



THE MAEA NEWS

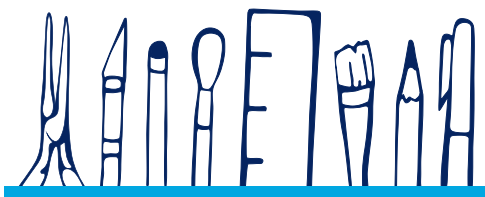
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President's Message



Hello MAEA Rock Stars and happy almost end of winter!

If you're anything like me you're ready for a little more warmth and a little more green in our lives. It's coming soon!

In the meantime, MAEA is SO excited to welcome over 5,000 art educators to Boston for the 2019 National Art

Education Association Convention in historic Boston next month! It's so important to come together and find like-minded teachers and share ideas! This is just the third time the NAEA Convention has been in Boston, the last time was in 2005, so this opportunity only comes around once in a blue moon!

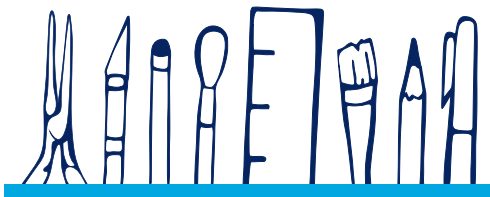
If you are attending the convention you will want to know that MAEA is sponsoring the hospitality table, which can be found by the registration tables. This is where you can learn more about MAEA and membership benefits, get some free swag and purchase our exclusive t-shirt! Giveaways include stickers, various MAEA swag, and the chance to get a number of raffle items. We will also have information for turing your time at the convention into Professional Development Points for those of you that need to track those, so make sure to visit us first thing on Thursday!

Additionally, there are two MAEA events that we hope you will join us for - we are hosting a meetup on Saturday March 16 at 10:00 a.m. in the Hynes

Convention Center, Center/Meeting Room 310/Level 3. Right after the meetup you can stay for the MAEA Awards Ceremony at 11:00 a.m.

Besides all the excitement of the NAEA Convention, planning is underway for the 2019 MAEA Conference at Montserrat College of Art on November 9-10! The theme for the conference is "New Directions in Art Education". Be sure to save the date, and look for more information to come soon!

I look forward to seeing many of you at the NAEA Convention. Remember if you aren't able to make it to the NAEA Convention in Boston this year, you will be able to access to some amazing session in the [Virtual Art Educators section of the NAEA website](#) for free!



Upcoming Events

Board Meetings

March 7 6:00 - 8:00 p.m.	Zoom
April 9 6:00 - 8:00 p.m.	Location to be determined
May 16 6:00 - 8:00 p.m.	Location to be determined
June 6 6:00 - 8:00 p.m.	Location to be determined

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

To submit an article for the next publication, please send to

editor@massarted.com
by June 7, 2019.

You can find all the submission details [here](#).

Please include high quality photographs that enhance your article.

Statewide Youth Art Month Celebration

February 11 – March 27, 2019

Youth Art Month Family Day Celebration

Sunday March 3, 2019 12:00 – 4:00 p.m.

YAM Ceremony 12:30 p.m.

State Transportation Building, 10 Park Plaza, Boston, MA

MAEA Recognitions Exhibit Reception

Sunday March 3, 2019 12:00 – 4:00 p.m.

Awards Ceremony 2:00 p.m.

State Transportation Building, 10 Park Plaza, Boston, MA

National Art Honor Society & National Junior Art Honor Society Exhibit

April 8 – May 16, 2019

Submission Deadline March 15, 2019

[Learn more here.](#)



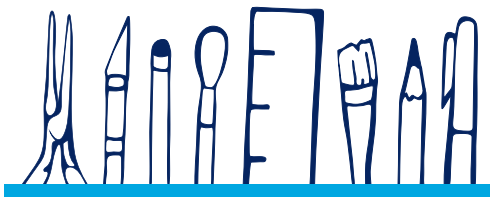
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Supporting and Challenging Social & Emotional Disturbances to the Art Classroom

By Shannon Carey

Exceptional education, while evolving in some venues remains stagnant in others. Specialized therapeutic schools litter the country, and the world, offering refuge to students who exhaust options in their local districts. With price tags often soaring into the six figures it can be a hard pill for parents, students, and school districts to swallow. Preservice art educators are exposed to the world of special education in the art classroom, but at a minute level. The topic may be hit on during a semester long course, or observed first hand in a classroom placement, however you cannot obtain a degree in Special Art Education, it is all done through hands-on learning.

Let's take this notion one step further. Professors, and education programs do their best to prepare preservice educators for working with the occasional special education student; but, how can a preservice art educator become prepared for being the art teacher in a special education only venue? While we educate preservice students on modifications, adjustments, and working with the occasional exceptional student in their classroom; we fail students in exposing them to full special education immersion. Specifically when working with students who have Emotional Behavior Disturbances {referred to as EBD for the remainder of the paper}. Below are "5 Tips for Handling EBD (Emotional Behavior Disorder) in an Inclusive Classroom" (2013) from Concordia University, in Portland.

- "Keep Class rules/activities simple and clear"
- "Reward positive behaviors"
- "Allow for mini-breaks"
- "Fair treatment for all"
- "Use Motivational Strategies"

The list appears straight forward; and effective. However, these techniques are rarely enough when working with EBD students; they also appear to

be geared towards the K-5 age range. What happens, when you are confronted with a classroom of 6 - 12 graders all with a range of EBD needs? The five tips above will not do well in an EBD exclusive classroom. They will continue to isolate the students; and, remind them they are not the "norm", but exceptional and being kept in a private population.

The NCES reports that 13% of all school aged children are on an IEP (about 6.7 million students); emotional disturbances equating approximately 5% of this population (about 335,000 students). I spent a school year working with 146 of those students at a palatial therapeutic boarding school on the Connecticut coastline. The art classroom at a therapeutic boarding school is vastly different than the art classroom fitted with modifications for "traditional" special education students. The EBD geared classroom is freer, more intuitive than pedagogical and, above all is the most collaborative environment a teacher could find themselves in. Below is my list for working with EBD students, in an EBD environment.

Plan With Your Students
Be Prepared to Teach Flexibility
Practice Patience over Reaction
The Student is Right; Always
Learn to Accept Failure

1. Plan With Your Students

The EBD student is typically one who has experienced trauma. Either physical, emotional, psychosomatic, or social. They have built coping mechanisms to help themselves control emotions, and experiences which have been out of their hands for a long time. Preservice educators are taught to build lessons prior to class. Instructed that we know what is best for the student; and, therefore

need to plan for our classrooms. There is plenty of truth to this, however in the EBD classroom we do not know better than our students. In my EBD classroom what worked best was coming to class with a lesson outcome, "Building a Coptic Stitch Journal", and leaving the beginning and middle portion to my students. One class began researching the history of book binding, while the other wanted to learn stitching before anything else. From these starting points the remainder of the lesson unfolded and students became satisfied with their education journey. Allowing students the ability to choose how they learn creates a safe environment for students who often feel unsafe.

2. Be Prepared to Teach Flexibility

The EBD classroom never goes according to plan. Every so often students felt learning was out of the question for that day. While it is easy to force your best intentions on students, and exude excitement over art this will do nothing to help a distraught EBD student. Instead we need to teach flexibility. Presenting options, or flexibility, in this situation works best. If a student cannot focus on the assigned art task often assigning an alternative art practice works wonders. I have had EBD students organize paint, research contemporary artists, and even help plan the following week's lesson as opportunities to keep the student engaged, but in control. This style of flexibility allows students to earn class participation credit, and continue social involvement without ostracization through refusal.

3. Practice Patience Over Reaction

When you are confronted with an 8th grader locked in your art closet (cage) eating black acrylic paint how would you react? While I did not choose the correct reaction, demanding that he stop, immediately return my keys and leave the art closet, the choice to practice patience over reaction became my go to. EBD students can easily be seen as unruly, reactive, and unpredictable; and, they often will be. However, the worst thing an EBD teacher can do is react immediately. Often times students need 15-75 seconds to react, collect, and reintegrate into the classroom. Those 15-75 seconds

will be the longest in your classroom. However, choosing to practice patience while your student is reacting will help to de-escalate situations faster, and aid your student's to normalize and reintegrate at a stronger rate.

4. The Student is Right; Always

Possibly the most outlandish tip on this list is the notion that your student is ALWAYS right. When my student tore off his cargo shorts and began to run around the classroom and campus it is easy to see them as "wrong". Telling an EBD student they are wrong will always be a detrimental answer. While the student's action's where "inappropriate" they were not "wrong". EBD students have often times been passed around between schools, deemed the "wrong" fit for their assigned school. By perpetuating this notion of the student being "wrong" we continue to isolate and demonstrate that the student does not belong. Instead we need to challenge ourselves, and our students through using alternative vocabulary. Phrases such as, "Is that appropriate?" "Do you have a better way to use your energy?" "Could you be behaving differently right now?" All create dialogue centered around correction, as oppose to condemning a behavior.

5. Learn to Accept Failure

As a straight "A" art education student failing was not part of my preservice practice. However, in the EBD classroom I failed every day. Accepting that failure is okay, continues to be the most challenging part of this work. EBD students will come to you with a different personality, and different needs everyday. The challenge becomes matching students as they need each day. Failing to match their needs will happen regularly, not matter how much patience, flexibility, or grace you have in your practice. What is important however, is accepting the failure and demonstrating to students that you understand failure will happen; and, that it can be turned into success. Never underestimate what an apology can do for an EBD student, who often feel mistreated or understood.

My EBD classroom was never perfect, and it never can be. EBD students are imperfect, but have the

most extraordinary minds. They bring experiences I cannot fathom, story tell in vivid words, and are unafraid of expressing themselves openly. Art educators can, and should, arm themselves with practices that embrace and celebrate what their EBD students need to create greater classroom success.

Some sessions at the NAEA Convention in Boston that might be of interest of you are:

Reaching & Teaching Students with Trauma in the Art Room, Thursday 3:30 - 3:55 p.m. Center/Meeting Room 308/Level 3

It's Not You, It's Me!, Saturday 11:00 - 11:50 a.m. Center/Meeting Room 107/Level 1

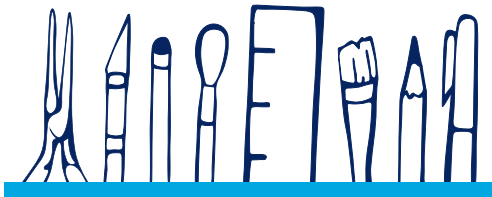
Trauma-Informed Art Education in Action, Saturday 4:00 - 4:50 p.m. Center/Meeting Room 310/Level 3

Shannon Carey graduated with her BFA in Art Education from Belmont University in Nashville, TN. Currently she serves as an Assistant Director of Admission/BFA Specialist at Lesley University & The Conference Committee Chair for MAEA. Visit: www.threerootseducation.com for further information on Shannon's work.

Sources Cited

Lisa Kay & Denise Wolf (2017) Artful Coalitions: Challenging Adverse Adolescent Experiences, Art Education, 70:5, 26-33, DOI:10.1080/00043125.2017.1335542 (2018, April) https://nces.ed.gov/programs/coe/indicator_cgg.asp

The Room 241Team (2013) 5 Tips for Handling EBD Kids (Emotional Behavior Disorder)in an Inclusive-Classrooms, <https://education.cuportland.edu/blog/classroom-resources/5-tips-for-handling-ebd-kids-emotional-behavior-disorder-in-an-inclusive-classroom/>



NAEA Boston: Start Getting Ready Now!

By Jessica Sassaman

It's time to start getting ready for Boston! Here are some tips to be ready to go before you get there!

1. Have a plan!

It is never too early to start looking at the daily schedule of sessions! Many of us have topics in art education that we are trying to carry out in our art room like teaching the Studio Habits of Mind or Teaching for Artistic Behavior. Some sessions might be filled so always have a backup session to attend, so you can utilize time best. During off time when you need a break from the convention center, you can find some time to unwind at all the wonderful art museums in Boston. Additionally, public art is all over and a wonderful way to get to know the different neighborhoods of Boston. It is easier than ever with The ARTery's list of Boston's best public art curated by Greg Cook. Take a break you deserve it!

2. Network! Make new friends!

There is one thing we all have in common, we all teach art somewhere! Or have involvement in art education whether it be at a youth center or museum! It is likely that people in the sessions you are in have many of the same interests you do! So, get to know them - I always say work smarter not harder! They may have an idea that you can immediately implement in your art room when you get back.

3. Visit the vendors! New Materials! New Books! Hands-on workshops! Lesson Inspiration!

Every year there is something new to re-invent a lesson or engage your students even more. Not only are there new products to try out, there are all kinds of lesson starters that are bound to spark your imagination. If you want even more ideas you can take a hands-on-session that walks you through the lesson with materials included. Just

spending some time to decompress after information overload helps the artistic self recharge for the next session!

4. Make it a point to attend the Keynotes and Super Sessions!

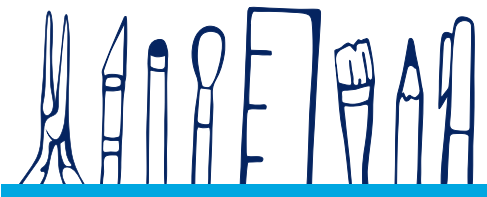
Sometimes the keynote presentations can be packed and there seems like there is no where to find a seat, but most of the time after attending one, I feel recharged and ready to go on a mission: advocating for art education for every student! Even though, many keynote speakers may not be teaching art, they once had an art teacher who inspired them and pushed them to get where they are now. They have a lot to say about what the arts provided them with, so sit back and listen to someone else's viewpoints on the importance of art education!

5. Present Next Year! Go for it!

Not only do we have lessons that work, but most of us have at least one successful lesson that surprised parents and left a lasting impression on our students. The conference is a great place to share and celebrate this lesson by introducing it to other art educators. I was pushed by my college professor to present a lesson, and I am glad I did. Not only did I feel good about contributing to the ever-changing field of art education, but I opened up the door to new ideas through the discussions I had with fellow art educators. If you're not up for taking the leap and presenting, present with someone you networked with at the convention!

"Who dares to teach must never cease to learn" -
John Cotton Dana

Jessica Sassaman teaches at Hyannis West Elementary School in Hyannis, MA and previously served as the MAEA Elementary Division Director.



Made in Massachusetts: Contemporary Art Education

By Diane B. Jaquith

Cranberries. Boston baked beans. Fried clams. Dunkin' Donuts. We associate these foods with Massachusetts and likely have enjoyed some, if not all, as Massachusetts residents. Are you also aware that Massachusetts is home to three well-known art education movements? Perhaps your art curriculum currently includes one or more of these approaches. Given the high caliber of art education in Massachusetts it is no surprise that Teaching for Artistic Behavior (TAB), Studio Habits of Mind (SHoM), and Visual Thinking Strategies (VTS) were all initiated, developed, implemented, and refined right here, to the benefit of students all around the globe!

Teaching for Artistic Behavior: A Philosophy

Back in 1972, art teacher Katherine Douglas was welcomed by the principal to her position in East Bridgewater as “the new babysitter.” With 900 students on a weekly schedule, low budget, and back-to-back 40-minute classes, management quickly became an issue. Douglas wondered, *How can I offer my students artmaking opportunities similar to those of artists, with limited time and supplies, and large classes?* Driven by curiosity, she selected some art supplies and invited all students to experiment. The resulting work took on a new look, unlike the familiar “school art style” as described by Efland (1976) that was prevalent during that era. Douglas started to focus instruction on process and technique demonstrations with various media, and art history, and her students chose what and how to create their art. Centers appeared around the room (painting, collage, drawing, fibers, sculpture, puppetry, and maskmaking), stocked with materials, tools, and visual resources. When a new colleague, John Crowe, started teaching in the high school next door, he would visit her classroom where they became a professional learning com-

munity of two, discussing art and students, and the types of choices in art class.

In 1975, unbeknownst to Douglas and Crowe, art teacher Pauline Joseph set up her classroom as a Visual Arts Resource Studio for self-directed learning, after discovering the Open Education movement (Barth, 1974) and finding her way to Roland Barth's elementary school in Newton. Her classroom arrangement was remarkably similar to that of Douglas, with centers (fibers, drawing, printmaking, clay, construction, and design) and instruction for whole-group, small group, and individuals. Central to Joseph's practice was the direct and indirect teaching of art history and art appreciation with visuals embedded into each center (Joseph, 2012).

Douglas, Crowe, and Joseph met two decades later, discovered their commonalities, and co-taught a course at MassArt called *Art Education: The Cutting*



Edge, which focused on methodology for choice-based art education. Four years later, the course name changed to *Teaching for Artistic Behavior*, carefully phrased to emphasize that artistic behavior itself cannot be taught—rather, teachers set up structures to facilitate for students to develop their own artistic behaviors. Soon a grassroots movement by the same name would launch with just a handful of Massachusetts teachers, including me. Katherine Douglas and I then began focused outreach to teachers across the US and beyond through presentations, publications, and social media. As a result, TAB has evolved to incorporate many teachers' perspectives and input, summed up by the three-sentence curriculum (Douglas and Jaquith, 2018):

What do artists do?

The child is the artist.

The classroom is the child's studio.

Belief in the child as the artist is what makes TAB a philosophy, supported by choice-based methodology. Support for this approach to art education has greatly influenced the direction of TAB, with TAB educators generously sharing their practices, instructional strategies, and resources in online forums and regional gatherings. Now a high school curriculum designed by Melissa Purtee and Ian Sands called *The Open Art Room* (2018) brings TAB practice to older students. Developed and maintained entirely by PreK-12 art educators, TAB is a non-profit organization that provides professional development throughout the US.

Studio Thinking and the Studio Habits of Mind: A Framework

Why do we teach the arts in schools? (Winner & Hetland, 2007). This advocacy question was on the minds of Project Zero researchers Lois Hetland and Ellen Winner as they, joined by colleagues Shirley Veenema and Kimberly Sheridan, sought answers in five classrooms at Boston Arts Academy and Walnut Hill School in Natick. Their observations, conversations, and analysis of student work over the course of an entire school year led to the identification of eight distinct thinking dispositions that are central to artistic process. By sifting through

data and identifying patterns, the researchers realized that all of these dispositions, or habits, surfaced frequently in each of the classrooms in their study. They decided to call these dispositions the *Studio Habits of Mind*. Later, the authors reflected: *From the start we were quite sure that visual arts teaching involves more than instruction in merely art techniques, and we sought to uncover the full spectrum of what really is taught and how that's accomplished. Our goal was to understand the kinds of thinking that teachers help students develop in visual arts classes and the supports they use to do that.* (Hetland, Winner, Veenema, & Sheridan, 2013, ix)



When *Studio Thinking: The Real Benefits of Visual Arts Education* arrived in 2007, it was groundbreaking and welcomed by art teachers like me who had struggled to find effective ways to identify, communicate, and support the many types of learning that we witnessed daily in our classrooms. With *Studio Thinking*, teachers now had a framework to unveil the many types of thinking and decision making that take place during art class. Most importantly, the SHoM shifted the focus on learning from the product to the process of artistic thinking, with a clear lens to observe and assess student understandings.

Studio Thinking (2007) and *Studio Thinking 2* (2013) provide high school case studies and thorough explanations of the framework for all art teachers. In response to demand for elementary SHoM materials, a new project under the direction of lead author, Jill Hogan, provides views into multiple elementary art classrooms that use SHoM. *Studio Thinking from the Start: The K-8 Art Educator's Handbook* (Hogan, Hetland, Jaquith, & Winner, 2018) also includes a variety of SHoM instructional resources shared by art teachers. School districts in many states have implemented Studio Thinking throughout their art departments with study groups and resources, and an entire school in California has integrated Studio Thinking into every classroom!



Visual Thinking Strategies: Aesthetic Development Curriculum

How could viewing art make some uncomfortable, others bored or edgy, and still others animated and excited? asked cognitive psychologist Abigail Housen (Housen, 2007). This question led to her research and dissertation in the early 1980s, in which she identified five stages of aesthetic development (Housen, 1997). Housen's work in aesthetic stage development was transformative for museum education, where her research indicated that most

museum visitors are relatively inexperienced, and docent-led gallery lectures were not being retained by them. Housen was particularly interested in these beginning viewers. Her collaboration with Philip Yenawine, then Director of Education at MOMA, began with the identification and development of much-needed "viewing skills" for typical museum visitors (Yenawine, 2013). Some of you may be familiar with the VTS question, "What is going on here?" which provided Stage I viewers an entry point into artworks. The second VTS question, "What do you see that makes you say that?" challenges viewers who are moving toward Stage II to look closer and find evidence in the artwork to support their claims and construct meaning (Housen, 1997). The third question deepens the experience by asking, "What more can we find?" VTS goes far deeper than these three questions, of course, and there is a full curriculum available, as well as professional trainings opportunities, now managed by a large non-profit organization.

Originally developed for museum audiences, the Visual Thinking Strategies quickly expanded to general classrooms (Yenawine, 2013) and then art classrooms because the strategies engage all viewers through dynamic discussions and develop visual literacy skills. Those of you who are unfamiliar with the Visual Thinking Strategies might enjoy the references listed below as they provide clear descriptions of the practices which make this approach successful in school settings.

How many of you have used the Visual Thinking Strategies as a way to structure conversations about artworks with your students? Who highlights Studio Habits when they see their students Stretching and Exploring to try new techniques or resolve issues with their work? Have some of you become more aware of choices that you can embed within lessons to heighten personalized learning? Remember that each of these approaches began with a question that led to a theory, and then collaboration with like-minded peers, followed by the development of an educational philosophy, framework, or curriculum, which, in turn, contributes to con-

temporary art education. What unanswered questions do you have about your own teaching and learning? I challenge you to keep Massachusetts at the forefront of art education with your classroom questions, action research, and shared practices. After all, George Szekely's words from 30 years ago still ring true: "Each one of us has an important role to play in our field – for art teaching has yet to be



invented" (Szekely, 1988).

Want to learn more about TAB and Studio Thinking at the NAEA Convention in Boston? Check out these sessions:

Choice-Art Educators Meet and Greet, Thursday 3:00 - 3:50 p.m. Center/Ballroom C/Level 3

What Choice Do I Have? Practical Solutions to Support Studio Learning in Problematic Spaces, Thursday 4:00 - 4:50 p.m. Center/Meeting Room 208/Level 2

You Can Quote Me on That: What (Overheard) Student Voices Reveal About TAB Studio-Classroom Learning, Friday 9:00 - 9:50 AM Center/Meeting Room 310/Level 3

Am I Done? Do You Like It? Challenging Conceptions of Quality in Children's Artwork, Friday 11:00-11:50 a.m. Center/Meeting Room 300/Level 3

My Choice-Based Classroom: Fifteen Years On and Still a Work in Progress, Friday 11:00-11:50 a.m. Center/

Meeting Room 310/Level 3

Assessment: A Therapeutic Conversation and Group Reflection, Friday 12:00 - 1:20 p.m. Center/Ballroom A/Level 3

Studio Thinking in Action in the Elementary Art Room, Friday 2:00 - 2:50 p.m. Center/Meeting Room 104/Level 1

Using Studio Habits of Mind for Formative Assessment, Friday 3:00 - 3:50 p.m. Center/Meeting Room 306/Level 3

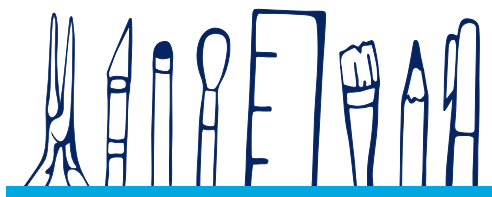
Assessing a Student's Artistic Process Using the Studio Habits of Mind, Saturday 12:00 - 12:50 p.m. Center/Meeting Room 202/Level 2

Tim Gunn Says to Make It Work! Studio Thinking and Reality Television, Saturday 1:00 - 1:50 p.m. Center/Meeting Room 103/Level 1

Rollin' With the H.O.M.ies! Using the Studio Habits of Mind to Drive Curriculum, Saturday 3:00 - 3:50 p.m. Center/Meeting Room 311/Level 3

Work in Progress!, Saturday 5:00 - 5:50 p.m. Center/Meeting Room 103/Level 1

Diane Jaquith is an Instructor in the Art Education Department at Massachusetts College of Art & Design, where she also co-directs the TAB Institute with Katherine Douglas. She is a co-founder, with Katherine Douglas, Pauline Joseph, and John Crowe, of the Teaching for Artistic Behavior organization. She is co-author, with Katherine Douglas, of Engaging Learners through Artmaking; and, with Jill Hogan, Lois Hetland, and Ellen Winner of Studio Thinking from the Start: The K-8 Art Educators Handbook; and co-editor, with Nan Hathaway, of The Learner-Directed Classroom. She worked as a researcher with Abigail Housen for Visual Understanding in Education and taught K-8 art for 25 years in Massachusetts, retiring from Newton in 2016.



Youth Art Month and MAEA Recognitions Exhibits

Join us for a Tour

By Diana Adams Woodruff and Helen Downey

Have you ever attended or participated in MAEA's Statewide Youth Art Month Celebration? How about our new juried exhibit for high school students, Massachusetts Amazing Emerging Artist Recognitions exhibit? No? Well, if you are going to be in Boston for the NAEA Convention then here is your chance!

Come visit our combined Youth Art Month (K-12) and MAEA Recognitions (juried 9-12) exhibits at the Atrium Gallery of the State Transportation Building, Boston. In the tour you'll see how we organize the space, what goes into preparing work and facilitating the process. In addition, you'll have an opportunity to view the works and pick up some new ideas for lessons.

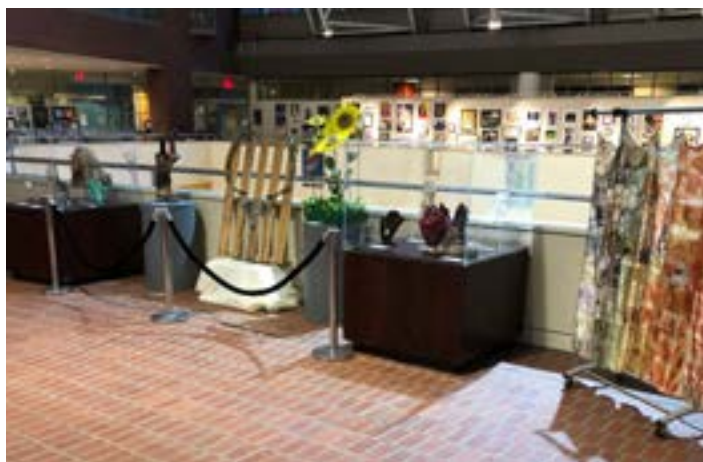
Youth Art Month Exhibit

One hundred and fifty eight teachers from seventy towns/districts across Massachusetts have sent work to this year's statewide YAM exhibit and we know this is only a portion of you who celebrate Youth Art Month. You may have events in your classroom, your school, your district or your region. We want to connect!!

This year's YAM exhibit, Your Art Your Story, part of the national celebration of art education held each March was open to all public and private school art teachers in the state, and is the only such K-12 exhibit of student art in Massachusetts!

Also as a part of YAM, Sargent Art sponsors a flag contest for students in grades K-12, awarding a grand prize of \$400 with \$600 worth of Sargent Art supplies for the winning art teacher's classroom. In addition one elementary, one middle school and one high school winner each win \$100 in Sargent Art supplies, and their art teacher wins \$300 of

Sargent Art supplies for their classroom.



MAEA Recognitions Exhibit

Only in its second year, the Massachusetts Amazing Emerging Artist Recognitions exhibit had one hundred and seventy six amazing entries with seventy five works being juried into the show. They represent thirty six incredible art teachers from thirty one Massachusetts towns/districts!

The list of recognitions awards has grown as well!!

Sargent Art Excellence Award – \$600

Davis Publications Award – \$500

Hat Sister Award – \$250

Virginia M. Diani-Adams Award – \$200

MAEA Art Educator Awards – Three \$50 awards
University of Massachusetts Dartmouth Scholarship – Three \$1000 scholarships activated if student selected applies to UMass Dartmouth and enrolls in a CVPA major/program.

Davis Publications Media Category Awards – \$25 each media

We are very excited about both these shows and

want to share them with you!

Please join us on **Thursday, March 14, from 12:00 - 2:00 p.m.** Let us share with you these amazing

works of art created by amazing students and inspired by some of Massachusetts' amazing art teachers. Participants are responsible for their own transportation to the site. The State Transportation Building is a 15 minute T ride from the Hynes Convention Center on the Green Line via either the Arlington or Boylston Street stops or a 25 minute walk down Boylston Street and a left on Charles St/ Park Plaza. The entrance to the State Transportation Building is in City Place on the left just before you get to Stuart Street between Chipotle and Starbucks.

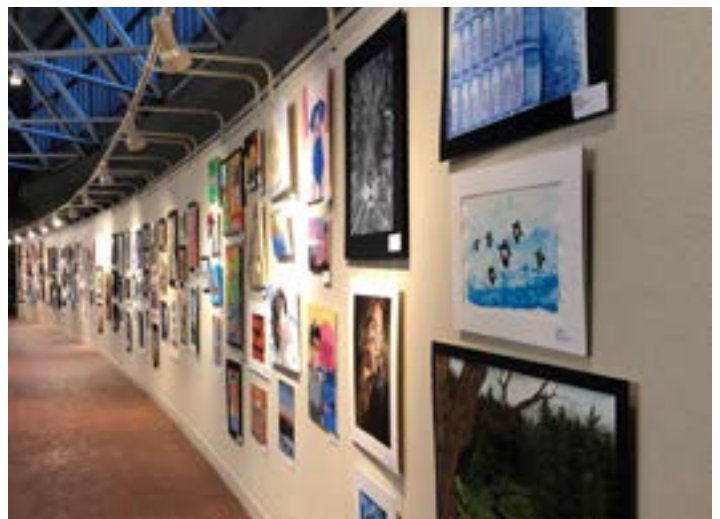
Hope to see you there!

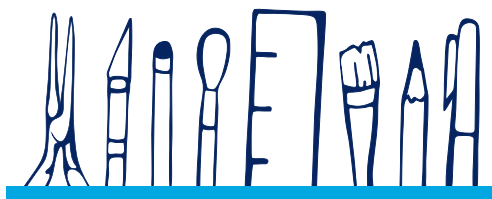
Helen Downey and
Diana Adams Woodruff



Diana Adams Woodruff is the 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.

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 Co-Chair with Eleena Rioux and Treasurer.





NAEA Research Delegation: Global Connections

By Diana Adams Woodruff

Each year, NAEA offers members the opportunity to take part in an international professional exchange through a third-party trip organizer. Participating delegates meet with international counterparts to learn about the education system and the place of art within it through professional meetings and daily site visits. International Delegation tours are led by the NAEA Board President.

Topics of Discussion

Learning about the education system in the country

Exploring the ways in which art education fits into the priorities of the education system

Observing the ways visual arts are taught at all levels of education

Learning about the training requirements for art educators

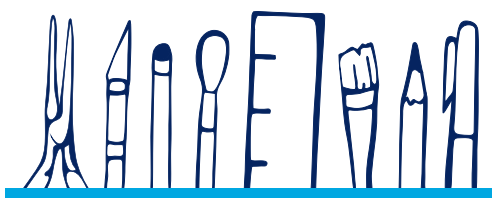
Four members of NAEA's Research Delegation will be presenting at the National Convention in Boston this March. We will be sharing our experiences as delegates visiting Boards of Education, art educators, elementary and secondary level schools, universities, museums, as well as historical sites. Kim Defibaugh is the NAEA President and led the trip to Poland. Deborah Kipley (Nebraska), Tammy Ballard (Utah), and I (Massachusetts), have been the only delegates to have been on delegations visiting all five countries including Cuba, Finland, and Myanmar.

Diana Adams Woodruff is the chair of the NAEA Recognitions Committee. She was one of 12 members of the NAEA Research Delegation to Poland in October 2017, as well as Cuba, Finland, Myanmar, India. Diana is the former K-12 Visual Arts Director for the Acton-Boxborough Regional School District.

Session Description:

Global Connections: Join the 2019 National Art Education Association Elite Delegation on a Professional Exchange! Saturday, March 16 4:00-4:50 pm, Center/Ballroom B/Level 3

Kim Defibaugh, Deborah Kippley, Tammy Ballard, Diana Woodruff, Valerie Korniewicz-Shears
Four former NAEA delegates share what they learned about education systems in Poland, Cuba, Finland, India, and Myanmar; the place of art education within these cultures; and incorporating their experiences into professional practices.



Who Would You Invite to Your Dinner Table?

By Tobey Eugenio and Margaret McSweeney

Recently, I had the privilege of observing my colleague, Margaret McSweeney, make a presentation to our whole school on a game she started with herself about twenty years ago, when she was in the throes of teenage angst and found herself retreating into the world of art, literature, and music to help her cope with life. In this world, she found people who inspired her, people with whom she recognized a connection and people who she wanted to learn from. And she began to imagine...what if she could meet them.

This daydreaming led to her “dinner table” game. The main premise of the game is that you can have ten guests (although the number can vary depending on the variation of the game), alive or dead, over for dinner and conversation. The game shifts depending on the context. You can create variations of the game based on the conversation you want to have. They can be famous, or not. Fictional, or not. Human, or not. What about a “bad guys” dinner table? Musicians only dinner table? It is all possible and leads to great discussion.

Her main “dinner table” game, however, is to



choose ten people in the history of the human race, alive or dead. I bet you are already drafting up your list in your head.

Within this game, she found a multitude of people in the tapestry of the human experience who inspired her, fascinated her, and/or challenged her way of thinking and she wanted to imagine what it would be like to speak with them, intimately, at a dinner party. For example, what would Jesus Christ say about Christianity today? Not only that but then she started to imagine what the interactions between guests would be at this table. Would Billie Holiday be able to hold a meaningful conversation with Alexander the Great? Would Socrates and the Dalai Lama have more in common or less in common than she imagined? Would Malala and Cleopatra commiserate over the underrepresentation of women in positions of power?

So, in presenting the game of “dinner table” to the students at Our Sisters’ School she stimulated them to think about who would be at their table, why they might make those choices, and what is the innate value of surrounding yourself with others who might think differently, share common interests, have diverse experiences, spark joy, frustration, intrigue and a myriad of other thoughts and emotions.

This presentation really got me thinking about my role as a Creative Arts teacher in my building, my community and in the art world beyond. As a teacher who aspires to provide in-depth learning experiences that have value well beyond the walls of my classroom, I realized that much of what I know, understand, do and create has been influenced by the many dinner tables I have literally and figuratively sat at throughout my life.

So in the spirit of the Dinner Table game, I envision those that have sat at my table and influenced my practice as a teacher...

When I first started in the field of education, I would frequently invite Benjamin Bloom to dinner to discuss ways to build a curriculum that deeply engages my students beyond just knowing and builds understanding through synthesizing and evaluating information to create meaning. Bloom would invariably be sitting beside Howard Gardner who would be pushing us all to consider more than one way to be smart. Each dinner would have at least one or two artists: Matisse, Cassatt, Khalo, Sargent, etc.

Then there were the dinners when brain expert Eric Jensen was a frequent contender for the seat beside me as I strove to find sound data and research to understand how my students think and create meaning. Jensen encourages me to invite James Beane, a prominent middle-level advocate, who only came once to dinner but inspired my understanding of curriculum integration. Wanting to know more about integration, I invited Carol Ann Tomlinson to dine with us and inspire us with her work around differentiating learning for all students. Of course, on a whim, Albert Einstein would sporadically show up to offer deep thoughts, humor, and a look at the universe.

Then there was the keynote speaker, from a dinner over 20 years ago, that I can't remember his name, who left a lasting impression on me with his quote, "Every day your students leave your class they should be able to answer the following question, "Where will I ever use what you are teaching me today?"

Sharing a passion for outdoor learning, I invited Rachel Carlson who sparked in me the idea of inspiring "WONDER" in all that I teach my students. Rachel introduced me to Kathy Douglas, and as we sat through a few teas, I strove to understand the value and importance of providing choice in the art room. And more recently, I have been working to

deepen my teaching to be culturally responsive and have enjoyed dinner in deep conversations with Zaretta Hammond.

My colleagues have always had an open invitation to dinner as we work long hours together to enliven our classroom, connect learning and inspire our students. And always at my table, I have regularly invited my students to share, advise and learn alongside me as they are an incredible source of light, insight, knowledge, and inspiration. The gift of teaching is such a profound responsibility that it is only deepened by the advice, support, and camaraderie of the many who visit our tables. In recent years, I have added the camaraderie of the friends I have made in MAEA and NAEA, and look forward to the new and powerful connections I will make at this year's NAEA annual convention in Boston, March 14-16. I do hope our paths cross as we contemplate a meal or two together, as there is always an OPEN SEAT at my table.



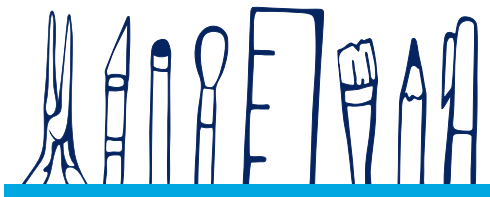
In the words of Heraclitus, "Day by day, what you choose, what you think, and what you do is who you become." Thus, my colleague, Margaret, connected two important things in her dinner table game: the idea that the world is full of complex individuals, past and present, who have a lot to share

with us AND that we must work, every day, to be the person we want to be - using those who inspire us as guides.

While the game of “dinner table” can be carefree and lighthearted, it also holds a much more powerful idea within it; the idea that who we choose to invite to our table will affect not only the conversation we have, but it may also affect the thoughts we have, the actions we take, and the habits we form.

Tobey Eugenio is the Middle-Level Division Director for MAEA. She teaches at Our Sisters' School in New Bedford MA. Margaret McSweeny serves as the Advancement Associate and Volunteer Coordinator at Our Sisters' School.





Creative Assessment: Teaching Personal Vision and Voice

By Tamera Burns

Creativity. The word and discussions about it seem to be everywhere you turn these days in both business and education. Employers want skilled workers that can multi-task and offer quick and varied creative solutions for simple to complex problems. In schools, content (subject) areas across the board are working to add more creative learning to their curriculums. “Maker spaces” have been added to new and existing schools as a way to give students access to hands on learning at a remarkable pace. In these learner-centered classrooms however, no other content area is quite posed to offer the ability to teach creative problem solving like the arts. In this article I will discuss some of my work in the area of creative assessment at a time when art educators most need this information. As a group, art educators need to take ownership of this domain and be fully transparent as to how creative assessment can work in art rooms and beyond into other content areas.

Assessment, at its core, is about gauging how well students have performed at learning specific information. In the arts, we commonly use authentic assessments to look at student work. Authentic assessments in the arts often contain criteria for *student vision/voice*. It has been my experience that students often struggle with this aspect of creative learning. Sir Ken Robinson has been famously quoted as saying,

“There’s a wealth of talent that lies in all of us. All of us, including those who work in schools, must nurture creativity systematically and not kill it unwittingly.”

Art education has evolved to a point that choice-based learning in our classrooms has had the advantage of giving students the liberty to try

different types of media and work in styles not influenced by the teacher. With the addition of choice-based art rooms, teachers have been able to influence student-centered learning in a positive way not seen until now. Yet even with these new innovative practices, students continue to struggle with finding their own vision/voice. How do we improve upon our assessment practices at a time when we most need it?

First, work of any sort requires effort. In the following graphic, the creative process is shown in a tiered system of parts to the way we learn and grow in the creative aspect of learning.



When using this approach with students, I routinely point out that the *Creation* part of this entire process is not at the top but actually three-fourths of the way through the graphic(and process!). I also point out that in the *Inspiration and Design* areas there does not seem to include an entry for “Google it and go”. I do find that the use of such a graphic helps students see that active research and dedicated time spent considering aspects of a students work is worth its weight in gold. Still, students seemed to find a disconnect between what was really *creative* and what is perhaps not creative.

Several years ago, I discovered what I was looking for with Grant Wiggins and his Creativity Rubric. [Here](#) you will find Wiggins work. It has been my experience that sharing this with students and parents offers a way to parse the debate of what is creativity and how we assess it. I use this rubric as a teaching tool on a regular basis. In this way, students are able to see that creative work that is copied(someone else’s performance)is a one, or the lowest level in Wiggins’s rubric:

1 The work is uncreative.

The performance re-creates someone else’s performance or relies exclusively on the models/algorithms/moves/recipes/templates/directions/materials provided.

The work is predictable throughout, relying almost exclusively on hackneyed approaches; there is no apparent personal touch.

The work is timid and lacking in vivid feelings and ideas – so abstract that it has little to say to an audience.

The work is done with care but without direction or insight.

In comparison, I juxtaposed a level 6 on the Wiggins rubric, work that is *unusually creative*:

6 The work is unusually creative.

The ideas/materials/methods used are novel, striking, and highly effective. Important ideas/feelings are illuminated or highlighted in sophisticated

ways.

The creation shows great imagination, insight, style, and daring. The work has an elegant power that derives from clarity about aims and control over intended effects. The creator takes risks in form, style, and/or content.

The problem has been imaginatively re-framed to enable a compelling and powerful solution

Methods/approaches/techniques are used to great effect, without overkill

“Less is more” here: there is an elegant simplicity of emphasis and coherence

Rules or conventions may have been broken to create a powerful new statement.

Common materials/ideas have been combined in revealing and clever ways

The audience is highly responsive to (perhaps disturbed by) the work

The work is vivid through careful attention to telling details and deft engaging touches

There is an exquisite blend of the explicit and implicit.



How can the use of the Wiggins rubric help students find their own voice/vision in their artwork and creative endeavors elsewhere? The Wiggins rubric summarizes the elements that are critical to impactful creative work in such a way that students

readily understand & can identify with. The Wiggins rubric summarizes creativity in a manner that is succinct and direct.

The painter Chuck Close famously espoused the following phrase regarding creative work: "Inspiration is for amateurs — the rest of us just show up and get to work."



As art educators, we have the unique role of working directly with creativity each and every day with students. How we approach this noble task is a

life-long effort. I hope you will have learned something from this discussion that was new and perhaps even a bit..... creative.

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

Works Cited

Brainpickings, Maria Popova, Chuck Close on Creativity, Work Ethic, and Problem-Solving vs. Problem-Creating, <https://www.brainpickings.org/2012/12/27/chuck-close-on-creativity/>

Grant Wiggins, Creativity, <https://grantwiggins.files.wordpress.com/2012/02/creative.pdf>