

THE MAEA NEWS

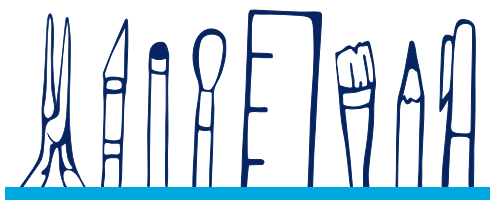
An official digital publication
of the Massachusetts Art
Education Association

Vol.3-No.2 Fall/Winter Edition 2017



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President's Message

From: Laura Marotta



Hello MAEA members, I hope you are looking forward to a restful and joyful holiday season!

Our state conference was held at UMass Amherst, and our conference coordinator and president-elect, Melissa Mastrolia, did a phenomenal job along with the conference committee in hosting many engaging and meaningful workshops for our members.

We were honored to present our art educator of the year award to Patty Bode, principal at Amherst-Pelham Middle School and advocate for art education as a powerful tool for social justice.

MAEA is very excited to be rolling out a brand new website in the coming months that will be more comprehensive and user-friendly, providing easily accessible resources to our members.

As an important part of our mission, we are dedicated to being an integral part of the DESE's goal to revise and/or adapt the visual arts frameworks. You have received an email with a survey regarding this issue, and we are working diligently to collect your thoughts and present them to the DESE on behalf of our organization.

I hope you all have a merry and restful holiday, and enjoy time with family and friends. Self-care is a crucial aspect of being a stellar educator, so enjoy the time off and get ready to gear up for 2018!

As the year comes to a close, let's reflect on the

important role that we play in the future of our students as members of our fast-paced and ever-changing world. After you've had some time to relax and recoup, take some time to reflect on these questions, perhaps create artwork, or write your thoughts in response to the following:

1. Reflect on student voice, choice, and contribution. What is one thing you do in your art room or during your classes to provide this? What is one thing that you could add to your teaching to provide more?

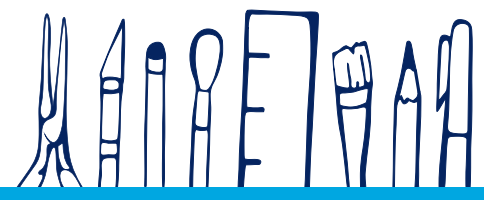


PHOTO COURTESY: LAURA MAROTTA

2. Reflect on the climate and culture of your space. What do you do to build an inclusive, safe, and accessible climate for all of your students? Can you think of one student who may not be participating in this climate or culture? Why, or why not?

3. Reflect on your own personal art practice and self-care. What do you like to create? Do you take time for yourself on a consistent basis to refill your "bucket"? What could you do to find more time? Could you start today?

Sincerely,



Upcoming Events

Board Meetings

December 18
5:30 — 7:30 pm Fay School
Southborough

2018 Board Meetings to be Scheduled

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

MAEA Meetup

Peer Critique with RISD Adjunct Prof. Clara Liu
January 14, 12:30 - 3:30 pm
More info: artprof.org/events-2

Interested in hosting a MAEA Meetup?
Email Melissa Mastrolia
presidentelect@massarted.com



PHOTO COURTESY: HELEN AUSTIN



[@MassArtEd](https://twitter.com/MassArtEd)



[Massachusetts Art Education Association](https://www.facebook.com/MassachusettsArtEducationAssociation)



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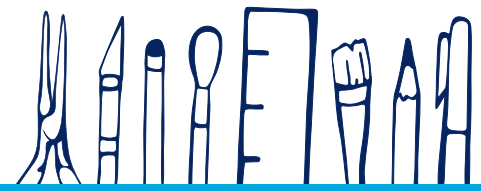
PHOTO COURTESY: ÉLEENA RIOUX

Massachusetts Amazing Emerging Artists Student Recognition Exhibit

Digital Entries Due - December 11
Award Winners Notified - December 18
Drop-off Art - January 8 - 12
Hang Exhibition - February 3
Show Open - February 5 - March 27
Recognition Reception - February 11
Exhibition Take Down - April 7

Statewide Youth Art Month Exhibit

Registration Closes - December 15
Drop-off Art - January 8 - 12
Hang Exhibition - February 3
Show Open - February 5 - March 27
Family Celebration Reception - March 4
Exhibition Take Down - April 7



One Teacher's Experience at the Power of Art Conference

By Brandon Boule

I'm reflecting back on attending this conference as it was definitely one of the most influential experiences I've had as an art educator. The Power of Art Conference is a collaborative effort between the Lab School of Washington DC and the Robert Rauschenberg foundation. "[Its] goals are to share a highly successful approach to teaching students with learning differences through an arts-based curriculum that is transferable to all classrooms of diverse learners; and to empower arts educators and school leaders to be persuasive voices in the national conversation about the critical relevance of the arts in the education for all children in all subjects". I was nothing short of impressed by what I learned, the people I met, and the way I was treated.

It all started when I received a postcard inviting me to apply, and at first it simply sat in my inbox of school related materials. I decided to make the efforts of sending in the necessary lesson plans, art documentation, and forms, and I was surprised and excited when I got back my acceptance letter. For one weekend in April they paid for all the attendees to stay at the Melrose Hotel, a posh DC hotel in Georgetown. I took my wife and son for the experience so they could enjoy the sights of the area even though my time spent with them was limited.

On my first night I was able to meet educators from all over the country at the welcoming dinner. This was hosted at the home of one of the parents whose child attends the Lab School. The parents were the Lehrman's, and the father, Robert, was the former chairman of the board of the Smithsonian's Hirshhorn Museum. We all socialized in their lavish mansion that had numerous artworks on display by notable artists like Basquiat, Cornell, Hirst, and Warhol. After dinner in the backyard



PHOTO COURTESY:
BRANDON BOULE

Robert walked us through each room and talked about the importance of art in people's lives, and how he admired each and every one of us for what we do to connect students to art. I was blown away by this introduction to the weekend and I left that night feeling very empowered.

Everyone started the next day hearing from Katherine Schantz, the head of the Lab school, and it was refreshing to hear an administrator who understands and values the power of the arts. I also respected her view on what I usually hear referred to as 'special needs' but what she called learning differences. She said how often education focuses on student deficits and doesn't play to their strengths, there is no best way to learn a subject, it varies by each student. At their school, students are empowered to discover what learning styles work best for them and to be more self-aware of their strengths and challenges. We began at the school with a team-building exercise where we broke into groups and demonstrated the feeling of surprise or frustration using both art materials and tableau body postures. Next we toured the entire school, and one of the things I found fascinating was how they used numerous academic clubs to teach students from multidisciplinary approaches. In the elementary building I saw a Greek and Roman Gods club where students were dressed in togas over their clothes and were all working on

different facets from the time period in an elaborately themed room. At the middle campus, I saw a club themed around the late 1800's where students took on the role of varying industrialists and thinkers of the time, and communicated in their roles around a boardroom. In the upper campus, my favorite was a museum club that was focusing on world religions. Students role play, make artifacts, and act as museum curators teaching each other their religious subject. While the numerous clubs impressed me, there were plenty of other great parts to my day there. I saw hallways full of art displays, classrooms with varied seating options for students to choose from, and even a room of celebrity portraits where the stars identified with their learning differences and have made donations to the school and have visited to talk with students. After the tour and lunch, we chose from hands-on workshops hosted by teachers from the Lab School. Before leaving, we had a cocktail party in the upper school's art wing, and I wrote down a question I heard Mark Jarvis, their director of visual arts say 'When is it time for me to teach you and when is it time for me to get out of your way?'

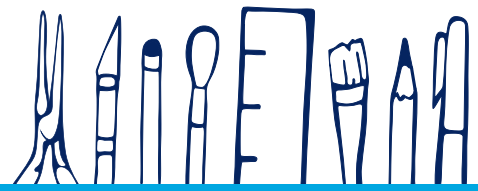
The next day we heard from artist Wendy Ewald who has been working with photography documenting African families' lives and assisting in integrating the arts into the education system in Tanzania. It was fascinating to see such a different way of life than from our own. Frowin Paul Nyoni, a university scholar from Tanzania, also discussed his challenging work of assisting the department of education there to make advances in arts and education. After this we had a round table discussion with Christopher Rauschenberg, son of the famous Robert Rauschenberg, and shared our reflections on what we have seen, and our perspectives on art's place in education. After all this we were treated to a fancy white tablecloth lunch at a private art museum, the Glenstone Gallery. While on a tour I saw works by artists I love, Andy Goldsworthy and Jeff Koons, amongst other great artworks. It was a perfect end to a fabulous weekend.

I left that weekend feeling renewed in my passion for art education. Where sometimes we can feel marginalized in our subject matter in school, it was excellent to see that there are many people out there who truly value the arts, and are working for its strength in the educational scene. I recommend anyone who is interested to look up and apply to attend this conference, it did wonders for me.



PHOTO COURTESY:
BRANDON BOULE

Brandon Boule is an artist and art teacher living his dream in the Berkshires. This is his sixth year teaching art at Lee Elementary School and his third year also teaching at Lee Middle School. He has taught in both Springfield public and Catholic schools as well as a year teaching in St. Thomas, USVI. He earned a B.S. in Art Education and a B.A. in Philosophy from Rhode Island College.



Part 5 in The What's in it for You? Series
Cooperative Art - Beyond Inclusion in the Art Room
By Carolann Tebbetts

While all teachers are expected to do above and beyond the duties outlined in the job description and most willingly choose to do much more, it isn't always a joyful experience. It can be particularly stressful when a class is over-crowded, there are students with severe special needs who are enrolled with or without an aide, and you struggle to deliver curriculum that meets every students needs with a successful outcome. But what if there was an art class that could be joyful, fun, low stress, and all about the art, for every student in the class, virtually every day of the semester?

It is possible! And it isn't just about what's in it for you - it's about what Cooperative Art provides for everyone who walks through the door of the classroom!

Cooperative Art, or Co-op Art as most of my students call it, is a class that was created in 2002 to meet the art education needs of students at Milford High School who were enrolled in the prevocational program to meet their range of severe special needs. Those needs ran the gamut from Down's and lower-functioning autism spectrum disorders to extreme fetal alcohol syndrome, and many other genetic and birth-related disorders that presented with cognitive and physical issues.



PHOTO COURTESY:
CAROLANN TEBBETTS

These students were educated in a wonderful, but substantially separate environment - only leaving their program for Adaptive PE and limited elective subjects - art among them.



PHOTO COURTESY:
CAROLANN TEBBETTS

While the students with disabilities where wonderful to work with, they often couldn't access the curriculum as written due to the severity or complexity of their disabilities. In classes at or above 25, the time spent addressing those needs significantly impacted the experience of the entire class. Unfortunately, there were students who were unkind, or disgruntled who negatively impacted the atmosphere in the classroom, I then had discipline issues to deal with on top of the curriculum and instruction hurdles. What was a teacher to do?

An obvious answer was to enlist the help of students who were visibly willing to be social in class with their disabled peers. By creating peer partnerships, a comfort zone and peer assistance network was created that allowed me to move about the room and instruct all students more equitably. This was the beginning of a course that became a

model of joy in the artroom providing for the social and curricular needs of students in our special education and regular education populations.

At Milford High, one unit of an introductory art course had focused on having a mixed population create a set design for our "Bistro" program, a pre-vocational classroom that makes and serves lunches for staff and faculty twice each week. That one unit, from 2001, became the basis of the program that eventually gave rise to Cooperative Art and Cooperative Theater electives at MHS. Preparing the peer mentors to work with their peers from the prevocational program was key. It required lessons in human development, research presentations related to a variety of disabilities, and carefully planning the curriculum to meet the needs of all students in the room. We began with a look at Maslow's Hierarchy of Needs, a review of what IEP's and 504's are and how they guide curriculum and instruction, and we then planned curriculum for the semester.

Our projects were often group projects created in teams or individual projects using simple, abstract techniques that made it possible to mask each individual's disabilities. We created collage self portraits that were hung as a crowd in our gallery. We created kinetic 3D pods using a variety of watercolor techniques, and tooled metal foil frames for altered photographs. The large scale Peter Max-style portraits were a favorite. Projects ran the gamut of both long and short-term units that were scheduled based on the work schedules of the vocational and pre-voke students.

The pictures tell the story much better than any article ever could! Just look to see "What's in it for You!"



PHOTO COURTESY:
CAROLANN TEBBETTS

Carolann Tebbetts, the new Franklin Public Schools Director of Visual and Media Arts, previously worked in the Milford Public School system as an art educator at the secondary level. While at Milford High School, she introduced the school to NAHS and YAM, as well as multiple innovative art courses that met the needs of a diverse population. Carolann has been active on the MAEA board member since 2007.

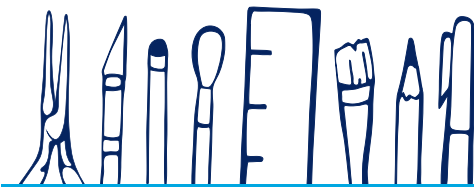
M.A. IN ART EDUCATION

By combining two, six-week summer residencies on MICA's campus with online instruction during the fall and spring semesters, this studio-focused program allows artist-educators to complete their master's degree in 14 months while still maintaining their full-time teaching jobs.

M.F.A. IN STUDIO ART

This three-year, four-summer, part-time, low-residency program is designed for experienced artists and teachers to develop a research-based, studio practice and expand their understanding of contemporary art without disrupting their careers.

For more information visit,
discover.mica.edu/MassAEA2017.
Scholarships Available



Massachusetts Amazing Emerging Artists Recognitions Exhibit

By Diana Adams Woodruff

The newly formed MAEA Student Recognitions Committee and the MAEA board are excited to be piloting a new exhibit opportunity, Massachusetts Amazing Emerging Artists Recognitions Exhibit. This juried exhibit is open to grades 9-12 students of MAEA members. The idea for this exhibit grew out of a desire to offer high school art students another opportunity to exhibit their artwork as they develop their creative voices and hone their artistic skills.

MAEA members who teach grades 9-12 can submit their students' original artwork created during art classes in public and private schools. Each teacher may digitally submit up to four student entries. There is a fee of \$5.00 per entry to help cover the costs of the program. The deadline for submissions is December 11, 2017, and the exhibit will be on display from February 5 to March 27, 2018 at the State Transportation Building in Boston in conjunction with the Youth Art Month exhibit. The awards ceremony will be February 11, 2018.

A special thanks to Davis Publications, Worcester, for their funding of a \$500 award. Thank you also to MAEA members who made donations during the MAEA conference at the University of Massachusetts Amherst to fund several MAEA Art Educator awards. Awards will also include the Virginia M. Diani Adams Memorial award \$200, The Hat Sister Award \$100, and several MAEA Art Educator Awards.

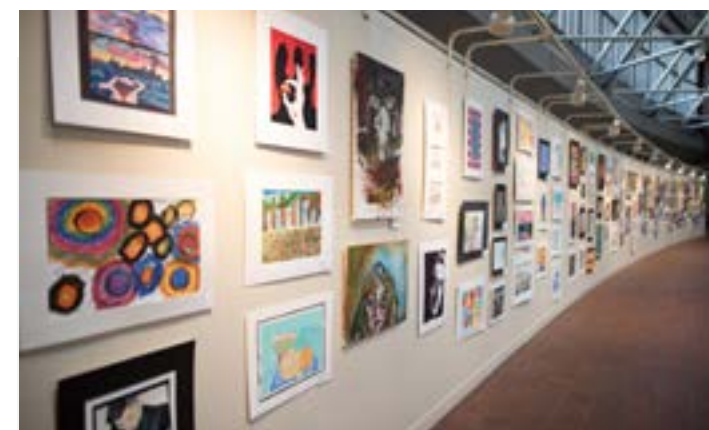
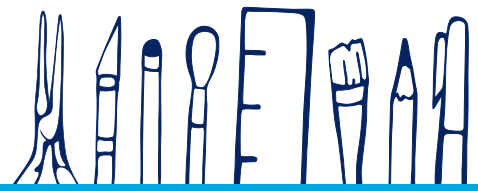


PHOTO COURTESY:
SARAH DUGAN

[We are still accepting donations to widen our awards for this years exhibit.](#)

All the information for this juried exhibit, including how to submit work digitally, what categories are included, information about how to prepare work for the exhibit, and other necessary information can be found at: www.massarted.com/amazing.html. Please join us in making this new exhibit a success - submit your student work today! Deadline is December 11, 2018. Questions? Email Diana Adams Woodruff at student_recognition@massarted.com.

Diana Adams Woodruff is a member of the MAEA Board and chair of the MAEA Recognitions Committee. She was one of 12 members of the NAEA Research Delegation to Poland in October 2017. Diana is the former K-12 Visual Arts Director for the Acton-Boxborough Regional School District.



Altered Journaling: A Small Way to Rediscover Personal Art Making

By Kay Furst

The word “journal” and “journey” both comes from the French “jour” or “day.” The daily travel journal has been around since the early Christian pilgrims began journeying to the Holy Land in the first century. By the late eighteenth century, explorers were traversing the earth, recording their discoveries as they went. The original journal was crucial for early travelers to record daily weather and geographic observations to map their discoveries. Visual artists have been keeping sketch and written word journals for centuries. Journal sketchbooks are often an integral part of the creative process. From Michelangelo and da Vinci to Nick Cave, great visual artists have documented their ideas in bound pages. In 1995, Harry N. Abrams Inc. published “The Diary of Frida Kahlo,” in which we see not only her most intimate thoughts but also her visual explorations. Journal/sketchbooks work as visual thought processes to help artists bring their imaginations into material form.

I remember listening to a conversation an NPR commentator had with Keith Lockhart, conductor of the Boston Pops Orchestra. Mr. Lockhart was asked what kind of music he listened to when he got home from work. There was a long pause and then Mr. Lockhart replied sheepishly, “I don’t listen to any music when I get home from a day of work. I enjoy the quiet.” When I heard this I laughed. So, I thought, it was not just me. For years I struggled to keep myself actively involved in the art-making process beyond the simple demo’s I did in the classroom. But, like Lockhart, when I got home from a day of work, the last thing I wanted to do was make more art.

For a long period of time during my art teaching career, I had a grueling 750 elementary children a week schedule. I likened my job to that of a glorified waitress - waiting on tables, working the grill, serving the customers, and finally bussing the

mess - then repeating this process six more times to complete my day. By the time I got home I had little interest in making art for myself. Like so many other art educators I know, I secretly became a non-artist who did not practice what I preached.



IMAGE FROM THE AUTHOR’S ALTERED JOURNAL
PHOTO COURTESY: KAY FURST

Then I heard about something called the altered book: a published book that is past its prime, repurposed using mixed media. One day in my art classroom, I took an outdated art book from my classroom bookshelf and began making art again. I discovered that early mornings, after school, and even while my elementary students were in the room working, were all good opportunities to contemplate and work. I took to leaving my journal tucked into a corner near the classroom sink, a place I found the most convenient. When my students were engaged in their own artwork, I would pull out my journal, standing next to the sink in case I was needed, and do a little art of my own.

I varied my medium depending on what the class was doing. Collage? Great! Printmaking? Super! Crayon? Sharpie? Pencil? Weaving? Almost any art material my students were involved in that day worked as a medium for building my altered book.

Now, personally I was never very good at keeping diaries. The writing process never held my interest long enough for it to become a habit. But I discovered that combining a little writing and reflecting within my altered book was a natural way to complete some of my artistic thoughts. I scribed over my art and next to my art, loving the way the text intertwined with the images.

And so, in small steps, I began to reconnect with art-making through my altered book journal. As I continued building my book, I started to look forward to getting to school so I could journal and sketch before the chaos of my day began. I journaled when my Dad died and when my Granddaughter was born. I journaled when students made me laugh, and when other students challenged my patience. I journaled and sketched and collaged my way through countless staff meetings and parent nights. I came to realize that the sketching and writing was therapeutic, personal, and, most of all, artistically satisfying.

Currently working with pre-service art educators, I was well aware of the ease in which these student art teachers could fall into this same non-artistic rut. I did not want my graduate students to lose



IMAGE FROM THE AUTHOR’S ALTERED JOURNAL
PHOTO COURTESY: KAY FURST

their love of being artists. After all, their love of art is what brought them to our program in the first place. I did not want them to become so consumed with their pursuit of becoming art teachers



STUDENTS’ ALTERED JOURNALS
PHOTO COURTESY: KAY FURST

that they left the pursuit of art-making behind. My colleagues and I decided that we needed to find a way to encourage our students to continue their own personal art-making, no matter how busy they became with other things. We needed to find an art method that could be done sporadically, quickly, cheaply, spontaneously, and, most of all, portably. A plus would be if we could find an art method that was also cumulative, meditative, forgiving, and useful. We decided on a combination altered book and journal, or the Altered Journal, as we called it.

This altered journal would not only serve as a venue for art making but would also serve as a way for our students to write about their journey through our program. They could use the altered journals (cheap) to record their personal thoughts, teaching theories, and emotional ups and downs. We encouraged free creative writing and mark-making in a variety of media. We explained that their altered journal should be something that they would keep with them (portable), and continually add to when the time (sporadic) or mood (spontaneous) struck.

In the spring, during the final Art Festival for our MAT students, we display the altered journals. Students take a pride and pleasure in their creations, and admit that the altered journals have become a valuable and beautiful part of their experience in our program. Many have gone on, as art teachers, to require altered journals from their own students. Besides being art, our graduates have found that the altered journals serve as important evidence towards their students' formative and summative assessments.

For me, it began as a desperate need to make art again; to identify with the person I was back when I was excited about getting into art school and knowing that I had chosen to be an artist. It was going beyond who I was as an art teacher. When faced with the prospect of never making art again, because procrastination is easy, I needed to pick myself up and shake myself off. My life would never be any easier or less busy. But if I continued to ignore that burning deep inside, that was quietly eating at me, I would never be happy. As an artist, not making art leaves a deep hole that needs filling. The altered journal, the altered book, may be only a small baby step into filling that hole. All I know is, is that it works. I suggest that if you are feeling that itch, that burn, and you have forsaken your own art-making because you are feeling overwhelmed with no time to spare, don't let your own art-making be what you sacrificed. Everyone has time for an altered journal.



IMAGE FROM THE AUTHOR'S ALTERED JOURNAL
PHOTO COURTESY: KAY FURST

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.



MAEA Statewide Youth Art Month Exhibit 2018
Honoring Young Massachusetts Artists / Celebrating Quality Art Education

State Transportation Building, Boston, MA
February 5 - March 27

Register by December 15, 2017
www.massarted.com/yam.html

Celebrate with MAEA and at your school, district or region.

Central MA YAM at WAM Worcester Art Museum	Cape Cod The VISI Awards Cape Cod Museum of Art, Dennis	Berkshire County & Western MA YAM Exhibit Berkshire Art Museum
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***Participating in multiple events spotlights more students and spreads
the word on the great things happening in your classroom.
Information on regional exhibits will be on the MAEA website when available.***

2017 Winners



YAM Banner Contest 2018

Open to students of MAEA Members K-12
Theme *Building Community Through Art*

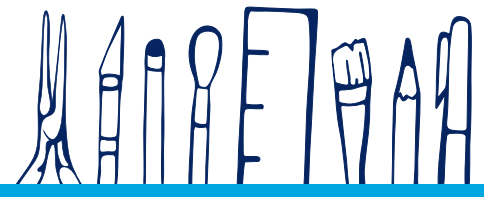
Grand Prize \$1000 to student *PLUS*
\$1500 in Sargent Art supplies for your classroom.

**\$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.

Entries must be digitally submitted by January 10, 2018.
Visit www.massarted.com/yam.html for complete details

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



Choices in the Elementary Art Room

By Jessica Sassaman

More and more, academic pressures are being put on students no matter what school they attend. Often, students become unmotivated and discouraged, and eventually this behavior filters into enrichment classes, including art. Three years ago, it was my first year in a new school, teaching art-on-a-cart. I was struggling to handle behavioral issues that did not seem to have a reason for occurring. Students seemed to be enjoying the mediums, subject matter, and art in general, but I soon realized that they truly had not given their artwork much thought, and as I talked with them they thought the projects I created on weekends and late nights were just something to do. The idea of offering students choices seemed appealing, but handing over control seemed daunting.

While I started to rationalize where the idea of choice art came from, I thought about my current practice. It was a teacher directed practice where I would create a sample and map out all of the lessons. I also researched traditional art lessons and found that much of the traditional art class is already predetermined by the art educator, in order to make sure that the student encounters only minimal problems. Often, all aspects of the problem-solving component of an art lesson in traditional art education lessons are already pre-solved by the art educator. Hathaway (2013) claims, “the art teacher, not the child, is the inventor, the selector, the decision maker, and the problem finder and solver” (p. 11). Students



PHOTO COURTESY: JESSICA SASSAMAN

are led through the teacher’s artistic thought process and not their own, making art class less meaningful for the learner (Hathaway, 2013, p. 11). After reflecting on my current practice and conducting research about traditional art lessons, I began to realize I was creating lessons that used exciting mediums and lessons that had engaging big ideas to relate to the students’ lives, but by working through all the problems that a student might encounter, I was taking the fun out of the whole creative process.

As a firm believer in the process and not the product, I felt an obligation to bring the fun problem-solving opportunities back into my teaching practice. I questioned myself and felt that I either

had to incorporate multiple choices, or no choices at all. As I began to talk to other art educators, I found that many of them were beginning to question their own unit plans, lesson plans, and instructional strategies and eagerly trying to find balance with offering their students choices. Eager and excited about shifting my art classes to revolve around choices, I felt that it was crucial to develop a full understanding of the approach, the need and the data and research supporting the use of Choice-Based Art Education in a Title I.

Choice-Based Art Education

Choice-based art has slowly evolved from the student-centered approach to art education. This approach has slowly steered educators away from Discipline-Based Art Education, an approach that primarily revolved around learning certain techniques when using a certain medium. At the time of this study, TAB had become a more controversial approach to art education, which had many educators questioning the way they taught art. Choice-based art education developed in the 1970’s when art educators wanted to offer students an authentic art making experience. The choice-based pedagogy supported the idea that no single lesson was suitable for all of the diverse types of learners (Douglas & Jaquith, 2009, p. 1). Choice-based art education and artistic behavior went hand-in-hand because the choice-based pedagogy sparked artistic behavior (Douglas & Jaquith, 2009, p. 2). The first basic principle of choice-based art education was that the curriculum emerged out of a student-directed learning goal, instead of explicit directions (Douglas & Jaquith, 2009, p. 1). As a result, art educators noticed that students were extremely motivated to take part in their own art making process (Douglas & Jaquith, 2009, p. 1). The learner created their own ideas and these advanced throughout the studio classes (Douglas & Jaquith, 2009, p. 2). In addition, they were able to work through the creative problems they encountered with the expertise of the art educator. Even though many schools are not currently open to this



PHOTO COURTESY: JESSICA SASSAMAN

innovative approach, there are many schools that might benefit from implementing choice-based art education. Offering students choice when it comes to subject matter and media, was found to assist them in engaging in their own learning, and thus provided a more meaningful experience (Douglas & Jaquith, 2009, p. 2).

The Need for Choice-Based Art Education

Choice-based art education provides students with various studio-centered set-ups simultaneously to meet the individual needs of each learner (Douglas, & Jaquith, 2009, p. 9). Each center was based around an artistic medium. For example, there might be a painting, drawing, or printmaking studio. On the other hand, traditional art education practices often lacked authentic art making opportunities, which led to cookie-cutter results that looked similar to one another. The TAB approach to art education allowed the student to have a variety of choices (Douglas, & Jaquith, 2009, p. 9). In this approach, the student is considered the artist and the educator honors their ideas about the subject matter and the media (Douglas, & Jaquith,



PHOTO COURTESY: JESSICA SASSAMAN

2009, p. 9). Instead of the art educator giving the student an idea, the student is responsible for generating their own original ideas through the brainstorming process (Douglas, & Jaquith, 2009, p. 10). This approach was also found to help students who did not enjoy a specific medium, and preferred to try out or experiment with several media (Douglas, & Jaquith, 2009, p. 11). Sometimes, an art educator would use one medium that they, as an artist, felt comfortable with. This might hinder a student's success in the art room because they are not able to experience different mediums and discover what they are most comfortable with, or passionate about (Douglas, & Jaquith, 2009, p. 11). Even if multiple mediums are available during one art lesson, the students are not left to explore these mediums with no direction or instruction from the educator (Douglas, & Jaquith, 2009, p. 11). Of course, like all other art education pedagogy, choice-based art education aligns with both state and national standards (Douglas, & Jaquith, 2009, p. 15).

Choice-Based Art Education in Title I Schools

Choice-based art education was found to assist students who attended underachieving schools, as it helped them to become more motivated and engaged in the art curriculum (Simpson, 1995, p. 29). While there was no one lesson that fit every student, there was no one art education approach that fit every school (Douglas, & Jaquith, 2009, p. 9). Given the fact that the vast majority of elementary art educators only saw their students once or twice a week, they may have had limited understanding about the students they were teaching (Simpson, 1995, p. 29). By not fully knowing their students and their abilities, art educators have created curriculum based upon stereotypical



PHOTO COURTESY: JESSICA SASSAMAN

classifications of given population (Simpson, 1995, p. 29). In Simpson's (1995) study on urban art education, she suggested that art educators become researchers and go beyond the surface attributes of their students (p. 29). Her findings support the choice-based art curriculum and teaching for artistic behavior, as the TAB approach also asserts that it is essential to know your student's interests and to develop curriculum that fits their needs. As a concluding point, Simpson explained that it is important for art educators to fully understand the communities that they teach in order to develop a curriculum that reaches all students. Specifically, inner-city and Title-I schools may benefit from the implementation of the TAB approach in their art rooms because students would be able to say more with their artwork and it would have significant meaning to them.

As I reflect back on my need to justify offering students choices, I often refer to the quote by Arthur Ashe "Success is a journey, not a destination. The doing is often more important than the outcome." Each day, each lesson, each unit I offer students choices to foster creativity and boost success for many of my students.

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

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Hathaway, N. E. (2013). Smoke and mirrors: Art teacher as magician. *Art Education*, 66(3), 9- 15. Retrieved from <http://search.proquest.com/docview/1355279534?accountid=9676>

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Honor Excellence in Massachusetts Art Education

MAEA 2019 Awards

Accepting nominations now through June 1, 2018

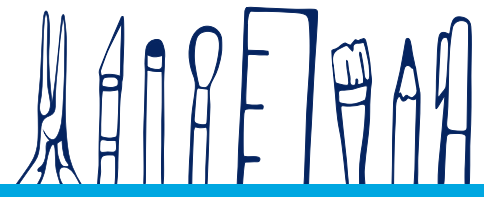
**If you have questions please email our Awards Chair at awards@massarted.com
Please see our website for a full description of each award and its criteria.**

- MASSACHUSETTS ART EDUCATOR OF THE YEAR
- HIGHER EDUCATION PRE-SERVICE AWARD
- EARLY CHILDHOOD ART EDUCATOR OF THE YEAR
- ELEMENTARY ART EDUCATOR OF THE YEAR
- MIDDLE LEVEL ART EDUCATOR OF THE YEAR
- SECONDARY ART EDUCATOR OF THE YEAR
- HIGHER EDUCATION ART EDUCATOR OF THE YEAR
- MUSEUM EDUCATION EDUCATOR OF THE YEAR
- SUPERVISION/ADMINISTRATION ART EDUCATOR OF THE YEAR
- RETIRED ART EDUCATOR OF THE YEAR
- SPECIAL NEEDS ART EDUCATOR OF THE YEAR
- COMMUNITY ART EDUCATOR OF THE YEAR
- EXCEPTIONAL NEW ART EDUCATOR OF THE YEAR
- RISING STAR SECONDARY STUDENT
- DISTINGUISHED SERVICE OUTSIDE THE PROFESSION AWARD
- DISTINGUISHED SERVICE WITHIN THE PROFESSION AWARD

Awards Eligibility

To be eligible, the nominee must be an active MAEA member who spends at least 51% of their working day in the job division. Exceptions to 51% job division: Community Art Educator and Special Needs Art Educator. Exceptions to MAEA membership: Distinguished Service Outside the Profession and Rising Star Secondary Student Recognition Award. Voting members of the MAEA board (elected or appointed) and committee chairs are ineligible while in office.





Braintree High School's NAHS Chapter

By Heidi Hurley

Hello High School and Middle School Art Educators. I am thrilled to be your National Art Honors Society representative on the MAEA board because NAHS is something I personally have a passion for, LOVE advising, "doing" and truly believe this HONOR society has a positive influence for young artists and designers. I am here to help get your chapter started or continue your NAHS/NJAHS Chapter!



AFTER SCHOOL ART CLASS FOR MIDDLE SCHOOL STUDENTS
PHOTO COURTESY: BRAINTREE HIGH SCHOOL

A little bit about me and Braintree High School's NAHS chapter. I have been the Braintree High School NAHS Chapter sponsor for over 15 years. Our chapter began about 17 years ago with just 6 or 7 members who were in the Drawing and Painting 2 class. Today we have grown to 83 members, and we have lots of opportunities for those 83 students. Each one of these young artists were nominated by an art teacher from ALL of the art/design disciplines; Media, Digital, 3D and Fine Arts.

Our chapter has a full-boat of officers and board members which meet regularly, usually twice a month. We have early morning board meetings before a chapter meeting to finalize plans and what we are doing. All schedules, activities and decisions

are made with this highly motivated team. All meetings are run by the officers and board members. As outlined in our chapter Constitution, ALL of our members are required to participate on a regular basis. Each member must do 20 "art related service hours" per school year in order to receive their graduation cord. We offer many opportunities for our students to earn these hours. We have events and activities where NAHS members help out in the community, schools and classrooms and earn their service hours. These activities are run by teams of students with a student leader for each activity. This gives leadership opportunities to those students who are interested.

Sign-ups for events and activities can be a lot to manage but go fast! The NAHS Chapter uses Google Classroom for sign-ups and Remind to communicate with the members. Activities range from traditional mural paintings at schools and around town, to running after-school Open Studio Art for High School students who want to come after school to create and express themselves. We run Middle School Creative Art Classes, Project Prove



NAHS CHAPTER YEARLY TRADITION - GRADUATING SENIORS NAMES PAINTINED ON LOBBY WINDOWS - PHOTO COURTESY: BRAINTREE HIGH SCHOOL

Art Classes, Haunted Hallway, Adopt-a-Family, Thanksgiving Giving Cards, Creative Ginger-Construction Contest, ARTfest and more.

Our officer elections are held in January and the positions run from January to January. We found this REALLY helpful when our seniors get "Senioritis" and lose some of their spunk. The officers stay on as board members and continue to advise and help the group and new leaders. I have a co-adviser who is a currently learning the ropes, with the hope that someday when she is ready she will take over the position as adviser.



PHOTO COURTESY:
HEIDI HURLEY

My own goals are to start up a Junior NAHS chapter in Braintree, (still working on it.) One event which was memorable and meaningful for my NAHS students many years ago was when we went to Carolann Tebbetts' school for an NAHS mini-conference. We met students from other schools, brainstormed and had a great time. It would be great to start up a state panel of NAHS student reps and see if we can stir up some excellent events and activities in the upcoming years. My NAHS Chapter is an exciting and energetic group, their passion and excitement is craziness... But I love it. Who wouldn't?

If you are interested in starting a NAHS Chapter at your own school, [more information can be found](#)

[on the NAEA website](#). Check out the [Handbook for New Chapters](#) for all the details and materials to get started. Additionally, I am here for anyone who would like information, help, or even some idea throwing around! Feel free to reach out and email any time! I can be reached at nahs@massarted.com.

Heidi Larson Hurley currently serves as the MAEA National Art Honor Society Representative, as well as Director of Art and Design Braintree Public Schools. Heidi has been a K-12 Art and Design educator for over 30 years.



MASSACHUSETTS AMAZING EMERGING ARTISTS Recognitions Exhibit

- JURIED ART EXHIBIT
- OPEN TO GRADE 9-12 STUDENTS OF MAEA MEMBERS
- ORIGINAL ARTWORK CREATED DURING ART CLASSES IN PUBLIC AND PRIVATE SCHOOLS
- MAEA ART TEACHERS MAY DIGITALLY SUBMIT UP TO 4 STUDENT ENTRIES
- DIGITAL SUBMISSIONS DEADLINE: DECEMBER 15, 2017
- EXHIBIT DATES: FEBRUARY 5 TO MARCH 27, 2018
STATE TRANSPORTATION BUILDING, BOSTON
- AWARDS CEREMONY: FEBRUARY 11, 2018

AWARDS:

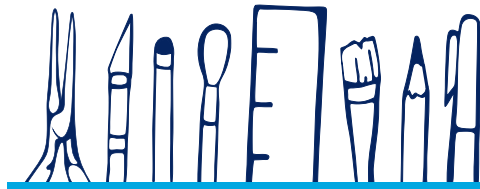
DAVIS PUBLICATIONS Award - \$500

VIRGINIA M. DIANI ADAMS MEMORIAL Award - \$200

HAT SISTER Award \$100

There will also be several MAEA ART EDUCATOR awards

www.massarted.com/amazing.html



Youth Art Month 2018

By Helen Downey

It's that time of year again! Youth Art Month may not be until March, but the time to get ready is now. The Youth Art Month Committee has been working diligently to make this year's statewide exhibit even better, and we are looking forward to including even more teachers and students in the statewide exhibit this year.

Youth Art Month (YAM), started in 1961 through The Art & Creative Materials Institute, is an annual observance each March to emphasize the value of art and art education for all children, and to encourage support for quality school art programs. Youth Art Month exists as a celebration of the visual arts! The Council for Art Education administers the program at the national level and MAEA organizes and administers the program at the state level. The statewide exhibit is held annually at the State Transportation Building in Boston, and is the only K-12 art exhibit in Massachusetts open to all art teachers in the state. Last year's statewide exhibit had over 90 art teachers enter work representing approximately 90 communities! This is a wonderful opportunity to show off what you do in a public venue in our state capital.

Registration for the statewide Youth Art Month exhibit Building Community Through Art is open now through December 15, 2017. Register today to make sure you have all the up-to-date information about the exhibit. [Registration and more information may be found here](#). MAEA members, when you submit your students' work for the statewide exhibit, your students will have an opportunity for their work to be displayed in Seattle at the NAEA convention. MAEA will be sending 13 pieces from grades K-12 to represent Massachusetts.

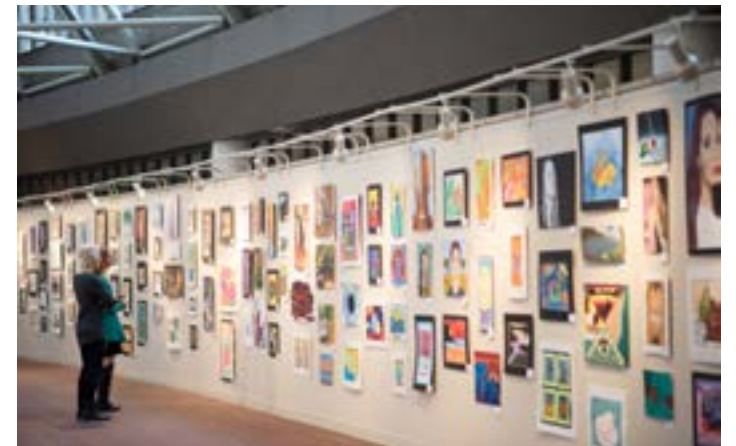


PHOTO COURTESY:
SARAH DUGAN

In addition to the statewide exhibit, this year there are at least three regional exhibits in Cape Cod at the Cape Cod Museum of Art, in Berkshire County at the Berkshire Museum, and in Central Massachusetts at the Worcester Art Museum. In addition, we are sure many celebrate YAM in their schools or districts. We'd love to hear about these events and share the excitement.

Besides participating in the statewide exhibit, or a regional exhibit, another way you can participate is as part of the YAM Flag/Banner contest. Sponsored by Sargent Art, this contest offers a grand prize winner a check for \$1000. In addition, the winning art teacher will receive \$1500 in Sargent Art supplies for their classroom. There is also a prize of \$100 worth of Sargent Art Supplies each for an Elementary, Middle, and High School Winner, with their art teachers, each receiving \$300 in Sargent Art supplies for their classroom. Finally, an honorable mention is awarded to one design per grade level. Entries must be submitted digitally by January 10, 2018. [All information may be found here](#).

Helen Downey is a member of the first graduating class of art majors from Framingham State College. She has been a member of the MAEA board since 2007, and currently serves as the Youth Art Month Committee Chair and Treasurer.