



THE MAEA NEWS

An official digital publication
of the Massachusetts Art
Education Association

Vol.5-No.1
Spring/Summer Edition



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President's Message

From Laura Marotta



Hello art educators of MA!

As another school year comes to an end, I hope you have had a wonderfully fulfilling and productive time with your students, and if you've struggled this year, we know that is sometimes part of being an educator, and we have a network of art teachers here to support you through it!

MAEA has been working incredibly hard this spring to bring you the absolute best in advocacy, professional development, exhibition opportunities, and more. Youth Art Month, held at the State Transportation Building, was the most successful exhibition yet. Currently we have on show the Art Educators of Massachusetts exhibit, which displays artwork from our very own members! Come see the show throughout the summer, and join us for the opening reception on Sunday, September 15 at 4:00 p.m.

Additionally, our organization has gone through some incredible growth this year. Most importantly, we have some brand new board members and committee chairs! Shout out to Jacob Ginga, our new Exhibitions Chair, and Tobey Eugenio, who has stepped into the role of Professional Development Committee Chair! In 2009 we have also welcomed a new Publications Editor, a new Webmaster, and several other roles. There are still opportunities to be involved in our organization! Visit massarted.com/opportunities/get-involved to learn more.

We are getting excited to host our **2019 annual state conference at Montserrat College of Art in Beverly, MA!** The conference will be held November 9 and 10, and registration will open September 1! Giving a workshop is a GREAT opportunity to step out of your comfort zone and teach educators about something awesome you do in your classroom, or beyond! We're thrilled to offer content specific workshops, hands-on opportunities, panel discussions, keynote speakers, gallery/museum tours, and more.

As many of you know, the Massachusetts Arts Frameworks are being revised, for the first time in over a decade. If you missed the Arts Frameworks Roadshow, you can view a presentation Q&A session recorded at Wilmington High School by visiting massarted.com/2019/05/06/arts-framework-review and clicking on the video link. The DESE was thrilled to receive over 300 participants in the survey for the frameworks, so THANK YOU art educators of MA for showing up and making your voice heard! The frameworks, as of now, are set to be approved at the June 25 DESE board meeting.

As we wind down from another busy and exciting year, and begin to prepare for whatever the summer has in store, I will encourage you to be mindful of our students who may not want to see the school year end, and go back home for the summer. Many of our students are able to attend summer camps, summer arts programs, and take vacations with their families. Some of our students, though, and many in our more urban school systems, are struggling to cope with the structure of school coming to a close for a long two months. These cherubs need a little extra love towards the end of the year, and may not show it in the most loving ways. Some ways to help are extra smiles, validation, reminders about how you can't wait to see them in September, and sometimes even a summer drawing challenge or summer art assignment can help with the anxieties that will come with the end of the school year.

Enjoy your summer, and as always, keep making art!

Laur.



Upcoming Events

Board Meetings

July 15
6:00- 8:00 p.m. Cottage Park Yacht Club, Winthrop
www.cpyc.org

August 6 Locations TBD for August-December

September 10

October 15

November 5

December 10

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



MURALS IN HOLLYWOOD, FLORIDA PHOTO COURTESY: Laura Marotta

To submit an article for the next publication, please send to editor@massarted.com by October 4, 2019. See massarted.com/news/maea-news-submission-information-guidelines for submission guidelines.

Please include high quality photographs that enhance your article and permission to use.

Events

massarted.com/events

Art Educators of Massachusetts Exhibit

Exhibit Open: June 10 – September 13, 2019
Closing Reception: September 15, 2019 at 4:00 pm

The State Transportation Building is located at 10 Park Plaza, Boston MA, and is open 9:00 a.m. – 5:00 p.m. Monday – Friday and is closed holidays and weekends.

The Printed Image: Photograph/Altered Images Exhibit

Middle Level and Secondary Student work
Submission Deadline: September 21; mail in received by September 25

Install: September 28

Take-Down: November 16

Open: September 29 – November 15, 2019

9:00 a.m. – 5:00 p.m. Monday – Friday

(Closed Holidays & Weekends)

Massachusetts State Transportation Building

Massachusetts Amazing Emerging Artists Recognitions Exhibit

Digital submission for the 2020 juried MAEA Recognitions exhibit will be open November 11 – December 6, 2019. *Watch for complete information on submitting your student work for this juried show at the end of August.*



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A Local Student Art Exhibit at the Boston East Community Art Gallery

An Interview of June Krinsky-Rudder by Coní Moore

This spring there were two separate, collaborative exhibits of student artwork at the Boston East Community Art Gallery. This beautifully appointed gallery is located on the first floor of a new high-end rental residence on the waterfront at 126 Border Street in East Boston, and affords breathtaking vistas of the water and the not too distant Tobin Bridge.

How did this collaboration come to fruition? It was largely through the efforts of June Krinsky-Rudder, a Past NAEA Eastern Region Vice President, and also a Past MAEA President, in conjunction with the curatorial talents of Aaron Horne of the Trinity Financial Group. Trinity Financial Group, the developer and manager behind Boston East, has collaborated with the Atlantic Works Gallery, and East Boston Artists Group (of which June is a co-founder, along with Jesse Kahn and Anna Salmeron) to plan and promote their inaugural exhibits.

June first became acquainted with Aaron when two of her pieces were selected for the first juried show of local artists last year in the new gallery. June reconnected with Aaron in order to include the Boston East Community Art Gallery in the tour, and make sure that there would be a show in place during the convention window, March 13 – 16. While she was developing a proposal to do a tour of East Boston arts locations for a NAEA Pre-Convention tour, she learned that no show was planned during this timeframe, and characteristically thinking on her feet, immediately suggested a show of student work.

Initially the plan was to include seventh- to twelfth-grade student work from schools in East Boston, however, only Excel Academy Charter High School and Middle School submitted work for the exhibit, which was not enough to fill the space. June then asked if the exhibit could be opened up to schools in

the neighboring communities of Winthrop, Chelsea, and her own district, Revere. June put the call out and the response was very strong-- so much so that two exhibits had to be planned. The first included work from the aforementioned Excel Academy schools, Revere, and Chelsea High Schools from March 4, with an opening reception on March 13, through April 23, 2019. Winthrop High School and Revere's Garfield Middle School student work was displayed in the second show, which was held from April 28 – May 31, with an opening reception held on April 30.

When asked about her dedication to this collaboration, June stated that, "Boston East has consistently demonstrated its commitment to ensure public access to the Boston East waterfront gallery by collaborating with East Boston artists, the East Boston Artists Group and Atlantic Works Gallery, its adjacent neighbors at 80 Border Street.



PHOTO COURTESY: Eva Kearney

This latest collaboration featuring middle and high school students from East Boston, Chelsea, Revere and Winthrop, timed to coincide with Youth Art

Month, and the annual convention of the National Art Education Association being held in Boston, is a fine example of that commitment.”

As co-founder of the East Boston Artists Group, former NAEA Board Member, and coordinator of the exhibit her commitment to this undertaking can be clearly understood.

Both exhibits were hung in a very professional manner with space allocated for each piece to be showcased, thanks to Aaron and June. The receptions were well attended by parents, students, and teachers and during the entire run of both shows. Members of the public at large also viewed the student work.

The exhibits were so successful that additional collaborations of this type are anticipated. Inevitably, student work has to be nurtured, orchestrated, and matted in most cases by the teachers. Kudos go out to: Winthrop High School teachers Eva Kearney, Coni Moore, and Brian Donnelly; Revere teachers June Krinsky-Rudder and Nikki Murphy-Espinosa; Chelsea High School teachers Maren Olsen and Alecia Augsburg, Heather Impeartrice, Judy Komarow and Jennifer Porto; and Excel Academy teachers Kim Tolleson

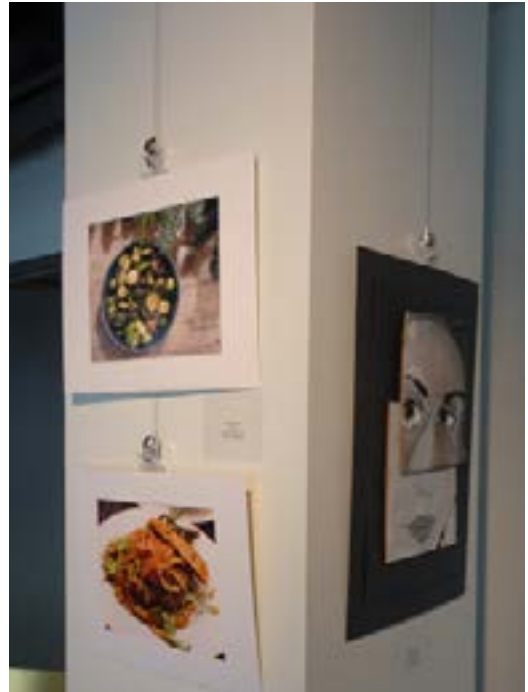


PHOTO COURTESY: Eva Kearney

and Amy Beth Harrison. A very special thank you goes out to Aaron Horne for curating both shows on behalf of Trinity Financial.

Collaborative endeavors such as the one described here can be realized with a little leg work, outreach, and creative thinking, so give it a go-- you never know what the possibilities are until you try.

If you plan to be in the East Boston area this summer you may want to visit the **Boston East Community Art Gallery located at 126 Border Street, East Boston, MA 02128**. Be aware that you have to be buzzed into the gallery, and need a state-issued photo ID to do so. The next exhibit on display will be in August - September, and will feature the artwork of Methuen High School teacher Kimberly Kent, Past President of MAEA. She shares studio space with June at the nearby Atlantic Works Building.



PHOTO COURTESY: Eva Kearney



LOCAL STUDENT EXHIBITION

boston|east

Tuesday • April 30, 2019

5:30pm to 7:00pm

Please join
Trinity Financial, East Boston Artists Group, and
Atlantic Works Gallery in exhibiting local student
artwork in the Boston East Community Art Gallery

126 Border Street, East Boston, MA 02128

RSVP: ahorne@trinityfinancial.com



A Look from Inside a Private Special Needs Program

By Lydia Gruner

Art Teacher at Devereux Therapeutic Day School
MAEA Special Needs Representative

I work with students who did not thrive in public school, most of them because of behavioral issues and learning delays. I teach in a restrictive setting where students are in small, closely monitored groups and have very little independence. I started teaching in this particular school five years ago, and my teaching has changed greatly since I began. My teaching differs greatly from a standard school setting, but I think that my experiences can offer insight into managing challenging behaviors.

We are described as a therapeutic day school, but what does that mean in the art room? My school centers on trauma informed care, which many schools are addressing, so it was great to see workshops on trauma informed teaching at the NAEA conference this spring. For the most part children are able to cope with minor and sometimes major trauma in their lives and are able to function normally in society, but this isn't true for everyone. I work with students whose capacity to learn is shaped by trauma and adverse childhood experiences.

I find that students who struggle to regulate their emotions cannot accurately grasp the severity of events around them. For example, pushing someone out of their way may not even register for them any more than stepping on a pebble would for us. Conversely, dropping a piece of paper on the floor—a small thing for others--may feel like they have let the whole world down. Do you remember that feeling when you thought you did poorly on a test? That is how many of my students feel simply dropping a paper; they picked up the paper from the table, and they were bringing it to their desk to do what the teacher said. But the paper fell and now they aren't doing what they are

supposed to, and they've let everyone down, nothing will be the same again. The student stomps on the paper, picks it up and tears it into little pieces. In that student's mind the damage is done, they have failed.

You and I both know that dropping a paper is insignificant, you just pick it back up, but if you can't accurately evaluate actions and consequences, controlling reactions is hard, harder than some of us imagine.

When a student reacts to a situation in a seemingly extreme or completely irrational way, that student may need space and time more than you might



PHOTO COURTESY: MAEA

expect. I always keep the paintings or drawings thrown out or stomped on for a few days; often a student will have a significant behavioral episode and come back the next day asking "do you still have my project?" I usually pull it out from a pile, and we just move on from there, with nothing much said about it. These students need the bene-

fit of reserved judgement and patience, unless they ask for feedback. My students need reassurance simply for being in school and for attending class, and doing class work is sometimes not a reasonable expectation.

I'm fortunate to only teach 9 students at a time, yet even this reduced class size is sometimes taxing, especially when students are emotional and react to situations in unexpected ways. My little art rooms usually sees a few emotional meltdowns or violent outbursts a day, but we pull through. We use a system of behavioral supports including, IEPs, PBIS, and individualized treatment plans to help our students. One of the methods I find most helpful is simply listening to my students, making them feel heard and understood which goes a long way. Sometimes it's hard to make time to listen to our students. I've learned that reaching out for help is important and having all the information is key to solving most behavioral issues. I work with some amazing teaching assistants and administrators. We try to keep things moving without crashing. I've learned that a student pouring paint all over my desk or instigating everyone to disrupt planned activities is just like that student's dropped paper; something to pick up and move on from.

Things to Remember

There is a purpose or cause to every behavior (find out what it is).

Being positive and pointing out what's going right is important.

Listen to your students even when they sound like they don't make sense, just having someone listen is important to them.

Make sure the students who are meeting expectations are getting the larger share of your attention and time.

Remind students frequently that they are doing well, even if they didn't get everything right.

Every student behavior has a story. Whether it's a kid who always gets into fights or one who steals everyone's pencils, finding a way to make that student feel successful and be able to hold on to that feeling is important. One of my students who is socially competent, but reading at 2nd grade level in 9th grade because of some education gaps and executive functioning delays, painted me a flower. I think he was in my room to avoid his math work, but he painted me a flower. He spent less than 5 minutes on it, and it was definitely not his best work, but I marveled aloud and hung it up behind my desk. This student never made another thing in my room, but he stopped in to look at his flower all the time. I had respected his abilities without judgement. He was always behind in academics, and he knew it. I don't know what would have hap-



PHOTO COURTESY: VERONIQUE LATIMER, "ROOTS"

pened if I had pushed him to make changes, but I didn't. I'm not a magician, and plenty of students struggle every day, but it's more a matter of learning how to see what a student needs to be successful--and less and less about what I need to teach the student.



National Art Honor Society is Looking Forward

By Heidi Hurley

MAEA NAHS Representative

Now that we are in the depths of summer, it's the perfect time to start thinking about creating a National Art Honor Society chapter at your school in the fall. Chapters can be formed for high school (NAHS) and middle schools (JNAHS). All sorts of useful and helpful information can be found here www.arteducators.org/community/national-art-honor-societies on the NAEA website. There is an Open Forum on the National Art Education Association Community pages for a running dialogue from different chapter advisors here: collaborate.arteducators.org/home.

Braintree High School's chapter was founded over sixteen years ago with a small group of students. We have grown close to sixty active members with a JNAHS chapter of twelve students. Every student was nominated by an art teacher for his/her character, art scholarship and service. Once a student is nominated they submit a paragraph explaining why they would like to be a part of the National Art Honor Society along with one piece of their artwork. All members must do a minimum of twenty "art-related" service hours of which ten of those must be for Braintree High School. Meetings are usually once a month with an art theme or project.

Our chapter is one of many in the state which gives back to their community with "art -service.". In Braintree, students volunteer their hours at the Braintree Community Arts Center or help with the Middle School Creative Arts Classes. The recycling program at Braintree High is a great way for students to pick up service hours! Students work on murals throughout the town, at Braintree High and different schools.



PHOTO COURTESY: HEIDI HURLEY, NAHS 2018

We participate in art shows by helping to hang work, serve refreshments and act as the "welcoming committee." There are so many creative ways to come up with service hours.

One thing to look forward to is the second NAHS Statewide Mini Conference. Save the date! This coming Fall it will be held Saturday October 19, 2019 at Braintree High School. More information will be sent out at a later date. The conference is a great way for chapters to network; meet other students from across the state; share art and ideas. The conference is also a wonderful opportunity for the Advisors to get together as well. At the conference there are breakout sessions, an artmaking experience and a guest artist speaker.



ADVISORS AT THE 2018 NAHS CONFERENCE

PHOTOS COURTESY: HEIDI HURLEY



NAHS students creating a mini pop-up structure at the NAHS conference in 2018.



Opinion: Is DESE CAP Detrimental to Art Educator Prep Programs?

By June Krinsky-Rudder

Those of you who have supervised a “Teacher Candidate” (formerly known as a ‘student teacher’) in the past few years are probably familiar with the CAP (Candidate Assessment of Performance) digital format rolled out by the Department of Elementary and Secondary Education (DESE) to manage information about the training and evaluation of teacher candidates. The program is designed to “assess a teacher candidate’s readiness in relation to the Professional Standards for Teachers (PSTs)” and to “parallel the Massachusetts Educator Evaluation System.” In my opinion, though it is a repository for some useful and necessary information, it is also somewhat redundant, not particularly intuitive to use, and an incredible time suck. It certainly doesn’t do anything to enhance the relationship between the ‘teacher candidate’, the ‘supervising practitioner’, and the ‘program supervisor’ – relationships that are at the core of the success of the teacher candidate during the practicum and at the start of the new teacher’s career. I’d venture as far as to say that DESE CAP is detrimental to art educator preparation programs.

I have taken on student teachers – fourteen of them, to date, from four different colleges – and will be supervising one more, from a fifth college, in the fall. I have also shared supervision of an additional student teacher, and had one more who volunteered with me for a number of months while waiting for acceptance to a program at a local university. I’ve had a number of pre-practicum art education students observe my classes. In addition, I supervised two assistant art teachers while teaching at a private school for three years. I do this out of a desire to give back to the profession that has given so much to me. I also benefit, as my student teachers often teach me as much as I teach

them. Our daily interactions should teach us both. Most of them have truly benefitted my students. I had one who did not, and who I had to discharge early from my supervision. It would have been a disservice to that person, and to my students, as well as to future students, to have done otherwise. In addition, I learn from the program supervisors when we have our three-way discussions following observations, and during our communication in between observations. The relationships are mutually beneficial, and are enhanced by our personal interactions.



PETER CURRAN, “VARIATIONS ON A THEME (FOUND LEGOS)”

For most of the years that I have supervised teacher candidates, there have been paper forms (sometimes in digital format) that I would fill out in conjunction with the program supervisor during or following three-way meetings. We would take notes, discuss them, and calibrate our findings on the forms required by the art education programs

and the state. It felt like a give and take, and the time required was not intrusive.

Last year was my first using the CAP program. It was very glitchy-- I learned quickly to write using a Word document, or similar format, cutting and pasting into CAP, because many times hitting "save" would delete everything I had added to the CAP system. It was quite frustrating. This year, I had the pleasure of using the new and improved version. It saves information better than it had in the past, but so much of what it requires is redundant, and it took forever to fill it out. There were times that I was convinced I was being asked the same question a number of different ways, and did my best to answer in a number of different ways. I didn't feel that filling out the information enhanced my student teacher's experience in any way, and also don't like the way that two of the observations are set up to be unannounced...like a game of 'Gotcha'.

Information is not made available to the teacher candidate until finalized, which seems counter-productive, since it's really their information and meant to benefit them. The three-way meetings were still wonderful, as were the daily interactions and discussions – both live and digital. My student teacher was great. She had an incredible gift for connecting with the students on a human level and for engaging students who were hard to motivate. Was I able to document this on the CAP form? Perhaps, but certainly not to the degree that captured her abilities. There were times when the need to fill in the form seemed to take precedence over all else. I felt badly that instead of interacting from time to time I was typing.

I will be supervising another student teacher in the fall. When she came in to observe, her energy and ideas seemed like a good fit. I was not quite as fed up with the DESE CAP forms as I would become by the end of April. I had a lovely conversation with the person in charge of placement of teacher candidates at her program. I look forward to working with her -- though not to documenting everything-- allowing her to become condensed into the same boxes that I had to squash my past student teacher into. The humanity has been deleted from the program.

Sadly, she will be the only student teacher in our art department next year. My colleagues don't want to deal with the CAP system, so they have both declined to supervise teacher candidates. One of my close friends, an incredible art educator in a neighboring system is also not supervising a student teacher next year-- the first time I remember her not doing so. Another colleague, from another neighboring district, has also chosen not to supervise a student teacher, citing the time required to fill out the CAP forms.

This means that there are at least four potential art educators who are missing out on the benefit of working with exceptional art educators who just don't have the time to take on hours and hours of computer time in addition to all of the work that is expected of teachers these days. It's quite a loss for these young people seeking experienced mentors; it's also a loss for the programs that prepare art educators to teach. And ultimately it will prove detrimental for our profession. If teacher candidates don't get to work with some of the best supervising practitioners, in a variety of settings, what impact will it have on art education in the future? As much as I hate to say it, my new student teacher may be my last.

The system is broken.



Massachusetts Amazing Emerging Artists Recognitions Exhibit: Congratulations and Save the Date

By Diana Woodruff

Congratulations to all the artists who had work juried into the exhibit as well as to those who won an award or scholarship! The exhibit had one hundred and seventy-six amazing entries with seventy-five works juried into the show. They represent thirty-six incredible art teachers from thirty-one Massachusetts towns/districts!

The Sargent Art Award, sponsored by Sargent Art, went to Drew Conrad for his ceramic piece titled *Sutures*. Drew just finished up eleventh grade at Franklin High School. The Davis Publications Award, sponsored by Davis Publications, went to Ben Stanton for his photography piece titled *Lagom*. Ben just finished up eleventh grade at Pembroke High School. The Hat Sister Award, sponsored by Jason Hayes went to Anika Reichelt for her painting titled *Summer Dress*. Anika just graduated from Wayland High School. The Virginia M. Diana-Adams Award, sponsored by Diana Adams Woodruff when to Abbie Lyna for the piece *Girl in a Chair*. Abbie just graduated from Innovation Academy Charter School in Tyngsborough.

The University of Massachusetts Dartmouth sponsored three scholarships. One was awarded to Katie Graham for her drawing titled *Portrait of Grandmother in Vermont*. Katie just finished up eleventh grade at Woburn High School. The second scholarship was awarded to Anastasia Baston for her jewelry piece titled *Leaf*. Anastasia just graduated from Dennis-Yarmouth Regional High School. The third UMass Dartmouth scholarship was awarded to Jun Min Park for her painting titled *Watch Me*.

Jun Min just graduated from Groton-Dunstable Regional High School.

MAEA proudly sponsored three awards again this year. The first MAEA Art Educator Award went to Tara Bilotta for her drawing titled *Sad Clown*. Tara just finished up eleventh grade at Norwood High School. The second MAEA Art Educator Award went to Bec Patsenker for his printmaking piece titled *Innsbruck, Austria*. Bec just finished up tenth grade at Wayland High School. The third and final MAEA Art Educator Award went to Victoria Johnson for her printmaking piece titled *Highland Window*. Victoria just graduated from Falmouth High School.



McKAYLA CASWELL, PRINT, "RED CEDAR SWAMP"

Davis Publications also sponsored category awards again this year. Emily Adams, who just graduated from Falmouth High School, was the Ceramics category winner for her piece *Every Which Way*. Hope Joyce, who just graduated from Cardinal Spellman High School in Brockton, was the Digital/Graphic category winner for her piece *Prey for Me*. Parker Alderfer, who just finished eleventh grade at West Boylston High School, was the Drawing category winner for his piece *The Dwelling*. Sophia Adelstein, who just graduated from Falmouth High School, was the Mixed Media category winner for her piece *Lunawanna Wrapping Cloth*. Shuyu Zhang, who just graduated from Wayland High School, was the

Painting category winner for her piece *Unspoken Prayers*. Clara Harrington, who just graduated from Swampscott High School, was the Photography category winner for her piece *Hope*.

McKayla Caswell, who just graduated from Falmouth High School, was the Printmaking category winner for her piece *Red Cedar Swamp*. Samantha Skobelev, who just graduated from Winthrop High School, was the Sculpture category winner for her piece *The Growing Problem*. You can see all of the work that was on display for this exhibit [here](#) as well as all the award winners [here](#).

A huge thank you to everyone who helped make this event a huge success. If you are interested in helping out with the 2020 MAEA Recognitions exhibit, please reach out to join the committee - student_recognition@massarted.com.

Digital submission for the 2020 juried MAEA Recognitions exhibit will be open November 11 - December 6, 2019. Watch for complete information on submitting your student work for this juried show at the end of August.



PARKER ALDERFER, DRAWING, "THE DWELLING"



SAMANTHA SKOBELEFF, MIXED MEDIA, "THE GROWING PROBLEM"



EMILY ADAMS, CERAMIC, "EVERY WHICH WAY"



Incorporating Social and Emotional Understanding into the Art Classroom

By Kay Furst

Why is there, currently, this big push to establish social and emotional learning into the public school and college systems? How important is it for us, as educators, to teach empathy to our students?

According to Magliano (2017), in "Psychology Today," strong social and emotional health in very young children will help develop socially aware and emotionally stable adults. And this is a good thing. So as educators of future adults, it seems that it makes perfect sense for us to incorporate it into our daily routine. The art room, as with all the arts, seems to be a natural environment for teaching the importance of human understanding and consideration.

Magliano (2017), stated that "social-emotional skills help children to persist on challenging tasks, to effectively seek help when they need it and to be thoughtful in their actions. Importantly, social-emotional skills can be taught." Persistence with challenging tasks is what art learning is all about. Making art requires thoughtfulness in action. When we are looking at and considering other students' art or famous works of art we also have an opportunity to easily transfer civil and social connections.

Visual art education can play a key role in teaching students empathy, which is a big part of strong social and emotional understanding. How can we, as art educators, contribute to this learning of better understanding towards peers, family and adults in our students?

We can start by considering these seven strategies for teaching social and emotional health in children. The first five are from Magliano's 2017 article in Psychology Today, but I have added a couple more myself and also made connections to our art

rooms.

Magliano's (2017) five strategies are in bold italics.

Be a good emotional role model. The art room is a chaotic place but we must always remember to roll with the punches. Spills and broken tools are all a part of the game and should be expected. Avoid the gut reactions and stay flexible. Nothing is that important. Try to appear excited with the topic and activity you are presenting. Stay positive and enthusiastic, showing the students that everything is going to be fine. This is called **Flexibility**.

Give choices. This is a natural part of today's art rooms. Student-centered teaching--allowing students to make decisions, whether large or small, fosters a clear feeling of ownership and pride in their artwork. This is called granting **Independence**.

Be an "emotion" coach. I always tell my grad students that when dealing with an angry student you must not assume that it is personal or that you are the true reason for the anger. More than likely there is something deeper that has initiated the anger in a student. Never meet the level of a student's negative emotions. Try instead to find out what the deeper fear or insecurity is inside. This is called **Empathy**.

If you expect respect from your students, be sure to reciprocate. This is just good teaching. It is important that as art teachers we are willing to listen to our students and respect the artistic decisions that they make (his is hard when we as teachers are uncomfortable aesthetically by an artistic decision a student may have made). And remember that please and thank you work both ways. Show **Respect**.

Use positive discipline strategies. If you have ever heard the story of the Wind and the Sun daring each other to get a man to remove his coat, you know what I'm talking about. As I mentioned in #2, always offer conversation--never threaten a student in front of their peers. And never never threaten a punishment you are not willing to follow through on.

A tap on the shoulder, a whisper, a talk after class all work to find out what really is going on. Practice **Constraint**.

Read books with social and emotional plots.

If you ever use literature as a motivation or inspiration for a lesson, try to make it a book that infuses a good life lesson in itself. And if you think your students are too old for good books, well then think again. Try reading a good book to a middle school or high school group. They may outwardly call it childish, but while reading, notice the pleasure they are getting. It has been a long time since someone has read to them. Always keep **Educating**.

Using works of art and student art to build empathy. This is the one I love the most. When looking at art with students, always add **Emotional Looking**.

(Yes, that is FIERCEE with three E's.)

As art teachers, many of us are familiar with the two formal ways of 'looking': Philip Yenawine's Visual Thinking Strategies and Artful Thinking, out of Harvard Project Zero. My students have practiced these methods of looking multiple times. After really understanding these methods of looking at art, I encourage my students to take these formal methods and consider making looking work for their own personal needs.

Since both looking methods are specific about whether or not one should actually share context information about the origins of the image being looked at, many art teachers already make changes to the VTS and AT formats to satisfy their personal need to inform their students about the artist. I encourage my student teachers to alter the inquiring questions to better fit their education needs.



SHUYU ZHANG, PAINTING, "UNSPOKEN PRAYERS"



ANDREA KOWCH, "THE FEAST", ACRYLIC ON CANVAS

So let's use VTS and AT to help build social and emotional sensitivity. After asking predictable questions like, "What's going on in this picture?" and "What makes you say that?", try directing your students into the human side of the piece.

Let's look at this marvelous painting by artist Andrea Kowch. A postmodern artist from Detroit, Michigan whose art subjects "stem from life's emotions and experiences, resulting in narrative, allegorical imagery that illustrates the parallels between human experience and the mysteries of the natural world" (Kowch, 2019). I particularly like this painting because it has a feel of "Christina's World" by Andrew Wyeth. And occasionally a student notices.

After a good looking and perhaps some of the more typical VTS or AT questions about what students see or notice, you then can ask your students questions that connect to human emotion.

"What do you think these women are feeling in the painting?"

"Are they all feeling the same?"

"Which one person is in charge?"

"Where are they?"

"Are they related?" "Is this a family?"

"One woman is looking at us. What do you think she would say if she could tell you something?"

"How does this painting make you feel?"

Bibliography:

Magliano, Joe (Jan. 2017) Why Teaching Children Social and Emotional Skills is so Important. <https://www.psychologytoday.com/us/blog/the-wide-wide-world-psychology/201701/why-child-social-emotional-skills-are-so-important> Posted Jan 30, 2017 Joe Magliano Ph.D.

Kowch, Andrea (2019) biography. <http://www.andreakowch.com/54396/bio/>

In her article from "Within Connections: Empathy, Mirror Neurons and Art Education," Carol S. Jeffers (2009) writes:

What would it be like if empathy and the role it plays in connecting students to objects of art and material culture, as well as to each other, were considered to be foundational to the field? Teachers who are dedicated to preparing students for life in a global society may wish to grant a new, higher priority to empathy, to developing and implementing exercises and activities that encourage student to student interactions.

By adding questions that consider the social and emotional well being of others when doing your visual thinking routine, your students will develop a better understanding of others and learn to empathize with those who may be unlike them. It is a part of our job, as purveyors of the arts, that we teach our students to feel and understand. Teaching social and emotional understanding to your students makes them socially braver, better citizens.

Jeffers, C. S. (2009). Within connections: Empathy, mirror neurons and art education, *Art Education Journal*, 62-2, 18-23.



NAEA MEMBER EXHIBITION 2019

By Melissa Mastrolia

The MAEA Board of Directors is happy to celebrate the accomplishments of our members!

Congratulations to MAEA Board Member **Diana Adams Woodruff**, along with former NAEA Middle Level Division Director **Peter Curran**, and MAEA members **Pamela Bower-Basso**, **Lauren Hazel**, **Mehmet Kraja**, **Veronique Latimer**, and **Shireen Yadollahpour** whose work was accepted for the 2019 NAEA Member Exhibition that will be showcased in the NAEA Studio & Gallery located at NAEA's headquarters in Old Town Alexandria, VA. The exhibit will run June 17 - December 6, 2019.

Congratulations are also in order to MAEA members **Diane Francis**, **Diana Hampe**, and **Emily Manning-Mingle**, whose work will be displayed in the Virtual Gallery exhibit: www.arteducators.org/news/articles/555-2019-naea-member-exhibition-virtual-gallery

In its call for submissions, NAEA received 320 works from 41 states, the District of Columbia, British Columbia, Cyprus, Greece, and Ireland. Jurors selected 60 works for the gallery showing. An additional 74 works were selected by jurors for display in the NAEA Virtual Gallery. Learn more about the work on display by visiting gallery website: www.arteducators.org/opportunities/naea-studio-gallery-exhibitions/current-exhibitions

A special reception will take place on **Tuesday, July 30, 6-7pm**, at the gallery. The event will also be streamed live via NAEA's Facebook page: www.facebook.com/arteducators/



DIANA ADAMS WOODRUFF, "HAPAZOME LANDSCAPE"



DIANE FRANCIS, "PALMS"



DIANA HAMPE, "VALEDE PENZA"



MEHMET KRAJA, "GOING FOWARD"



PAMELA BOWER-BASSO, "BLUE STATE ATTRACTIONS NJ"



Arts, Art Education, and the Re-birth of a Community

By Laura Marotta

The Arts are often referred to as a catalyst for a developing city. However, as many working artists know, creative individuals, artist collectives, and entrepreneurial ideas are burgeoning underground for decades prior to the “renaissance” or rebirth of a city or town. The impact of the Arts on the growth and sustainability of a proud, healthy society is much greater than most of us realize.

In New England, many cities and towns that were booming during the Industrial revolution have begun to decay, and have been left un-activated, with vacant storefronts and the remnants of an age in which citizens had pride in the place they called home. Now, in the early 21st century, some of these regions are starting to making a comeback. But how does it happen, exactly, when a downtown that is seemingly riddled with distress and poverty, just one to three years later begins to blossom into a brand new ecosystem? It may seem like a mystery, but the “secret sauce” so to speak, almost always includes a group of individuals who have a lot of grit, resilience, and who are solely focused on the passion and importance of their creative expression, in whatever form that may be.

There’s an old saying that goes something like this:

“Blessed are the weird people, the poets, and misfits, the artists, the writers, and music makers, the dreamers, the outsiders, for they force us to see the world differently.”

Picture, for a moment, a dingy, dirty brick wall, on the side of a vacant, deteriorating old mill building, with broken windows and boarded up doors. Now imagine turning a corner to see that wall, except instead of just brick, you see a glimmering, vibrant forty-foot-tall representation of a favorite childhood story, that is painted so beautifully you can’t help but take a photo. When you return home, you tell your friends, and share the photo, and all of a sudden, that desolate area might start to see a glimmer of hope.



PHOTO COURTESY: CASEY WESTERLIND

Communities as a whole are beginning to realize the crucial impact that Arts and culture has on economic development and prosperity. As city planners and key decision-makers continue to validate the role of art and its impact on society, art districts and creative communities slowly emerge across the globe, and often lead the way towards a healthy, sustainable, and human-centered rebirth of a city.

We all want to live and work in a place that is alive with music, art, culinary experiences, and more. Art education and access to art education plays a vital role in this idea of a human-focused society in which creativity, culture, and the soul of a region is maintained and supported as it prospers. Let's go back, for a moment, to the muralist who painted a story on a brick wall. Imagine that the local paper decided to do a story on this mural, and then someone at city hall saw it, and decided to commission the artist to paint another, in a more high-traffic area, and celebrate the mural with an unveiling. Suddenly, this city becomes a destination for some to enjoy, and this artist gains a bit of notoriety and self-confidence, and people are gathering together to feel pride in a space that was once considered defunct. All of these small actions taken, begin to build a bigger picture of the potential impact of Arts, culture, and creativity outside of museums and galleries.

If we, as art educators are able to recognize and validate the importance that the Arts and creative individuals have on a larger scale, we can better assist our students in developing a new sense of self-empowerment, and the confidence to understand that they can, quite literally, affect change in their community, and even the world.



PHOTO COURTESY: CASEY WESTERLIND