



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Winter 2015



Jay Tucker

REMEMBERING MARYLAND'S VISIONARY ARTS EDUCATION LEADER JAY TUCKER

MARK COATES

Associate Professor of Art/Art Education
Notre Dame of Maryland University

Jay Tucker, a leader in Maryland arts education died after battling pneumonia on January 22, 2015. As Coordinator of Fine Arts for the Maryland State Department of Education, Jay was responsible for the first set of arts standards in the nation.

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MESSAGE FROM THE PRESIDENT

ELIZABETH STUART

President MAEA

Hi MAEA Members,

Thank you to those of you who came out for the first MAEA Meet & Greet at Union Jacks in Columbia on February 12. What a huge success! We hope you enjoyed meeting with other colleagues around the state to network. MAEA hopes to continue this as an annual event!

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MAEA STATEMENT OF PURPOSE

The purpose of this organization is to encourage, strengthen, and promote the role of the visual arts in education by: promoting quality instruction in visual arts education conducted by certified art teachers; encouraging study of art teaching; improving the conditions of art teaching; and encouraging and conducting research in art education. To these ends the Association will: hold public discussions; sponsor institutes, conferences and programs; publish articles, reports and surveys; and work with other related organizations to provide advocacy for arts education.

As your MAEA president I have had the privilege of supporting you at various statewide events. Recently I had the pleasure of attending Maryland Arts Day (http://mdarts.org/news_events/maryland-arts-day-2015-/). This event, sponsored by Maryland Citizens for the Arts, advocates for members of arts organizations to attend and speak directly with Delegates and Congressmen who make decisions about arts funding for the state. It was a great opportunity to educate Maryland policy makers about the importance of funding the 300 local arts organizations in our state by reinstating the reduction in funds to the state arts grant. Most of these organizations work directly with our schools and students and rely on state funding to operate.

On March 25th and 26th, I will be representing you at NAEA's delegates' assembly at the national art education conference in New Orleans. This is an opportunity for myself and one other delegate (your president-elect, Gino Molfino) to vote on important position statements, raise new

issues for possible future statements, and hear national updates on art education issues and trends. Please feel free to reach out to Gino or myself if you have any suggestions for future position statements. A list of existing statements can be found here: <http://www.arteducators.org/about-us/naea-platform-and-position-statements>

Gino and I can be contacted at the following email addresses:

Elizabeth Stuart: president@marylandarted.org
Gino Molfino: vicepresident@marylandarted.org

We look forward to representing you in New Orleans!


 Elizabeth Stuart
president@mdarted.org

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REMEMBERING JAY TUCKER...

(CONTINUED FROM PAGE 1)

*“He lived and
breathed arts
education.*

It was his life.”

“We became the first state in the nation to set standards in the arts that were commensurate with the standards we set for science, math or reading,” said former state Superintendent of Schools Nancy S. Grasmick. “Through Jay’s creativity, we were able to galvanize people to the arts. He was always thinking of ways to showcase the talents of our students. He was highly respected and set Maryland on a course that the arts must be a critical part of every child’s education.”

Those of us who had the privilege of knowing and working with Jay are devastated by the loss of an art education icon. Jay’s influence at the state level spanned almost 40 years, and in that time Maryland became known as one of the most progressive states in regards to quality fine arts programs, standards, assessment, and programming for teachers and administrators. Mr. Tucker retired from MSDE at the end of July, 2014.

“He lived and breathed arts education. It was his life,” said Shelley Johnson, a retired Montgomery County art teacher who now directs the Maryland Artist/Teacher Institute, a program that Mr. Tucker established. MATI has provided intensive training to hundreds of classroom teachers, administrators, and fine arts teacher for more than 20 years.

Before coming to the Maryland State Department of Education in the late 1970’s, Jay taught art in Philadelphia, Gallaudet University, and George Washington University.

For over 30 years, Jay served the MAEA board in several capacities. As president in the 1990’s, Jay brought fiscal responsibility to the organization and a strategic focus that helped members understand and implement the newly developed fine arts standards. For many years after his presidency, Jay continued as a board member, and always provided a voice of reason and focus for many discus-

Contributions to the National Art Education Association Foundation in Jay Tucker's memory can be made via the NAEA website.

<http://www.arteducators.org/grants/national-art-education-foundation>

sions. At state and national conferences, Jay consistently presented on topics ranging from Maryland's Fine Arts Standards, the Maryland Fine Arts Toolkit, MATI, fine arts assessment, and fine arts partnerships. Mr. Tucker had received numerous awards by both NAEA and MAEA including NAEA National Administrator/Supervisor of the Year, NAEA Eastern Regional Administrator of the Year and Maryland Art Educator of the Year. Jay was also very involved with NAEA. He was on the board of directors for the National Art Education Foundation and the Committee for Multicultural Concerns.

In 2011 the Maryland Institute College of Art awarded Mr. Tucker an honorary doctorate. "You are one of the most dedicated public servants in the history of the state of Maryland," said Karen Carroll, a dean at the school as she read the award in 2011. "You have lent your deep understanding to the great purpose of influencing the quality of fine-arts education across the state. . . You are a national authority, connecting people and ideas in effective ways to raise curriculum standards and instructional accountability. Moreover, you are a visionary, charting a path for the future of the field."

Our organization owes a debt of gratitude to Jay for all he has done to champion the cause of arts education in Maryland. Jay has a deep legacy in our state that will live on to benefit the lives of students, teachers, and administrators for years to come. For those of us who knew and loved him, he will always be fondly remembered as a consummate professional that elevated the status of arts education within the state and provided a vision for us to follow into the future.

CELEBRATING OUR COLLEAGUES: WINDY SPIRIDIGLIOZZI



Windy's students lounge on a mural project

LINDA POPP

Baltimore County Public Schools
Visual Arts Coordinator

I love it when it looks like I had a plan—LOL. I interviewed Windy Spiridigliozzi before learning she was named the NAEA National Art Honor Society Sponsor of the Year. Now I get to present this nationally recognized visual arts teacher to you! Congratulations to Windy! She is so deserving of this award. Not only is she an amazing art teacher (I think that sounds better than “highly-qualified.”), she has gone beyond masterful instruction in her classroom to creating an artistic community in her entire school. When you walk into the Art Wing at Catonsville High School in Baltimore County, you actually feel like you are in a safe, supportive, nurturing, and exciting environment. Windy's calendar of annual NAHS activities and events is a major part of that spirit, and not just for members. The CHS creative spirit is shared with all of the

students, teachers, administrators, and the whole community.

Let me just make a plug for starting a NAHS or NJAHS Chapter in your school. I know first-hand what a huge impact this one thing can have on your whole program. If you care to discuss, please feel free to contact me at lpopp@bcps.org, or Sherri Fisher, our MAEA NAHS Chairperson, at sfisher7@bcps.org

You can usually find Windy in the kiln room, surrounded by clay-works in various stages of completion, along with interested, engaged students and always with a smile on her face. Thank you Mrs. S, as her students call her (though I can now spell her name without looking it up), for all you do every day for your students. We can celebrate in NOLA.

An Interview With Windy Spiridigliozzi

HOW DID YOU BECOME A BCPS VISUAL ARTS TEACHER?

I was student teaching in the fall of 1997 at a BCPS school, Sudbrook Magnet Middle. In the MAT program at MICA they held mock interviews as part of their program. While being interviewed by Arbutus Middle School's principal Linda Wilson, she informed me at the end of the interview that there was an opening and I should contact the school for a formal interview. I went, and to my surprise, got hired. I wasn't even finished with my student teaching experience! My first day at Arbutus Middle was the day after Christmas break, January 1998. My position was a full time visual arts teacher to approximately 325 8th-grade students. They had a teacher, and 3 other substitute teachers leave the position that year, before I arrived. I learned so much of what not to do in that first half year of teaching. After about three weeks, I think they were waiting for me to "run out of the room crying." At least that was the story the students told me. I would just say "Are you kidding?! I'm not going anywhere! Now that I have health insurance and I never have to eat Ramon noodles again!"



WHO OR WHAT INSPIRED YOU TO BECOME A HIGH SCHOOL VISUAL ARTS EDUCATOR?

I met Marilyn Feit even before I got to MICA as she was my best friend's art teacher and mentored her through the AP process and acceptance into MICA. She was an amazing art teacher. A number of my middle school students went to Catonsville High, so through them I also learned of the totally outstanding art program there. Learning about their 3D program and ceramics courses, it became a quiet dream of mine to be there. Coming off of maternity leave in the winter of 2005, I got an email that one of the art teachers at Catonsville High was retiring. I showed interest immediately, and soon went in for an interview and got the job! It was a total shock, but wow, was I excited! It was bittersweet though, as it was Marilyn Feit who was retiring. I would have given anything to teach even just one year with her. Imagine the knowledge I would have learned? All her tricks to the trade. I had some incredible shoes to fill. She also asked me to run the NAHS, which was her pride and joy. I felt like a deer in headlights, going from middle school instruction to high school, going from 50 minute periods to 80 minute periods, knowing I needed to take a painting class to bring my oil painting skills up to par to actually teach and sequence it, bouncing my new baby boy on my knee, and now to also be the NAHS sponsor! It was just impossible. Too much. But how could I say no? Such an opportunity. So glad I took it all and ran! Sometimes bumpily, but I always kept going.



Windy works the kiln

challenge of teaching young artists, and finding art and processes to inspire them, and fit their personal aesthetics. Now after 18 years, 9 in high school, I have the types of classes I truly want to teach. I run the sculpture program at Catonsville High.

I have built the program over the 9 years so that more sculpture classes have been added to our program for students. The role of not just being a teacher, but also a mentor is really one of the most incredible experiences of my teaching career. I am able to now guide students from early on to follow a 3D AP path. It is most rewarding when students do complete a 3D AP portfolio. By this point, they call themselves artists, and they feel the drive, motivation, and needed discipline to complete a series of works. There really is nothing more rewarding than when students are proud of themselves for their hard work and accomplishments, and to see that self-confidence and self-empowerment in its truest form. I can bring the inner artist out in most students. I'm trying to tap into that creativity that is already within them. When they do see it, and embrace it, this is absolutely the best part.

WHO OR WHAT INSPIRES YOU NOW?

Finding new artists, following artists I love. Students. I am honored, and feel lucky to have been around so many personalities and so many AMAZING young people over the last 18 years. Overall, I am inspired by helping young people and allowing them to feel some personal empowerment, however they need to feel it, and art is often the key. It's an amazing feeling seeing someone grow and develop positively, especially when they embrace the visual arts.

WHAT IS THE BEST PART OF YOUR JOB?

As mentioned above, it is the students. I love the feeling of helping and guiding young people. I love the



Linda and Windy

WHAT IS YOUR BEST “TRICK OF THE TRADE”?

It's not a trick, it's just to be real. Be real with the students, handle situations as best as I can, and care. I truly do care. This isn't unusual for any teacher, (but) hopefully what part of the calling to teach was about to begin with. But when you teach students that have had such difficult lives, already, it's truly humbling that they even come to school at all. At the end of each day, I work with humans, individual personalities, individual stories, individual learning styles. My content is often secondary, but my passion for the content is usually magnetic enough to hook them. . .in hopefully some way!

WHAT DO YOU FEEL YOUR CHAPTER OF NAHS BRINGS TO YOUR PROGRAM/SCHOOL?

It's a direct connection to an entire community. This is how you keep a visual arts program going. Students, families, faculty members, faculty member's families, administration—this is who needs to come together. There needs to be at least 3 events a year that bring everyone together. At least. One is, of course, the NAHS Induction every spring. We do ours at a local community college and coincide it with our art opening in the community college gallery. It's always packed like sardines and it's just overall a fantastic and exhilarating way to end a school year. Our 2nd major event is the “Edible Art Competition.” This March 2015 will be our 21st competition, and of course, who first started this amazing event. . .Linda Popp at Towson High 22 years ago. Then, the following year, her friend and colleague Marilyn Feit began the tradition at Catonsville High. We have an annual Creative Coffee during Halloween: costume contest, free coffee, acoustic music, poetry readings, one acts, painting, drawing, and working on our never ending mosaic. We have done a “Trashion Show” a few times as well. As an art educator, and NAHS sponsor, it is my job to advocate as much as possible for the visual arts program at my school. Creating events like this is key. Also, find charities that can be incorporated into NAHS. In the Baltimore, MD area there are “Empty Bowls” projects where we donate handmade ceramic bowls to raise money for Maryland's hungry. Baltimore Station has an art auction to help veterans of Maryland, so we paint whatever they deliver to us, chairs, doors and antique chests. Finally, have members volunteer to sell handmade items at events, or assist in art openings for BCPS students at our local Baltimore Museum of Art and the Walter's Art Museum. The CHS NAHS ROCKS!



Windy's artwork



Working with a student



TELLING OUR STORIES

KEN SKRZESZ

Coordinator of Fine Arts
Maryland State Department of Education

I am both honored and humbled by being appointed as the Coordinator of Fine Arts for the Maryland State Department of Education. My personal background began in dance and voice then included theatre. My knowledge of visual art is through the study of art history and spending weekends in museums and galleries exploring contemporary exhibitions as well as the work of the masters. It feels that everything that has come before has prepared me for this new chapter in my life and I could not be more excited by the possibilities.

In the first two months I've visited numerous school districts, met with many arts partners, and have had the pleasure to attend state and countywide festivals of dance, theatre and visual arts. It is an exciting time to be a young artist in our state and a time of innovation for arts educators as we envision the evolution of what is happening in arts classrooms.

My first task was to begin to define the role of the Fine Arts Office of the Maryland State Department of Education. The development of a mission statement felt like the correct first step. After many conversations and starting to understand what Maryland arts education looked like, what it looks like now, and how we can raise its recognition as invaluable and irreplaceable, the following was created:

The Mission of the MSDE Fine Arts Office is to promote meaningful engagement in arts education for all Maryland students that includes Discipline Specific Instruction (strategies presented for in-depth exploration of an arts-based skill set), Arts Integration (construction and demonstration of understanding through an art form), and Creative Process (transferable 21st Century skills and individual habits necessary to move from intellectual concept to product).

Historically, discipline specific instruction holds the most notoriety in our schools, particularly in visual art and music. We have all sketched, painted, sung, or played an instrument at some point in our Pre-K through 12 educational experiences. Raising dance and theatre to this same level of importance is high on my agenda and I can already begin to feel that teachers are ready to fly forward with this idea. The rigor and uniqueness of this kind of instruction is the “hook” for many students and offering a consistent choice of all four disciplines only increases our chances of creating inclusive environments in which students of any interest can find a place. Our teachers, who are master artists that happen to enjoy working with young people, can find a renewable source of creative energy as they lead students through a progression of creative problem solving that allows a development of technique and craft. Our state is incredibly fortunate to have such dedicated individuals in our classrooms.

Arts integration is currently serving elementary and middle school students in many districts. Witnessing student excitement as they use the arts to deepen their connections to academic topics is thrilling to see. Arts integration, at its best, allows teachers to present themselves as highly creative individuals and the bringing forth of their sense of play and exploration challenges and rewards students as they respond with creative experiences.

The third and newest part of the mission is a focus on creative process. What is possible if we build environments that support students in developing individual habits to solve complex problems by making something new? Imagine what our schools could look like if students had the time and space to recognize and apply the value of skills like concentration, analysis, reflection and perseverance. What are the steps required to develop something unique because a specific concept is so organically exciting? I believe that teaching the 21st Century skills inherent in the creative process will place arts education as the engine that drives all educational success.

It is time to tell our stories. As artists, our tendency is to focus on the task at hand and produce, and produce, and produce. We are not very good at standing up to say, “Hey! Look at this great thing happening over here and let me tell you how we made it happen!” We are so focused upon our work! Without question, it is time to share what we do, not with our students who are already beneficiaries, or with like-minded individu-

“It is time to tell our stories. As artists, our tendency is to focus on the task at hand and produce, and produce, and produce.”

als who already understand the importance of the work. To truly tell our stories we must open the doors wide to the general public so that our demonstrations, exhibitions, and shows can include conversations between our master teachers, apprentice students, and audiences that share the process behind the product. Walking through an exhibition of finished art work, listening to a polished concert, experiencing a rehearsed dramatic moment or enjoying a finely constructed piece of choreography is no longer enough to strengthen the place of arts education in our increasingly creative world. Remarkable things are happening in our classrooms and it is time to charge our students with explaining the “why” and “how” of creativity. Nothing is more powerful than allowing students to tell their stories by sharing their processes, their experiences, and the joy that they derive from learning through the arts.

A NEW VENUE FOR THE MAEA STUDENT ART SHOWCASE



VICTORIA WENGER
MAEA Student Exhibits Chair

ELISA PATTERSON
Editor of the MAEA Gazette

From January 15–26, the MAEA student art exhibit hung in the second floor atrium of the Walters Art Museum located in Baltimore, MD. On display was the work of 175 kindergarten through 12th-grade students from all over the state of Maryland.

In the past, this exhibit was showcased during the Maryland Art Education Association's fall conference. Art educators and conference attendees were able to view the student work throughout the one-day event. However, it was sad to see a show that so perfectly embodied the visual art programs of Maryland, hang for such a short period of time and for such a limited audience. The work that our students create undoubtedly deserves its own time and place. Realizing this, the MAEA council began to brainstorm ways that could give the show and the student work the recognition and exposure that it deserved. The executive board and student exhibits committee proposed a separation of the student show from the fall conference.

The executive council worked closely with the Walters Art Museum to coordinate a date and location for the new and improved MAEA Student Exhibit. All schools in every school district in Maryland, including Independent schools, were invited to participate in the show. This year's exhibit consisted of approximately 175 student works from 14 districts; representing just over half of Maryland's schools systems.

A reception was held at the Walters on Sunday, January 11 for students and their families. For the first hour, guests were encouraged to view the art and enjoy light refreshments. Towards the end of the reception, artists and visitors gathered in the museum atrium for a brief awards ceremony. MAEA president Lisa Stuart welcomed everyone to the celebration and thanked students and parents for providing their support and encouragement. Brittany Powell, Director of the MAEA Museum Division and Susan Dorsey, both on staff at the Walters, were thanked for making it possible to hold the event at such a prestigious institution. MAEA Student Exhibits Chair, Victoria Wenger, was acknowledged for coordinating the event with county teachers and supervisors. Special guest, Ken Skrzysz, the new Coordinator of Fine Arts for the Maryland State Department of Education, spoke about the "extraordinary students, supported by extraordinary teachers" in our state and the importance of sharing this information outside of the school arts community (See his article on page 10 in this issue of the Gazette). The program ended with a round of applause as students were called, by county, to receive certificates and pose for pictures.



At podium: Ken Skrzysz,
Fine Arts Coordinator, MSDE

A child's drawing on a yellow background. The drawing depicts a person with dark hair wearing a blue dress and a black hat, standing in a field. A large yellow sun is in the sky, and there are purple and blue areas representing the sky and ground. The drawing is tilted and has a purple border.

**Artwork by Laura R., McDonough School,
Independent Baltimore County School**

A young girl, identified as 10-year-old Aaliyah, is smiling next to her artwork. The artwork is a drawing on a blue background depicting a scene with a house, trees, and a car. Below the drawing is a handwritten note in Spanish and a small logo.



(left) Ella A., Parkway Elementary School,
Frederick County Public Schools



(above) Artwork by Rachel S., South River High School,
Anne Arundel County Public Schools



(left) Artwork by Melanie F. Walkersville
Elementary School, Frederick County Public Schools

CREATING A RESEARCH QUESTION IN THE STUDIO CLASSROOM

BENJAMIN TELLIE

MAEA Research Commission Director

Artist and art and design educator, Charles E. Smith Jewish Day School, Rockville, MD

Developing a research question as part of your teaching practice is important for problem finding, problem-solving, and self-discovery. Personal and meaningful experiences can emerge from the research process throughout the school year that can help boost your self-growth in teaching, learning, classroom environment, and professional development. This article presents information and considerations on how to begin developing a research question.

WHAT IS A RESEARCH QUESTION?

A research question helps guide, focus, and center a topic that you are interested in exploring further (Ary, Jacobs, Sorensen, and Walker, 2014). Your research question could be something that you might be curious about in your own teaching or artistic practice (Buffington and McKay, 2013). For example, you may think of new ways to assess your students' growth and artistic development this year, consider different strategies for classroom management, or develop unique ways to integrate yourself as a practicing artist in your classroom environment with your students.

PROCESS AND IDEA BUILDING: RECORDING YOUR THOUGHTS

There are a number of ways to start thinking about how to formulate a research question and topic of interest. Through writing and recording your

thoughts, you will begin to identify ideas and changes that occur in your teaching practice, ultimately generating more content to start your re-search. You might begin by keeping a journal with you in your classroom or at home. Having a journal on hand is a great way to take notes, capture ideas, and record your reflections about classroom teaching practice. Here are some questions you might consider for developing a research question.

- What am I passionate about in my teaching or artistic practice?
- What's one question I have about the broader field of art and art education? How might I explore this further?
- What area(s) would I like to focus on this year in my own artmaking practice? My teaching practice?
- Is there a particular issue or problem I notice in my own classroom teaching practice that I would like to explore?

After teaching a class, start taking notes immediately about your teaching process. These can be movements you make in the classroom, observations about students behavior, how you taught the lesson. Try to think about what went well and what didn't. What's one thing you would like to know more about and jot down general observations and ideas.

If you need some food for thought, see the chart on page 17 for some topics that you may consider when developing a research question.

Possible Topics for Exploration

Curriculum and Pedagogy	Technology and Art Education	Bullying and Empathy
Collaboration	Process vs. Product	Graphic Novels
Teacher Leadership	Best Reflective Practices	Artist-Teacher-Researcher
STEAM vs. STEM	Time Management	Arts Integration
Classroom Management	First year as an art educator	Time Management
Goal Setting	Museum Education	Cultural and Creativity
Spirituality in Art Education	Neuroeducation and Arts	Assessment and Evaluation

EXAMPLE RESEARCH QUESTION

When you have your ideas, develop a general research question and then spend time with it, narrowing down the question, refining it to something more specific. Think through your question carefully and slowly. A research question I am currently working on in a weekend Research Study Group is outlined below:

RESEARCH QUESTION:

How can new assessment models be crafted to explore social and emotional learning in the art and design studio classroom?

REVISED RESEARCH QUESTION:

How can students have conversations with their peers in the assessment process to evaluate their own creativity and growth about their social media poster designs?

While the original research question is too general, the revised research question takes a specific approach and context (Research, 2015). In the revised question, we now see something that is defined: How can students take social actions with peers to explore and evaluate growth in their poster design work. The revised question builds upon the general concept. Reworking and revising your research question is important for narrowing down specific ideas and content you want to focus on.

EXAMINING YOUR QUESTION FOR PERSONAL MEANING AND VALUE

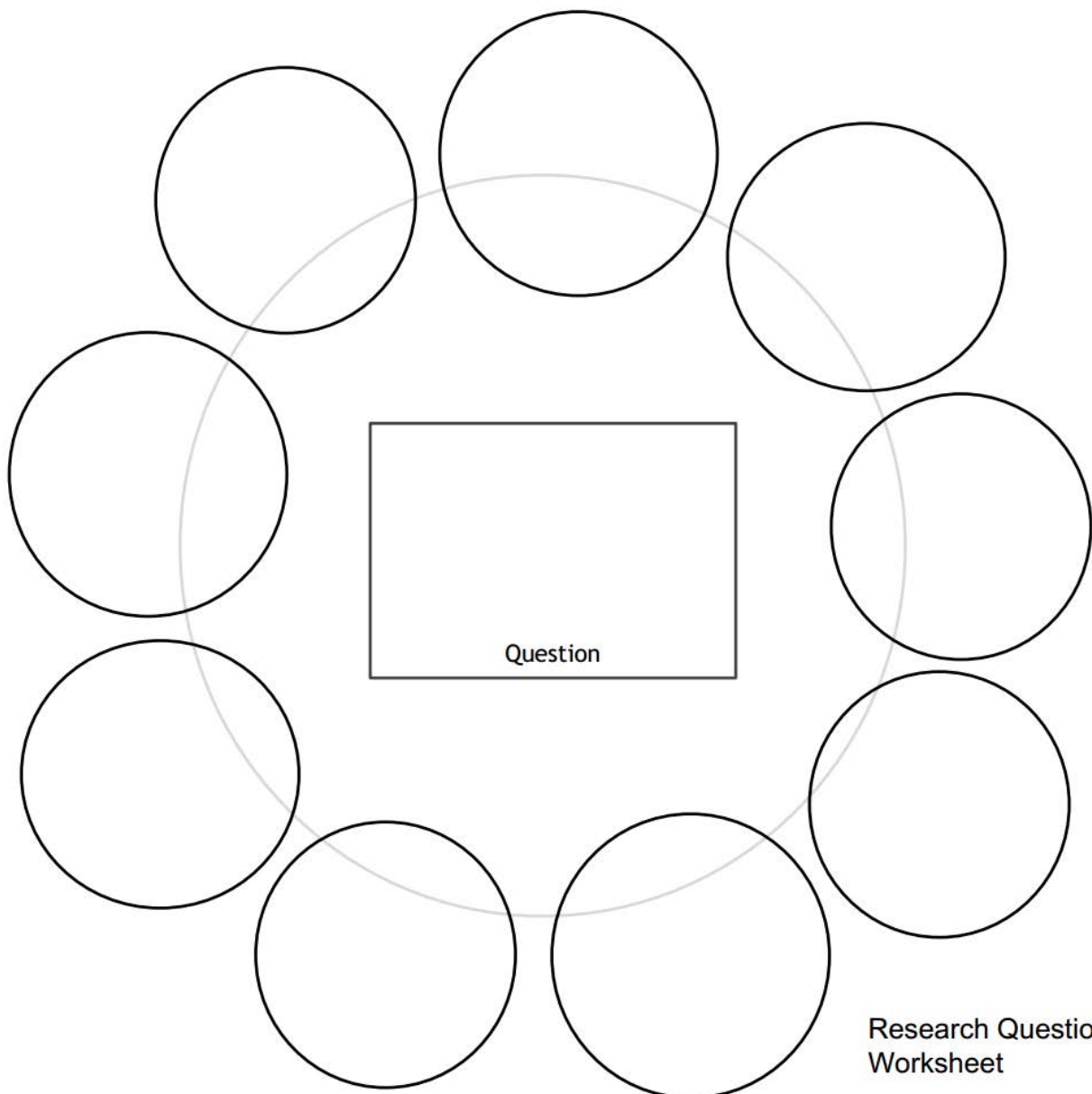
Once you have formulated your research question, continue to explore other possibilities of your question. For example, in thinking about and observing your research question, what other inquiries come up for you? Where does your research question come from and why are you considering this topic? What are your concerns about your topic? You can create a circle chart around your question, starting to brainstorm what other areas are relative to your question (see chart on page 18). You might ask yourself, how does your question relate to other aspects of your life and philosophy of education? How does your question relate to your artwork and teaching process? The circles are blank so you can fill in areas for further discovery and exploration to learn more about your question from a deeper personal perspective.

In the next issue of the Gazette, I will continue this three-part series on research and classroom teaching by outlining methodologies and contemporary approaches for you to consider when approaching your research question. There are intriguing practical methods you can use in your studio or conduct in your art classroom that I am excited to share with you.

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Contact the author at benjamintellie.com



3 ART ROOM HACKS: MAKING TEACHING ART EASIER-ONE TRICK AT A TIME



Hack #1

RAVEN BISHOP

MAEA Middle Level Division Director

Ever heard of lifehacking? A lifehack is a strategy, trick, or practice that makes life easier, simpler, or more efficient. A lifehack might be a way to solve a problem—like using hand sanitizer to get permanent marker off of a white board, or an ingenious use for an everyday item—like using a sponge soaked in paint as a stamp pad.

Know who are the original lifehackers? Art teachers! Each of us can rattle off at least twenty different ways to use a paper towel tube and each of us has tricks of the trade

that save time, materials and our sanity. Below are three easy art room hacks I use in my classroom. Have hacks of your own? Send them to the *Gazette* editor (e-patterson@nga.gov) and we may publish them in an upcoming issue of the *MAEA Gazette*!

HACK #1: CD CASE AS PALETTE

Use old CD cases as paint palettes. The area where the CD would normally go holds just enough paint for small projects and students can use the clear side for mixing colors. Close the CD case for easy transport across the classroom. Paint washes off of the CD case



just as well as any other palette and CD cases line up nicely in a dish drainer after cleaning. Place the case in a zip-top plastic bag to save paint for future use.

HACK #2: PANTS HANGER AS SPONGE HOLDER

Hang a pants hanger with clips from your classroom sink faucet to hold sponges at the ready for clean-up. This keeps these essential cleaning tools visible and allows them to dry out in-between uses.



HACK #3: WHOSE MARKER? 'SNOT YOURS!'

Certain items tend to “walk out” of art classrooms. Dip the ends of these items in a cup of obnoxiously green paint and allow to dry overnight on a laminated paper or wax paper. The items will look like the ends are covered in green slime, but everybody in the school will know who they belong to, should they turn up in areas outside of the Art room.

Enjoyed these hacks? Remember to send your ideas to the *Gazette* editor, e-patterson@nga.gov Happy hacking!



THINK TANK: EXPLORING CLASSROOM TEACHING AND ARTISTIC PRACTICE

A PROJECT OF THE MAEA RESEARCH COMMISSION

Have you got an interesting research question related to teaching
or your own artistic practice?

The MAEA Research Commission is hosting a writing project called
“Think Tank: Exploring Classroom Teaching and Artist Practice,”
beginning on February 19, 2015.

Members will be encouraged to write an article about their views on
their own teaching/artistic practices based on different writing prompts.

Submit your article to the MAEA committee and
share it with the MAEA community.

All submissions will be eligible to win your choice of
a free one year NAEA/MAEA membership
or a gift certificate from Dick Blick.

Deadline to submit articles: April 13, 2015, 12:00AM

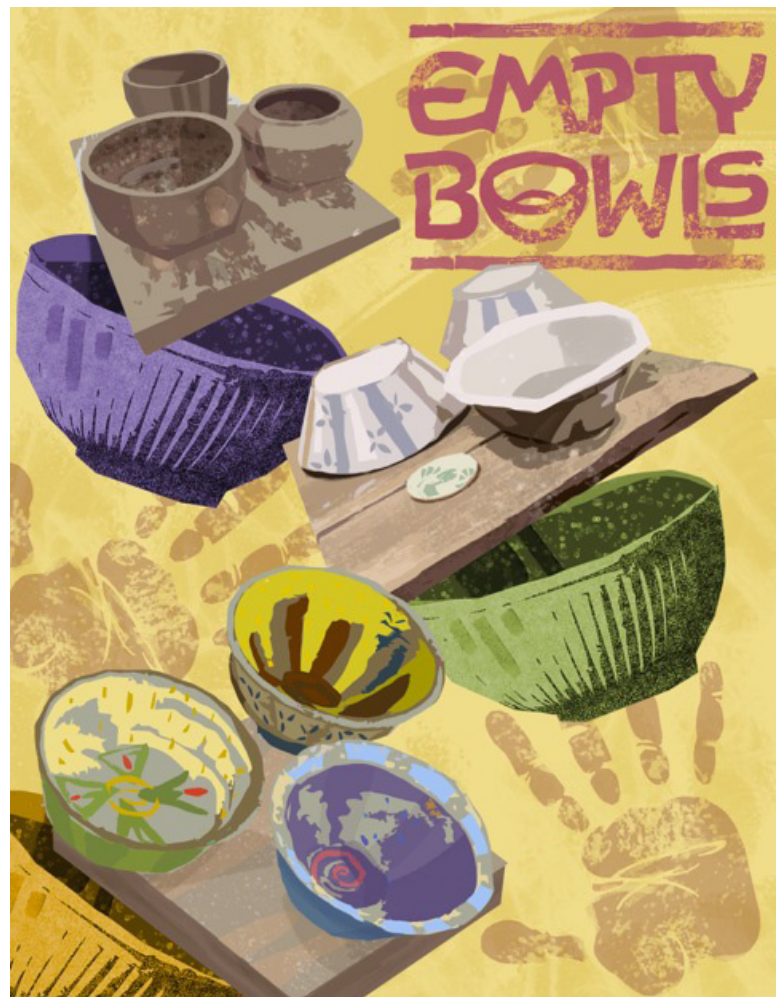
For more information, visit the MAEA Research site at
<http://www.researchmaryland.org/>

FILLING BOWLS: RAISING FUNDS FOR THE HUNGRY THROUGH COMMUNITY ARTS

CAROLINE CREEDEN

Student Chapter President,
National Art Education Association
Fibers/MAT Student,
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A group of MICA students sat in an empty classroom on a Friday afternoon in December making ceramic bowls for an Empty Bowls (www.emptybowls.net) event to be held in Howard County in March. The project was funded by two community arts grants. The event is raising money for a local food bank in Fulton, MD to feed families during the Easter holiday. I applied for two community arts grants through MICA to fund the project and worked with various community organizations in Howard County and Baltimore. The grant funding paid for all the supplies to make the bowls and organize the event. The bowls were made by MICA students, many of whom are from Howard County and were glazed by students at Gorman Crossing Elementary, Fulton Elementary, and Reservoir High. The participation of various local schools and art students builds a positive relationship between schools and encourages continued participation in the visual arts, especially for the younger students. With budget cuts in education and the arts, this project aims to assert the importance of the visual arts in schools and in the community. The bowls will be displayed in a gallery at Howard Community College in Columbia, MD between March 26-28, with a reception taking place on Thursday, March 26 from 5-7pm. The fundraising event will occur



Poster designed by Jessica Bastibas

shortly after the exhibition closes at Mt. Zion United Methodist Church in Fulton, MD. The money raised from the sale of the bowls will support the food pantry and provide meals for needy Howard County residents. For more information, contact me at ccreeden@mica.