



THE MAEA NEWS

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of the Massachusetts Art
Education Association

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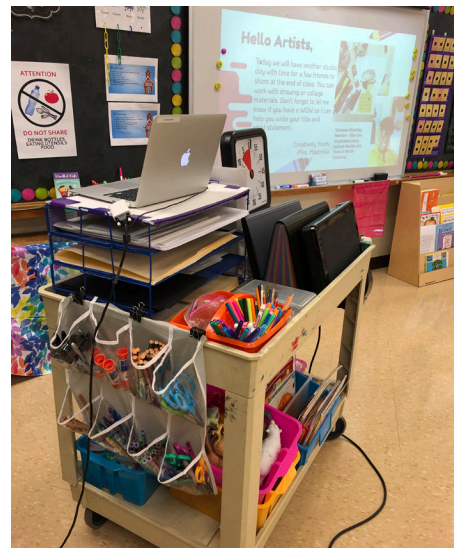


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President's Message



From: Melissa Mastrolia

Dear dedicated, tired, passionate Massachusetts art educators,

I'm writing this president's message to you on an overcast day in late October, many days/weeks later than I expected to write this. I'm mentally and physically exhausted, overwhelmed by what it takes to provide a valuable and enriching art experience for my students in this 'Era of COVID'. Educating in a remote and hybrid format feels like the most challenging thing I've done as an educator. I write all of this not for sympathy, but to try to put into words what I think the majority of our MAEA members are going through. I see and hear about the challenges you are facing and think it is also important to acknowledge that my experience is just the tip of the iceberg for some art educators across the state. I know some of our members don't have the support that they need; or are teaching outside of their content area; or have not been rehired and are currently unemployed; or have other circumstances that are compounding the difficulty in this situation. My personal affirmation has become "we can do hard things", which I'm sure many people have shared this sentiment before, but I came across this when I read Glennon Doyle's book *Untamed* this past spring.

So, besides reminding myself that "we can do hard things" what have I been doing to fill my bucket back up? Check out the list below and please note, I am by no means an expert in any of these strategies!

1. Find ways to acknowledge or connect with the little moments of joy.

This could be as structured as writing out a daily gratitude or as informal as sharing your tiny moment of joy via text or email with your friends/family/colleagues.

2. Don't forget to listen to music! Play music during studio time with your students. This could work for in-person and remote. I particularly enjoy Vitamin String Quartet because they have covered many pop songs over the years. My students enjoy recognizing the songs and I don't have to worry about lyrics being school appropriate. I've also made it a point to turn off the news on my ride to school and listen to some of my favorite songs instead. If you aren't commuting to work, put some music on while you make coffee for a similar experience.

3. ***Make time to make art.*** Give yourself permission to play with materials and perhaps work in a different way than you 'normally do'. You don't have to be making work to share or exhibit, just make work to help connect yourself back with what you love. I've found it's very easy for this to get pushed so far off my 'to-do list' it isn't even a thought in my mind.

4. ***Spend time outside.*** Whether you are in-person or remote, give yourself permission to take a quick walk in the middle of the day, or even take your computer outside. I recently sat on the 'porch' outside of my classroom during my prep while I caught up on emails, and it was lovely to listen to my students at recess and enjoy the fresh air.

5. ***Celebrate your students' joy in their art.*** Seeing the joy my elementary students have for their art-making fills up my bucket the most.

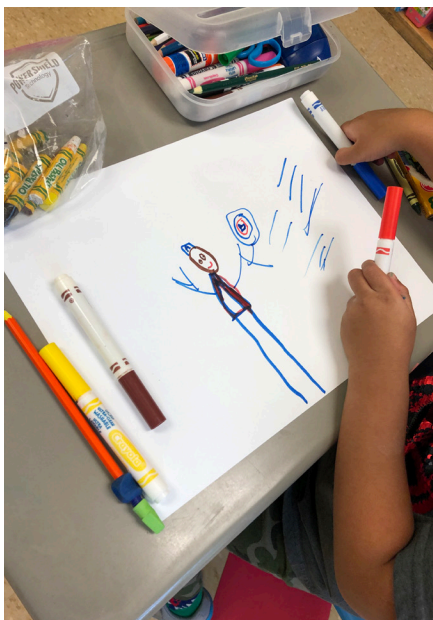
6. ***Put work away after the work day.*** Take time to disconnect from your email/computer after the work day. Your to-do list can wait. Last night, instead of starting this message I facetimed with my eight year old nephew as we played Animal Crossing together.

Hopefully this will serve as a reminder for us all and help you fill your bucket up if you are finding it pretty empty.

Sending you love, gratitude, and strength as we all work to navigate this difficult time and experience.

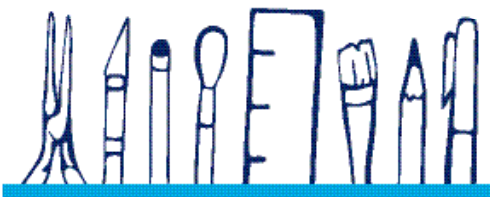
Melissa Mastrolia

A KINDERGARTEN ARTIST INSPIRED BY CAPTAIN AMERICA.



A THIRD GRADE ARTIST INSPIRED BY HER LUNCH BAG.

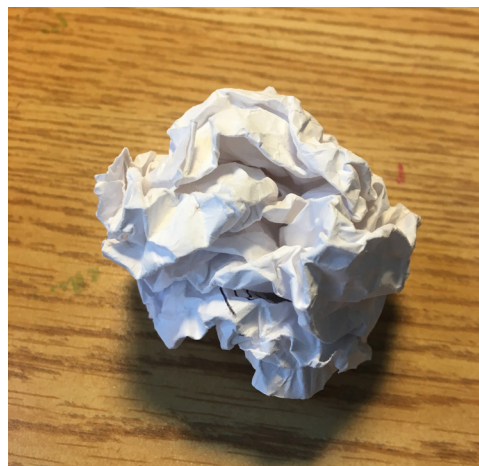




Letter from the Editor

From: Jane McKeag

Next deadline: **Friday, February 5, 2021**



MY 11-YEAR-OLD'S ORIGAMI EXAMPLE: MEATBALL.

Greetings MAEA Members,

Is it a meatball? Or an asteroid? Or a crumply thing? My son was demonstrating his newfound origami skills he learned from *Phoebe and Her Unicorn*, a graphic novel series he and his sister find hilarious. His origami skit reminded me how good it feels to laugh at very silly stuff. In fact, I invited him to be a very special guest in my UMass Amherst Pre-practicum Zoom class last week. My class had been pondering the lengths to which we could push the humble piece of paper so I thought he could help us think through that. I'm not sure if my students thought it was funny because my son and I were laughing so hard. As Mel said in her President's Message, finding joy in the little things can get us through.

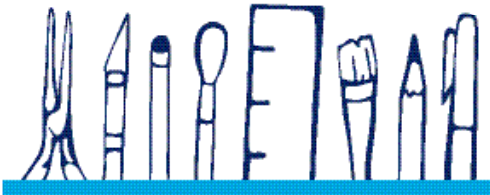
If you have an image of something that is getting you through, let's get it in the *News* to brighten up your colleagues' days/weeks/months! Please email me at editor@massarted.com and I can walk you through the submission process. **I'd love to showcase "the little things" as well as the big stuff--challenges, changes, epiphanies, protestations, demonstrations, etc.-- in our February issue.** February is usually our conference issue but the conference will be virtual and spread out over the school year. Any other types of submissions are also more than welcome.

Please also read the official submission guidelines, which includes links to the Artwork and Photo Release Forms as well as help with citing scholarship, if needed:
<https://massarted.com/news/maea-news-submission-information-guidelines/>

Lastly, congratulations to all the MAEA award winners, and thank you for all the amazing work you do! It was a treat to see your bios and student work.

May you find joy in the little things this winter,

Jane



Upcoming Events

Board Meetings

November 12
6:00 - 8:00 pm

Location: Zoom

December 15
6:00 - 8:00 pm

Location: Zoom

January - June board meetings to be scheduled in December.

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

Supervisor/Administration Discussion

Wednesday, November 4
4:30-5:30 pm Zoom

PD Committee Meeting

Monday, November 9
6-7 pm Zoom
Please email pd@massarted.com if you are interested in attending.

Finance Committee Meeting

Tuesday, November 10
6pm – 7pm Zoom
Please email treasurer@massarted.com to attend.

MAEA Watch Party

Wed, November 18, 6:30pm – 7:30pm
Developing Emotional Awareness and Empathic Curiosity in the Art Classroom

Facilitated by Shannon Carey

This is session 3 of a 5 session PD series. Anyone interested should contact pd@massarted.com



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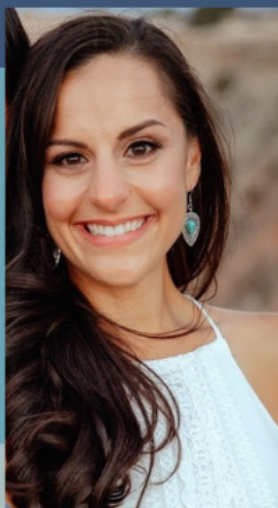
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For additional upcoming events, please visit:
<https://massarted.com/about/calendar/>

**CONGRATULATIONS
TO OUR 2021 ART
EDUCATORS OF THE YEAR
& SUPPORTERS!**



**THANK YOU
FOR YOUR
DEDICATION**



**TO ART
EDUCATION!**



To see images and bios of the award winners, see pages 24-30.

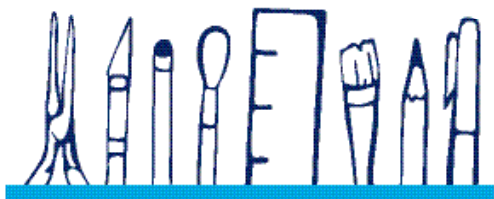


Diana Adams Woodruff
Title: "Garden" not garden

Layers ...

shells, rocks, rusted metal, leaves, needles, grass, cardboard
placed, fallen, dropped, leftover, cast-off, discarded ...
cohabitating

sources - rusted metals, shells, rocks collected from Athens and Skopelos, Greece, Cuttyhunk Island, MA, among other locations of world travel; corrugated cardboard packaging from online purchases during pandemic



MAEA Roundtable for Art Supervisors/Directors

by Patty Klibansky

Supervision & Administration Representative

August 25, 2020

At the start of our “new” school year, Visual Arts supervisors/administrators across Massachusetts were invited to participate in our first division roundtable discussion.

The discussion was facilitated through online video conferencing by Patty Klibansky, MAEA Division Director of Supervision & Administration, and Alice Gentili, MAEA Advocacy Liaison in Art Education. Our online meeting was a wonderful opportunity to connect and engage art leaders from across the state, discussing opportunities and challenges that our students and teaching staff face this school year during this global pandemic. We discussed new ways of thinking and shared ideas about how we can provide positive, equitable supports to all students and staff. The roundtable meeting helped us thoughtfully plan and maximize our communications.

The framework of our discussion aimed to engage all participants to reflect on norms for our collaboration such as offering ideas, resources and links in the chat or by raising a virtual hand. Additionally, all are provided an opportunity to share their thoughts, while sharing equal airtime. Due to the sensitive nature of some of these important conversations, these sessions online are not recorded. It is a virtual space to offer ideas and brainstorm innovative ways to provide creative and insightful leadership by Massachusetts art administrators. Participants provided unique tips for instruction, teacher collaboration, and creative resources through the lens of equity. And those in attendance

expressed that they valued this opportunity for connecting our state’s boundary spanning leaders; and we consider it necessary, now more than ever.

All participants were offered pre-meeting opportunities to submit questions to the roundtable presenters, who then created a framework of guiding questions in order to engage all involved. Some of the questions included in this meeting incorporated asking our creative supervisors their thoughts about the new models of instruction provided in their districts, as well as the way they are thinking about using available art supplies and media arts this school year. **Many shared effective teaching strategies for students’ art journaling, as well as online tools they can access at no cost.**

In addition, we had motivating conversations about online learning management systems being used by several of our school districts, such as *Google Classroom*, *Schoology*, *Canvas*, and *Blackboard*. We discussed ways to communicate with English learners, touched upon asset-based language models, as well as thought about online, professional learning opportunities for art teachers. Also, we talked about strategies that support student engagement, in person, hybrid and/or working within a remote learning model. All ideas recommended were a starting point with which we can learn and build from in our future division meetings, and bring back to our school districts, universities, and museums.

Additional fascinating topics brought up by the art supervisors attending were ways to inspire students through digital media and app suggestions such as *Padlet*, *Pixlr*, *Google* arts & culture apps, and many more. We discussed ways to do some in-person and remote art exhibitions this year with our students that are aligned to the new *Massachusetts Curriculum Framework for Arts* (2019).

Networking with museums, universities, artist-teacher-leaders, advocacy for our essential programs, and family engagement are potential future topics for discussion. Thank you to those who participated in this roundtable and for suggesting more collaborative discussions in the future. The next meeting scheduled will be on **Wednesday, November 4, 2020 from 4:30PM- 5:30PM** via a video conferencing link for those who register.

If you are an art supervisor, please be on the lookout for the next meeting invite on our MAEA website- we look forward to our future networking!

Here are the links to stay updated on social media:

[FB Group](#)

[Twitter](#) @massarted

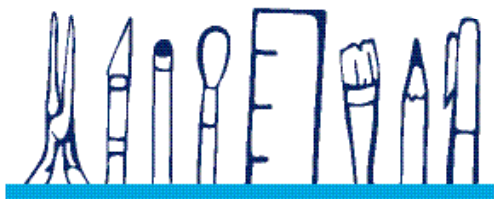
[Facebook](#)

[Instagram](#)

[NAEA Collaborate](#)



To see images and bios of the award winners, see pages 24-30.



Working with Students with Special Needs: OT and the Art Room

By Lydia Gruner
MAEA Special Needs Representative

For those of you who aren't familiar with these amazing people, this article summarizes the services occupational therapy (OT) provides in the art room. Students from all walks of life come to us with varying abilities and needs, sometimes what we perceive as a behavioral issue actually stems from a sensory or neurological issue.

"The OT folks are masters at determining root causes and effective treatment for many of our issues" (A. Gilman, personal communication, May 28, 2020). I collaborated with Amy Gilman from the Devereux School to explore just how art education and occupational therapy overlap.

What is OT?

When I first started teaching I had no idea what occupational therapy was. "Occupational therapy helps people across the lifespan do the things they want and need to do through the therapeutic use of daily activities (occupations)" (A. Gilman, personal communication, May 28, 2020). Those daily activities include all elements of a person's day from simple tasks like picking up a pencil and handing it to someone through complex tasks such as cooking or signing your name. Activities of Daily Life (ADLs) enable basic survival and wellbeing for challenged clients and students. As a teacher I find that we often overestimate our student's ability to complete ADLs since they are often skills that are developed early on.

In order to help with skills develop, OTs foster the achievement of developmental milestones, look at specific skill gaps or deficits, and break down activ-

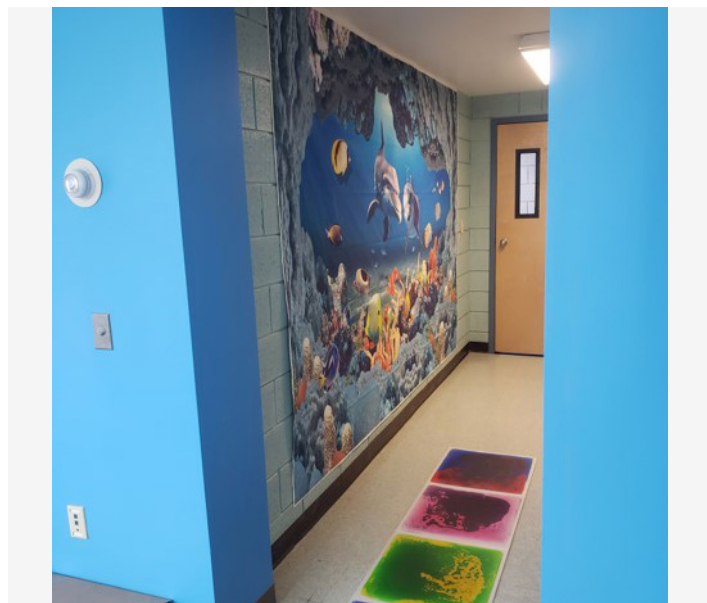


PHOTO COURTESY: LYDIA GRUNER

THE COLORED TILES ARE ACTUALLY PRESSURE SENSITIVE LIKE A PHONE CASE WITH SPARKLES THE COLORS MOVE AROUND AS YOU STEP ON THEM. I THINK IT'S THE BEST SENSORY EXPERIENCE THERE BUT I MIGHT BE BIASED.

ities for the individual while providing accommodations or modalities. Students who receive OT services through their IEP (individual education plan) go through an extensive standardized evaluation when referred, or every three years with consent. OTs use the results of this evaluation along with the individual's interests to create a treatment plan fostering occupation-based and client-centered goals. These plans are individualized and track the progress of skill development. "The use of assessment and intervention aid development, recovery, or maintenance of the meaningful activities, or occupations, of individuals, groups, or communities" (A. Gilman, personal communication, May 28, 2020).

Five or Eight Senses?

Traditionally we think of five senses and that's what we learned in school, but occupational therapy

addresses eight senses. I have found that thinking about the additional senses makes it much easier to understand student behavior.

Here are eight senses to consider, according to the Children's Home Society of Minnesota (2018):

1. Sight/Visual

This sense helps interpret what we see through colors, shapes, letters, words, numbers, and lighting. Visual acuity is also important for us to correctly interpret nonverbal cues and to track movement with our eyes to ensure we move safely. People that have a hard time processing visual stimuli have a difficulty with organizing visual information. They struggle with filtering out and distinguishing between necessary and unnecessary information.

2. Sound/Auditory

This sense functions to help us interpret what we hear and the frequency of a particular noise or noises. We not only hear sound but the brain aims to make sense of sound and understand speech. A person that has difficulty processing this stimuli has difficulty filtering out important auditory input from background noise. This person will also have difficulty with attention, become easily startled, and may need to be told directions repeatedly.

3. Touch/Tactile

The sense of touch aids in how we respond to physical stimuli through the receptors of our skin. It helps us locate where we are feeling physical sensation within our body and to determine between "safe" and "dangerous" touch, as in the common example of the child touching the stove. A person who is struggling with tactile processing, may misinterpret light touch as negative and dangerous, when in fact there is no threat of safety. A person may become more anxious to this sense, and may respond with the fight or flight response, and pull away when lightly touched on the shoulder. There may be an adverse reaction to touching paints, glue, or scissors.

4. Taste/Gustatory

The purpose of taste is to identify what kinds of

foods a person likes, and what foods are dangerous or foods to stay away from. A person that has difficulty managing this sensation will likely be a "picky eater," and may have preferences not just to the taste but to the texture of foods.

5. Smell/Olfactory

The sense of smell is considered the oldest system in our brain as it is connected to our memories and emotions. An input of smell could cause one to feel comfort or alarm, depending on the smell.

6. Body Movements/Vestibular System

The vestibular system functions to help the body maintain balance and be aware of where we are in space. This system works with auditory and visual processing in relation to balance, attention, eye control, and coordination. People that have difficulty interpreting this information may bump into things more and can be labeled "clumsy." They may enjoy swinging activities, dancing, and jumping.

7. Body Awareness/Proprioception

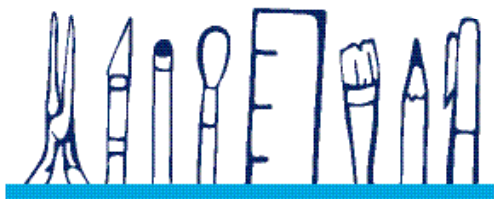


PHOTO COURTESY: LYDIA GRUNER

A FEW YEARS AGO WE DID A FANTASTIC LITTLE MURAL FOR THE DEVEREUX SENSORY ROOM. THE OCTOPUS SHOWS STUDENTS WHERE TO LEAVE THEIR SHOES.

Proprioception is very similar to the vestibular

system. However, "vestibular" refers to how we determine where our whole body is in space, while the "proprioception" refers to how we interpret relationship and energy between each individual body part. Children with SPD have difficulty navigating where their muscles and joints are located,



whether their body parts are relaxed or in tension, and how different body parts respond to external stimuli. They may seek out activities like jumping on furniture or grasping things tightly. They may have difficulty getting dressed, tying shoelaces, or knowing how hard/softly to open and close doors around the house. They may have difficulty with transitions to and from different areas or between tasks.

8. Introception

This is the most recently discovered sensation as it comprises being aware of the basic primary functions such as hunger, toileting, and breathing. When a person has introception difficulties they may not be aware of when they are hungry, thirsty, or need to go the bathroom.

- Children's Home Society of Minnesota,
"The Eight Senses: How Your Child Interacts
With the Environment" (2018, August)

In the Art Room

If you're anything like me, reading about the last three senses above was a light bulb moment; suddenly so many challenging behaviors made so much sense. I particularly started to notice both the vestibular system and proprioception impacting my students. Suddenly I wasn't so frustrated with the student who can't seem to walk in a straight line or keep a paint palette level. If a student struggles to feel movement in their hands there is no way to look where they are going and hold a palette level. When dealing with severe disabilities it's easy to see the effect of these challenges and we immediately recognize that a student is struggling. When it's more subtle, it's easy to overlook.

When you work with students with special needs, transitions between activities or moving from one area to another is difficult. I don't know how many

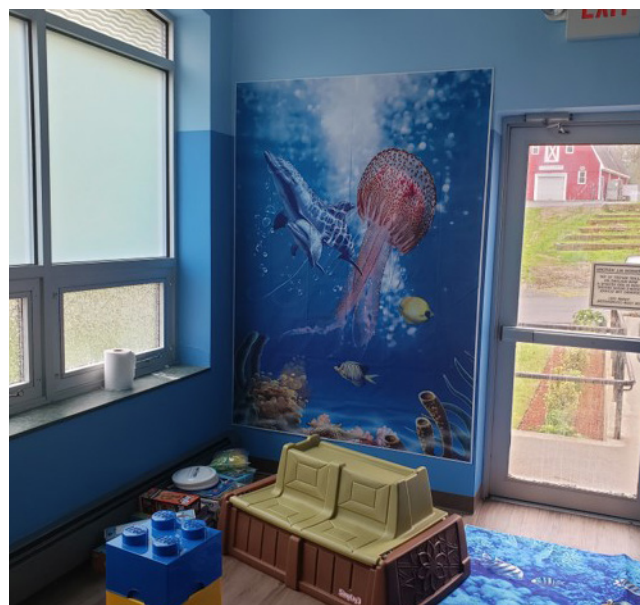


PHOTO COURTESY: LYDIA GRUNER
THE DEVEREUX SENSORY ROOM

times I've read a student summary that says "student struggles with transitions." When you think about the occupational therapy approach and senses, suddenly you can imagine how hard a transition must be. When you can't accurately estimate the space between you and your peers or you struggle to tell where your limbs are, then lining up and trying to walk in a straight line in between peers must be stressful.

Think about the things we say all the time that might be difficult for kids with sensory challenges. You may not say these exact things, but here are some examples:

"Hold the pencil lightly."

"Move the paint brush back and forth in the same direction."

"Line up."

"Pick your project up gently."

"Be careful not to squeeze the paint bottle too hard."

Even if we explain and practice each step carefully, we can underestimate how challenging these tasks can be. If you always assume that a student is doing their best to complete simple tasks, you'll go a long way toward boosting his or her confidence.

The Origins of OT and The Arts and Crafts Movement

Up until now, this article has been about current occupational therapy practices, but occupational therapy started alongside the Arts and Crafts movement and they are deeply intertwined. Two social movements occurred towards the end of the 19th century that contributed to the development of modern OT and art education: the Arts and Crafts movement and the moral treatment movement. H.J. Hall developed a therapeutic program based on the founding principles of the arts and crafts movement. Dr. Hall's private sanatorium in Marblehead, Massachusetts is where he pioneered his "work cure" (The American Occupational Association, Inc., 2017).

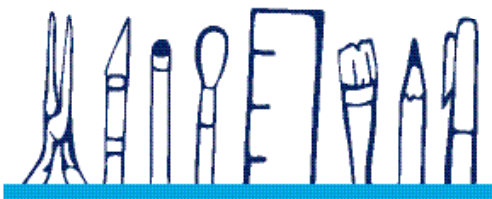
His approach was quickly taken up by several doctors around the country including Julia Lathrop who studied under William Morris at Kelmscott Press. One of the phrases that arose was "curative occupations." These occupations were usually craft driven and ideally were for all patients, however the implementation varied (Levine, 1987).

"Combining ideas that were once important in medical practice with ideas from the arts and crafts movement, these individuals founded a new profession, which was later named occupational therapy...occupational therapy schools offered courses in needlework, weaving, metalwork, bookbinding, and leatherwork" (Levine, 1987).

During WWII, the US Army employed "reconstruction aides" to help those showing adverse effects from the trauma of war. These aides fell into two categories: those providing physiotherapy, and occupational therapists. Crafts and art activities were central to treatment and rehabilitation (Faglie Low, 1992). When reading about the reconstruction aides and their approach, it's amazing how similar the approach was to modern Teaching for Artistic Behavior (Teaching for Artistic Behavior, Inc., n.d.) models. The profession of occupational therapy diverged from the art and crafts movement over time, but the goals are the same, helping people lead fulfilling, productive lives.

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Padlet: The Contemporary Cave Wall

By John Nordell

After only a week of preparation, we abruptly shifted to distance learning last spring. During the flurry of training I learned about *Padlet*. If you are not familiar with *Padlet*, it is a web-based bulletin board or boards. I found that it was very easy for students to take a picture and upload the art projects they were creating. I could basically see student work in real time, as could their classmates. It was almost like we were in a classroom together.

While *Padlet* worked for building community and critiquing creations, the resource did not solve the situation for students who, away from my supply cabinets, did not have any or many art supplies at home. Also, under lockdown, students were isolated at home and could not go foraging for found objects to create with. Thus, teaching about art and creativity at a distance with scant supplies required creative pedagogy on my part.

At the time, I read in *Song and Circumstance* (the richly detailed and deeply researched book by Sytze Steenstra on David Byrne of Talking Heads fame), about a project that Byrne and his then wife Adelle Lutz created, called *Dressed Objects*. Byrne was inspired by the common objects made sacred in the Vodou altars he saw at the *Sacred Arts of Haitian Vodou* exhibition in Miami. Byrne and Lutz created a series of *Dressed Objects*, whether a belted pair of pants girdling a small table or a vase of flowers sporting a skirt.

So, I came up with an assignment students could do at home without any art supplies. I presented my class an overview of Vodou, showed some of the altars, as well as the *Dressed Objects* project. I prompted students for an in-class exercise to: "Somehow elevate a common object to the level of extraordinary. You could make some sort of altar.



Or, 'dress' an object to make it special."

As I could not see the works in progress, it was a series of delightful surprises as student Dressed Objects began popping up on our Padlet.

I had a little more time for planning to teach an asynchronous course last summer. The course, History of Photojournalism, I had taught many times before online. However, I thought *Padlet* could be a great way to visually enliven the potential drudgery of traditional discussion boards on *Blackboard*. I was so excited, because I learned that with *Padlet*, while you can upload an existing image or a PDF, you can also directly add a voice memo, take a picture, shoot a video, do a screen recording, draw a sketch, add a link, search Google and more.

I was so excited about the possibilities that I gushingly gave students the option to create alternative

submissions to the standard written assignments. Look, here is a QR code that will open Padlet directly on your phone! No takers. I even basically assigned students to explore using Padlets with an assignment related to the art of photojournalism. Wow, again, the creative needle barely budged. My disappointment and despair was palpable.

Debriefing the situation with our Director of Faculty Development, Sam Kline, she gently suggested that scaffolding the use of *Padlet* would have been wise. Noting how I was swimming in self-reproach, she then expertly counseled me with amazing alliterative flair, “Don’t conflate critique with condemnation.”

So... this fall, I am teaching History of Photojournalism again. In the first module, I created a low stakes, “Experiment with Padlet” assignment. Students posted GIFs, videos, photos, directly recorded videos, drew sketches and more. I was delighted. A few modules later, for a creative expression assignment, once again related to the art of photojournalism, students made the most of *Padlet*. The poems, videos, photo collages, narrated slide shows and spoken word pieces made my heart soar. The promise of *Padlet* realized.

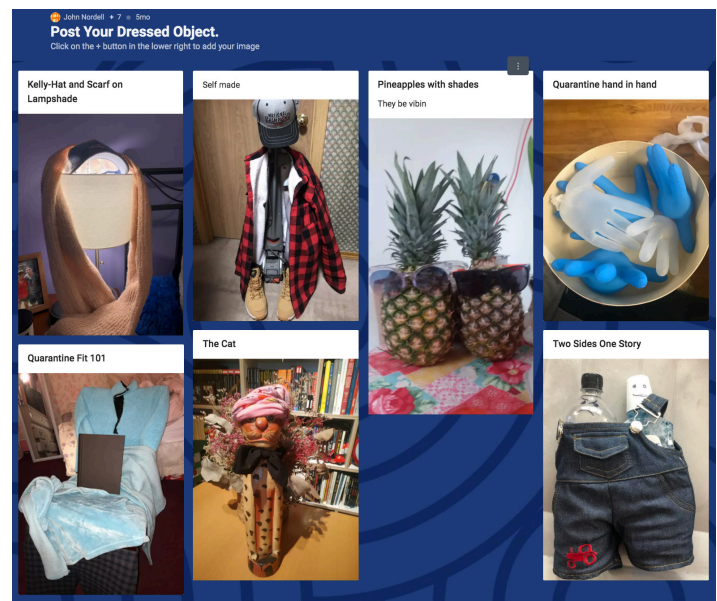
For years I have taught a course called Cultivating Creativity, which combines the hands-on use of art tools with studying research-based theories about the creative process. What exactly does happen in our brains just before the moment of insight and how can we foster this experience?

Near the beginning of the semester, I ask students to engage (voluntarily) in what I refer to as the

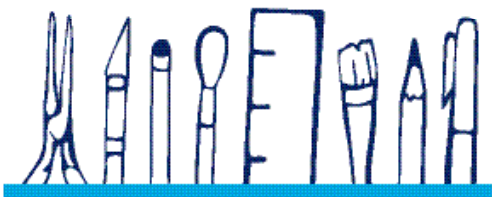
course initiation ritual. I have a couple colors of printing ink and brayers ready. The ritual involves me rolling ink onto students’ hands and then they make a handprint in their sketchbooks.

As the process unfolds, I weave in an explanation of different learning styles, Howard Gardner’s theory that tactile art making experiences can develop the brain’s creative powers, along with as many “hand-on” learning puns I can conjure. To place the students on the continuum of artists, I show 9,000 year old South American cave paintings of hands, along with a recent effort by a blogger who painted her nails to mimic the silhouetted hands on cave walls.

As I thought about converting this course to distance learning, I suddenly panicked. How will I do the hands-on ink initiation ritual? Then it hit me. I sent an email to students: “Please bring some-



ONE STUDENT, EMMA, WROTE, “I LOVE THAT WE ARE ABLE TO UPLOAD OUR IN-CLASS ASSIGNMENTS TO PADLET. IT GIVES ME A FEEL THAT WE ARE ALL HERE TOGETHER.”



thing sticky/squishy for class on Tuesday morning. Something like paint, lotion, Vaseline, hair gel, peanut butter... Thank you, Prof. Nordell”

What a thrill to see the variety of handprints students posted on *Padlet*, our contemporary cave wall.

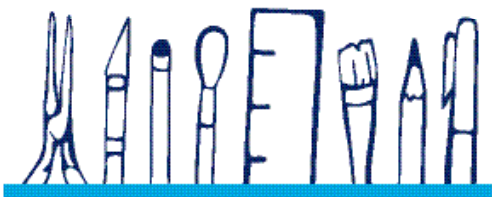
John Nordell teaches courses in the Visual and Digital Arts Program at American International College in Springfield, Mass. He blogs about the creative process at CreateLookEnjoy.com
Instagram: @john.nordell

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pronouns: he/him/his

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To see images and bios of the award winners, see pages 24-30.





Pre-practicum in the Pandemic

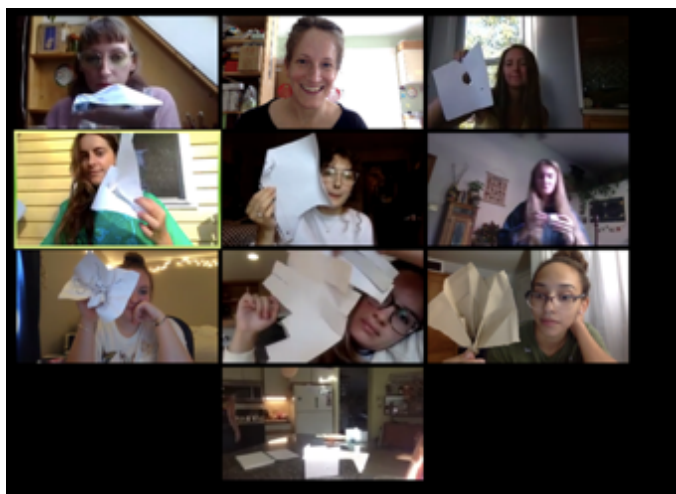
By Jane McKeag

Every week I gather more evidence of art teachers' (and future art teachers'!) amazing ability to bend and not break. This semester in UMass Amherst's Art Education Program, one of the biggest challenges was finding Pk-12 art teachers both willing and allowed to take on a pre-practicum student teacher for thirty hours of observation time.

Of our regular UMass mentors, many were not able to take on a student teacher-- understandable given the complexities of teaching right now. Even those that were interested were not allowed to by their administrators. It was partly my pre-practicum students' perseverance that is making this semester work: a few used their personal connections with their own high school teachers or a teacher friend to secure their mentor placements. Two are working with mentors in other states.

My pre-prac students jumped into the fray with gusto, teaching virtually, hybrid, and in some cases, in-person. With little training on their placements' myriad tech requirements, my students are pushing themselves, learning quickly, and asking lots of questions. They are as much in awe of their mentors as I am, but are now sharing some of the burden when possible.

This reflection serves as a "thank you" to all of the Pk-12 art teachers doing their very best to connect with all of their students during this challenging time, even when their cameras are turned off. Extra thanks to those who are taking on student teachers in the 2020-2021 school year.



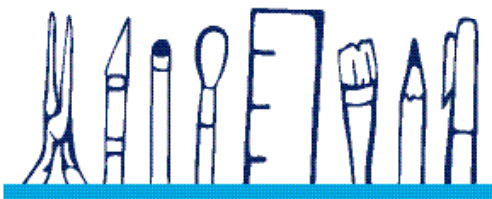
WE TRY TO HAVE SOME MOMENTS OF LEVITY EACH WEEK IN OUR VIRTUAL PRE-PRACTICUM CLASS, MAKING SOMETHING TO SHARE VIA PADLET PRIOR TO CLASS AND LIVE. MY STUDENTS' WORK IS OFTEN DELIGHTFUL, ALWAYS THOUGHTFUL, AND GIVES US A STARTING POINT FOR DISCUSSION ABOUT WORKING WITH YOUNG STUDENTS, PERHAPS FOR THE FIRST TIME, IN A VIRTUAL ENVIRONMENT. WE'VE LEARNED A LOT ABOUT EACH OTHER, AND HANDLED INTERRUPTIONS LIKE BABIES, BUNNIES, COFFEE SPILLS, AND THE OCCASIONAL FLAMING PAPER THAT REFUSES TO BE EXTINGUISHED. PHOTO COURTESY: JANE MCKEAG

During this this critical time you are inspiring this next generation of hardworking, thoughtful, and necessary educators. Thank you for your perseverance and creativity to keep your students connected. Thank you for turning what might have been a lost year for new educators into experiences rich in real learning and life lessons.



PADLET ARTWORK COURTESY:
SAMANTHA FUNDINGER





Book Group: *Therapeutic Approaches in Art Education*

By Lydia Gruner

Almost 50 art educators across the state signed up to participate in MAEA's first ever virtual book club this summer!

The professional development committee initially expected a commitment of 20 or so participants, but as the registrations continued to roll in we were ecstatic to realize how many people are active teacher-learners in our community. Each participant who fulfilled the engagement requirements received 15 pdps that, most importantly, were relevant to their subject matter and professional development needs. Reading *Therapeutic Approaches in Art Education* by Dr. Lisa Kay turned out to be the perfect book for this summer.

Through a combination of Zoom sessions and Google classroom seriously awesome and dynamic conversations unfolded. We dug deep into discussions about the trauma our students experience and how that affects our pedagogy. Teachers from across the state looked at how art therapy and art education overlap and what our responsibilities are as educators. The feedback received from participants proved that this was a professional development experience beyond those in which art educators frequently participate.



IMAGE COURTESY:
XXXXXXX

"This book group allowed many art educators the validation of the importance of art education within our community. It was a chance to talk, share, and discuss with peers many experiences alike and non-alike with in our teaching practices. The validation of the therapeutic aspects of teaching art with our students. The variety of lessons and activities mentioned throughout the book are insightful and were enjoyed by all during our last session. I would highly recommend this book study and I am anxious for the next book group. Just what we all need during this time of uncertainty."
-Anna Hadley, participant

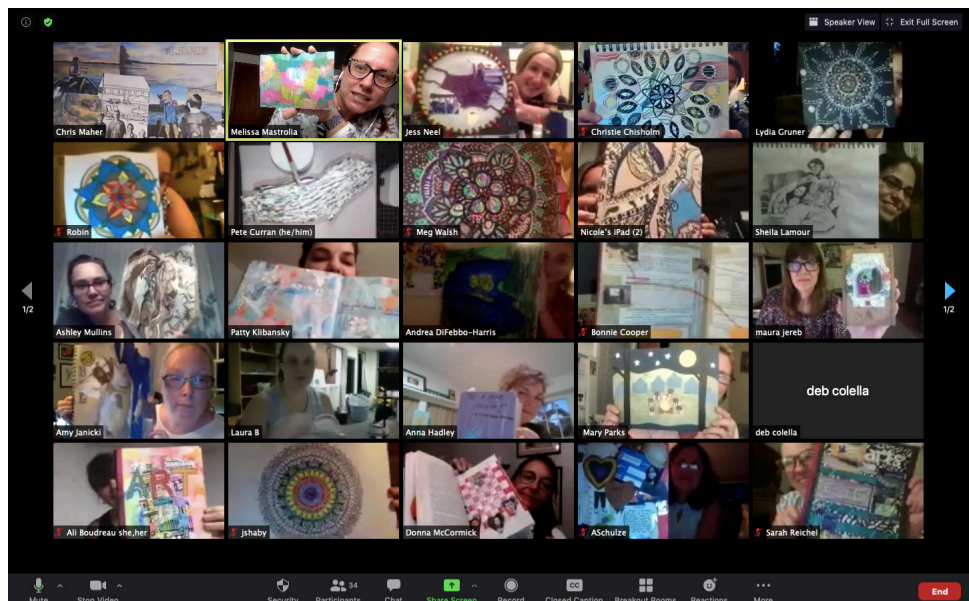
Sometimes professional development doesn't translate into classroom practice, but educators left the book study with some relevant tools for this year. The book study concluded with a virtual art making session that produced some beautiful work (check out the pictures they speak for us).

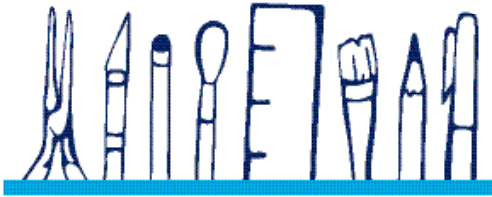
Because this book study was fairly intensive and would likely be challenging to fit into this year's crazy schedule, MAEA is planning to host a second round of the MAEA Book SmArt book group next summer. Look for and respond to an interest survey later this spring to voice your opinion on what our next book topic should be. **In the meantime, be on the lookout for other great opportunities offered by the professional development and conference committees throughout the academic year.**



IMAGE COURTESY: ANNA HADLEY

BOOK GROUP IMAGE
COURTESY:
MEL MASTROLIA AND LYDA
GRUNER





Book Group Images

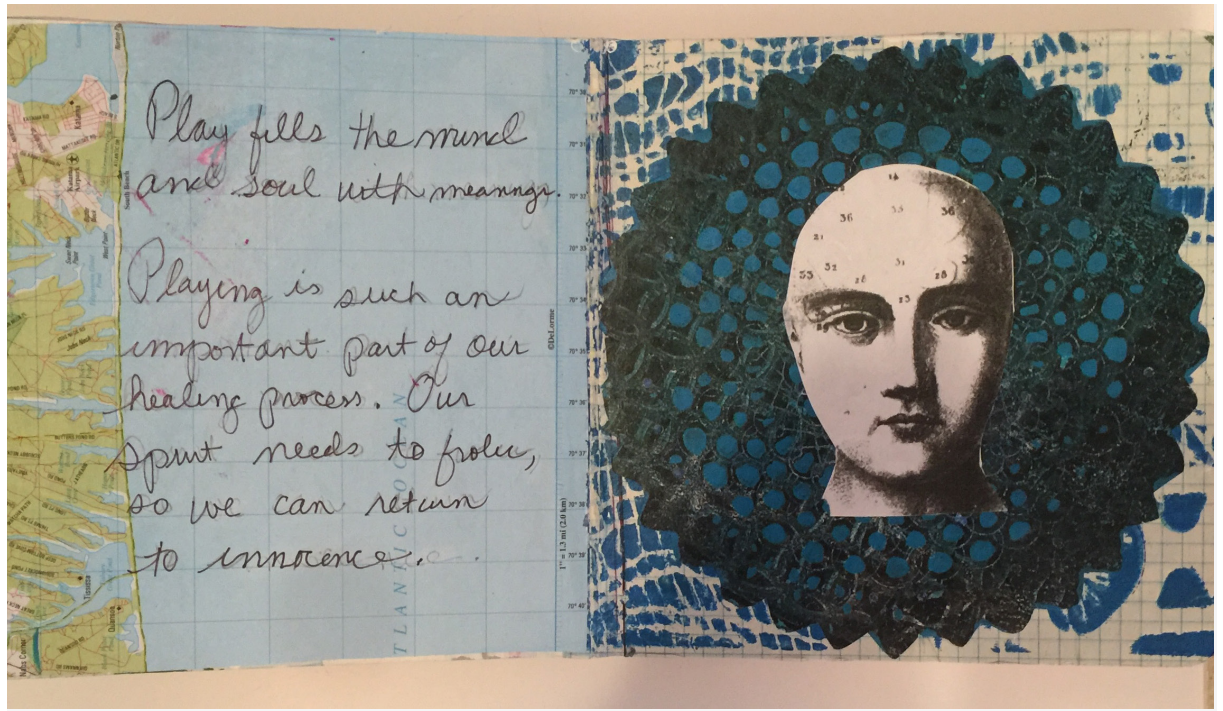


IMAGE COURTESY: JEN NESSON



IMAGE COURTESY: MS. NEEL



IMAGE COURTESY: JEN NESSON

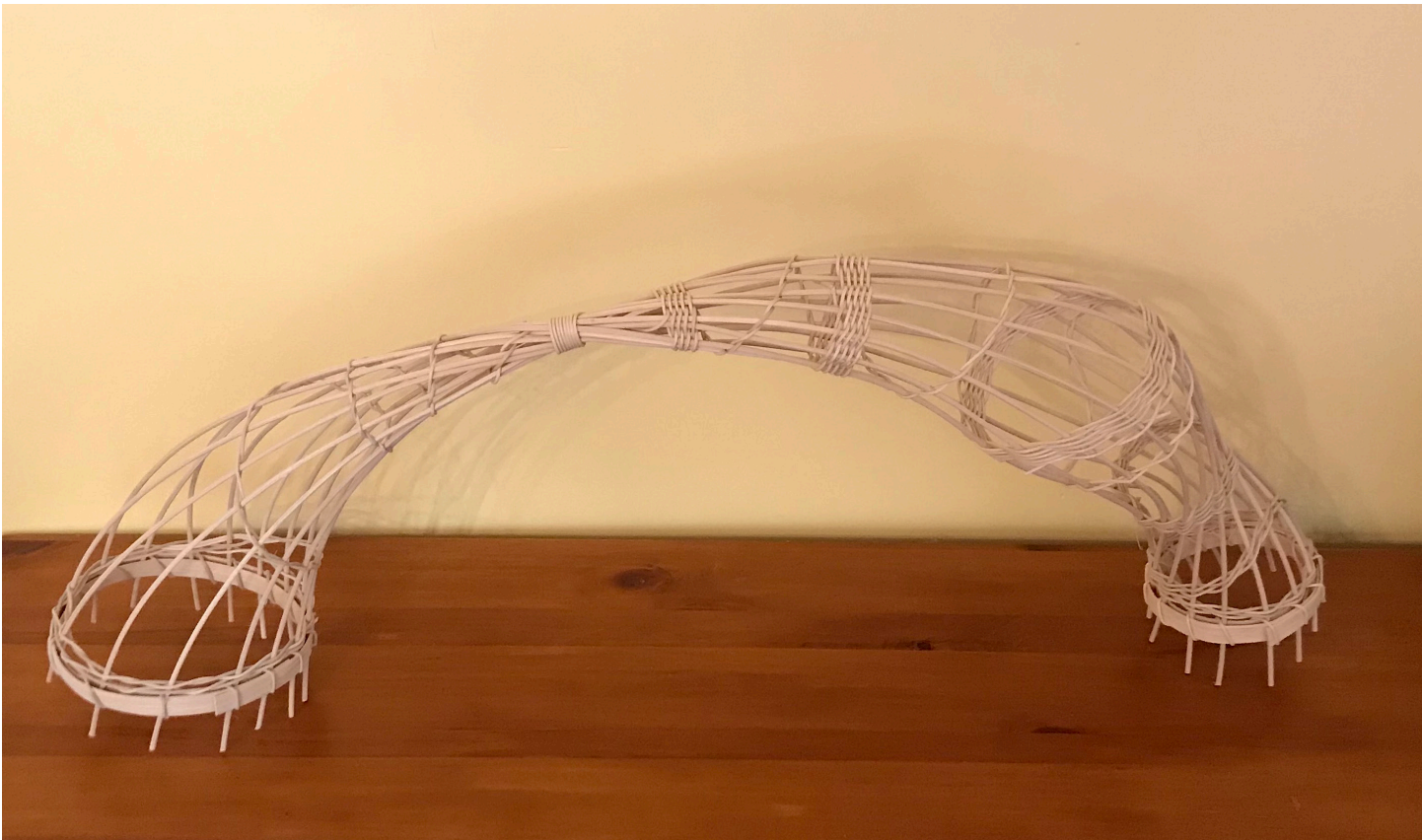
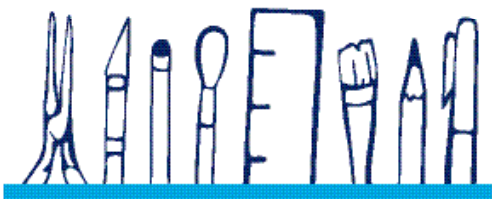


IMAGE COURTESY: AIMEE ARCHAMBAULT



IMAGE COURTESY: SIMONE KIVETT

IMAGE COURTESY: CHRISTY MAHER



Foreheads and Ceilings

By Caroline Woodward

Student teaching has never looked more different in all of its existence, but what looks the same now anyway? As a student learning to teach art, I have never been in a situation where school is completely remote and there is absolutely no interaction with students unless it is through a video screen, and neither have my peers...or anyone for that matter. Teaching online is new for absolutely everyone, and as us students are getting ready to student-teach, we are being forced to put everything we learned about running a classroom in person on the backburner. Now, we have to learn how to run a class through Zoom and Google Classroom.

Online school is not something that we prepared for, nor is it something anybody really wants. As I start my observations through zoom, I realize how important in-person learning really is. Teaching in person allows you to interact in a more direct manner and it gives students the ability to easily see what others are doing first hand, especially in an art room. It is so important to be able to learn from your peers and that aspect of school has almost been removed entirely with remote learning.

Students do not want to share their art through Zoom, and from what I have noticed, they hardly want to show their faces... "black screens, foreheads, and ceilings" as one of my classmates described online learning. Hearing people's opinions and questions are missed greatly while on a computer because students are hesitant to turn their microphone on while at home.

Although there are a lot of negative impacts of



IMAGE COURTESY: CAROLINE WOODWARD

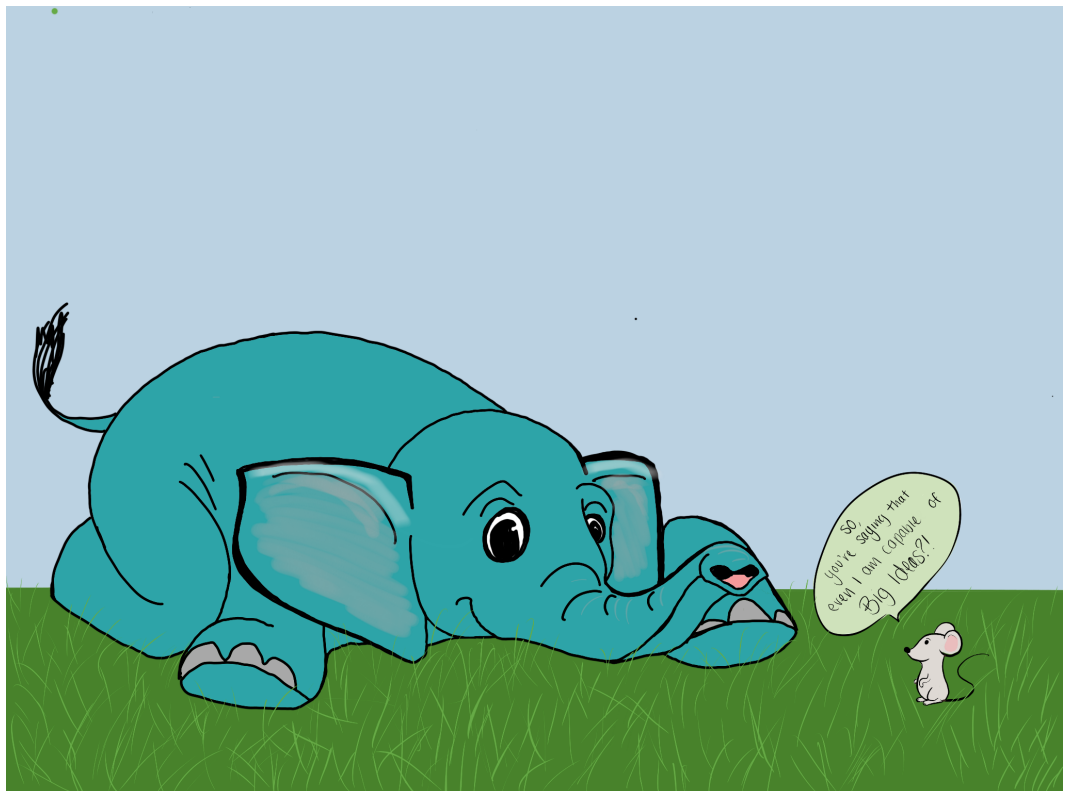
remote learning that I have pointed out, one major positive I found is that students are able to get a great view of demonstrations, compared to peering over another's shoulder when gathered around a teacher in the actual classroom. When it comes to student teaching observations, however, because they are no longer in the classroom I have to rely on my past experiences in art classes to teach my own students, someday in person. I can ask as many questions as I need to the teacher I am observing, but I will not have the experience of being in the classroom learning from her like every other student teacher in the past has.

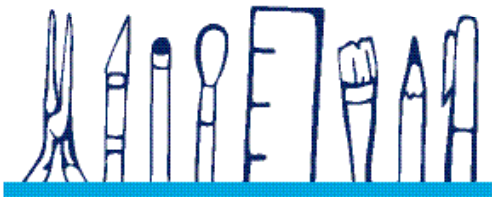
There is so much more support needed through this learning style for students and teachers alike. The trick to online learning is really to make students feel like they are still being educated as if

they were in person. This is way easier said than done, considering students sit in their homes trying to focus on schoolwork with siblings running around, dogs barking, and other chores to do.

During my observations, there have been students holding baby siblings and students that are having a hard time hearing anything because they have unstable internet connections. It is difficult, to say the least, and I think grades and student participation will reflect that overall. My peers and I have been working as quickly as possible to catch up to the on-line learning scene and prepare ourselves for careers that may start off solely online. Learning online ourselves has helped get us used to giving presentations and working together in breakout rooms, but I really do not think we can be fully prepared for what is to come. We do not know where these new education systems are leading us, and it is different in every school district right now. However, we have to be vigilant in adapting to this new teaching environment and continue to support our students to the best of our abilities because that's what teachers do.

IMAGE COURTESY: CAROLINE WOODWARD





MAEA 2021 Awardees

Ann Villarreal (formerly Rokosky), is a prek-6 visual arts educator from Worcester, MA. She attended Clark University where she received her master's degree in Teaching Visual Art. She is an active member of the Worcester Public Schools Art Department where she is involved in the UDL Cohort, Mentoring Program, and curriculum writing teams. Ann also enjoys her time with the 2020 MAEA conference planning committee as they reimagine the needs of art educators in this time of virtual learning.

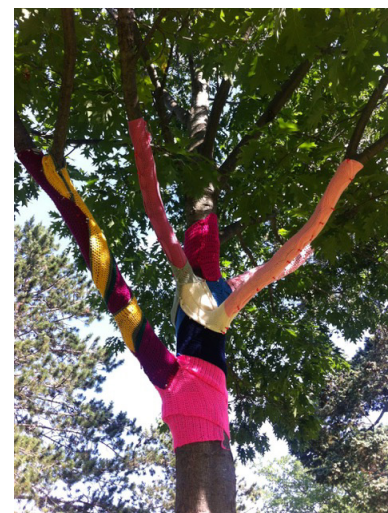
Ann has previously presented in the CAST webinar: UDL in the Art Classroom, and co-presented at the 2019 UDL Symposium. She facilitated the 2020 Worcester MLK Day of Service. This effort distributed 300 literacy kits and brought awareness of the lack of people of diverse backgrounds depicted in children's literature.

Ann believes in empowering each of her students to have a voice as an artist and person. Ann knows that students learn best when in environments that support their variability as learners. By creating a classroom culture that celebrates their unique selves, her aim as an educator is to guide all learners to realize their potential, form connections, and build skills to accomplish all of their goals in art and life.



**Art Educator
of the Year**

ANN VILLARREAL



Bridget O'Leary is an early childhood and elementary art educator working in the Dedham Public schools since 2009. She graduated from Merrimack College with a degree in Studio Art and went on to get her MAT at Tufts-School of Museum of Fine Arts. She is dedicated to teaching the youngest learners to develop their love and passion for visual art. Since young children are natural artists, Mrs. O'Leary believes that building a strong foundation in the arts will set her students to have life-long interest and appreciation of the arts.



Mrs. O'Leary is a teacher/leader in arts integration with a focus on interdisciplinary STEAM and literacy. She has a passion for collaborating with other educators and brings the arts to the many different areas of a student's education.

**Early Childhood Art
Educator
of the Year**

Bridget O'Leary



Louis Martinez has worked as a visual art educator in Massachusetts for 7 years. During this time, he has taught art and design to students of all grades, focusing heavily on middle school for the last 5 years, and the full development of visual art curricula and the revitalization of struggling art departments. Currently he is working within North Brookfield Public Schools as the sole art teacher for the district.

His pedagogy seeks to guide students in the discovery of their voice as an artist through exposure to both classical and contemporary artists, moments of personal reflection on their work and life experiences,



**Middle Level
Art Educator
of the Year**

Louis Martinez

Catie Nasser is an art educator, art therapist, and visual artist where she lives and teaches in Massachusetts with her husband and two children. She has been working with children in the arts for almost 20 years in a variety of public, private, and therapeutic settings. Catie is committed to using art as a tool to help youth find their voice and fully express their thoughts and ideas.

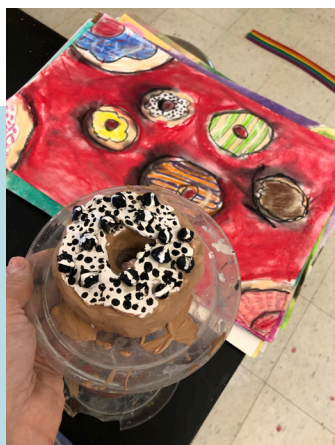
This is her 12th year teaching elementary art in the Middleton Public Schools. Catie teaches a range of fine art mediums as well as incorporates arts integration, Social Emotional Learning, STEAM, and Project Based Learning. She loves showing young artists how they can take their creativity to new levels with elements such as animation, robotics, kinetic sculpture, and coding

Catie has presented at state and national conferences, including MAEA's annual conference, Mass CUE, and the NAEA Conference. She has appeared as guests in several podcasts such as Everyday Art Room, The Creativity Department, and Get a Cue. Catie is also an adjunct faculty member with the Art of Education University.



**Elementary Level
Art Educator
of the Year**

Catie Nasser



**Exceptional New Art
Educator
of the Year**

Chesley Chapman

Chesley Chapman is an art teacher at Mullen Hall Elementary in Falmouth, Massachusetts where she teaches 450 students everything from watercolor to weaving and so much more. She loves to teach using any messy materials, especially clay and liquid watercolor. She nurtures students' creative ideas and autonomy to develop confidence in their artwork. Chesley teaches her students to explore art and develop their creativity by teaching with the Studio Habits of Mind.

Chesley grew up in the small, southern town of Robinson, Texas, painting, drawing, making stained glass and every craft imaginable. She has been following in the creative footsteps of her family since a young age and is forever inspired by fun patterns, earthy colors, exploring, quotes, and all kinds of books. She received a BFA in Illustration from Lesley College of Art and Design and her Master of Arts in Teaching at Massachusetts College of Art and Design. In her personal artistic practice Chesley creates digital mixed-media illustrations, watercolor paintings, and ceramics.

Christopher Hall is a special education art teacher for Boston Public Schools and specializes in adapting arts-based curriculum and modifying his classroom pedagogy to create an environment where all of his students can be successful. His teaching philosophy is grounded in the tenets of Disability Studies in Education, which views students through an asset-based perspective, focusing on their strengths rather than their perceived differences. For the past nine years, he has gained extensive experience working with students diagnosed with Autism Spectrum Disorders ages three through sixteen, both inside and outside of the classroom.

In and around Boston, he is well known for facilitating the creation of large-scale collaborative mosaics, some containing more than 50,000 tiles, which showcase what students with learning differences can accomplish when given the proper supports. Chris has presented his work on neurodiversity, dis/ability as difference, and creating an “individualized artist success plan” at the state, national, and international level, all of which provide art educators with a positive look at dis/ability and encourages them to see dis/ability as difference rather than deficit. Above all else, Chris prides himself on being flexible and adapting to his students rather than forcing his students to adapt to him.

**Special Needs
Art Educator
of the Year**
Christopher Hall



**End the
Stigma!**
Learn More



National Alliance on Mental Illness (NAMI)
~More information on living with mental illness and how to help friends and family struggling

Active Minds
~Learn about mental health advocacy

The Trevor project
~More information on lgbtq based issues in relation to mental health

Mental Health America
~Organization dedicated to support of and advocacy for those with mental health issues



**Rising Star
Art Educator
of the Year**

Hannah MacLean

Hannah MacLean is a senior at Franklin High School in the Franklin Arts Academy program and plans to focus on art education at the college level. Hannah is currently serving as the President and has previously served as a co-Treasurer for the FAA Leadership Board and was a student representative elected by her peers in her sophomore year. She also currently serves as the President of the Franklin High School Community Service club. She is a member of the Lion's Heart Service Group and has over 250 hours of community service during her high school career, as well as a member of the National Art Honors Society.

Outside of school she is in the process of completing her Gold Award with Girl Scouts and she is a finalist in the Miss Teen Massachusetts competition.

Ivy Mayer is a first-year teacher in Duxbury Public Schools, teaching Grades 3-5. She has a BFA in Graphic Design (2011) and a Masters of Arts in Teaching (2019) from Massachusetts College of Art and Design. Ivy is excited to bring her experiences in graphic design and performance arts into the classroom. She believes in giving students a supportive and playful space to explore their own interests as artists. As a lifetime fan of improv theater, emergent curriculum is an essential part of her teaching philosophy. Ivy says about teaching; "Artists respond to the world around them in a way that makes sense for them as individuals, and student artists are no different. Every moment is an opportunity to look at what is going on around us and make meaning through hands-on, self-directed exploration. That is the sort of authentic practice I hope to instill in my students."



**Preservice
Art Educator
of the Year**

Ivy Mayer



**Secondary
Art Educator
of the Year**

Kristyn Shea



Kristyn Shea believes that art allows people to access, process, and express their individual stories. Since assuming leadership of the art program at Oliver Ames High School in 2006, she has developed a curriculum that centralizes visual narration and craftsmanship. This approach has enabled her to coax nuanced work out of her students. Tirelessly seeking to showcase the talents and stories of her students, she enters their work each year in several competitions, most notably the Scholastic Art Competition and the Congressional Art Competition. The numerous state and national honors accrued by her students are a point of pride for the community of Easton and have garnered much praise. In fact, the Brockton Enterprise profiled her program in a feature entitled, "Teaching is a fine art at Oliver Ames in Easton." Outside of the classroom, Kristyn advises her school's art club whose murals have been lauded by community stakeholders. She also serves as the K-12 chairperson of the Easton Public Schools art department. She received her B.F.A. in Art Education from UMass Amherst (2006) and her M.A.T. in Creative Arts from Bridgewater State University (2011). *Follow her art classroom on Twitter and Instagram @papermsshea*



Distinguished Service Outside the Profession

Mary Keefe

Mary Stevenson Keefe is currently State Representative for the 15th Worcester District. She was elected in 2011 after working as a community organizer and art educator in the city. She attended Massachusetts College of Art and Design and holds a BFA in printmaking. Today she is an active member of the Blackstone Print Studio and was recently accepted to the Big Ink printing event coming up this November.

Mary taught both as an “art on the cart” instructor in Uxbridge and at the Worcester Art Museum for many years. “These teaching experiences were in some ways polar opposites but each have taught me so much; How to be organized in thought and action, to be determined toward a goal, to build support and trust with those that will support and assist you in getting there, to be vulnerable and evaluate why things didn’t go the way you expected and try again! And finally, how to share and celebrate our success.”

At the State House Mary is a member of the Tourism, Arts and Culture Committee and is the House Chair of the Cultural Caucus. A constant advocate for the arts and art education, Mary has been key in building a coalition of advocates to celebrate the 150th anniversary of the Massachusetts Drawing Act.

Pamela Bower-Basso is a working artist and full-time faculty member in Art Education at Tufts University/School of the Museum of Fine Arts, Boston. Since 1990, Pam has been teaching courses at Tufts leading to licensure for teaching Visual Art at the elementary and secondary school levels in Massachusetts. Pam earned a Bachelor of Arts degree from Brown University and a Master of Arts degree in Art Education from the Rhode Island School of Design. Pam has exhibited her two and three-dimensional mixed media artwork widely in the New England area and in selected group exhibitions around the country.

Pam’s teaching philosophy is built around the idea that Art Education is essential for all students and it should be accessible in all schools. All children should be given opportunities to explore the rich field of knowledge that art represents. Like art itself, art education can build community, bring students together, and work towards social change if it is approached from a student-centered and culturally responsive perspective. Pam’s goal as a pre-service art educator is to help future teachers become the best role models that they can be in order to make a difference in the lives of future generations of students.



Higher Ed Art Educator of the Year

Pamela Bower-Basso





Lifetime Achievement Award

Eva Kearney



Eva began teaching Art at the Secondary level in 1979, at a small Catholic high school in Boston. In 1992 she began teaching at Winthrop High School in Winthrop, Massachusetts, where she continued for the next 27 years. Throughout her career as an art educator and artist, Eva dedicated herself to her students – sharing her love for art; guiding them to acquire skills in many techniques and materials; and encouraging them to become artists themselves as well as to appreciate all types of art and art history.

Eva has been active in many aspects of art education outside of her classroom. She joined MAEA/NAEA over 30 years ago. She became active on its Executive Board, where she gave service for over 20 years, eventually holding roles of Secretary, Vice President, President, Past President and Awards Chair. She attended every state and New England conference since joining MAEA, as well as many NAEA Conventions. She has presented workshops, moderated discussion groups, worked on numerous committees and advocated for Arts education at seminars, conferences and conventions. She served on the board of the Boston Globe Scholastics for over 15 years. She has mentored over 15 student teachers from various universities.

Eva received MAEA's Massachusetts Art Educator of the Year Award in 2008, the Winthrop Chamber of Commerce award for Excellence in the Arts in 2005 and the Winthrop Chamber of Commerce award for Excellence in Education in 2010.

In addition to her role as an art educator, Eva is an artist who works in many mediums. She has won awards for her works in watercolor, mixed media and photography.

Eva maintains active membership in MAEA/NAEA, the North Shore Art Teachers Association and the Winthrop Art Association.

Kintsugi Egg Shells

Lesson Plan for Grades K-12



Step 1: Drip liquid color over both sides of the eggshell. Apply a small amount of gold to the inside.



Step 2: Seal with clear acrylic gloss spray or coating.



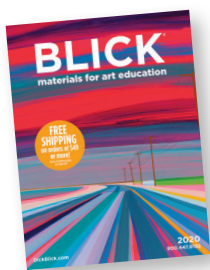
Step 3: Add options such as mica flakes, increase emphasis on cracking and texture, and/or arrange into a grouping

Transform simple eggshells into one-of-a-kind pieces of kintsugi-inspired art!

Encourage students to appreciate the beauty of everyday objects with a project inspired by the Japanese art of “kintsugi” — the repairing broken pottery with liquid gold. Students learn to create unique designs on eggshells using inks or liquid watercolor, then strengthen and seal them to produce small decorative vessels.

[DickBlick.com/lesson-plans/kintsugi-eggshells](https://dickblick.com/lesson-plans/kintsugi-eggshells)

CHECK OUT NEW lesson plans and video workshops at [DickBlick.com/lesson-plans](https://dickblick.com/lesson-plans).
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