



# THE MAEA NEWS

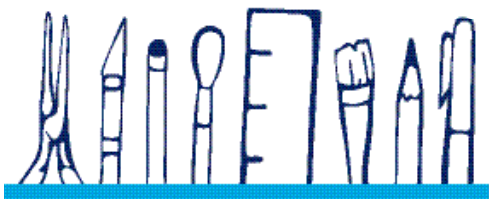
An official digital publication  
of the Massachusetts Art  
Education Association

Vol.5-No.3 Conference Edition 2020



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## President's Message



### *From: Melissa Mastrolia*

Hello MAEA Members,

I hope this finds you starting off this new year and new decade feeling refreshed, with excitement and passion for the work you do.

I am starting off 2020 with excitement for my

new role as President of MAEA - my two-year term started in January. I am also starting 2020 with a huge thanks to Laura Marotta, who just closed out her term as MAEA President and has transitioned into the role of Past President. The MAEA Board of Directors spent some time celebrating Laura last month and we invite you to share your own messages of thanks to her as well! You can comment on our recent social media post on [Facebook](#), [Instagram](#), and [Twitter](#)! I am also excited to welcome Jacob Ginga to the Executive Committee. Jacob has just started his two-year term as President-Elect, and I look forward to showing him the ropes!

As this is the conference edition of the MAEA News, I can't help but reflect on my takeaways from the 2019 MAEA Conference in November, hosted by Montserrat College of Art in Beverly. It was an invigorating and inspiring conference, with over 200 attendees who enjoyed 80 sessions, facilitated by 75 exceptional speakers.

If you were able to attend, you were likely amazed by our keynote [Ekua Holmes](#). Ms. Holmes generously shared her experience growing up in Boston, MA and how she was influenced to create art to help fill the "void of positive Black images." If you weren't able to attend the keynote, please check out her work, linked above. Her collages are a stunning mix of newspaper, photos, fabric, and other materials that have a connection to quilting and stained glass. She also shared more about her work in the Boston community in her role as Assistant Director of MassArt's Center for Art and Community Partnerships. Part of her work at MassArt is managing the [sparc! Artmobile](#). The sparc! Artmobile "travels the city to lead innovative and intergenerational art workshops, programs, and special events designed to stimulate cross cultural conversations and build community."

While I took many notes during Ms. Holmes' keynote, I think what I connected to most deeply was her focus on "radical welcoming" in her work with the sparc! Artmobile. As I begin my term as MAEA President, I want to continue to make MAEA a place that radically welcomes art educators of all experiences, backgrounds, abilities, education, regional locations, etc. The MAEA Board of Directors recently put out a call for feedback from our membership, and are in the process of reviewing that feedback. Those responses will help focus and expand what we do with and for our members. I look forward to providing new opportunities for our membership to learn, connect, and grow.





If you've been involved with MAEA previously, I hope you continue to be involved and perhaps find new ways of connecting. If you are new to MAEA, welcome! We are all busy in our day to day lives as dedicated art educators, but I hope you can find some time daily, weekly, or monthly to connect with MAEA. [You can find more ways to be involved on the MAEA website.](#) If you have an idea for the MAEA community, I encourage you to share it. I can be contacted via email at [president@massarted.com](mailto:president@massarted.com).

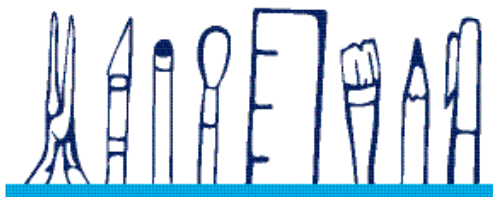
In the upcoming months, look for more information about exhibit opportunities for students and yourself this spring and summer! We are excited to share that MAEA has partnered with [MassCreative](#), [Mass Cultural Council](#), [Massachusetts College of Art and Design](#), and members of the [MA Legislature](#) to plan a celebration of the 150th anniversary of the Drawing Act of 1870. The Drawing Act was the first law in the nation requiring drawing to be taught in public schools and was 'An Act Relating to Free Instruction in Drawing'. [All the details about our drawing exhibit at the State Transportation Building and Drawing Act 150 are on the MAEA website now.](#) Deadline for registration for the MAEA exhibit is April 10 and the deadline for Drawing Act 150 is April 29.

Make sure your MAEA emails aren't going into your spam - add [newsblast@massarted.com](mailto:newsblast@massarted.com) to your contacts today!

I'd like to close by sharing that MAEA is a member-run organization and relies on the dedication of many member volunteers to be successful. A huge thank you to all of our volunteers, including our [Board of Directors](#).

As we exit the winter and welcome spring, I'd like to leave you with a quote from Ekua Holmes' keynote: *"While art is magical, it's not magic. Everyone can express and do something."* Here's to sharing that everyday magic with all our students, young and old, and that we keep that magic in the work we do.

*Melissa Mastrolia*



## Letter from the Editor

*From: Jane McKeag*

Next deadline: **Friday June 26th**

Hello MAEA Members!

I just wanted to take a moment to thank our illustrious Board and all of you for providing excellent material for this issue! As I have been getting my feet wet the past few issues, I'm starting to see some trends and challenges that could help us get this official MAEA publication running more smoothly. First of all, I'm excited to introduce ideas that have come from our regular contributors, such as the new *Working with Students with Special Needs* column by Lydia Gruner and Shannon Carey. If you have ideas for columns or sections that you'd really benefit from reading or you'd like to spearhead, I'd love to hear about it. Please email me at [editor@massarted.com](mailto:editor@massarted.com).

### **Helpful Hints** for June submissions:

If you happen to have Google Drive or Dropbox or any other cloud-based file system, you can easily share your folder by sending me a link to it. Email is still definitely fine, it would just be quicker to get a handle on everyone's material if it comes from one folder rather than several emails. Here is what your folder (or email) should include:

- your text (with no images embedded)
- images as separate files (jpgs)
- short captions you'd like for the top three image choices
- who should get the image credit (artist and/or photographer)
- a short bio
- appropriate permissions forms (if no faces are visible, you should be ok without a permission form as long as work is in progress)

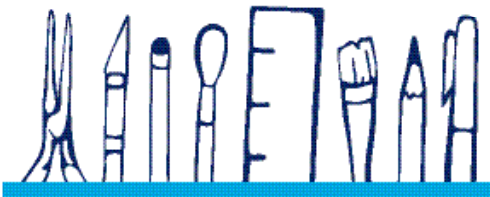
Please also read the official submission guidelines, which includes links to the Artwork and Photo Release Forms as well as help with citing scholarship:

[massarted.com/news/maea-news-submission-information-guidelines](http://massarted.com/news/maea-news-submission-information-guidelines)

I know it's a lot, but I'm here to help and I look forward to our next issue! Lastly, please note that I'm going to be on maternity leave probably mid-May to close to the end of June, so Mel and Jake will be fielding questions during that time. I'll be back online after the deadline.

Have a great spring!





## Upcoming Events

### Board Meetings

**April 9**  
**6:00 - 8:00 pm** Location to be determined

**May 12**  
**6:00 - 8:00 pm** Worcester Art Museum

**June 2**  
**6:00 - 8:00 pm** Location to be determined

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



@MassArtEd



Massachusetts Art  
Education Association



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[massarted.com/events](https://massarted.com/events)

### Drawing at School: 1870 - 2020

Second Floor Atrium Gallery  
State Transportation Building

We invite all teachers to submit up to 6 student drawings and 1 personal drawing for the show. All students are welcome from early childhood through college.

Exhibit Open: April 25 - May 29, 2020

Closing Reception: May 31, 2020 4:00 - 5:00 p.m.

Registration Closes: April 10, 2020

[Learn more here](#)

### Drawing Act 150

*Community art installation at the Massachusetts State House this May*

Who can participate in Drawing Act 150? Everyone! We welcome submissions from anyone who wishes to participate. How can I participate? Make a small drawing of something you see every day. For example, it could be a tree outside your window, your keys, a parking meter, or a family member's face.

Submission Deadline: Drawings must be received by 5:00 p.m. on April 29, 2020

[Learn more here](#)

### Nights and Weekends: Art Teacher Artists

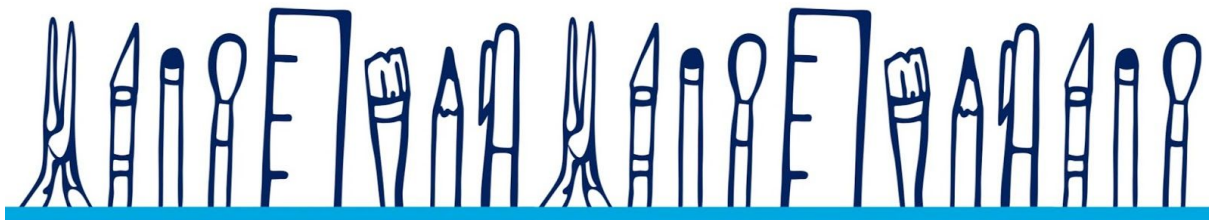
Davis Art Gallery, Worcester, MA

Submission Deadline: April 24

Exhibit Open: May 29 - August 15, 2020

Opening Reception: May 29 2020, 5:00-8:00 p.m.

[Learn more here.](#)



## Honor Excellence in Massachusetts Art Education

### MAEA 2021 Awards

Accepting nominations now through May 1, 2020

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

If you have questions please email our Awards Chair at [awards@massarted.com](mailto:awards@massarted.com)  
See our website for a full description of each award and to access the nomination form



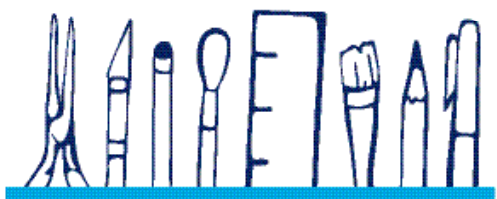
### Awards Eligibility

Nominees must meet all specific eligibility requirements of intended award, as stated in the award description.

Members of the MAEA Board of Directors (elected or appointed) and MAEA Committee Chairs are ineligible to be nominated while in office. In the event that a nominee joins the MAEA Board of Directors between the close of award nominations in May and when awards are reviewed in August they will still be eligible for an award.

Visit [massarted.com/awards](https://massarted.com/awards) for more information and to nominate an exceptional art educator today!





## National Art Honor Society Exhibition at Montserrat

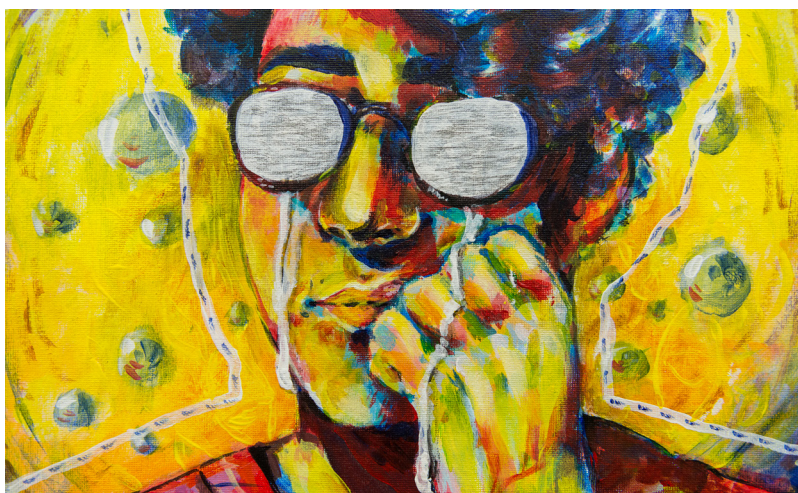
*by Heidi Hurley*  
*NAHS/MAEA Representative*

This past November, approximately 111 pieces of NAHS student artwork was exhibited during the MAEA Conference at Montserrat College in Beverly, MA. The gallery space on the second floor of the Hardie Building looked and felt like an artist's "salon" with artwork reaching up to the ceiling. A visual wonder for sure! The exhibit was expertly hung by students, faculty, and alumni from Montserrat.

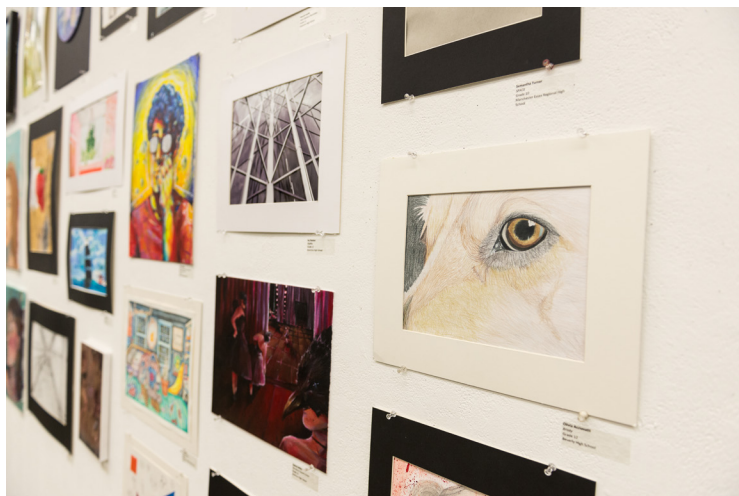
All of the NAHS artwork was visually exciting with colors, textures and imagery. Most of the work was student-directed with personal touches, styles and messages. Digital graphics, painting, printmaking, photography, sculpture and drawing were all represented. Montserrat College hosted a reception with a light fare of refreshments on Saturday November 9 from 3:30-5:00 p.m. where students, friends, families and teachers stopped by to celebrate the artists. Thank you to all the talented NAHS students and their teachers for participating in this amazing exhibition.

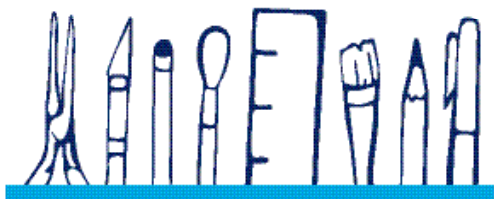


PHOTO COURTESY: HEIDI HURLEY  
PROUD OF THEIR ARTWORK, THREE NATIONAL ART HONOR SOCIETY STUDENTS FROM BRAINTREE HIGH AT THE NAHS RECEPTION AT MONTSERRAT COLLEGE.



PHOTOS COURTESY: AMANDA CORREIA OF MR + MRS DREW PHOTOGRAPHY,  
MRDREWPHTOGRAPHY.COM





## Members' Exhibit

by Jacob Ginga

**MAEA Exhibitions Representative and President-elect**

This year's members exhibition *Continued Perspectives* debunked, without a shadow of a doubt, the popular myth that "Those who can't do, teach." As art educators, our studio practice is vital to our constantly evolving pedagogy and offers validity to our teaching. This exhibition displayed a diverse, deep, and breathtaking collection work from some of our state's best art educators.

Celia Knight's sculpture *Mezzarhodia* (below) is a stunning artwork made from vibrant colored fibers. The outside is wrapped in a simple pattern and from the wrapper bursts a stunning collection of plant-like structures. The coral-like ecosystem is packed with texture and fabric yet still feels like it's alive or could be alive in some distant ocean.



PHOTOS COURTESY: AMANDA CORREIA OF MR + MRS DREW PHOTOGRAPHY, MRDREWPHTOGRAPHY.COM

Michael Frassinelli's work *Tongue-Bat Warrior (The Executioner)* (below) had a different vibe altogether, a beautiful rendering of a warrior on wood from a piano. The panel used creates a natural frame and gives the piece a shrine-like feel, an altar to some fantastical god of war. The panel itself contains wire elements that protrude around the frame that, in combination with the masked warrior, create a sense of unease and medieval discomfort.

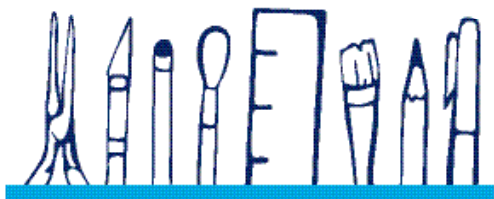


These artworks fit nicely within the variety of works on display. This show was a memorable one, and I'm eager to see the work my fellow educators make in the coming year. I'm constantly inspired by all of them.

Please view images of the whole exhibit [here](#). Look for upcoming exhibit opportunities this summer coming visit - [massarted.com/events](http://massarted.com/events).

The exhibit featured work by Corine Adams, Diana Adams Woodruff, Taryn Beatrice, Paula Borsetti, Tamera Burns, Rebecca Figler Kostich, Kathleen Flynn, Michael Frassinelli, Jacob Ginga, Iris Goldfarb, Julie Hom-Mandell, Eva Kearney, Celia Knight, Elyse Kotakis, June Krinsky-Rudder, Veronique Latimer, Jamie Lynch, Christine Neville, Erin O'Donnell, Patricia Palmer, Martha Parrish Chapman, Victoria Paulette, Patricia Scialo, Laura Evonne Steinman, Jaimee Taborda, Carolann Tebbetts, Jaimie Varasconi, and Stéphanie Williams.





## Handmade Conference Swag!

by Laura Evonne Steinman

MAEA Community Arts Representative

When attending a conference there is usually a bag sadly not made by a union and created from materials that have a high environmental impact. Inside the bags are little plastic items that might be “cute” but really just take up space; there isn’t a real use for them. Typically, they end up in a landfill.

This was the thought process that prompted the 2019 MAEA Conference Committee to question: How as art educators can we support a more ethically and environmentally sustainable reality?

To begin, the bags we used at this year’s conference were donated by the National Art Education Association from the 2019 Boston Conference. Instead of throwing that surplus of bags away, they were repurposed as the bag for our state conference at Montserrat College of Art!

Beyond choosing to use bags that would otherwise have landed in a landfill, we also voted to create our own conference swag! We thought: We are artists, why not create and share meaningful pieces of art!? If you attended the conference in November, you likely found



SWAG BY BRENNA JOHNSON

tend next year’s conference and see a shift in the swag, remember why we are making this change.



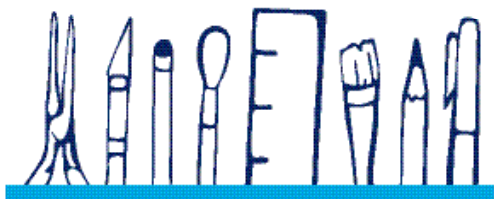
PHOTOS COURTESY: MELISSA MASTROLIA  
SWAG BY DIANA ADAMS WOODRUFF

We also want to know - where is your handmade swag now? **Post a picture of it and tag MAEA!**



SWAG BY LAURA EVONNE STEINMAN

A huge thank you to the following artist educators who contributed to the swag this past fall: Martha Chapman, Heidi Hurley, Brenna Johnson, Patricia Palmer and her Preservice Art Educators, Margaurita Spear, Laura Evonne Steinman, Carolann Tebbetts, Borany Wicks, and Diana Adams Woodruff.



## Working with Students with Special Needs: IEP Basics for the Art Room

by Lydia Gruner  
MAEA Special Needs Representative

In 1975, the U.S. Congress passed The Education for All Handicapped Children Act, which changed the way public schools and programs accommodated special needs students. At the most basic level this law mandated that all children have a right to a free, appropriate public education in the least restrictive environment. Prior to this act approximately 1.8 million children were completely excluded and did not go through the public education system at all (ed.gov).

In 1975, Congress found that, **“Disability is a natural part of the human experience and in no way diminishes the right of individuals to participate in or contribute to society”** ([sites.ed.gov/idea/about-idea](https://sites.ed.gov/idea/about-idea)).

In 1990 the act was modified and became IDEA (Individuals with Disabilities Education Act) (ed.gov), which clarified some issues and created the Individualized Education Program (IEP) standards we use today. IEPs are legal documents that follow students throughout their education, and while each state has slightly different expectations on how they are written or disseminated, all states follow the same basic principles.

Each IEP includes current performance, annual goals, short term objectives, accommodations, and quarterly progress. If a student is being pulled from a general education setting, the reasoning and justification is in the IEP. When a student turns 16, there is another element added: from that age onward, IEPs must include goals for transitioning out of school into adulthood.



*IEPs aren't written by just one person.* They are a collaboration between the special needs department or teacher, the school psychologist or clinician, administration, guardians, and therapists involved in treatment or education such as occupational therapy and speech therapy. This is the basic makeup of a treatment team, but each district is different and IEPs vary slightly between districts and states.

Academic annual goals focus on 3 main areas: reading, writing, and math. Some parts of IEPs might be more helpful than others and it's important to know what to look for. I'm suggesting here a heuristic proposal for how art educators might approach IEPs since art education is seldom if ever directly addressed.

**Vision Statement:** This portion of the IEP refers to what the team foresees as essential to a student's future. Example: “Anthony's goal is to graduate from high school and live independently,” or “Abigail hopes to complete a vocational program and transition to adult services.”

**Present Levels of Educational Performance:** In this section of the IEP you can find the most recent testing information along with basic information about assessments. Look for testing percentiles which can help you understand where a student is performing academically. For instance, a 10th grader testing in the 5th percentile of students in his grade will probably react negatively to an art history assignment based on a high school textbook.

If a student is reacting poorly to assignments, check the performance section of the IEP if the



student has one. Sometimes students can represent themselves as performing at their peer's level socially while their actual academic ability may be much lower.

**Current Performance Levels/ Measurable Annual Goals:** All IEPs have annual goals that guide academic work and accommodations. Not all IEPs will have goals in all areas. For example, a student may have several goals in reading and writing, but no math goals. Goals should be achievable and reasonable for the student. This is a good place to look for information on more detailed needs. If you are asking students to complete critiques or reflections, look at these goals. If a student's annual goal is to learn how to write a paragraph and your normal art critique worksheet involves multi-paragraphs or more, it might be too difficult for the student. If you are getting one-word answers from a student--take a look at their ELA goals.

**Occupational Therapy Goals:** Known as OT for short, Occupational Therapy provides a range of services that work with the student to develop motor skills and functional life skills. OT goals also help students develop and access coping skills that help them function in school and home. If you're an art teacher, the OT goals are essential. For example, a student of mine was struggling with hand-eye coordination only on select activities. After consulting the IEP OT goals I realized the student couldn't coordinate across the center line, which made gross motor movement for this 18-year-old very difficult.

Task analysis is also a key resource for art teachers. While we often think we have a good grasp of the skills needed to complete tasks, looking at an occupational therapy task analysis is eye opening.

**Communication Goals:** Another term you might see on an IEP is a Speech and Language goal. This goal addresses the communication needs of individual students. Through testing and evaluations, therapists use targeted tools and strategies to promote skill development. Many students have trouble with language development; auditory learning also often plays an important role.

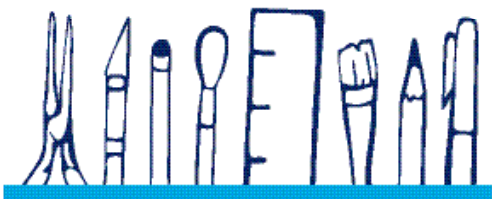
**Social Emotional Goals:** These goals are often written by individual therapists and target different things. Look at these goals for help with physical disabilities and behavioral challenges. Sometimes these goals are labeled as "behavioral" goals. These goals are a great place to find key information that can help you manage a behavior.

*Sharing information with your peers* is important: Talk to a student's other teachers about your observations because sometimes students show different skill developments in different areas and during different kinds of instruction such as art. If a student is struggling behaviorally, working with other teachers or therapists is key. For some students IEP goals include specific words, phrases or incentives that a student responds well to. Alternatively, you might find information about situations that make a student behave in an unexpected manner, which should be noted, shared, and understood to allow the student to have the best learning experience possible.

About IDEA. (nd). Retrieved from <https://sites.ed.gov/idea/about-idea/#IDEA-History> Students with Disabilities and Special Education Law. Center for Education & Employment Law, 2019. [ceelonline.com/special-ed-ucation-law-report-and-students-with-disabili-ties-and-special-education-law/](http://ceelonline.com/special-ed-ucation-law-report-and-students-with-disabili-ties-and-special-education-law/)



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## MAEA Conference Reflection: Bauhaus Then & Now

Connecting 100 Years of History to Today

*by Patty Klibansky*  
*MAEA Division Director of Supervision/  
Administration*

During the MAEA conference this past fall season, there was an exciting design studio workshop located at the Montserrat College of Art. The speakers presenting the workshop were Assistant Professor Kate Farrington of Montserrat College of Art, and Jan Schulz, designer at the Goethe-Institute Washington. This Bauhaus session at the conference introduced the foundational history of the Bauhaus movement in design. The knowledgeable presenters included Bauhaus history during a slideshow presentation. There were also several studio components, followed by a class critique of the final design products. This workshop offered hands-on experiences so that participants could create in the mindset of a designer. In the workshop the Bauhaus was understood as being more than just a style.

Additional in-depth instruction was presented to the class. Bauhaus, meaning house of creation, was first developed by Walter Gropius. This designer applied an interdisciplinary approach, and it was his aim to unify craft with art. Bauhaus incorporates shape and form, lending itself to many art mediums such as ceramics, architecture, weaving, drawing, etc. Aesthetics merged with function as a means for solving communication problems. And it could improve our surrounding spaces in daily life.

During the session there were lively discussions about Bauhaus images presented, including toys, furniture, and architecture. Part of this discussion explored color and how a designer used a limited palette. It could include different tints and shades of similar colors. Even light was discussed as a material often used in Bauhaus design.

The art educator-participants constructed a Bauhaus-inspired three-dimensional product from the activity starter: **Let's make a possibility to sit...**

All were able to select materials such as straws, cardstock, paper, glue, rubber bands and/or scissors for their construction. Bauhaus fonts were explored next. Learners were encouraged to use sticker fonts to create a large, hand-designed poster, tying in the 3 dimensional product they just created.

PHOTOS COURTESY: AMANDA CORREIA OF MR + MRS DREW PHOTOGRAPHY, MRDREWPHTOGRAPHY.COM

JAN SCHULZ, MAEA PRESENTER, DESIGNER AT THE GEOTHE INSTITUTE, WASHINGTON

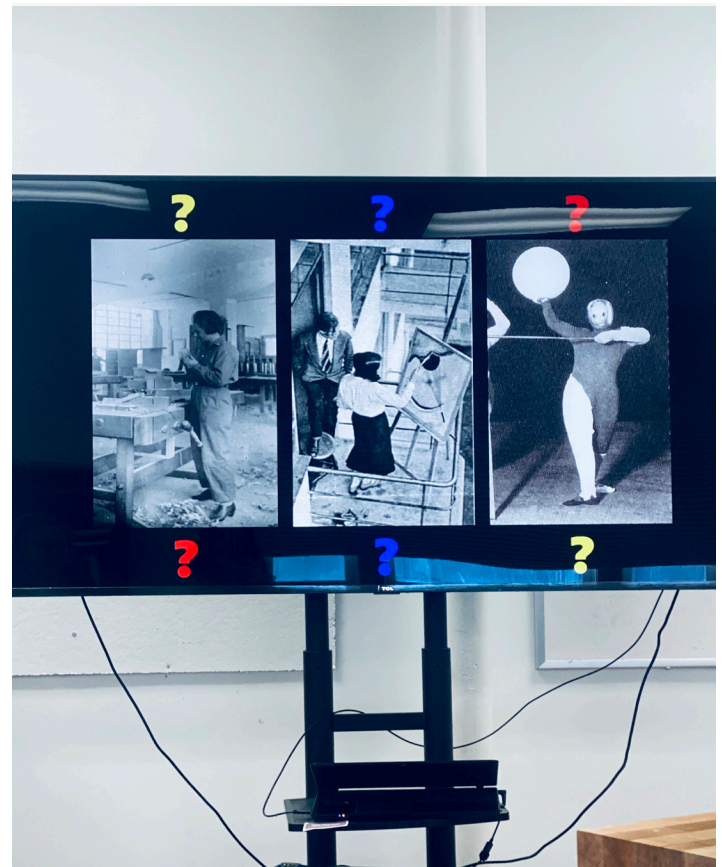






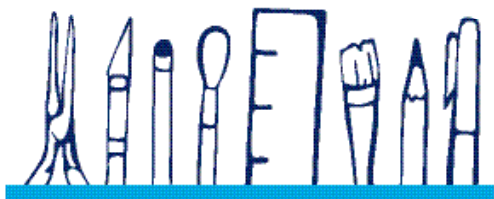
WORKSHOP PARTICIPANT DESIGNS

At the end of the session, everyone processed their thoughtful designs as a whole group in a final critique. Overall, the session offered understanding of this mindset. A key learning outcome was how Bauhaus had a large impact on modern design.



PRESENTATION





## Five Ways to Enhance Your Next Exhibition and Give Insight into the Value of Presentation

*by Peter Dunn of Gallery System Art Displays and Christine O'Donnell, owner and director of Beacon Gallery, Boston*

*This article is adapted from a presentation, "Curatorial Skill Building: Whose Story Is This?" given at the MAEA Annual Conference in November 2019 by Christine Regan Davi and Peter Dunn of Gallery System Art Displays.*

Exhibitions, even small ones, represent an important and exciting aspect of any art program. They're a creative challenge for young artists, and an opportunity to connect with families, friends, and the wider community.

The exhibition of artwork has taken on even more importance in recent years, in light of growing recognition that the presentation of one's artistic works is an essential aspect of the creative process. Cluster 2 of the [2019 Massachusetts Curriculum Framework for Arts](#) focuses on presentation and performance, noting that "Artis-tically literate students share their creations with an audience or viewers to evoke, express, or communicate an intended purpose or meaning (p. 19)" The Massachusetts Framework is recognizing that if there's no opportunity to share one's work, an important aspect of the creative process is lost.

Given the importance of exhibits, what display techniques can teachers use to ensure that the needs of both artists and visitors are well-served? We spoke with several Massachusetts art educators and art industry professionals (through our

experience working for Gallery System Art Displays, a supplier of professional art-hanging equipment), to get their perspectives on strategic aspects of arts engagement and practical suggestions for student exhibitions.

Here's a summary of their insights:

### **Connect with the STEM Disciplines Massachusetts Institute of Technology**

In recent years there has been an increasing interest in connecting the arts with other fields and disciplines. One example is MIT, which has a long history of emphasizing the arts within its curriculum and on campus. "The arts have never been more integral to the life of MIT nor more deserving of our focus and attention," commented MIT President L. Rafael Reif in a recent statement ([arts.mit.edu/about](https://arts.mit.edu/about)). MIT does this in part because students demand it -- more than half of MIT undergrads are enrolled in arts classes every semester -- but also because scientists and engineers need to know about experimentation, risk-taking, discovery, creating, and collaboration, which are at the core of the art-making process.

Or, as the Curriculum Framework notes, "According to a coalition of researchers, 73 percent of American corporate leaders affirm that creativity is an essential skill for success, but most high school graduates were deficient (p.10)."

**Consider sharing this information with your colleagues in STEM fields, and your school's leadership. When students bring arts-related knowledge into the lab, it helps them do better and think bigger. Indeed, MIT's new College of Com-**

**puting is prioritizing the teaching of humanistic thinking to the people who will be bringing artificial intelligence into the world. How can your institution add creativity, which is at the core of innovation, to all its disciplines?**

Visibility is key, as are connections between the arts and other disciplines.

**Help Students Consider The “Why” of Art**  
**Gregory Barry, Teacher, Oakmont Regional High School, Ashburnham, MA**

[Gregory Barry](#), an artist himself as well as an experienced art teacher, notes that while some students are naturally creative, many will be unfamiliar with, and perhaps uncomfortable or nervous about, making and showing their artwork.

The preparation process for an exhibition, he says, can be a great forum for exploring students’ personal “why” for the creative process, beyond the assignment itself. It’s a way of thinking in broad terms about the role art plays in an individual’s life and in society as well as helping to cultivate comfort with creativity.

“Some may know right away what their art is ‘about,’ but others might need time to think and discuss,” explained Barry.

**The information gleaned during conversations with artists can also be helpful in envisioning the exhibition and developing themes, and perhaps involving the students in the curation process (even if it’s upstream of the hanging process). Encourage students with questions about why they made certain decisions in their work, understanding that there aren’t always words to describe answers.**

This concept ties closely with the structure of the media arts section of the Curriculum Framework for Arts, with its emphasis on Creating, Presenting,

Responding and Connecting. It’s also in line with the Curriculum’s overall statement that “Study of the arts engages students’ divergent thinking in seeking and finding solutions to problems, and in communicating ideas and emotions not amenable to expression through words alone (p. 10).”



THE USE OF ANCHOR PIECES AND SUPPORTING IMAGES IS DEMONSTRATED IN THIS PHOTO FROM AN EXHIBITION AT BEACON GALLERY IN BOSTON. THE BETTY CANICK WORK AT RIGHT GREET'S PEOPLE ENTERING THE GALLERY, WHILE THE ORANGE MIXED-MEDIA PIECE BY ADRIENNE SHISHKO AT LEFT DRAWS VISITORS INTO THE MAIN SPACE. PHOTO BY CHRISTINE O'DONNELL.

**Provide Context**

**Laura Howick, Director of Education, Fitchburg Art Museum, Fitchburg, MA**

Laura Howick is responsible for the [Fitchburg Art Museum's Community Gallery](#), a wonderful resource for schools, arts associations, and other groups, who are given a chance to exhibit in a dedicated space within the museum.

Laura notes that community gallery exhibitions

that connect most effectively with their audiences follow the standard practice of museum shows by offering viewers some background on what they're seeing. Here are some questions you can ask in order to give viewers context to the work:

**Did the works being shown come out of a particular lesson, or a particular technique you've been teaching? Was there a question you asked the students to consider as they worked on their assignments? What criteria were used to select the show pieces?**

Providing attendees with even a modest amount of basic information can greatly enhance their viewing experience and provide a valuable frame of reference. This is why virtually every museum and gallery show includes a short comment or statement, usually on the wall near the entrance.

There are many ways to provide information to visitors - a single-page leaflet for visitors and text printed on transparent labels for each piece are simple options. Do be sure to consider the font type and size to ensure easy readability; Laura notes that Americans With Disabilities Act guidelines recommend a minimum of 18-point type for labels.

**Be Opportunistic and Find New Venues**  
**Ashley Wood, Teacher, Francis W. Parker Charter Essential School, Devens, MA**

When we caught up with art teacher Ashley Wood, she was preparing for a month-long student exhibition at the Community Gallery at the Fitchburg Art Museum, a first for her public charter school.

"The opportunity to exhibit outside the school added a new level of excitement and curiosity to my students' work that semester," she said. Ashley explained that the outside exhibition allowed them to consider more deeply the process of creating and presenting their work and also how showing in a public venue, outside their school,

could change how they and others might respond to their work. More broadly, Ashley pointed out, "When you're an artist, your work might begin in the studio but it doesn't end there. Artists have always had to find clever ways of getting their works in front of people, in part by being opportunistic and thinking about ways of taking advantage of places where people are gathering."

This mindset has elements of entrepreneurship, social intelligence, and presentation, and so is helpful in many walks of life. Ashley cultivates it in her classes by encouraging them to think freely about potential venues for display. "This is what real artists do, and you're no less of an artist just because you're a student," says Ashley.

Questions like these might help in your quest for new art venues:

- Is there a parents' night coming up where some artwork can be shown?
- Is there a local library or coffee shop with some bare walls?
- Could an exhibition be tied into the subject matter of a school play or concert?
- Even a science fair or sports event could be an opportunity to place art in front of a new audience.

**Use the Exhibition as a Storytelling Opportunity**  
**Christine O'Donnell, Owner & Director, Beacon Gallery, Boston, MA**

Christine's show planning approach is built around a simple but effective question: **What are you trying to say with your work? Or, what story are you trying to tell?**

Christine offers several tips on how to make your story visible in the hanging process; [you can get a fuller explanation in this article](#).



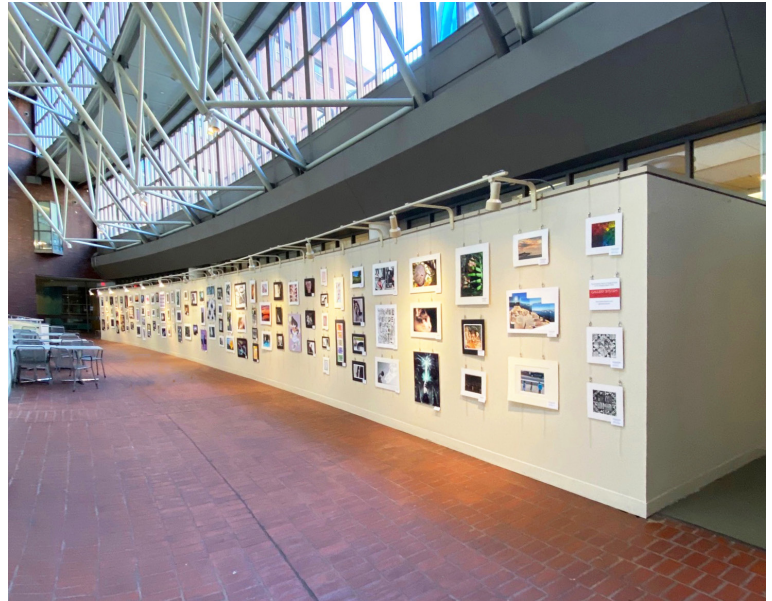
Christine suggests starting by thinking about the room – what does someone see when they first walk in? How will they walk around the space and to what will their eye be drawn? As in any story-telling situation, start with a bold first statement. Choose a prominent “anchor piece” for the display as a whole: something that can serve as the “star of the show,” commanding attention and sending a clear and inviting signal.

Then bring in supporting players – pieces that can be placed near to the “star” and carry the story forward. You can think in terms of continuity or contrast; each situation is different, but your visual intelligence and instincts will help you find combinations that work together towards your larger statement.

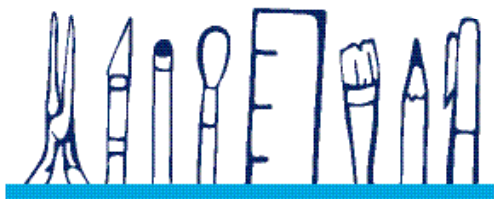
Most art teachers face considerable challenges in winnowing down the number of works available for showing. Painful as this can be, it’s important to edit and not overwhelm your viewers or the available space.

On a related note, be sure there’s adequate negative space between works on display, so that viewers can focus and not be distracted. Christine usually recommends about 8 to 14 inches of separation for gallery shows, but notes that this is very situation-specific, and that experimentation is needed. For student’s work, don’t be afraid to show work salon-style or in small groupings, especially when every student needs to be represented.

In conclusion, art is a method for learning about and stimulating creativity. The knowledge that others will see the resulting work can be an integral part of the artist’s creative process, and their thinking about the “why” that motivates it. At the same time, study of curatorial concepts can help students better understand that process and enable them to cultivate greater appreciation of the art by viewers – especially when this takes place outside of the typical school venue, and they can get a taste of the challenges of curation and hanging. Attention to the exhibition aspects of arts education can advance students’ mindsets and creativity in surprising and rewarding ways.



THE MAEA EXHIBITION SPACE AT THE MASSACHUSETTS STATE TRANSPORTATION BUILDING IN BOSTON OFFERS AN EXPANSIVE DISPLAY AREA FOR STUDENT ARTWORKS, WHICH CAN BE HUNG USING EASILY ADJUSTABLE HANGERS PROVIDED BY GALLERY SYSTEM ART DISPLAYS. PHOTO BY CHRISTINE REGAN DAVI.



## Perspectives from a Zero-Waste Art Space in Development

*By Kate Egnaczak  
Jacob Hiatt Magnet School*

The initial impulse to create a zero-waste art space came from my inquiry and necessity in my artistic practice. My work situates itself at the many intersections of art and ecology, investigating the relationship of beings to one another and physical surroundings through creative intervention. While teaching and exploring waste as a medium for making, I began to wonder how the principles of a circular economy and zero-waste practices could apply to a learning space. The 2019 MAEA conference allowed me to present current teacher research to other art educators.

The story of "making do," employing the available and accessible to create memorable objects and experiences, occurs time and time again throughout history. From the first known forms of communication on cave walls, the impulse to move outside of the studio to capture the fleeting moment, or the use of earth itself as a medium, these examples relate art to systematic societal shifts. Art educators understand the challenge of "making do" with limited resources, engineering projects in tight time frames, on meager budgets, and in a myriad of classroom spaces.



Regardless of the constraints, we each hold the responsibility to provide access and opportunity for



PHOTOS COURTESY KATHRYN EGNACZAK

creative expression and risk-taking to our students. Working out of closets, carts, bags, baskets, bins, shared spaces, and even our cars creates less than ideal circumstances. Yet the work of our students reflects the creativity and full capacity of learning potential. I asked myself: Could the classroom act as an ecosystem? How can art catalyze experimentation around my relationship with my students and my students' relationships with each other? And how could we all make the best use of our shared space? What could we learn by working with what we have?

The teacher is not the only one showing up to class with a roller board full of assets, barriers, needs, wants, ideas, questions, and objectives. Our students bring with them the desire to learn and deserve a safe space to express their ability and address challenges. My preoccupation with

zero-waste led me to start conversations with my students as thought partners. Together we have started to create a circular economy and eco-system where learners begin to trust resilience as part of the process. Modifying a "take-make-waste" model for lessons or projects, we began to transition to a regenerative system that expresses growth and eliminates waste.

### Three principles of a circular economy that guide building resilience are:

- Design waste or pollution out of the system
- Keep products and materials in use as long as possible
- Create pathways to regenerate processes or resources

I showed some of the examples of our progress during my presentation at MAEA 2019:

### Design waste or pollution out of the system

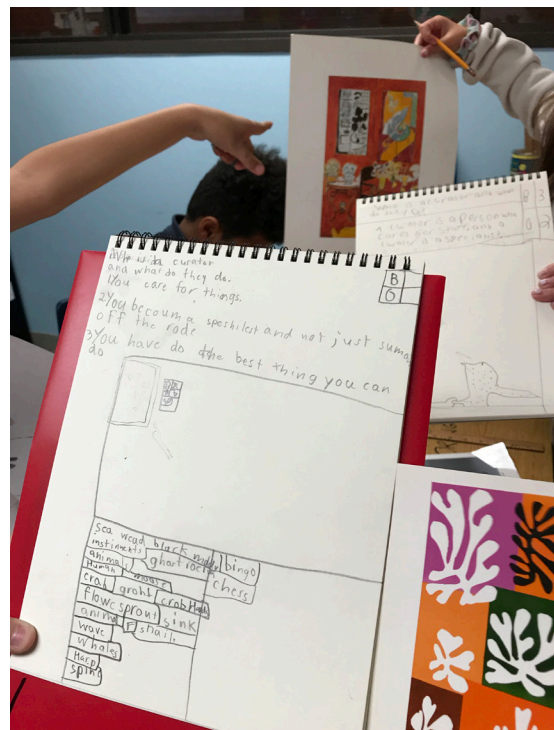
At the end of the 2018-19 school year, students sorted what they didn't want to save from portfolios into three categories; Forms (assessment, directions sheets), Writing (notes, artist statements, exit slips), and Artwork (sketches, drafts, complete). In total, the year-end paper waste resulted in over 3284 sheets of paper in the recycling bin. This year I asked classroom teachers to add a sketchbook to their supply list and received over 80% participation from over 350 students. These sketchbooks mean that students own space for their work to live while also embodying the growth mindset as a place to process thinking, taking the pressure off "official artworks."

I began to explore forms, assessments, exit slips, and artist statements utilizing google classroom, allowing students access to assistive technologies and a paperless process. Each of these modifications leaves the classroom recycling bin and trash can virtually empty at the end of each week. Yet, the sketchbooks are fuller and connect the learn-

er's thinking more comprehensively.

### Keep products and materials in use as long as possible

The most logical place to begin with materials and products meant taking stock of what we already had. From there we considered what we needed, wanted, and what we could repurpose or recycle into something new. Students loved experimenting with papermaking from the scrap bin, diluting old markers to make liquid watercolors, or creating a pop-up recycling center at the end of the year to collect all used art materials which would otherwise go to waste. We use the student's handmade paper and paints in our classroom.



We have stocked our drawing center for the past two years exclusively from the collected markers, crayons, colored pencils, sharpies, dry erase markers, and pencils collected in the pop-

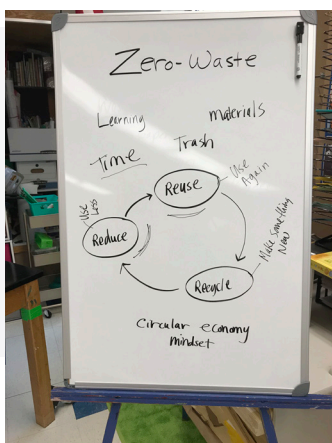


up. We also collaborate with our school secretary to collect all printed paper waste as "practice paper" in our paper sculpture center.

### Create pathways to regenerate processes or resources

One of the most significant benefits of this transition has been the embedded growth mindset in the physical design of the space as well as the mental and emotional context of the learning opportunities. Asking the question, "What can we do with what we have?" has offered exceptional opportunities to discuss assets and barriers, illuminating the regenerative power of thinking about how we can address challenges through our work. Students support each other in new ways, understanding that the strength of one person might be a barrier for another, but by working together, we can all learn to understand and discuss difference in new ways. These conversations have opened the doors to collaborative and school-wide projects which have had influences beyond our classrooms.

As a school, we worked together to create a mobile pollinator garden for a juried outdoor sculpture exhibition in our city park. All classes and students took part by growing pollinator plants, planning the garden designs, or weaving over 800 single-use trash bags onto the garden walls. The project opened up conversations about plastics and the real-world issues that waste creates. This year our first-grade "Zero-Waste Warriors," not



only placed in the Mass STEM Week Challenge to take on food waste but have started a school-wide initiative to combat food waste and plastic waste in our school cafeteria.



My research and the co-creation of our classroom ecosystem is still in development; however, the results demonstrate the representation of a classroom that reaches beyond conventional expectations for learning space. By incorporating the principles of a circular economy, we have created a space where eliminating waste has promoted creativity, risk-taking, dialogue, experimentation, artistic expression, and a culture of resilience. Yes, a classroom can become an ecosystem that supports relationships, but more convincing is the empowerment that was enlivened by noticing what we have to give and exchange within our shared space that allows all learners to feel supported.

If you are interested in trying your own zero-waste initiative in your space, here are a few of my suggestions:

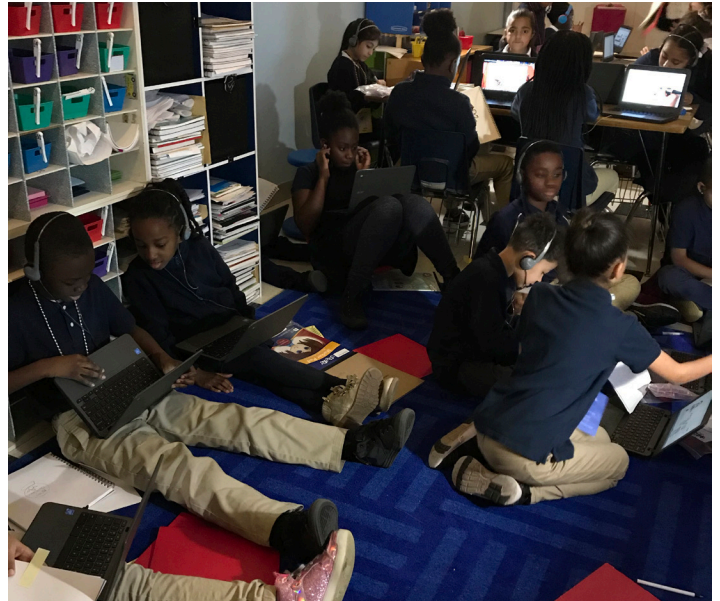
Ask yourself:

- What do we already have?
- What can we reduce the need for?
- What can we reuse?
- What can be upcycled or repurposed?
- Do we have anything to trade or exchange?

Then consider:

- What do students think about the questions?
- Do you need new supplies every year?
- How can class time be optimized better?
- How does the learning space allow for choice and autonomy?
- Can the use of low- and high-tech options change the way we view waste?
- How can students collaborate to plan, prepare, and maintain resources and systems?

This experience has been transformative. I hope that you find new ways of looking at your learning spaces and materials through a zero-waste lens.



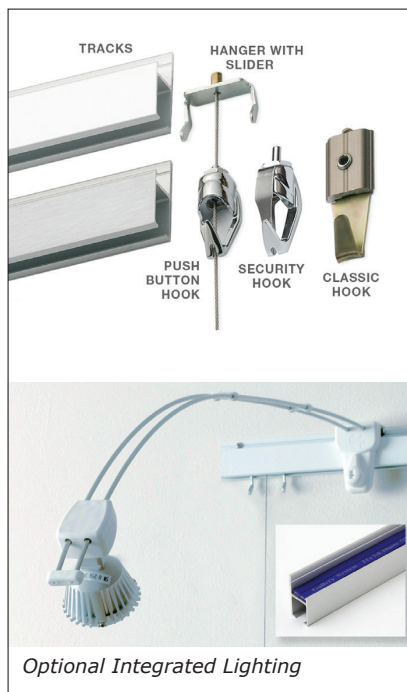
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## MAEA Conference Reflection: Turning a Portrait Project on Its Head

*by Maureen Senn McNally  
Art Teacher  
South Hadley High School*

It's so energizing to discover a new way to present concepts! I was fortunate enough to attend the MAEA 2019 Conference session offered by Ruth Bauer and Betsey Holland, who teach at the Shore Country Day School in Beverly, MA. Their workshop was titled Turning a Portrait Project on its Head and was described as "using portraits to celebrate gender, identity, and community." In their school, they focused on finding women scientists to celebrate through a portrait project.

Bauer and Holland shared their vast library, examples of the student work, and loads of varied art supplies. I really appreciated the provisioning and planning evident in their session preparation. They provided iPads for research, all types of papers, watercolors, markers, glue, etc. for teachers to make our own portraits. The fun and exciting twist to turning portraiture on its head was the introduction to the Chatterpix app. Chatterpix "opens" the mouth of a portrait and generates a QR code that allows your portrait to "speak" to the viewer.

While the presentation centered on an elementary level project, I sat brainstorming ways to adapt the presentation for my high school Art 1 students. By November, my students had completed works focused on the elements and principles and were in the process of reviewing anatomy and figure drawing.

One of my ongoing goals is to inspire students to find personal meaning and connection to their art work. I decided to present a version of the MAEA session for my students with a focus on contemporary activists. In choosing a person that inspired them, I hoped to keep students personally engaged in the portrait making. Borrowing the inventive and choice-based use of materials as presented in Bauer and Holland's session, my students found the right fit for their personal connection to their art, the activist depicted, and the cause they promoted.



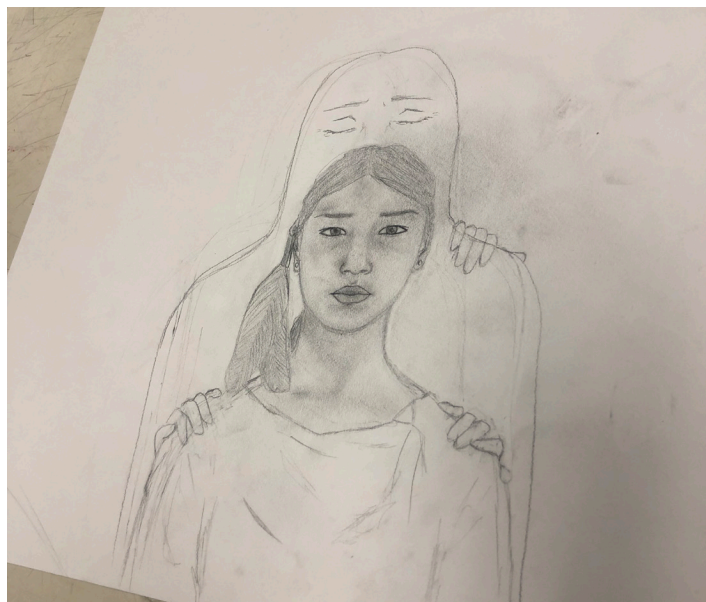
Photo courtesy Eva Kearney

The addition of using the Chatterpix app gave students another challenge - capturing a 30-second sound bite that correlated to the depiction of their activist. There were some false starts and edits made here, with some students initially making choices that didn't really explain who their portrait was. But ultimately the students' recordings gave the viewer another way to interact with their artwork.

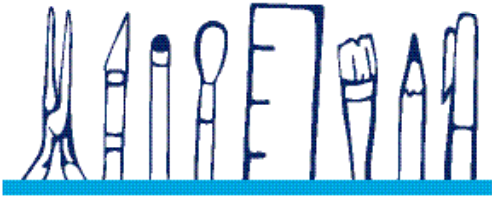
Some sessions provide nuggets to mull over, subtly affecting my methods of instruction over time. Others give me a spark to start a project right away with my students. I appreciate all of the varied offerings of the MAEA conference and the enrichment they provide my curriculum and instruction.



PHOTOS COURTESY MAUREEN SENN McNALLY  
STUDENT WORKS





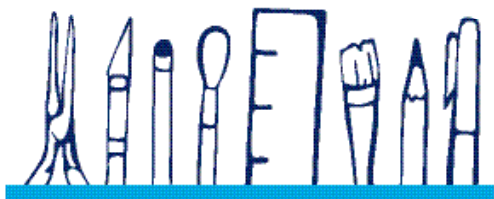


# Conference Photo Intermission

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## MAEA Conference Reflection: Beyond the Kiln

3D Experiences in the Art Studio

*by Margaurita Spear*

*MAEA Early Childhood Representative/  
Professional Development Committee  
Chair*

Most art teachers and many art students love having three-dimensional art options for their classrooms and the first medium that comes to mind is usually ceramic clay. However, not every school has access to a kiln and it can be daunting to think beyond the kiln to present other choices for students. One only needs to browse through any art teacher social media group to find evidence that this is an ongoing concern. It is a concern that I experienced when I was at a school with no kiln. Wanting to use clay, I not only thought up sculpture options for each grade level, but I also ran a special elective focused on just sculpture. All with no kiln whatsoever! **Happily, my students learned about additive and subtractive building, assemblage techniques, and all the other skills gained from using ceramic clay without a kiln!**

Attendees of New Perspectives in Art Education, the 2019 MAEA conference held at Montserrat College of Art (my alma mater), were afforded the chance to attend my presentation on this very topic. In an effort to cram in as much useful information as possible, I included a slide show of project exemplars using every material that has ever been used in my classes, a traveling exhibit of all my test runs and teacher samples, and a hands-on media exploration using wire. My collection, amassed over at least the last ten years, was spread out across every table surface in the room. Everyone was encouraged to handle, examine, photograph or sketch any item they chose.



Each slide was accompanied by tips and anecdotes on how students used the materials in my classroom. For example, when sharing an image of papier-mâché sculptures, we talked about different armatures that could be used such as rolled paper, foil, or other forms and what materials to consider for surface treatments, such as different paints or colored tissue paper. When talking about soap carving the given advice included age appropriateness (middle school), tools (plastic knives and pottery tools), and brand of soap (Ivory).

There are many different projects that include sculptural elements. We looked at examples of bowls and vessels, which are typically thought of when referring to sculpture in a classroom, as well as puppets and other figures. We talked about artists of inspiration such as Louise Nevelson for wood assemblages, Alexander Calder for wire work, and even Jenny Holzer for incorporating three-dimensional letters into installation pieces that convey messages. We considered how fibers, such as sewing or felting, can be accessible options in an art studio.

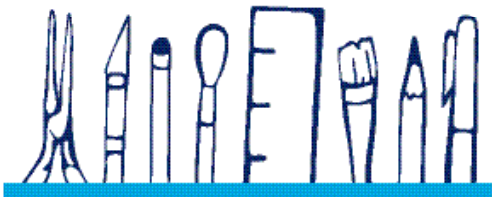
For those who missed out, here is a list of all the media choices that were mentioned: **Model Magic or other airdry clay, Sculpey, papier-mâché, paper pulp, aluminum foil, wood, soap, toilet paper, cardboard, plaster or plaster strips, wire, construction paper, rolled magazine pages, soda cans, duct tape or packing tape, recyclables or found objects, wool felting, fabric, and foam core.** There are probably even more things out there that can be used for sculpture projects if we think creatively and encourage our students to do the same!

It is my hope that after one hour and forty-five minutes, those present left with at least some new ideas and inspiration for their own teaching, which I truly think they did. One person in attendance eagerly shared with me her notes from my presentation which she had written with a multi-colored pencil and accompanied with sketches of the images in the slideshow. It was such a creative way to take notes! In the same way, art educators when presented with obstacles need to utilize creative thinking to find possibility in a variety of materials. In doing so we demonstrate to our students the importance of embracing creative thinking strategies to achieve their artistic goals.



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## MAEA Conference Reflection: Art Lessons: Personal Prac- tice, Healing and Joy

by John Nordell  
Professor at American International  
College

Years ago, I worked my way through Julia Cameron's *The Artist's Way: A Spiritual Path to Higher Creativity* (2002). One of her key tenets lies in the value of filling your creative well; that is, making a conscious effort to find inspiration in all kinds of art, to explore your usual fare as well as new genres. I walk my students through this process as I have them examine their "image diets." What types of images do they look at? How does what they look at affect what and how they see? Why do they look at the images they look at? How might looking at images outside of their regular diet affect what and how they see?

I try to visit art museums whenever possible to fill my creative well, to stock my internal reservoir with images and ideas that spur creative output and pedagogical innovation.

A few years ago, I planned to create a series of videos called *Art Lessons*. As an art teacher, I love the many possible connotations of the title. I teach lessons. I learn from my students. I learn by making art. I learn life lessons by making art. For example, I endeavor to instill studio habits of mind in my students.

I proposed a workshop, *Art Lessons: Personal Practice, Healing and Joy*, to present at MAEA 2019. As the proposal was accepted, I had an impetus and a deadline to at last create the *Art Lessons* videos. Filling my creative well during museum visits became a common strand woven through the videos.



PHOTO COURTESY CHRIS SANBORN  
THE OXYGEN CYCLE AT A STUDENT CLIMATE STRIKE

STUDIO HABITS OF MIND		
CRAFTS (TECHNIQUE)	OBSERVES	ENVISIONS
REFLECTS	QUESTIONS & EXPLAINS	EVALUATES
EXPRESSES	STRETCHES & EXPLORES	ENGAGES & PERSISTS

Winner, E. (2007). Visual thinking in arts education: Homage to Rudolf Arnheim. *Psychology of Aesthetics, Creativity, and the Arts*, 1(1), 25–31.



During the workshop, I related some of my creative endeavors relating to social justice issues, whether climate change or race and stereotype. I explained the importance of just taking time to make art, even if it is not perfect.

After presenting these explorations, I prompted the attendees, who were paired up: Please discuss with your partner any social issues or political causes that interest you, along the possibilities for related creative expression. Practical solutions were shared out to the whole group. Such wonderful conversation and dialogue developed during the workshop that I only had a chance to present one of my prepared Art Lessons videos: Monumental Contemporary Art Prompts Action and Generates Knowledge. Therefore, I invite you to take a look and listen:

### **Art Lessons - I Learned Patience and Resilience from Andy Goldsworthy**

I saw Andy Goldsworthy's huge serpentine wall at Storm King Art Center. A short time later, stacking wood in my backyard, fundamental principles I gleaned from the wall's construction helped me complete the project. [www.youtube.com/watch?v=k1vMiD5IlyY](https://www.youtube.com/watch?v=k1vMiD5IlyY)

### **Art Lessons - One Artwork + Completing a Student Assignment Myself = Joy, Satisfaction and Success**

Striving to photographically recreate Lyonel Feininger's painting Mill Windows led me to generate a body of abstract images. One of these images is in the collection of the MFA Boston. This video is an attempt at reality TV for artists. [youtu.be/eCRHGF6fW\\_s](https://youtu.be/eCRHGF6fW_s)

### **Art Lessons - Monumental Contemporary Art Prompts Action and Generates Knowledge**

I saw Cauleen Smith's "Remote Viewing" video at MASS MoCA. Her art prompted me to investigate a historic schoolhouse in Vermont. [youtu.be/guWzHlthox8](https://youtu.be/guWzHlthox8)

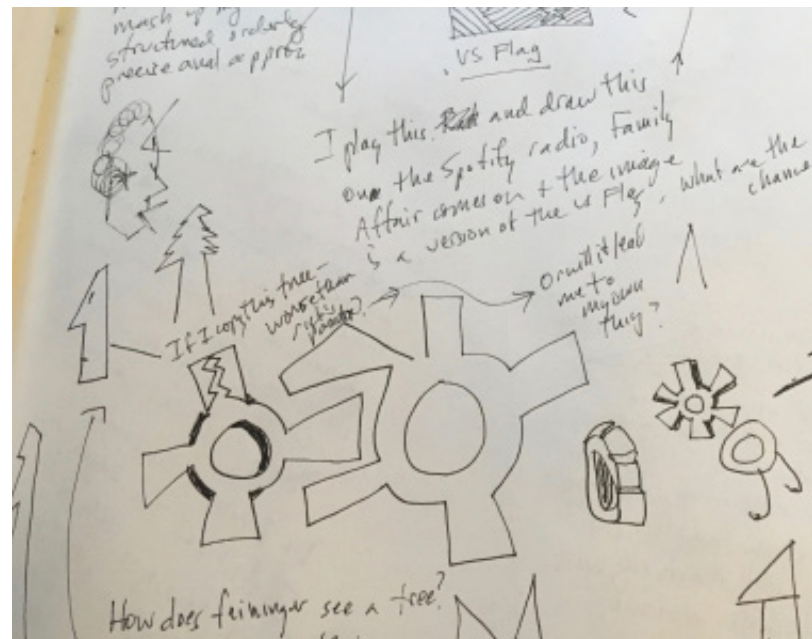
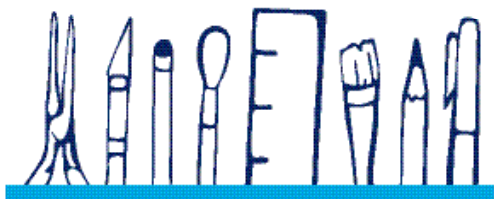


PHOTO COURTESY JOHN NORDELL  
CREATIVE PROCESS - PLANNING A PROTEST SIGN



## **MAEA Conference Reflection: Healing Strategies in the Art Room** Overcoming Negative Effects of Tech/

### **Media Overexposure**

*by Amy Sallen  
Art Teacher, Patrick Lyndon School  
West Roxbury*

In Silicon Valley, parents do not allow their children to even see a smartphone, tablet or other technology until they are fourteen years old. Steve Jobs, inventor of the iPad, never allowed his children to own one. The people who know the most about tech obviously know that there are harmful effects of tech media overuse, especially for children's developing brains.

Technology in itself is not harmful. It becomes harmful when social media and gaming are designed to be addictive and manipulative through likes, wins and kills. The results you may be seeing in the classroom could include lack of empathy, poor interpersonal skills, and difficulty with independent/creative thought. You may also see problems with long-term focus, discomfort with any boredom (I'm bored!), poor impulse control and less capacity for higher-order learning.

In a world where students are bombarded with techmedia from the moment they wake up and throughout the night when they're constantly waking up to check their phones, how can we help? The art room is a natural place to effect positive change.

I worked with the science teacher at my school to create six strategies with a two-part foundation - the Gardner Museum Visual Thinking Skills

(VTS) program as well as Science and Engineering practices, specifically "Engaging in Argument from Evidence." Visual Thinking Skills (VTS) is an excellent base tool for healing overexposure to digital media. VTS is a process that develops critical and aesthetic thinking through open-ended questions and a discussion about images. Throughout the monthly lessons, students look at three images (chosen by the Gardner) and are asked, "What is going on in the picture?" There is no right answer, but students must provide evidence based specifically on what they see.

Throughout the year, the process develops aesthetic and critical thinking. The images start out highly representational with abundant details and room for narrative ideas. Later, images include more abstract content. VTS involves listening to others and having direct conversation in which students learn together. Sometimes, there are silences and students just have to be in that discomfort.

Boston's Museum of Fine Arts and the Isabella Stewart Gardner Museum both teach this program. In my sources, I also list a national VTS site. My colleague and I developed and implemented six strategies based in science and art: Imaginative Talk, Nature Journal, Looking at Media and Bias Using VTS, Restorative Justice Circle on Digital Media and Bias/Empathy, Portraits, and Clay Creatures.

### **Imaginative Talk**

Students loosely discuss a project they are doing or would like to do. It is important to let them just sit with you and throw out all kinds of crazy ideas.

Give them the space for creative non-linear thinking such as this conversation with a fourth-grade class:

***"I'm going to make my car with eight wheels."*** Students laughed appreciatively. Another student said, "Oh yeah! That's great and what if they were all those monster tires? That would be way better!" Quickly someone added, "No wait! We could paint fire on the hood of the car. That would look really wicked!"

We spend time talking about ideas with our students, but then feel pressed to produce the concrete product. Imaginative Talk is the actual lesson. Students have an entire period to simply talk about ideas and think creatively together, with the positive reinforcement that "creative thinking" is fun. The conversation is the product, and the next class might involve a project related to this conversation. I choose to make time for this with K1- 4th grades now.

### **Nature Journals**

Exacerbating the problem of too much exposure to tech/media is a lack of exposure to the natural world, a condition called "Nature Deficit Disorder" (Louv, 2008). This phenomenon can cause attention difficulties, anxiety and diminished creativity. The goal of nature journals was to develop empathy, be in nature, use critical thinking and learn by slow observation.

Students worked in our outdoor classroom using six-page drawing paper books we stapled together. They created observational drawings of plants in pencil and then colored pencil, gathered weather data and looked at change over time.



PHOTOS COURTESY: AMANDA CORREIA OF MR + MRS DREW PHOTOGRAPHY, MRDREWPHOTOGRAPHY.COM

In particular, one student who had difficulty focusing in class, staying in her seat and completing her work, was transformed by this unit. She said,

***"I can think better out here."***

Students also wrote outside using the prompt, "How do I feel in the outdoor classroom?" to connect to empathy and emotion. A student said, "I feel free, cold, windy and warm. There is talking and a big loud truck and I sit on a rock with leaves and branches near dirt." You can hear the attention to emotions and a sensory experience in this child's writing.

### **Looking at Media and Bias**

The third strategy (after four full period VTS sessions, one per month) is using VTS to look at advertising critically. Now we begin to ask, "Can you trust media?"

We wrote down and defined stereotypical terms and categories. I stressed that stereotypes are not true. It's important for students to hear the teacher say this. Several Latinx students felt empowered to share experiences when they were stereotyped. Their peers listened and developed empathy as a community.



After this discussion, we looked at a CrazyCore Skittles ad on YouTube using VTS. Referencing our stereotype list (age, gender, family structure, ethnic group, class, body type, romantic preference, etc.) students watched the ad several times with a clipboard and made notes. Then we practiced VTS. Some students were caught by others making stereotypical statements without any critical evidence. I have found that using VTS for this ad is most effective for students in grades four and up.

### **Restorative Justice Circle**

The fourth strategy is a tool for discussing difficult issues using the Skittles ad again. The goals were to think critically about how media reinforces stereotypes, to practice using critical thinking skills to share perspectives and to encourage voice for students of color and girls. We also hoped to encourage students of privilege to reconsider stereotypical beliefs about self and others.

Our guiding questions were:

1. Think about how the characters look and act in this commercial: clothing, language, facial expressions. Who gets to talk? Who looks like you or someone you might know?
2. Who are they making fun of? Why do you think the director decided to make fun of this person?
3. What is one reason that stereotyping is harmful to you or others?

This project, through critical thinking, can empower the students as consumers, alerting them to the complexities of media manipulation.



### **Pencil Portraits**

In this lesson, students first practice drawing different parts of a face, learning shading, gradation of tone, line and use of an eraser as a drawing tool. Students do an observational drawing of someone in the class they don't know well. The teacher selects partners based specifically on placing students with someone not in their "group" (ethnicity, class, physical appearance, etc.). Students need to cooperate with each other to pose and observe, conversing as they work. Students must include interests of their partner in their portraits. This project generates empathy, cooperation, friendship and long-term focus/ concentration.

## Clay Creatures

The sixth strategy is the creation of painted four-legged mythological or animal. This project, like the pencil portraits, is a familiar project to many of you, but in the context of the unit, it can be considered in a different way. Using clay generates a community experience of the very tactile. Students get dirty together in real not virtual play. The class works as a team, discussing the process, making suggestions, giving advice, and appreciating the slow development of their work as it develops.

One final strategy is alerting parents to this issue. Tech media addiction starts very early. Babies in carriages hold toy - and often real - iPhones. Early use of tablets and smartphones effects brain development, but parents want their children to have what's best. There is a website for families and teachers, WaitUntilEight.com, to explore together.

In implementing these strategies, we can actually begin to address the growing negative effects of tech media overuse by using that thing we love - art. I hope you will consider these strategies in your classroom. If we use them consistently, I believe we will be impacting our students' lives, not only today but into adulthood and for the rest of their lives.

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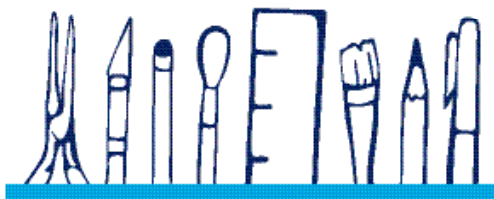
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[cmch.tv/](http://cmch.tv/) Center on Media and Child Health, Children's Hospital Boston MA

[www.waituntil8th.org](http://www.waituntil8th.org)



## MAEA Conference Reflection: Multiple Outcomes From a Single Printing Plate Work- shop

*by Kay Furst*  
*MAEA Higher Education Division Director*

At the 2019 MAEA conference at Montserrat College, I presented a workshop on the many ways to use synthetic rubber plates (Soft Kut, Easy Cut, etc..) and foam plates in the printmaking process with students.

Great printmaking lessons add so much to a comprehensive art curriculum, yet purchasing printing plates can sometimes be prohibitive, especially in the lower grades when you might teach hundreds of students a week. In my Innovative Methods and Materials class for Tufts University, I encourage my future art educators to explore multiple ways in which a single plate can be used to make an image. With these multiple options, it is possible to spread out the use of a single plate for many many weeks offering the opportunity for students to explore and experiment with that single plate to discover image outcomes of such a wide array it will make the cost effectiveness of purchasing the printing plates well worth the money.

I have divided the possibilities into two separate types of plates. The foam plate and the synthetic rubber plate. Wood cut, collagraph, mono printing and linoleum are all worthy opponents, (for instance nothing does a rubbing print better than a collagraph plate) but I decided to stick with just the two types of plates mentioned.



PHOTOS COURTESY KAY FURST

### THE FOAM PLATE

This material can be obtained for free if you are interested in doing it the old fashion way. When I was teaching, I would go to a grocery store and ask the butcher if they were willing to spare a package of foam meat trays for the local art program. Most were willing to help and some were overly generous so that I would leave the market with multiple stacks of meat trays. To use them as printing plates, one would have to score and break off the turned up edges so that the plates lay flat. Then a pencil could be used to "carve" into the foam to make the relief. Now, of course we all know that packages of foam sheets can be purchased for little money from any art supplier. A package of 100 scratch-foam sheets (4x6) runs about \$10.



Here are a few options when working with the scratch foam plate:

(1) Creating a hinge with tape to the foam plate onto a sheet of watercolor paper is an excellent way to teach registration. Using watercolor paints and a little soap, students can paint on the foam plate and print one color at a time slowly building up a multicolored image. The foam plate works well for this because it is so light weight. Rolling printing ink out can be messy.

(2) Foam plates work great with water base markers. Color plate with water-base markers. Dampen paper before printing. Use either a spray bottle or a dampened sponge to wet paper and then print. Marker color easily lifts off onto the paper. Plates can be colored with water base markers multiple times to make multiple prints.

(3) After making marker prints, have the students roll white printing ink onto their plates and print onto black paper. The remaining marker color on the plate will lay down on top of the white ink and add color when it is printed.



(4) After the white ink with marker print you can also have the students hand paint printing ink colors onto their foam plate and then on top roll white ink. Printing this onto black paper will also give you an unusual multicolored print.

(5) Of course you can always finally allow the students to make prints using black ink. (6) For a little more kick, have the students make multiple prints onto different colors of construction paper. Make sure that you use the same size paper each time. After the prints are dry, stack three or four prints together and cut them out into puzzle like pieces. Then jumble up the pieces and tape them back together in random order. This makes for a larger collage art piece from a single image.

(7) Two identical prints, even two prints that may not be successful individually, look marvelous when you paper weave them together.

When we are in the printing process, I ask all the students to keep every print that they make. I have found that the failed prints (8) can come in





handy during the collage/ mixed media part of the class. I also encourage students to use sharpie, colored pencil and other mark making materials to resurrect a once failed print into a successful piece of art, like the colored pencil over a failed print image here. I also encourage students to bring in other printing surfaces to experiment with. Printing onto old newspapers, wrapping papers, tissue collages and masking tape are all surfaces that have helped add to the collection and variety of scratch foam printmaking.



## THE SYNTHETIC RUBBER PLATE

This material was a welcome improvement over linoleum by many art educators. Even though it still required students to use linoleum cutters, there are way fewer accidents because the cutters move through the soft rubber smoothly and don't slip like they do on hard linoleum. I know a lot of art educators who continue to stick with linoleum because the cost of the rubber can be so high. A single 4 x 6 piece can be more than a dollar and that adds up when you have over a hundred students. But if you have the budget for it, it allows for a lot of fun.

There are many of the same printing methods that you do with the scratch foam plate that you can also do with the synthetic rubber. The water base marker prints work exceptionally well and the marker with white ink, colored ink under white ink, and traditional black ink on construction paper all work. Watercolor paints print is not as successful because unlike the foam plate, taping a rubber plate for registration does not work. In fact I discovered that almost nothing sticks or stays on the rubber surface. This characteristic does have its advantages, though. Hand printing a synthetic rubber plate is a breeze and requires very little rub-

bing to transfer the ink to paper because of easily everything releases from its surface.

I also found that to transfer a pencil image from tracing paper to the plate to be cut, one needs only to place the tracing paper onto the surface of the rubber plate and burnish it with your finger (pencil side down). You not only get the transferred image quite clearly for cutting, but the image is backwards from the original drawing so students can even use words in their design and not have to think about reversing them.

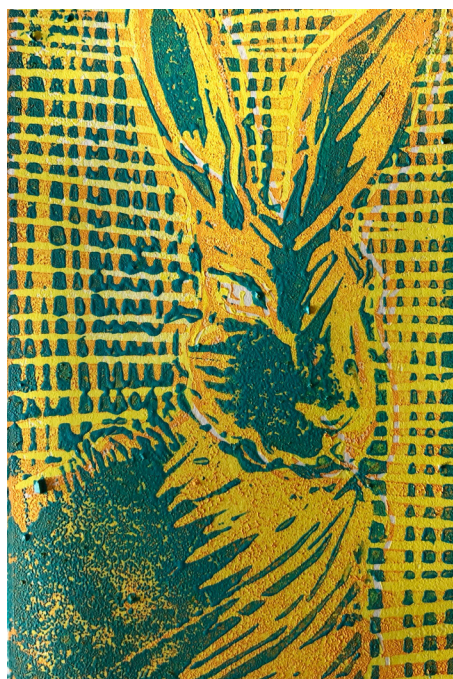
(9) Because nothing sticks to the rubber surface I found that these plates work almost as well as the more expensive Geli plates for mono printing. Before my students did any relief carving into the rubber plates, I would insist that they spend a day using the plates as a surface for making colorful mono prints. Rolling printing ink onto the uncut plate and laying the paper onto it, it is amazing how smoothy and completely the ink lifts off. Adding a second color and then laying stencils, leaves and torn paper and printing again works beautifully.

(10) The other way that rubber plates can be used successfully (this cannot be done with foam plates) is to do a reduction print. Students can do a line carving and make multiple prints. When they have done everything there is to do with their plate they can then try a reduction print. First lay down a smooth layer of solid color. Then print their simple line print on top of that. Then have the students remove a little more material from their image. Perhaps where they think there should be highlights. Print again on top of the first two layers. Then have them carve out more. perhaps the entire shape of the subject leaving only the back ground. Then make one more print with the darkest color of ink.

Printmaking is a medium that allows for so much free experimentation and exploration. Don't limit your students to the traditional same old black and white print. Allowing for students to build their own understanding of the process of printmaking and the wide variety of options available for making images will add so much to the student-cen-

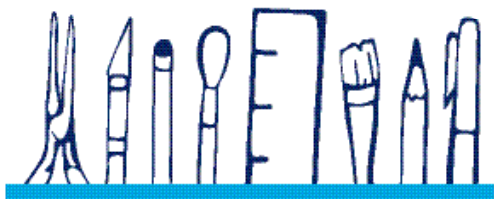
tered and TAB classroom experience.

I enjoyed doing the workshop and playing with all the wonderful art teachers who attended. Sharing our mutual ideas and discoveries is a key part of what makes us great art teachers. I also bet that there are a ton of art teachers out there who also have great ideas they would love to share with their peers. So I encourage everyone to submit proposals for your own workshops next November! You'll have a great time and meet so many wonderful people!



PHOTOS COURTESY KAY FURST





## Author Bios

*Peter Dunn is marketing director for Gallery System Art Displays, a supplier of art hanging systems to galleries and other venues. The son and husband of artists, his display experience includes residential and professional settings.*

*Kate Egnaczak is an interdisciplinary artist and art teacher at Jacob Hiatt Magnet School in Worcester. She also conducts teacher research at Clark University's Hiatt Center for Urban Education and incorporates art integration and Universal Design for Learning in her classroom.*

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*Patty Klibansky is the MAEA Division Director of Supervision/Administration and a doctoral candidate at Northeastern University with a concentration in Curriculum. She is employed by the Lynn Public Schools as the Curriculum Art Director for over 26 schools. Ms. Klibansky's educational background in the Classical Humanities ignited her passion for the Arts. Therefore, she received her B.A. in the Studio Arts AND Classics from UNH, and a Master of Arts in Art Education from BU.*

*As the A.D. of Curriculum and Instruction for Visual Art, Theater, and Dance, in Lynn, MA, Ms. Klibansky's educational beliefs are inclusiveness and supporting all students and arts teachers. Applying culturally responsive teaching is the basis of her beliefs for a positive culture in Lynn's Visual Arts Department. A strong commitment to excellence in teaching creativity is necessary. Curriculum, learning, leading, and teaching are viewed through the lens of equity and blended paradigms from traditional to post-modern art education*

*methods, preparing students for a global economy.*

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John Nordell previously worked as an internationally traveled and published photojournalist. After teaching for five years at Hallmark Institute of Photography, he earned a Masters in Arts Education. Nordell is now a professor at American International College, where he created the Visual and Digital Arts Program.*

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Margaurita earned a BFA from Montserrat College of Art. She has presented at the North Shore Art Teachers Association and at MAEA state conferences.*

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MAEA Community Arts Representative*

# Gilded Pinch Pots

Lesson Plan for Grades K-12



Mona Lisa Composition Gold  
Leaf Kit (27001-4059)  
Activa Plus Clay (33275-2051)  
Blick Matte Acrylic (00727-2025)



**Step 1:** Create a pinch pot from air-dry or kiln-fire clay and allow to dry.



**Step 2:** Brush the inside of the pinch pot with adhesive, then place pieces of imitation gold leaf against the adhesive.



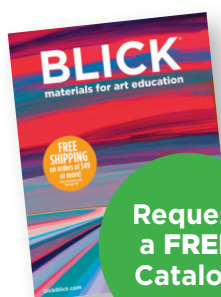
**Step 3:** If desired, paint the pot and protect finished pieces with sealer.

**The most basic means of hand-forming pottery takes a dazzling new direction.**

Be inspired by Jennifer McCurdy's nature-influenced, gilded porcelain pieces! Students get creative as they apply imitation gold leaf to small air-dry clay vessels and create beautiful, useful homes for air plants, jewelry, coins, and more.

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