



# Gazette

Service • Knowledge • Leadership • Professional Development

## 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; 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.



Louis F., 12<sup>th</sup> Grade  
Michael Bell, Painting  
Southern High School

## PRESIDENT'S MESSAGE



**BRENDA MAKLE**  
**MAEA PRESIDENT**

Creativity, imagination and innovation. . . what art educator has not had to work diligently to develop and improve these skills? As I think back to an earlier time in my career, I think of a class that was so tough I questioned myself. "Do I really want to be a teacher?" "This is not what I thought it was." "These kids don't get it!" I had to do self-reflection. "What do I need to do to help them get it?" After all, I always wanted to be a teacher. I could not let students determine my career. I needed to be more creative, more imaginative and innovative. Where do I start? I had to be open-minded to lots of ways to have effective discipline in the art room. I needed to be willing to teach to the needs of my students, even if it meant to alter the curriculum. And I had to believe that the students "could get it."

I opened my mind. I went back to my college professors for more in-depth understanding of curriculum and how it works. I sought out experienced art teachers. I attended MAEA conferences. I talked more to my own parents about discipline. After all, they had raised eight children. We all turned out okay.

It was in the late 1970's that I said, "I'm forever a student." I would adopt the attitude that there is always more for me to learn. I continue to seek answers and to ask questions. This is how I learn.

As I became more proficient as an art educator, I always tried to teach my students as much as I could. I dared them to learn. I dared them to be different and to appreciate art! After all, "one of you may choose art as career. One of you may be the next Romare Bearden or Picasso."

"Creativity, Imagination and Innovation in Art Education," the theme of the 2011 NAEA Convention, is sure to be a shot in the arm for all participants. As we continue to be the best art educators we can be, I hope that you will have the opportunity to attend. . . the opportunity to continue to develop your creativity. I hope that you have the power of imagination and the innovation to pay it forward.

## MAEA Members Share Research and Practice at NAEA



**ELISA PATTERSON**  
**GAZETTE EDITOR**

Maryland Art Education Association members have been busy this past year and many are planning to share their research and practice at sessions at the national conference in Seattle. Here are just a few of the presentations being given by MAEA members:

**Supervision and Administration Pre-Conference**  
**Professional Links: Connecting With Colleagues**

Presenter: Mark Coates  
Wednesday, March 16, all day

The Supervision and Administration Division will be held on March 16, the day before the annual NAEA Conference opens in Seattle. This full day event will be held at the Seattle Art Museum and will provide participants the opportunity to network, share, and enjoy art and good food. Often being the only administrator in the arts, this day will fill you with new ideas, new contacts, and an outlet to share your best practices with the other participants.

**Thinking Outside The Box? What Box?**

Presenter: Katherine Broadwater  
Thursday, March 17, 10:00-10:50 a.m.

Creative exploration depends in part on the openness, spontaneity, and knowledge of the teacher. Five creativity exercises will be explored which have been field-tested with middle and high school students. Best Practice Lecture.

**The Museum As An Extension Of The Middle School Classroom**

Co-presenters: Ann Haney and Susan Brown  
Thursday, March 17, 1:00-1:50 p.m.

All sixth-grade classes visit the Baltimore Museum of Art to view sculpture collections. The imprint of experiencing artwork directly is a powerful tool.

The presenter will share how classes are prepared before visiting the Museum, what students do while there and how students develop their ideas after returning to school. This sequence of events has been distilled over two years while refining a new curricular direction. The mini projects with materials that precede the trip emphasize process over product. The students gain a way of thinking with materials and structural forms that enable them to know how to make the ideas they visualize. Before going to the Museum they become familiar with the restraints and affordances of materials while experiencing a variety of techniques for building and forming three-dimensionally. Students become surprisingly conversant about sculptural ideas and also learn artists' names with ease.

They approach their Museum trip with a sense of wonder and see their task of finding inspiration while there as a creative challenge. These trips allow students to encounter sculpture as it is meant to be experienced. Students observe, draw, discover and visualize their own creative responses while at the Museum. These trips have visibly ignited a sense of wonder about art.

**Bringing New High School Audiences to the Art Museum**

Co-presenters: Elisa Patterson and Lorena Baines  
Thursday, March 17, 2:00-2:55 p.m.

During a time when field trips must meet the needs of as many students as possible, how can teachers make connections between art museums and material covered in non-art classes? Presenters from the National Gallery of Art will present a case study of their experiences with new audiences—Latin students—who were drawn to the Gallery's Middle and High School Workshops by the exhibition *Pompeii and the Roman Villa*.



## MAEA Members Share Research and Practice at NAEA, Continued

Predictable *and* surprising growing pains accompanied the formation of this learning community as museum educators came to understand these groups' scholastic needs while students and teachers from non-art backgrounds engaged in unfamiliar teaching strategies.

### **Supervision and Administration Division Luncheon and Awards**

Co-presenters: Mark Coates, Barbara Laws  
Friday, March 18, 12:00-1:50 p.m.

Supervision and Administration Division members network with colleagues over lunch, followed by the Division's Awards Ceremony. If you are not having lunch, you are welcome to join us at 12:45 to honor awardees.

### **Supervision and Administration Issues Forum**

Co-presenters: Mark Coates, Barbara Laws  
Friday, March 18, 5:00-5:50 p.m.

This session provides Supervision and Administration members an opportunity to discuss issues related to leadership, curriculum, professional development, and other topics related to the field.

### **Teacher As Artist: Artistic Behaviors Informing Best Practices**

Co-presenters: Mark Coates, Gino Molfino  
Saturday, March 19, 11:00-11:50 a.m.

This presentation will examine the strategies that one district has implemented to identify artist-teachers, and to provide veteran staff with opportunities to improve their practice.

### **Imagine the Next Generation of Creative Tech Savvy Artists: Middle Schoolers are SO Ready!**

Presenters: Suzanne Owens, Leo Hylan, Eleni Dykstra  
Saturday, March 19, 12:00 noon-12:55 p.m.

When the school district embraced the Partnership for 21<sup>st</sup> Century skills framework as an initiative, the middle school art program was the natural fit to help students work to achieve creative success in the *rainbow*, especially to reinforce "functional and critical thinking skills related to information, media and technology." With a new middle school schedule in place, but little funding and few available computer labs, learn how the district Art Office was able to create "buy-in" with principals to creatively include art digital imaging units and courses. Curriculum was innovatively redesigned to enable students to receive quality technology arts experiences in all 21 middle schools. Lessons were developed to offer teachers choices of art strategies that can implemented through traditional or technical media, as well as entire courses of digital imaging. Participants will receive lesson ideas with student exemplars, including experimentation in artmaking on iPhones with students.

### **From Slide Show to Studio: An Innovative Approach for Teaching Art History**

Presenter: Susan Brown  
Saturday, March 19, 12:00 noon-12:50 p.m.

Explore ways to excite students about art history. Examine how artists create their masterworks by experimenting with their ideas and techniques, while considering the effects of the historical/cultural environment, technology, and artistic form.

### **The Baltimore Mural Project**

Co-presenters: Riselle Abrams and Jerry Butler  
Saturday, March 19, 1:00-1:50 p.m.

The Baltimore Mural Project presentation chronicles the development of the mural (on North Avenue) created during the 2010 NAEA Baltimore Convention by students, student teachers, community members

as well as art educators from all over the country that were bused to the mural site. The mural subject dovetailed with the *Art and Social Justice* theme of the NAEA convention. This year long project was a community effort that included:



Midtown Academy, Mt. Royal Elementary/Middle School, Maryland Institute College of Art (MICA), MAEA, NAEA, The Baltimore Office of Promotion and the Arts, and the Reservoir Hill Improvement Council.



### **Teaching as a Creative Act**

Presenter: Vanessa Lopez-Sparaco  
Saturday, March 19, 4:00-4:25 p.m.

Inherent in the definition of creativity is risk taking. Hence, to teach creatively one must take risks, let go of control, be present. How do we as educators within public school settings create a space for creative teaching while addressing standards? Illustrated through 3 lessons,

this best practice lecture will highlight one educator's journey towards becoming a creative educator. Participants will look at lessons conducted with middle school students that focused on issues such as racism and other social ills.

**Creativity, Brain Research, and Arts  
Integration: Fostering 21st-Century Skills  
in Schools**

Presenter: Shyla Rao

Saturday, March 19, 5:00-5:50 p.m.

What does brain research tell us about creativity and learning? This presentation will investigate best practices in art education that support brain research on learning and 21st-Century skills.

**Where Function and Surrealism Meet: 3-D  
K-12 Curriculum**

Presenter: Diane Margiotta

Sunday, March 20, 11:00-11:50 a.m.

Excite K-12 students using contemporary approaches to 3-D Media from beastly teapots to surreal garden sculptures. Examples use clay and mixed media to explore symbolism and environmental issues.

**Neuroscience and the Arts: Real Stories of  
Innovation in the Classroom**

Presenter: Clare O'Malley Grizzard

Sunday, March 20, 1:00-1:50 p.m.

This session presents stories from an award-winning urban school—real classroom experience that combines art education with neuroscience for an innovative 21st-century learning environment.

**The Kinetic Sculpture Race: Visionary  
Community Events and Striving for  
Mediocrity**

Presenter: Felice Cleveland

Sunday, March 20, 3:00-3:50 p.m.

The *Kinetic Sculpture Race* is the perfect embodiment of creativity, imagination and innovation. This annual event asks ordinary folks to design human-powered works of art that must be able to travel on land, through mud, sand, and over deep harbor waters. This is a race much more about the journey than the grand prize (especially since the most coveted prize is the Mediocre Award!). Bringing together people of all ages and with a wide range of engineering knowledge, this wacky race brings art to the people of Baltimore in a way they can rarely ignore. Hosted by the American Visionary Art Museum, the Kinetic Sculpture Race celebrates community, originality and ingenuity. Come learn about this day and join in a discussion about new ways bring art to your community.

## Thinking Outside the Box? What Box?



**KAY BROADWATER**  
HIGHER EDUCATION DIRECTOR

The visual arts are essential for a complete education and contribute toward developing unconventional thought and human potential in important ways. Perhaps foremost is the arts ability to facilitate young minds to think creatively and to explore possibilities. When young learners are challenged to develop creative solutions to meaningful problems with access to a broad array of materials, the arts can literally transform teaching and learning.



Thinking outside the box, has become a creativity cliché but we all know what is meant behind that overused phrase. In an educational context Blending and McGrath (2000) “defined it as a problem-solving power that everyone possesses when thinking differently from conventional thought.” Is there a box at all or are we dealing with a self-imposed a box? This is an important question when it comes to teaching our children. Creative exploration depends in part on the openness, spontaneity, and knowledge of the teacher.

The arts expose learners to diversity of thought and aesthetics and often provide meaningful connections, which cultivates respect for all humans and their potential. This transformation is best realized when students and teachers are encouraged to identify and challenge all the assumptions that make up the thinking inside conventional constraints. Creativity is about trying out something new even if you’re not sure it’s going to work; it’s thinking up fresh ideas and having a go at it with emphasis on the discovery, exploration and experience.



Creativity is typically assessed through measures such as the Torrance Test of Creative Thinking. This test is designed to measure divergent thinking, such as fluency, flexibility, originality, and elaboration. Criticisms have been raised about using a test as a measure of creativity especially since there are no universally accepted definitions of creativity. Often these tests are timed and scores depend on speed, which is not necessarily a criterion for creativity. A consistent concern relates to the scoring of creativity tests, which by definition are somewhat subjective. Thus, the reliability of such tests is frequently questioned. Torrance discouraged interpretation of scores as a measure of a person’s ability and instead, argued for using the profile of strengths as a means to understand and nurture a person’s creativity (Torrance, 1974, 1979).

Teachers as well as parents can encourage creativity by offering children activities that give them an active role in their own learning, allow them freedom to explore within a gently



structured framework, and encourage them to participate in creative activities for the deep meaning and sheer joy of it rather than for grades or test scores.

In March, at the NAEA Convention in Seattle, this presentation will provide a close-up look at the environment and strategies that promote creativity, personal expression and enriched learning for the middle and high school art class. Creativity exercises will be explored collaboratively, which have been field-tested with a variety of learners. All participants will have the opportunity to experience one of the unconventional exercises during the session and will demonstrate what they have learned by performing and informing other participants. Watch your student’s imaginations take flight as art educators practice a pedagogy enriched with a deepened understanding of the theories and behaviors that encourage creativity. The presentation will take place on Thursday, March 17, from 10:00-10:50 a.m.

## Searching for Creativity



**BONNIE COOK**

**AND**

**SARAH NEUBOLD,  
ELEMENTARY DIVISION DIRECTOR**

Education reform has been a hot topic for a while now. No Child Left Behind brought upon us an age of accountability and high-stakes testing. Now we have the Race to the Top Grant adding fuel to the fire. As educators, we should have high expectations and the desire to challenge our students. Unfortunately, I've seen education become acutely focused on measuring achievement through data collection, and you probably agree with me that not all learning is quantifiable. Although Maryland is number one in the nation, I wonder if we are just creating good test-takers. What about other learning skills that are more qualitative? What about creativity?

In the art room, I am confident that I offer students many opportunities to explore original ideas and solve creative problems, but I see each student less than one hour each week. I decided to walk the halls in search of creativity. It can't all be worksheets, bubble tests, and BCRs (brief constructed responses). I looked at a lot of bulletin boards. There was a lot of nice work, but I wasn't really "wowed" until I got to the Kindergarten hall. The walls were covered with artwork. These weren't cute, cookie cutter craft activities either. These were expressive and well-crafted works of art. Each one was unique. I decided to investigate. I found Kindergarten teacher Bonnie Cook matting a stack of wax resist paintings. I asked her how she got away with making all this art in class. How did it meet the curriculum standards? She explained that this was how they taught writing.

We started a conversation and discovered that making art and writing really aren't very different. In fact, the confidence and freedom young children feel when creating art is often one of the most effective ways to help them experience success as they begin developing written language. Long before children enter school, they freely explore their world. They express ideas through images and storytelling and often

enter kindergarten with many of the tools good writers need to develop their craft. Artistic expression can be a safe way for young children to transition from being confident storytellers to becoming inspired, excited writers. It is the role of teachers to guide students through the creative process in order to become writers capable of expressing their unique perspectives and the wonder they see every day.

Creativity starts with an idea. Brainstorming and planning is the first and sometimes most difficult step. Bonnie suggests that when teaching writing through art, teachers should allow the students to work with familiar media. If they are comfortable with the materials, they may be more willing to take risks and experiment with their ideas. Generating good ideas can be difficult. It is important to teach children how to be comfortable with silence. Sometimes ideas don't come right away. Teachers need to challenge students to think past their first ideas. These are usually the most obvious solutions. The best ideas usually come after some silence.

After taking time to think, and to plan, it is time for students to create. Having a long, uninterrupted period of time allows students to work purposefully. It is also helpful to provide students with an alternative activity to work on if they get stuck and a quiet place to do more thinking. These structures give students the freedom to move fluidly back and forth through the creative process. Students build trust and confidence if they know it's ok to change their ideas, take time to think, and come back later to add more. Revising and editing are important steps in the creative process. Children learn that we don't always get things right the first time. Teachers can help students navigate this process by asking guiding questions that encourage students to add details and fix problems they've encountered.

Students add finishing details to their writing by dictating the story to the



## Searching for Creativity, Continued

teacher. This time it is the teachers turn to be comfortable with silence. By waiting quietly and not responding, children are given the opportunity to expand on their ideas. Sometimes a simple prompt like *and* can be helpful. Students become more particular about their word choice and develop voice in writing as they become more familiar and confident with the process. At times, children invent words that can be more accurate than ones an adult might choose.

Just like in art class, writing projects end with sharing and reflection. Although an investment in time, reflection is extremely worthwhile. As students share stories, classmates ask questions and give feedback. As a class, they discuss what it means to create great work. They've developed four criteria: use original ideas, include careful details, finish without hurry or waste, and plan out before working. Students can use feedback from the discussion to help them improve next time.

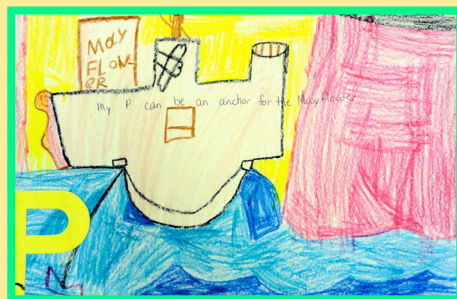
I went in search of creativity and I found it. I was so impressed by the time, care, and effort that went into their drawings, and their stories were really unique. I only hope that these students are able to keep this creative passion as they continue through school. If you would like to see more examples of their work, you can check out the Wyngate Kindergarten Artsonia Gallery at <http://www.artsonia.com/museum/gallery.asp?exhibit=353969>



My C can be the door on the barn from the Little House books. Laura is going out to feed the cows.



My J can be a hook that hits the crab on the head. So the fishing guy aims again and hits the seaweed. He missed again. Meanwhile, the starfish was eating the little fish in the seaweed.



My P can be an anchor for the Mayflower.



## Imagination and the Four Sentence Strips



JOAN NEWCOMER  
AIMS DIRECTOR

The words, "Use your imagination" are written on a blue sentence strip. Multiple colored lines emerging in a myriad of directions emanate from these words. The sentence is prominently displayed at the cozy learning station where children sit on a rug of many colorful rectangles in order to learn, discover, and explore.

This sentence is a permanent fixture in my art room. It is the discussion topic of our first lesson of the year. What is our imagination? Where does it come from? Why is it important? The answers that come out of the mouths of 1st through 4th grade students never seem to lose their fascination!

Art educators are aware of the importance of nurturing divergent thinking skills. It is a process of combining one's current knowledge in a unique and personal way. By presenting art activities as "problems to be solved," we promote this type of thinking.

The second sentence strip asks, "Is there only one correct answer when we use our imaginations?" This is the sentence that helps our young students identify the difference between convergent and divergent thinking. We discuss the fact that some questions like, "What is 81 divided by 9?" have only one correct answer. But is this true when we use our imaginations?

Daniel Pink's book, *A Whole New Mind*, explains how the "right brain qualities of inventiveness, empathy, joyfulness, and meaning increasingly will determine who flourishes and who flounders" as we enter

the twenty-first century. The book is meant for the business world, but it is also a wonderful validation of the mission of art educators.

Pink's most recent book, *Drive*, deals with motivation. In this book he discusses studies that compare the results between subjects who have been motivated intrinsically and those who have been motivated extrinsically. He finds that people who are motivated intrinsically and are given autonomy in how they approach their work tend to come up with the most creative and productive answers. These people are also more likely to experience a state of "flow." "Flow," a term coined by researcher Csíkszentmihályi, is described by Pink as, when "people lived so deeply in the moment, and felt so utterly in control, that their sense of time, place, and even self melted away. They were autonomous... they were engaged." It is a state of extreme focused attention. He describes this as a way to achieve mastery, but it is also influential in the creative process.

As artists, you probably recall when you were so lost in your artwork that you completely lost track of time. Encouraging our students to be engaged, to be lost in their artwork, seems to be a wonderful way to spark their imaginations and promote creative thought. Art educators need to provide time for intrinsic motivation and to allow autonomy for personal expression. I know that there are boundaries that need to be set since the student/teacher relationship deals with learning new skills,

but at the same time, students should feel ownership of the ideas they are expressing.

When students are asked, "Where does your imagination come from?" they usually point to their brains. Occasionally there is talk of dreams. We determine that copying is not using our imaginations. We talk about the fact that everyone has different names, faces, and personalities; and we each have different imaginations. The crux of imagination involves thinking about something in a new and unique way.

Why is imagination important? Students will talk about many of the exciting things that have occurred due to the fact that someone had thought about something in a unique and fresh way: Leonardo da Vinci painted the Mona Lisa, Beethoven wrote the Ninth Symphony, J. K. Rowling wrote the Harry Potter series, and the discovery of the polio vaccine, to mention a few. Imaginative ideas have had profound impacts on our society. One day, someone's imaginative thinking will hopefully lead to a cure for cancer.

The third sentence strip reads, "There is not just one right answer when we use our imaginations." The fourth one says, "We each have our own unique answers." These sentence strips remain up all year to motivate and challenge students to develop unique, personal, imaginative answers to their artwork. In the words of John Mellencamp, "Save some time to dream 'cause your dream could save us all."

## 2012 Nominations: It is Not Too Soon to be Thinking About Next Year



LINDA POPP, CHAIR  
AWARDS AND NATIONAL HONORS

It is time to acknowledge the achievements of fellow art educators for the National Art Education Association Award Program. Please take a minute to reflect upon a colleague that you think should be recognized for their accomplishments in and outside of their classroom as they facilitate the artistic development of all students. The National Art Education Association Award Program is a fabulous way to do just that.

Consider nominating someone who demonstrates outstanding and exemplary service, achievement and contribution to the field of art education. Whether on the local, regional, or national level, this is a wonderful opportunity to celebrate those art educators whose passion for teaching, investment in their students' learning, and involvement in both MAEA and NAEA go beyond the classroom.

To help you with the nomination process, please see the list of Past NAEA Award Recipients from Maryland. Information about the NAEA Award process can be found on the website <http://www.arteducators.org>. Select "Grants & Opportunities" and then click on "NAEA Awards".

The MAEA Council creates a slate of candidates to begin the nomination process and collect award packets for submission. You are invited to submit names of anyone that you would like the Council to consider for any of the awards. Include a brief summary of the candidate's achievements and accomplishments. Please email your nominations by June 1, 2011 to Linda Popp, [lpopp@bcps.org](mailto:lpopp@bcps.org). Nominations can also be made directly to NAEA by following the directions on the NAEA Awards site.

It's time to recognize and celebrate our wonderful art educators!

### PAST NAEA AWARD RECIPIENTS

#### National Art Educator::

"outstanding achievements and service of National significance during previous years"

Al Hurwitz	1995
Karen Carroll	2009

#### National Division Art Educator:

"outstanding achievements and service of National significance during previous years. . .recognizes exemplary contributions and service on the national level within each division"

#### Elementary:

Margie Eisenstein	2002
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#### Middle:

#### Secondary:

Jean Delaney	1990
Mark Coates	1998
Linda Popp	1999
Beth Miller	2002
Cheryl Milligan	2011

#### Higher Education:

Al Huwitz	1990
Karen Carroll	1992
Renee Sandell	1997

#### Supervision/Administration:

Jay Tucker	1997
Barry Shauck	2002
Brenda Makle	2010

#### Museum Education:

Marianne Chambers	2001
Ruth Perlin (DC)	2006

**Regional Art Educator Award:** "to recognize outstanding service and achievement by region"

## PAST NAEA AWARD RECIPIENTS, Continued

### Maryland Art Educators Win National Awards

Eastern:		Ray Martens	2008	Henry Jones	2002
Jay Tucker	1995			Beth Miller	2003
Barry Shauck	2001	<b>Supervision/Administration:</b>		Jaye Ayres	2004
Mark Coates	2006	Leroy Gaskins	1985	Joan Gaither	2005
Linda Popp	2008	Carroll Kehne	1989	Jane Bates	2006
Brenda Makle	2010	Elizabeth Grimaldis	1991	Brenda Makle	2007
		Barry Shauck	1993	Linda Newton	2008
<b>Regional Division Art Educator Award:</b>		Jay Tucker	1994	Suzanne Owens	2009
"outstanding achievements and		Kathleen Lockhart	1995	Kay Broadwater	2010
service of National significance during		Daisy McTighe	1996	Lori Snyder	2011
previous years. . .recognizes exemplary		Ann Richardson	1997		
contributions and service on the national		Joyce Bucci	1998	<b>Distinguished Service (Within the</b>	
level within each division"		Brenda Makle	2003	<b>Profession):</b> "outstanding achievement,	
		Joan Stoer	2008	contribution and service in previous	
Elementary:		Viola Capital Jefferson	2010	years to the field of art education and to	
Margie Eisenstein	1996			National and State associations"	
Michell Salamony	1998	<b>Museum Education:</b>			
Aileen Pugliese	2001	Susan Badder	1990	Al Hurwitz	1980
Suzanne Owens	2002	Julia Forbes	1997	Karen Carroll	1998
Riselle Abrams	2004	Brigid Goblensky	1998	Al Hurwitz	2000
Lisa Stuart Moffett	2007	Jackie Copeland	2008	Jay Tucker	2002
		Linda Andre	2009	Daisy McTighe	2011
<b>Middle:</b>					
Ann Summerson	1997	<b>Maryland Art Educator Award:</b> "service		<b>Distinguished Service (Outside the</b>	
Jaye Ayres	2000	and contributions to art education that		<b>Profession):</b> "recognize outstanding	
Louis West	2002	merits recognition and acclaim"		achievement and contributions in	
Dave Anderson	2005			previous years from persons outside the	
Alysia Asp	2006	Leroy Gaskins	1980	field of art education"	
Eleni Dykstra	2008	Ann Richardson	1981		
Linda McConaughy	2009	Theodore Pokorny	1982	Fred Lazarus	1999
Vanessa Lopez-Sparaco	2011	Carroll Kehne	1983	Maryann Mears	2001
		Linda Van Hart	1984	Dr. Nancy Grasmick	2010
<b>Secondary:</b>		Barry Shauck	1985	John Ceschini	2011
Jean Delaney	1989	Elizabeth Grimaldis	1986		
Theresa McDaniel	1993	Jay Tucker	1987	<b>Manuel Barkin Memorial Award:</b>	
Mark Coates	1994	Jean Delaney	1988	"contributed a product of scholarly merit	
Linda Popp	1997	Frank Chetlat	1989	to the field – published work in either Art	
Beth Miller	1998	Daisy McTighe	1990	Education or Studies in Art Education"	
John Howland	2000	Joyce Bucci	1991		
Cheryl Milligan	2006	Walter Bartman	1992	Renee Sandell	1994
Viola Capitol Jefferson	2007	Mark Coates	1993	Renee Sandell	2000
S. Craig Llewellyn	2011	Patti Battaglia	1994	Mary Hafeli	2009
		Karen Carroll	1995		
<b>Higher Education:</b>		Marietta Schreiber	1996	<b>Lowenfeld Award:</b> "to honor an individual	
Renee Sandell	1991	Diana Stover	1997	<b>who over the years has made significant</b>	
Jane Bates	1992	Ruth Aukerman	1998	<b>contributions to art education."</b>	
Henry Jones	1996	Linda Popp	1999		
Joan Gaither	2000	Margie Eisenstein	2000		
Kay Broadwater	2002				

## Past NAEA Award Recipients, Continued

Renee Sandell	1998	Cecelia Terlizzi	2008
Jan Olsen	2001		
Karen Carroll	2002		
<b>Edwin Ziegfeld Award</b>		<b>Rising Star Secondary Recognition</b>	
		<b>Program:</b> "to promote art education as a career, 50 talented, active student members of NAHS Chapters – seriously interested in becoming art educators"	
Kay Broadwater	2008		
<b>Marion Quin Dix Leadership Award:</b>		Jen Wright	2004
"outstanding contributions and service to the profession by state association officer in the performance and/or development of specific programs, goals or activities at the state level"		Michelle Owen	2005
		Michelle Albert	2006
		Katie Emmitt	2010
		Louis Fratino	2011
		<b>Higher Education Student Achievement</b>	
Beth Miller	2001	<b>Award:</b> "Excellence in student involvement at college level"	
Barry Shauck	2004		
Jaye Ayres	2008		
<b>Committee on Multiethnic Concerns, J. Eugene Grisby Jr. award:</b> "have made distinguished contributions to the profession of art. . .maybe scholarly writing, research, professional leadership, teaching and/or community service"		Amy Ruopp	1992
		Russell Harris	1994
		Laverne Miers-Bond	1995
		Tara Lynn Breslin	1996
		Jason Jones	1997
		Michelle Gaines	1998
		Marsha Lynn	1999
		Juan Castro	2000
Jay Tucker	1984	Laura Piskiewicz	2002
Viola Capital-Jefferson	1996		
Brenda Makle	2003	<b>Student Chapter Sponsor:</b> "sponsorship of outstanding Student Chapter group at college level"	
Joan Gaither	2009		
<b>Retired Art Educator Award:</b> "continuous outstanding service to art education by an individual after retirement as well as before"		Kay Broadwater	2010
		<b>Presidential Citation Award:</b> "recognize state association that has demonstrated superior achievements to their profession which contributes to the improvement of art education"	
Duane Sabiston	2010		
<b>National Art Honor Society Sponsor:</b>			
<b>"Sponsor of an outstanding NAHS Chapter"</b>		Gaines Reynolds Clore	1995
Reva Lewie	1986		
Linda Popp	1996		
Marilyn Feit	2001		
Cheryl Milligan	2002		
<b>National Junior Art Honor Society:</b>			
<b>"Sponsor of outstanding NJAHS Chapter"</b>			
Carol Adams	2001		
Ann Summerson	2007		



## MAEA Members' Exhibition

Louis West

Chair, Members' Exhibit

The 2010 Maryland Art Education Members' Exhibition was held at the Professional Gallery at the Howard County Public School System Board of Education Building in Ellicott City, Maryland. Almost thirty artists had work represented in the show. The show opened October 29 and ran through December 30, 2010.

The show included a variety of media including sculpture, traditional and digital photography, oil painting, and crafts. Some notable pieces included Linda Popp's narrative clocks, Anne Walker's inspirational oils landscape, and Jeanne Monaco's intricately crafted cardboard sculpture. The well-attended artist's reception was held on November 19 from 6:00-8:00 p.m.

Three pieces of artwork earned awards from the jurors. These were announced at the reception. The awardees were Anne Walker, of Notre Dame Preparatory School, who earned best of show and \$300, Heather Leatherman, of Oakland Mills High School earned an Award of Achievement and \$200, and Sylvie van Helden, of Roland Park Country School earned an Award of Merit and \$100.

The 2011 exhibit will be held next fall at the Towson ARTS Collective gallery in Towson, Maryland. An official call for work will be sent in Spring 2011. Work submission will occur in September. For more information about the Towson ARTS Collective, please visit <http://www.towsonartscollective.org>. The annual Maryland Art Education Association member show is juried, and all current members are invited to submit work in any media. One of the benefits of participation includes eligibility for monetary awards for work as selected by the jury panel. Should you have any questions regarding past or future shows please contact Louis West at [lwest@hcpss.org](mailto:lwest@hcpss.org)

## Maryland Celebrates Youth Art Month



AYLA WEST  
YOUTH ART MONTH CHAIR

Youth Art Month (YAM) has been celebrated in the month of March in Maryland for 30 years and the Council for Art Education (CFAE) has been Supporting Youth Art Month for 50 years! This is a very exciting time for all of us and the Maryland Art Education Association (MAEA) wants to thank every one who participated. We had 85 entries from 11 different counties participate. Each year the MAEA partners with Sargent Art to congratulate the overall design winner and the 1st place winners in each division. All the winning flag designs can be viewed on Artsonia this year. Type in the keywords "Maryland YAM 2011" to see the exhibit. Thank you again for an AWESOME year!



Congratulations to Kate R. (above), an 11th grader from South Carroll High School in Carroll County! Her

overall winning design is being made into a 3 X 5 foot flag to be flown at the Flag Ceremony in Washington, DC. She has won a trip to New York along with her Art Teacher and a parent, sponsored by Sargent Art. The flag representing Maryland will also be flown at the YAM Museum at the National Conference in Seattle, Washington. Please take time to visit the Museum and check out the flag in person as well as all the art represented on our State's Display board.

Congratulations to all winners in each division!

### High School

**1st Place:** Alyson T. from Dorchester County

**2nd Place:** Jonathan W. from Harford County

**3rd Place:** Eliza Joy D. from Prince Georges County

**Honorable Mention:** Marco G. from Dorchester County

### Middle School

**1st Place:** Fleur Kristine B. from Anne Arundel County

**2nd Place:** Kaitlyn P. from Anne Arundel County

**3rd Place:** Julie K. from Baltimore County

**Honorable Mention:** Jamie Riehnheimer from Carroll County

### Elementary School

**1st Place:** Angelyna T. from Montgomery County

**2nd Place:** Kate S. from Anne Arundel County

**3rd Place:** Joellie G. from Anne

Arundel County

**Honorable Mention:** Kayla S. from Baltimore City

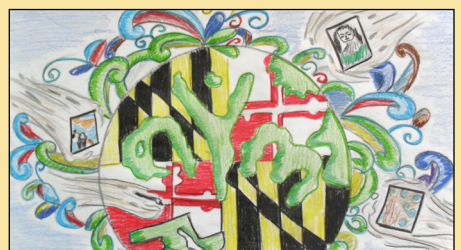
YAM Flag Design Winner: Kate R.  
South Carroll High School



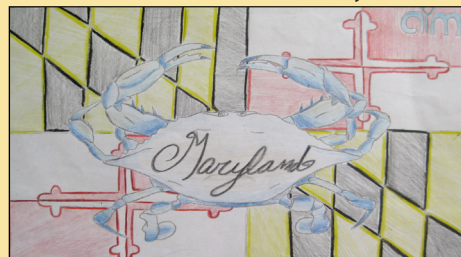
High School 1st Place: Alyson T.  
Cambridge South Dorchester High



Middle School 1st Place: Fleur Kristine B.  
Old Mill Middle North



Elementary 1st Place: Angelyna T.  
Sherwood Elementary



## INFORMATION AND REMINDERS

### Conferences and Conventions

#### 2011 NAEA National Convention

Creativity, Imagination, & Innovation in Art Education

March 17 –20, 2011

Seattle, WA

#### 2011 MAEA Fall Convention

October 14, 2011

#### Upcoming Student Exhibits

BWI Youth Art Gallery

### Meetings Schedule

All meetings, unless otherwise stated, are held at 4:30 pm at Faulkner Ridge Center, 10598 Marble Faun Court, Columbia, MD 21044

Thursday, April 7

Future dates to be announced

All MAEA members are invited to attend executive council meetings. For more information contact any council member. Email addresses are listed on this page.

### MAEA Executive Council and Committee Members

#### Executive Council

**President:** Brenda Makle  
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**Secretary:** Kiersten Bram  
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**Treasurer:** Lori Snyder  
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#### Regional Advisory Council

Representatives needed, interested members contact Brenda Makle.

#### Advocacy Committees

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**Chair, Special Events/Members' Exhibit:** Louis West  
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**Chair, Scholarship Committee:** Sue Owens  
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