are busy revising and updating the Bylaws and Constitution. Stay tuned for the Constitution to be distributed to the MAEA membership for voting soon!

I leave you with an inspiring quote to help us all get through this busy time of year





Upcoming Events

Board Meetings

November 8
5:30 - 7:30pm

Marlborough

December 6
5:30 - 7:30pm

Fay School, Southborough

Don't forget you can attend remotely by logging in via Zoom. Please email secretary@massarted.com if you plan to attend a meeting.

Exhibits

Jan 7 - Feb 1

Today's Artists, Tomorrow's Art Educators

Feb 11 - Mar 27

Youth Art Month and Student Recognitions Exhibit

Apr 8 - May 17

National Art Honor Society Exhibit

To submit an article for the next publication, please send to editor@massarted.com by January 1, 2019.

Please include high quality photographs that enhance your article.

Youth Art Month 2019 Important Dates

November 1 - Registration Opens
December 14 - Registration Closes and Flag Contest Submissions Due
January 14 - 18 - Work Delivered to Drop-Off Locations
February 9 - Install Exhibit
February 11 - Exhibit Opens
March 3 - Family Celebration
March 27 - Exhibit Closes
March 30 - Take Down Exhibit

MAEA Student Recognitions 2019 Important Dates

November 1 - Registration Opens
November 20 - Registration Closes
January 14 - 18 - Work Delivered to Drop-Off Locations
February 9 - Install Exhibit
February 11 - Exhibit Opens
March 3 - Awards Ceremony
March 27 - Exhibit Closes
March 30 - Take Down Exhibit



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MAEA Statewide Youth Art Month Exhibit 2019

Honoring Young Massachusetts Artists / Celebrating Quality Art Education

**State Transportation Building, Boston, MA
February 11 - March 27**

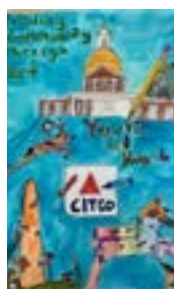
Registration opens November 1 and closes December 14
www.massarted.com

Teachers who have registered may submit up to six different student works.

**Don't forget you can celebrate Youth Art Month in your school, with your district,
at a regional exhibit near you, and in Boston at the Statewide Exhibit!**

*Participating in multiple events spotlights more students and spreads the word on the great things
happening in your classroom and the importance of quality art education!*

2018 Flag Winners



YAM Flag Contest 2019

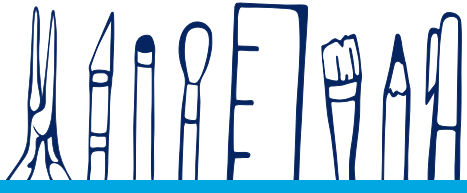
Open to students in grades K-12
Theme *Your Art, Your Story*

**Grand Prize \$400 to student *PLUS*
\$600 in Sargent Art supplies for your
classroom.**

**\$100 worth of Sargent Art Supplies each for
an Elementary, Middle, and High School
Student Winner *PLUS* \$300 in Sargent Art
supplies for your classroom.**

Each teacher may submit up to 10 student entries. Entries must be digitally submitted by December 14. Visit www.massarted.com for complete details

Questions about any Youth Art Month event? Email
youthartmonth@massarted.com



Trama in the Art Room

From: Jessica Sassaman

Although you may not have helped a student in the art room who has experienced trauma, there is a good chance that you have sat through a professional development session on this topic. While many students experience trauma in one way or another, some seem resilient and some struggle with behavior problems brought on by mental stress caused by the trauma they have experienced, or are currently experiencing. As an art educator, I have always felt that students with trauma often thrive in the art room, and often, conversations about their trauma filter into the art room. Other times, I would experience students with trauma struggle with meltdowns, where most of the time the behavior had nothing to do with their artwork or myself as a teacher.

As a specialist, I always wondered what defined trauma; I had a simple idea of traumatic experiences, but never really sat down and thought about what is traumatic, and what is not. Another issue with the definition of trauma is that many educators can have variable opinions on what constitutes a traumatic experience and what does not. Another problematic experience could be that many educators have not experienced any type of trauma in their life while other educators have and are a walking success story. Many of these variables described can either hurt a situation involving trauma or help bring the educator and the student success when it comes to dealing with trauma in the art room. As an educator, we must first define what trauma is.

The dictionary defines trauma as “a disordered psychic or behavioral state resulting from severe mental or emotional stress or physical injury” “trauma.” (Merriam-Webster, 2018). We can then imply that a student dealing with trauma is going through a stressful event that may even include a physical injury. Maybe a high school student was raped, or an elementary student is dealing with their parents’ divorce, but it is not always clear what type of trauma a student is

struggling to overcome. These characteristics can be defined as Adverse Childhood Experiences (ACEs) which is defined as a traumatic event happening to the child before the age of 18. The Centers for Disease Control and Prevention, in collaboration with Kaiser Permanente through their research conducted from 1995-1997 created the ACE Study. From this study a set of questions were developed, which allows participants to get their ACE Score. The questions in the study only include the 10 most common childhood traumas, because those were the most mentioned by a group of Kaiser members. In order to calculate an ACE Score the participant answers ten questions. Five questions are considered personal, meaning they relate to the individual taking partaking in the study. Personal questions in the study include questions about physical abuse, verbal abuse, sexual abuse, physical neglect, and emotional neglect. The other five questions relate to family members.



PHOTO COURTESY: JESSICA SASSAMAN

The questions included in this part include questions about a parent who’s an alcoholic, a mother who’s a victim of domestic violence, a family member in jail, a family member diagnosed with a mental illness, and the disappearance of a parent through divorce, death

or abandonment. Once the score is determined it can act as a guideline of how likely the trauma is to impact the child later in life. It is important to realize as an educator that this study does not include many other forms of trauma like dealing with bullying, racism, homelessness, neglect, being involved in the foster care system, and health issues.

When I first found out my own ACE Score, I was surprised by how high it was. When I completed the questionnaire, I came up with a score of 6 which in a way was surprising. Since you get one point for each yes on a question you can receive an ACE Score of 10. The study states that “the higher your score the higher the chance the person will deal with social problems and face health problems” (“Got Your ACE Score?”, 2018). After finding out my score I started reflecting on my educational experiences. While I enjoyed school, I had a tough time with academics until I was in high school and college. While reflecting, I then began to think about my art educational experience. Even though I had a terrible experience in my elementary years, it was my middle school and high school art experiences that provided me with an outlet for my own trauma. I believed it helped me become resilient and helped me begin to persevere. I was lucky enough to have an art teacher in middle school who moved over to high school with my class, and while I had many other art teachers in high school, it was one art teacher who believed in me and gave me a place to express myself and grow as a person and artist.

As art educators, we need to know some basics about trauma and behavior, but do we need to know what every student is going through in their personal life to help them express themselves? I believe not. Of course, the more information we have, the better we can understand and support our students. So, the question then becomes, how do we help children facing trauma succeed in the art room?

The first thing we must do as art educators is educate ourselves; there are plenty of books and webinars focused on healing trauma in the art room. Another resource is our school’s social workers, psychologists, and behavioral teams. While they may not be able to give us information about a student’s specific trauma,



PHOTO COURTESY: JESSICA SASSAMAN

they can help us problem solve with the student in a way that works for both the student and educator. In addition to talking to the behavioral team the student can be the next best resource. Some students may be in and out of foster care or living in a shelter and may not have access to artistic tools that allow them to feel comfortable using the medium on a project. Allowing the student to borrow the medium may help them build the confidence to take artistic risks while working on art projects in school. Often times, meeting with the student during their lunch or recess to problem solve can help show the student you really do care and take the pressure off of the student who is struggling to complete the lesson. By being able to tell their own story through art, students can feel “empowered and can be given hope for their future” (Desmond, 2015). A calm corner with sensory objects where students can go for a couple of minutes to calm down can help calm nerves and anger. A timer for the student to set for themselves, is another great way to help support students while they navigate their trauma-related issues. By keeping students in the art room, we can show that we want to help them through whatever they are dealing with. In addition, allowing students to have choices in their art making empowers them and helps them discover their own

voice through their artwork.

While we as educators cannot solve every problem for our students, we can help them persevere through these problems. The art room can become a place of healing for all students affected by trauma. All it takes is one stable adult to help a child in trauma succeed, and that could be you.

One resource you may find useful on this topic is NAEAs webinar from this August titled “Art for Healing in Difficult Situations”. MAEA members can watch the recorded webinar for free - virtual.arteducators.org/products/art-for-healing-in-difficult-situations.

Jessica Sassaman is the Elementary Division Director for MAEA. She teaches at Hyannis West Elementary School in Hyannis, MA.

References

Kimberly J. Desmond, Aaron Kindsvatter, Stephanie Stahl & Hillary Smith (2015) Using Creative Techniques With Children Who Have Experienced Trauma, *Journal of Creativity in Mental Health*, 10:4, 439-455, DOI: 10.1080/15401383.2015.1040938

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PHOTO COURTESY: JESSICA SASSAMAN



Have your students enter the
**YOUTH ART MONTH
FLAG CONTEST 2019**

*Open to students in grades K-12
Each teacher may submit up to 10 entries*

YOUR ART, YOUR STORY
Digital entries will be accepted
November 1 through December 14

Artwork ***MUST***

- Reflect the theme
- Demonstrate age-appropriate skill and quality
- Be original
- Be proportional to 3'x5' - Suggested use 9"x15" OR 12"x20" paper
- Contain the word Massachusetts, or include the state shape

Artwork ***MAY***

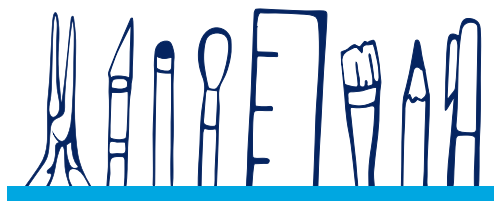
- Use images about Massachusetts
- Use images about art
- Use images that reflect the arts of/in Massachusetts
- Use the words Youth Art Month or the logo
- Be vertical or horizontal in format - please note it will be hung vertically

**Grand Prize \$400 to student *PLUS*
\$600 in Sargent Art supplies for your classroom.**

**\$100 worth of Sargent Art supplies each for an
Elementary, Middle, and High School student winner *PLUS*
\$300 in Sargent Art supplies for your classroom.**



Visit www.massarted.com
for complete details



The Constant Dilemma

Child-Centered Pedagogy in a DBAE Reality

From: Kay Furst

My preservice students are all in when the idea of child-centered learning is discussed. But when they go out to their pre-practicum sites they come back to class surprised that it is not something more commonly practiced. "They are running their art rooms like tight little ships, maintaining dominance over the kids and the kind of art the kids make," is a common observation. Keeping within the norms of a conservatively run public school by staying within the confines of a still discipline based system, rather than fighting for the time and money it would take to open the art room up to a more free, creative, self-expressing environment, is not due to laziness or lack of caring. My students do not understand that many of those currently teaching art struggle every day to walk that fine line between control and free expression in today's art room. My future art educators have yet to understand the realities of keeping all the plates spinning on the top of sticks. They ask, "If child-centered pedagogy is so good for the students, why is it not a more common practice in today's art rooms?"

In the early 1990's, I left secondary art teaching and began teaching at the elementary level. In my first school, I discovered that there were very few expectations on the art teacher. What I perceived as my most important job was to place "good looking" student art on the walls and in the show cases. It didn't seem to matter how I achieved this. No one cared how I achieved the outcome, as long as the parents were impressed and it made the administration proud. Product was everything.

I imagine that if you go back and ask my former students about their elementary art experience with Ms. Furst, they would either say that they liked art a lot or they would ask "Who is Mrs. Furst?" The

children who were considered "talented" or "gifted" liked art making no matter who was teaching it or how it was done. The children who did not like art and never would, could rarely remember a single art class.

But I was doing my job, I received no parental complaints and the walls of the school building looked good. And so, if I so chose, I could sail along for the remaining few years until retirement doing a pleasing job with little effort. Fortunately, I did not like sailing. I began to grow bored teaching the same art activities, year after year. If this is October we will create reflections in water with fall trees and spend a class doing observational drawings of plas-



PHOTO COURTESY: KAY FURST

tic skeletons. November is the month we do pastel portraits (lots of parents look forward to that) and the older students begin their paper-mache' masks which seem to take us beyond spring to complete. And for each of these activities there was a formula – there were rules. I made sure that the art looked both conforming and individual. Through careful

scaffolding I would push up the slower more “out there” students and slow down the more aggressive “sloppy” ones. I kept the students’ final art product always looking refined and “clean”.

(Please forgive all the quotations. I put many common words into quotations because I feel that they are no longer good words to use when describing student art, let alone any artist’s work.)

So yes, I was growing bored. I needed a change but it would not be easy. As I struggled to come up with new approaches to lessons, I was met with resistance. Many parents and faculty looked forward to certain art projects each year so when I finally made the decision not to repeat a particular activity for a third or fourth year, I was confronted by both a disappointed faculty and parents. One mother actually came to me and said, “You have had three of my children and in second grade they all did the pastel portraits. We loved them so much that we bought four frames and have already hung them on a wall.” Yes, four. They had a fourth child who was now in second grade. She went on, “We were devastated when our daughter told us that she did not do the pastel portraits this year!”

I found myself giving up two prep periods that year so that I could give a private art lesson to the woman’s fourth child so that she could make a pastel portrait. I did it because I had a good rapport with the parents of our school and because I was lousy with confrontation. After all, they had already purchased a frame.

My spirit was broken and my brain was tired. Annoyed with myself, the week before February vacation, I decided to throw caution to the wind. I came into my art classroom and put out a selection of construction paper, pulled the boxes filled with donated recycles out from under the tables, put scotch tape, masking tape and staplers on the tables. Scissors, yarn, markers, sharpies, tempera cakes and other art materials were always out in the classroom. When the first class came in that Monday morning, they immediately sat on the rug as usual and waited. But I introduced no new artist. No new culture. I did not read a book. I just

looked at them very seriously and said: “What kind of art would you make if you could use the art materials anyway you wanted?” There was a silence over the class that rarely happens in an art room. “Using what is available to you, you have 40 minutes to answer this question: What do you feel passionate about? What do you have strong feelings about that makes you happy? You can work with a friend or friends, or you can work alone. Now go have fun. Create!”

There was a scramble as some students gathered in groups and others ran alone towards the paper or recycles. I sat on a tall stool and looked over the chaos. I was approached a few times to help solve small problems, but otherwise I was uninvolved. This felt very good.



PHOTO COURTESY: KAY FURST

As expected, class time ran out long before their energy for creativity did and with boos and ahhs the children left the room, to the chagrin of their classroom teacher, carrying their creations, some requiring two children to support for the precariousness of the newly built structure. I felt refreshed

and decided that this was my lesson plan, or lack thereof, for the week.

Word traveled around the school and by Wednesday children were coming into the room with an excitement level I had not seen in a very long time. In the teachers' lunch room a few older faculty complained to me that they had no way to store these monstrosities and that the bus drivers were complaining. I heard from a parent who said with good humor, "I donated all those egg cartons to the art room and now they come home to me as an art project and I am not allowed to throw them away!" I imagine the parent would have been more annoyed had she not experienced the excitement her child felt about his art.

I saw no school principal that week, and because the students were so delighted with the freedom, I think I actually earned a few brownie points when administration heard the children talking in the halls. But then, on that Friday before vacation, the new director of Fine Arts for the district came into my classroom. As one of the longest working art teachers in the district and often used as a sounding board by the new director, I decided not to try to rein things in and demonstrate a traditional lesson. I decided not to play the game. I took the gamble that my job was secure. I decided to keep the child centered crazy going.

When the director entered the art room things were already underway. One child was using the free metallic paper to build himself a robot costume and several students were gathered around the recycle box of yarn, pulling it out and attempting to wrap it around pieces of cardboard. Two boys were using the drawing paper, taping big sheets together to create a giant "flat Stanley" like creature I later found out was a character from Minecraft. The director watched and walked around and then came over to me, sitting on my tall stool.

"What's going on here?" He asked.

"Free creative thinking," I responded.

He grinned and said, "Come on now. What is the

point of this? What are they learning? This is just indoor recess."

I shrugged. "No. I think that they are learning."

He left it at that, deciding not to challenge the old art teacher, but would pull out the "...unless you decide to let your class have a free for all..." at department meetings occasionally, glancing in my direction. As if I had had a nervous breakdown when he observed me that day (it happens sometimes) and he forgave me.

Child-centered pedagogy means letting go of the power a teacher holds over the students. A



PHOTO COURTESY: KAY FURST

child-centered art room means sharing the decision making. Allowing freedom of choice, freedom of materials, freedom of technique, freedom to interpret a big idea as the student sees it, handing the power to the student. The teacher becomes the lifeguard, allowing the children to learn to swim in their own way. Most importantly, child-centered art has a personal connection to the student - far more than any art they make through the dictates of the teacher. And therefore, the student values it more. Takes possession of it.

I found that week in February reinvigorating. I

absorbed all the joy and happiness that came from my students' newly discovered freedoms into myself. I decided to try to find a way to allow this freedom to my students more often. Of course the realization that this would not be a practical way to practice art teaching all the time, I was still willing to occasionally find a way to offer choice more often.

It was not just the limitations of traditional school schedules, lack of time and lack of storage space for 500 students' on-going art pieces that challenged me. There were other problems with the true child-centered art-room. The product. Can one succeed as an art teacher if the artwork the children are producing is not found appealing? Remember my first job objective: displaying good looking art for the adults to see and appreciate. Good looking art, good execution, "I know what I like..." art. "My child has real talent" art. Representational art. Art using proper technique and tools. Art done to be appreciated by adults.



PHOTO COURTESY: KAY FURST

In the months following that first week of attempting child-centered art making, I continued to experiment. I discovered that art making without good technique or without interference in the process ended in product that was not pretty. The sloppiness, the unfinished look, the poor composition and lack of cohesiveness made most the art produced in the child-centered environment not something appreciated by administration. Not something display worthy. Process was the joy in

child-centered pedagogy, but the product had little aesthetic value.

My solution to the problem was something I worked on for the rest of my teaching career until I retired in 2014, and still never reaching a satisfying conclusion. In those last few years, I often found myself falling back, teaching in the formal DBAE traditions, but now aware of how I might be informing my students' attitudes towards art making. I would then try to compensate by next offering a more open activity with material choices and interpretive outcomes. I learned telling great stories as big ideas could lead to child-centered art inspirations. I learned that allowing play as a learning method to explore new materials or methods again touched on that child-centered mentality of personal discovery.

I still open discussions about walking that fine line between worlds with my graduate students.

I ask them to consider the following questions: Does art always need to be pretty? Do we need to guide our students to make the occasional "good art" to keep the bulletin boards and showcases pleasing? What is more important: the joy of the process or the pride of the product? If we only run a child-centered art room when do the students learn about artists? cultures? social justice issues? proper use of materials and techniques? Are any of these as important as allowing our students to make their own art making decisions and take ownership of their art? How can we, as art educators, keep everyone happy, including ourselves?

Kay has taught widely in the field of art education from kindergarten through graduate school. She has lectured at Framingham State College and Lesley University, and 25 years of teaching a range of grade levels in public schools. Kay has been awarded numerous grants for her work to integrate art with a range of topics and for implementing multicultural curriculum. Her strong focus on teaching the exceptional child has awarded her the Massachusetts Special Art Educator of the Year 2011. Kay is the Higher Education Division Director for MAEA.



MASSACHUSETTS AMAZING EMERGING ARTISTS

Recognitions Exhibit

- Juried art exhibit
- Open to grade 9-12 students of MAEA Members
- Must be original artwork created during art class in public and private schools
- MAEA art educators may digitally submit up to five different student entries
- Submission portal opens November 1
- Digital submissions due November 20
- Exhibit open February 11 to March 27 at the State Transportation Building, 10 Park Plaza, Boston
- Awards Ceremony March 3

AWARDS:

Sargent Art Excellence Award - \$600

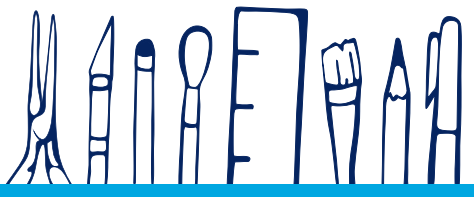
Davis Publications Award - \$500

Virginia M. Diani-Adams Award - \$200

Hat Sister Award - \$200

Davis Publications Media Category Awards - \$25 each media category

Learn more at massarted.com



What Factors Contribute to a Successful Student Teaching Experience?

From: Tamera Burns

The practicum or student teaching (here referred to as ST) experience is of enormous importance to the growth of a new art educator. It can also be very valuable to an experienced teacher as well. I am currently sponsoring a ST this fall from Endicott College. In this article I will highlight eight important factors that support a successful practicum experience for an art educator.

Chemistry, not the academic class, but the interaction between the ST and yourself, is essential. Often times, an educator might be asked by their building principal to take on a student teacher. As was the case with my current student teacher, I notified my building principal that I had scheduled a meeting with her and would follow up with the result before committing to the practicum. Fortunately, the two of us were delighted at how easy going our conversations flowed and we agreed to go forward.

The second factor that is central to a successful practicum experience is to have both parties subscribe to a close collaboration based on mutual respect. That means there is no room for micromanagement. As the student teacher begins to take on their first classes, it is critical to be supportive, give positive as well as honest immediate feedback, allowing the ST to see critical areas to work on. Use of a shared Google Drive folder can greatly help the ST access units of study, powerpoint presentations, etc. created by the supervising teacher (here referred to as SP) as they take over classes entirely and begin writing curriculum themselves.

Another key factor for a positive practicum is for both parties to be flexible and nimble enough to work “off script” when the occasions present them-

selves in the classroom and while planning together. This ability to be creative is hopefully similar to teaching with the Studio Habits of Mind (www.everyarteverychild.org/assets/pdf/LoisStudioHabits.pdf). This ability to “bend like a willow”, a phrase much used at Manchester Essex Regional High School, where I teach, can greatly help the ST make necessary changes on the spot in the classroom.

Next up is the ability (and willingness) of the SP to provide explicit “pro tips” on how to be a consummate professional as the student teacher adapts to the unique school culture they find themselves in. This ability of the SP to provide immediate feedback on a daily basis is crucial to helping the ST separate themselves from students as they learn the importance of strong classroom management and boundaries between students and teachers.

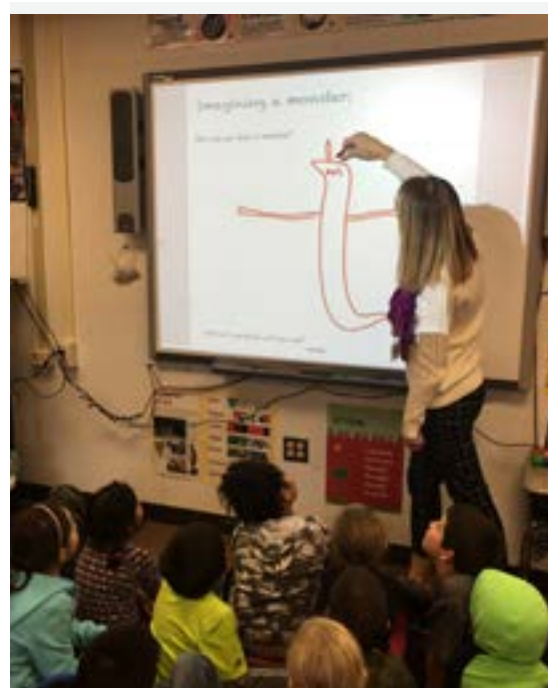


PHOTO COURTESY: MELISSA MASTROLIA

A fifth factor leading to a successful practicum is to work with a well organized SP. Regardless of the grade level, providing the student teacher with a clean, well-organized art room is paramount. This ability to stay organized starts with the SP designat-

ing a desk area for the ST to have as their own as a new teacher. Students should expect a well organized art room as they walk in the door.

Understanding the sublime importance of being fair, consistent, and engaged in our work with students is one of the best things a prospective teacher can see at this point in their practicum. Students that are performing at the mid to upper range of abilities in a class often seek to dominate a teachers attention, to the detriment of other students that deserve their fair share of the teachers time. This ability to check for understanding, give strategies to support learning, and then focus on the entire class is critical to making all students feel they are valued.

Well worth mentioning in this list is the importance for the ST to keep working as an artist themselves. Encourage the student teacher to try all assignments before bringing them to the students and have a thorough understanding of tools, materials, art historical references, and processes involved. Support the ST to create their own work and encourage future participation in the many calls for work for exhibiting that are available to all educators, especially those that are active members of NAEA/MAEA. When our students can see and hear their art teachers as both artists and teachers, we are stronger as teachers because we too are learners.

The final factor to help a ST have a successful practicum centers around the subject of self care. Teaching is a demanding job that requires a teacher to be rested, patient, and positive. Modeling this to a busy ST that may be juggling an outside job or jobs, a final thesis course for graduation, and much more depending on their age and interests is paramount. Being rested and prepared for teaching requires different things for different people. The ST, students and the SP all get maximum benefit from being fresh and ready each day.

Mentoring a student teacher is a truly remarkable way for all art teachers with the appropriate credentials to repay the field that trained them. Luba Shapiro Grenader, Program Supervisor at Endicott College describes the importance of the practicum

as a part of the art education certification process this way,

"Theory without practice will simply stay as theory - as a supposition for an actual experience, as an assumption that the knowledge received will actually work. Practicum serves not only as an opportunity to test the theories and knowledge learned but allows a future teacher to test oneself in the actualities of a classroom: to find out one's predispositions, strengths, weaknesses, with a goal of addressing, resolving and utilizing them in practice. Working with actual children in an actual classroom allows the student teacher to experience their humanity in many forms, thus humanizing the theory. Art is a direct experience and allowing creativity to take place in the moment and, so is a very rewarding experience for an aspiring teacher. Sharing student teacher's own skills and artistic vision and guidance, goes well beyond theories. However, we must not forget that the most important part of the practicum is the classroom teacher who becomes a mentor, guide and a source of support and wisdom for the student teacher. That teacher is there to offer an example of theory put in practice over years of teaching experience. This is the crucial part of the practicum and offers a continuation of long standing historical tradition of transferring knowledge individually, generation to generation, enriching and growing the future practice of teaching."

I hope that this article serves to encourage teachers to mentor a student teacher in the future. It is an enriching experience for all parties; the student teacher, the veteran teacher, and certainly our students who have the opportunity to learn from another trained art education professional.

Tamera Burns teaches at Manchester Essex Regional High School, and is the MAEA Secondary Division Director.



MAKE YOUR CASE to attend



20
19

BOSTON

March 14-16

➤ **Today's** economic climate often makes getting approval and support to attend conferences and conventions more challenging than ever. As a professional art educator, you provide students with critical 21st-century skills that are essential to student achievement and success. Staying on top of emerging research and practices within the field is more important than ever.

➤ **To secure support from your principal or supervisor**, it's important to show how your participation in the NAEA National Convention relates directly to the objectives within your school learning community and contributes to your professional development.

➤ **Do more than ask for approval**—consider submitting a more formal request that demonstrates how your participation directly relates to the strategies and objectives of your school. Articulate the value of your continued professional learning as it benefits your students, your school, and your own professional growth.

➤ **Download the Encouragement Letter** from NAEA Executive Director, Deborah B. Reeve, EdD, to include with your request.

DETAILS

When: March 14-16, 2019

Where: John B. Hynes Veterans Memorial Convention Center/ Sheraton Boston Hotel, Boston, MA 02115

How: Download the registration form or register online. (online registration opens fall 2018)

Stay: Book discounted accommodations online now while they're still available.

Registration Fees:

EARLYBIRD RATES Before Feb. 7	ONSITE RATES After Feb. 7
Active: \$175	Active: \$205
Spouse: \$130	Spouse: \$160
Student: \$115	Student: \$135
Retiree: \$130	Retiree: \$160
Non Member: \$235	Non Member: \$265

Articulate the Need!

The following are several quick tips for articulating the need for continued professional development that benefits your students and your entire school community:

1. Write down three to five of the most important goals and strategies being addressed in your school today—what is the primary focus?

2. Think about how you contribute to those goals and strategies. How does your work as a visual arts educator advance student learning and the mission of your school? Make a list of the contributions made to your school's goals and strategies through the visual arts program.

3. Review the Convention schedule when it is released to better understand how featured keynote speakers, artists, sessions, and workshops will support your school and district goals. Identify the sessions you plan to attend and make note of the experts and others whom you would like to meet while there.

4. Create a compelling case for how participating in the NAEA National Convention and learning from researchers and scholars in the field will impact your teaching practice and benefit your students and school.

5. Provide a summary of the funding you will need, including Convention registration costs, travel, and housing.



Document Your Case!

Below is an example of how an art educator might make the case:

(Administrator's Name Here):

Our school's goal is to improve the overall academic achievement of each student. My professional contribution to this goal is to plan and deliver a quality art education experience for students that will ensure rigorous and meaningful learning.

The NAEA National Convention is the largest professional development opportunity offered worldwide that is exclusively developed for art educators. Participating in exemplary professional learning workshops and sessions with other PK-12 art educators, museum educators, researchers, scholars and university professors, teaching artists, and administrators offers a unique opportunity to collaborate and learn from other professionals in the field, as well as share the successes of our own school/district.

Within the 1,000 concurrent sessions offered at the 2019 NAEA National Convention, there are numerous sessions specifically targeted to my professional development goals—including strategies for enhancing student achievement, interdisciplinary learning, assessment, curriculum, and instruction. Additionally, I will have an opportunity to preview instructional resources and materials for purchase at special discounts not available elsewhere.

I appreciate your consideration for support that will allow me to participate in this professional development opportunity during the NAEA National Convention, March 14-16, 2019 in Boston, MA.

Sincerely,

Your Name Here

Bring it Back!

What you can expect to gain and bring back to your school:

1. Timely and proven practices for helping students achieve 21st-century goals of developing creativity and innovation
2. Learning strategies and tools for developing "imagination" skills
3. Greater expertise in interdisciplinary learning—making connections between art curriculum goals and skills students need to succeed in STEAM (Science, Technology, Engineering, Art, and Mathematics)
4. Understanding of the latest scientific research on how the arts inform the highest level of scientific creativity
5. Creative thinking strategies from the world of neuroscience
6. Insight into the creative processes of contemporary artists
7. Valuable resources, curriculum, and program ideas that will help you and your school meet the future collaboratively

Prepare!

Once you have approval to attend, prepare properly so you can demonstrate that you received the benefits you ensured your administrator would be available.

1. Review all Convention details and materials at www.arteducators.org.
2. Register before February 7, 2019 to receive the "earlybird" discount.
3. Make your hotel reservation early to ensure you receive the lowest possible prices at the Headquarters Hotel (Sheraton Boston).
4. Check out the NAEA website to review the Convention schedule and begin making selections for the sessions you wish to attend, and allow time in your schedule for working your way through the Exhibit Hall. With discounts and giveaways you won't find anywhere else, shopping in the Exhibit Hall can significantly stretch your budget and enhance your resources.

5. Make a list of people you want to meet and why. Don't be shy about introducing yourself to a presenter following a workshop. Contact other colleagues you know will be attending to set up a time to meet so you can ensure you have time in your schedule for networking.

[See more! >](#)



6. Utilize technology. “Like” NAEA on Facebook. Follow us on Twitter and Instagram. Check out the conversations happening on NAEA Collaborate. Download the 2019 NAEA National Convention App (available early 2019) and begin planning your experience.

7. Meet and consult with other colleagues who will attend from your district and decide which sessions each will attend so the whole team can cover more educational opportunities and share the information when you return home.

8. As the Convention draws closer, contact the people you want to meet and set specific times and places, to ensure that you connect during the dynamically organized chaos that is our vibrant NAEA community!



Submit the summary to the person who approved your attendance. Thank them in writing for the opportunity to participate. Once your administrators understand the value, they will be more likely to approve your future participation. Meet with your colleagues and share what you learned from the

sessions you attended and and/or consider posting about your experience on a blog, vlog, or social media. And finally, apply what you learned in your classroom—and enjoy a renewed approach to delivering quality art education to your students.

www.arteducators.org features the latest Convention information, including updated schedules, tickets, special events and exhibits, museum discounts, and more!

Get the most out of your participation!

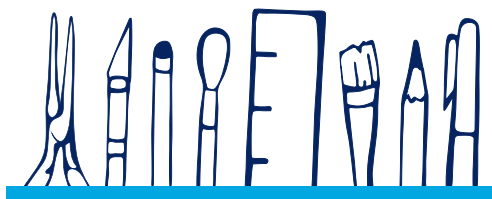
Create a schedule of your “must do” sessions and stick to it as much as possible; keep a visual learning journal and take notes during sessions. You will learn so much in these three days that you will want to be able to easily reference all that you’ve seen and done and learned when you return home. Be sure to create space in your schedule for exploring the Exhibit Hall and for networking with more than 4,000 art educators from across the US and the world.

Follow Up!

After the Convention, write a concise summary of the many learning opportunities that will benefit you and your students, and how you will use the experience and the contacts you made to benefit your school/district. It's important to write this one- or two-page summary soon after the Convention, while the experience is still fresh. Use the notes and images from your journal to help recall all that happened.

Notes

[illegible]



Musings from the Middle: Five Tips To Inspire Your Arts Classroom

From: Tobey Eugenio

Teaching students from grade six through eight (as defined by the National Art Education Association as the Middle Level) is an invigorating, joyful, rigorous challenge that is brilliantly rewarding! Given the unique needs of young adolescents as they go through some of the most significant social, emotional, physical and intellectual growth of their life, it is imperative to provide learning that centers around these unique inbetweeners!

New to the role of Middle Level Division Director for MAEA, I would love to work towards creating a professional learning community of middle level teachers, who can support, share and inspire each other. In the interest of starting our collaboration, I thought I'd share 5 key concepts and practices I find valuable to creating a learner-directed environment that inspires the authentic artist within in my classroom.

Five elements to inspire your arts classroom

- 1. Empowering individual voice through choice spectrum**
- 2. Designing a learning space that creates opportunities for all artists**
- 3. Building common vocabulary to enrich and heighten a deeper understanding**
- 4. Creating authentic systems for classroom and peer critique/feedback**
- 5. Connecting to self and community through purposeful art making**

1. Empowering individual voice through choice spectrum: tiered learning to ensure depth, breadth, and engaged learning for all.

Within an arts classroom, choice does not have to be an “all or nothing” practice. As teachers it is our job to engage all our students in what is best for their

learning, which leads me precisely to the concept of honoring student voice and choice on a teaching spectrum. A spectrum that ranges from 100% choice with all stations open, to a classroom where the teacher facilitates most aspects of the learning. Philosophically, I have found the “all or nothing” approach to education is what makes creating powerful and systematic change tricky. As teachers, it is important to give ourselves permission to be responsive to the students in front of us and understand that providing full choice, choice of mediums, or choice in station work all have innate value in inspiring and teaching our young, authentic artists.

2. Designing a learning space that creates opportunities for all artists: a cognitive mental map in classroom.

Much research has been done about the learning environment being the third teacher in the classroom. Simultaneously, significant research has been done around the idea of creating organized spaces that all learners can find accessible. I personally, refer to this idea as building a cognitive mental map of the learning space. If a student knows where to find the materials he/she needs to create, quickly and simply, then that learner can get to the work of making more efficiently. Adding another layer to this idea, I intentionally create spaces that center around the National Core Arts Standards of Respond, Present, Connect and Create, ensuring that my students will have daily independent practice in all 4 standards. Every space host purple pockets with tools like Studio Habits of Mind, sentence starters, critique guides, artist statement exemplars and more.

Fostering independence is essential to building capacity for great art making and taking this idea even further, surveying students to assess their understanding and to determine where classroom practice and set up can be modified to better to meet their needs is equally imperative.

3. Building common vocabulary to enrich and heighten a deeper understanding: Growth Mindset, Mind's Eye versus Viewing Eye, and Ish.

It has always been a unique challenge to help students create their most powerful work, a precarious balance of offering “just right” feedback that is in-

formative, clear, and inspirational. I have found all students benefit from reading Peter Reynolds book *Ish*, as his story gives us permission to let perfection go and embrace the “ish” of our creations. And then of course, whenever a student is struggling with exactness, we both share a common understanding around this idea of “ISH!”. Probably, the shared vocabulary concept that I use the most is the idea of your mind’s eye (imagination) versus your viewing eye (observation). This common language makes it really easy to talk to my students about what they can do to make their realistic drawings more accurate or why their abstract renderings are not loose enough. Ultimately, this idea of focusing intentional instructional time to build common vocabulary around big ideas that promote a growth mindset has a lasting impact on our students’ inherent creative potential.



PHOTO COURTESY: TOBEY EUGENIO

4. Creating authentic systems for classroom and peer critique/feedback: Austin’s Butterfly.

After more than two decades of arts teaching, by far one of my favorite way to introduce and practice meaningful critiques is centered around Ron Berger’s work of Austin’s Butterfly. The concept is based on a story of a young first grader who attempts to draw a realistic butterfly and after multiple drafts he works

toward a high-quality final product with some “kind, specific and helpful” feedback from his classmates. I have found that the succinct idea of offering kind, specific and helpful feedback to be profound in supporting student growth toward excellence.

Ron Berger’s Work: modelsofexcellence.ededucation.org/resources/austins-butterfly

5. Connecting to self and the community through purposeful art making: Gallery shows, community art installations, and engaging displays.



PHOTO COURTESY: TOBEY EUGENIO

Intentionally creating art experiences in your classroom that have inherent connection to the artist and valuable connections to the community is essential for the ultimate purpose of arts as a conveyor of self, meaning, and voice. Creating work plan systems, design challenges around art as a tool to promote social agency and invoke action from the viewer builds powerful learning for our students who will actively experience the arts as essential to leading a powerful life of AWESOME! Building community partnerships with shared outcomes offers sustainability of the arts as a change agent for the future! Having something to say and sharing it with others is such an important part of being human!

Lastly, middle level art educators, I'd love to build on these idea and invite other Middle Level practitioners to share their stories, strategies, and lessons that celebrate the unique students that we teach. I am planning on attending the NAEA Convention in Boston and would love to get together with other Massachusetts Middle Level educators to talk about ways to support each other. How about a lunch meeting? Share-alike Zoom meeting? Please share your ideas with me at middlelevel@massarted.com. If you want to know more and are interested in musing with me, please do reach out. Let's work together to support our important work and celebrate our awesome students!

Tobey Eugenio is the Middle Level Division Director for MAEA. She teaches at Our Sisters' School in New Bedford MA.



PHOTO COURTESY: TOBEY EUGENIO



PHOTO COURTESY: TOBEY EUGENIO

2018 Instagram Takeovers

To see more visit [instagram.com/massarted](https://www.instagram.com/massarted) or view #MAEAIGTAKEOVER



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