



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Fall 2015



A FULBRIGHT DISTINGUISHED TEACHER IN FINLAND-PART 1

SHERRI FISHER

VISUAL ARTS DEPARTMENT CHAIR

PATAPSCO HIGH SCHOOL & CENTER FOR THE ART

This past year, as a recipient of a Fulbright Distinguished Teaching Award, I spent four months in Finland working at Aalto University conducting arts-based research on classroom culture. I went with an interest in examining teacher/student communication in highly effective classrooms, to see how these conversations influence classroom culture ... Continue Page 8



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MESSAGE FROM THE PRESIDENT

Dear MAEA Members,

As we get ready to head into the 2015 winter season, I urge you take a brief opportunity to reflect on how your year has been going up until this point. Please consider answering the following:

1. What has been the most challenging so far?
2. What choices have I given my students lately?
3. Can I explain at least something about each of my student's personal lives?
4. Does my grade book accurately reflect student learning?
5. What new ideas have I tried in my classroom lately to keep myself energized about teaching?

I recently discovered the website [www.http://edunators.com](http://www.edunators.com) where I found many more reflective questions. Please take a look here (<http://www.edunators.com/index.php/becoming-the-edunator/step-5-reflecting-for-learning/30-questions-for-teacher-reflection>) to read more. Reflecting on our teaching practice is one of the most important things we can do as educators. As a result of your reflection you may decide to do something in a different way, or you may just decide that what you are doing is the best way. And that is what professional development is all about.

MAEA has been up to big things! Our conference was a huge success with over 350 visual art educators attending this year's event. Cindy Foley's keynote was exciting and rejuvenating! The presentations were engaging and thought provoking. The vendors were knowledgeable and generous. But the most important part: the networking and connecting of colleagues from all over the state of Maryland was critical. Thank you to all who attended and a big thank you to Gino Molfino, Conference Coordinator and the many, many people who volunteered their time to make the conference a huge success! As announced in my president's speech, we will be at MICA for the 2016 conference on October 21. Please mark your calendars now. We are extending the day and adding more exciting opportunities and events!

On November 8th we had a unique opportunity at the Walters Art Museum to showcase student work, honor almost 200 student artists, as well as give teacher awards to 50 well-deserving teachers from around our state. This was our first joint student show and teacher awards ceremony and it was amazing! Teachers, students, and families from all over Maryland flooded the Walters Art Museum for 4 hours. We are excited to make this event a MAEA tradition. A special thank you to Victoria Wenger and Jamila Bellamy for orchestrating these events so flawlessly!

Look for more to come from MAEA in the New Year! Our professional development series for 2016 will roll out in January and Youth Art Month is right around the corner.

Have an enjoyable winter break and I look forward to seeing you in the new year!

Elizabeth Stuart
MAEA President

Elizabeth Stuart
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Elizabeth Stuart
President MAEA

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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.

NOTE FROM THE EDITOR

Have you tried something new this year and feel like it is going well? Perhaps you discovered a new resource that is very helpful. Or, have your students taught you an innovative way to use a familiar art product? Please take a moment to write about what is happening in your classroom.

Articles are accepted at any time with the following deadlines:

Winter 2016: articles/photos due January 29, 2016

-Online publication March 6, 2016

Spring/Summer 2016: articles/photos due May 13, 2016

-Online publication June 17, 2016

EXPLORING RESEARCH IN THE ART CLASSROOM

Part 3 of a 3-part series on Research and the Classroom

See Part 1 in the Winter 2015 issue and Part 2 in the Summer 2015 issue of the Gazette

Benjamin Tellie

MAEA Research Commission Director

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

Five years ago I wanted to learn more about conducting my own research projects with my students. After experimenting with different topics over the years, I began thinking about how to portray practical research strategies for art educators to use in their classrooms. I discovered that research is essential to understanding and learning not only about one's self and teaching but research also helps with exploring topics, issues, and questions on a deeper level, from new perspectives and processes.

In Part 1 of the series, Creating a Research Question in the Studio Classroom, we investigated how to generate a research question through writing and journaling and how you might revise your research question. We also discussed possible topics of exploration for your research question. In Part 2 of the series, Exploring Various Approaches to your Research Question, we investigated a topic question further by learning how to obtain resources to enhance your understanding of the identified topic. We learned how researching sources and creating a visual response to your research question is a route to investigate your question more deeply. We will now consider what approaches you might take with your research and explore the possibility of conducting classroom research.

Conducting research with your own classes

There are many research methodologies that you might engage with in graduate school and throughout your learning and teaching. Some of these more traditional research methodologies include Qualitative and Quantitative Research, Mixed Methods, Narrative/Autobiographic, or Quasi-experimental, to name a few. Learning more about these methodologies is an avenue to explore and can help you discover the direction you may want to go with your research topic.

However, there are other, less rigorously academic ways to engage with research and make it more accessible for you and your students. I find that art educators conduct research everyday with their students, yet, many just don't see themselves as researchers. Research takes many forms like a lesson that was inspired by your research questions, making

artwork in response to an assessment piece for the classroom, or even collecting other's creations to investigate a theory, such as student artwork from a unit or lesson that you developed. In your classroom, you can create a lesson, assessment piece, artwork, reflective exercise, activity, or art making unit and test it out in conjunction with questions you have to create your own research study.

Conducting research in my own visual art and design classes are practical ways to investigate questions and issues I am exploring in the context of my own teaching and art education philosophy. I often try to formulate lessons and long-term projects about research topics I am interested in with my students: Exploring empathy in social media; Social justice-oriented Art Education; Art-Based Research Methods; and Assessment. Seeing myself as a researcher in the classroom is a great way to learn more about my teaching process and how my students learn.

Lesson in graphic design class: Empathy monologues

Last year I wanted to learn more about the topic of empathy and how it relates to adolescents using technology. My research question: How can graphic design students explore empathy within contemporary digital issues like cyberbullying and responsible Internet and social media usage? I conducted a lesson around this central question with the instructional goal of asking students to create an advertisement for a monologue performance about digital and social issues through a photographic narrative flyer. To make my high school students cognizant of digital social and media issues, I asked them to read current local and national articles about cases involving teenagers and cyberbullying. Students worked in pairs to photograph themselves showcasing a story in which they would "interact" with themselves as other characters to feature a personal story about a digital media/ social conflict.

Students used props, costumes, cell phones, and meaningful objects to depict their stories. They considered questions in their narrative: Are you putting yourself in someone else's shoes or your own? How would you step up as a friend/witness if you saw someone cyberbullying a person online? What if you were in a cyberbullying or digital media conflict, what would you do and how would you react? Students then performed their monologues using photography, digital design, and elements of theater, exploring the topic of empathy through the lens of their chosen issue(s).

This lesson, based off my research question, asked students to deeply explore their own questions that surfaced around empathy and, in the process, learned how to work with social media with respect for themselves and the greater community in which they live.

What will you investigate in your classroom? What comes next?



Continue journaling and recording your observations

In the first article, *Creating a Research Question in The Studio Classroom*, I wrote about writing down your thought process to generate ideas about your research question. Continuing on that premise, keep a journal of your experience by writing about your research process, the classes you might work with, along with the ages of the students, grade levels, and personal observations about your classroom.

Start a file or database. Begin collecting data early. You might want to create a folder on your computer or device and collect images of your students' artworks, writings, assessments, or reflective activities in conjunction with your research study. Consider photographing work in-progress, conducting interviews, or documenting what exactly happens during classroom working time. Become an observer and an investigator. Do you want to collect verbal or written student feedback about a newly developed project, notations on how a lesson went, or answers to questions you may have posed on a classroom blog? You will have to determine your goals once you have an idea about what it is you want to do with your classes. By collecting data you are creating a foundation for analysis for your research work. Saving images of students' work, and other forms of data, in an organized manner is critical in order to use that information at a later time.

Analysis

What results have you gathered? What are you going to analyze and how? I gathered students' artwork and classroom blog reflections as my data for my empathy monologues lesson. I began to study what students learned from their experience with the project and what connections they made to empathy and social media issues. Overall, I found that some students deeply engaged with the articles on a personal level and have connected with the process of making the flyer designs in Photoshop. Others said they felt more comfortable approaching students to talk about issues with cyberbullying and positive social media usage.

I used the students' blog reflections to tweak the lesson for future use and understood what components of the lesson made it valuable to students. I noticed that students made connections with each other and with the issues they were investigating. Writing about my experience helped me formulate and analyze my research. I stopped here in the research work and will continue it at a later date. From some of my writing, I could reflect on what observations I had about my data, my findings, and personal connections I made with the research process. I always ask myself how can I take this research project further? Can I make a presentation or publication? Can I create artworks or images based on the data to tell a story or help the viewer understand what it looks like?

Steps to guide your research

Art educators and practitioners can consider reflecting on a series of steps we have discussed up until now in order to start the research process within their classroom. Feel free to tailor some of these steps to make your research process work for you. Consider creating your own research methodology, applying some concepts from traditional and contemporary methodologies.

1. Identify a topic that you are interested in knowing more about.
2. Develop a research question that will guide your work.
3. Refine your research question and journal to determine why you developed it.
4. Conduct a review of the literature on the same topic to find out who else has researched the same question.
5. Create a visual or written response to your research question to understand it from a new perspective.
6. Connect with community members, educators, artists, visual arts researchers, and others for more information about your research question.
7. Consider developing something concrete from your research question: a lesson, assignment, artwork, assessment, reflection, etc. and sharing it with your classes to conduct classroom research.
8. Collect data: Student artwork, interviews, reflection forms, video clips, sound bites, etc.
9. Analyze your data in order to come up with your findings.
10. Keep a research journal and write about your research process as you go along documenting what you are doing.
11. How can you take your research further and develop?

Over the course of these three articles, you've been provided with ideas and direction regarding where to start in your quest to begin research in areas relating to your classroom teaching, artistic practice, or general inquiry about issues of interest in art education. Remember, the research process does not have to be about finding answers immediately. It becomes a process of discovery, asking questions and becoming familiar with topics of interest. You may eventually be interested in publishing your work, experiences, or your findings in a suitable journal, website, blog, or publication.

Making research accessible for your art classroom and your own artistic practice is important for professional and personal development. Stretching the boundaries of what research means to you can help you further develop your own research methods.

A Fulbright Distinguished Teacher in Finland Part 1

Sherri Fisher

Continued from cover ... I wanted to see the “center” of the movement on student centered learning environments. Based on field notes and research documentation over a sustained period of time my research emerged as collage based concept maps that examined teacher/student communication, both formal and informal, in order to look at the impact on classroom culture.



Throwing stones at a frozen lake north of the Arctic Circle

This first in a series of articles taken from my blog, <https://kulttuuriculture.wordpress.com/>, reflects specific themes and encounters along my research journey:

Roots & Wings: Lapland Finland and the Importance of Place

“To develop roots and wings” is the philosophy behind Saunalahti Koulu (school) in Espoo, Finland. Since visiting that school the phrase has been stuck in my mind. As simple as it is, I keep finding it in my journeys. This past week I visited schools in Lapland, the northernmost province of Finland. In an area where the land mass is vast and the population small I wondered how schools might look and feel different. How an education system could remain high quality and be flexible enough to accommodate local differences—it had to be different, right?

I was picked up by my host from my cabin in the woods and we drove over the rivers into Rovaniemi, the capital city. Large chunks of ice were beginning to flow down the river as it quickly thawed. We talked about the weather, not as small talk but as the major force that it is in this area. Months of darkness and brutal cold quickly transform to 24 hour sun and moderate warmth. The current season is winter-spring,

arguably the most drastic of the seasonal transitions, and already the sun was rising by 3 am and last light after midnight. When you have over 20 hours of sunlight snow melts quickly. This idea of dark/light contrast and life so deeply tied to the environment has a profound impact on the historical and popular culture of the area. You can't help but think and feel about where you are. From the Sami people, the Arctic tribe indigenous to the area, come beliefs and mythology that there is a spiritual way of understanding this place. That everything carries knowledge and wisdom within. Everyone I have met in Finland, young and old seems deeply tied to their location. Before I might know a person's last name, I am often given very specific details about areas, landscape, language and food, and how it defines the place. I may not be told much about their family or hobbies but I am always told about where they are from. While in large part this is because I am a foreigner, it is also because place is vitally important here. The longing for certain areas: A need to return to the lake; the call of eastern Finland in the summer; the importance of walking in the forest in spring; the smell of the winter air on a fell (a mountain-like formation in Lapland), the connection to nature and its contrasts holds significant cultural value.

North of Rovaniemi, I entered the koulu to a now typical scene of students lounging on couches and playing at the standard issue ping pong table. No bell rings but students start to head towards classrooms at the appropriate time. After I found my way, I sat in a 9th grade art class with a small group of girls. One of the students, Lumi*, was very curious about why I had come to their school. The walls of the classroom are covered in brightly colored student made maps and the counters filled with dioramas and relief structures of environments and architecture.



Mapping Emotional spaces

Red= great place

Yellow= Neutral

Blue= Scary place

Violet=a dreadful place

This seemed typical enough

This seemed typical enough and very similar to what I had seen in the other classrooms and display cases of schools throughout Finland. The teacher explained about the school focus on understanding structures and systems. I was curious how this impacted the sequential learning in art throughout the years and its links to other disciplines. Those maps I had seen were of the town and the colors were coded for students' feelings about specific spaces. They symbolized feelings related to personal experience, perception and myths. Students had walked, photographed, and researched areas to construct these maps that would later inform the construction of their ideal worlds. On looking at these works I saw very clearly how the dichotomous experience of the environment was informing their artistic decision making.

“It’s a passage, one is not so better just so different”

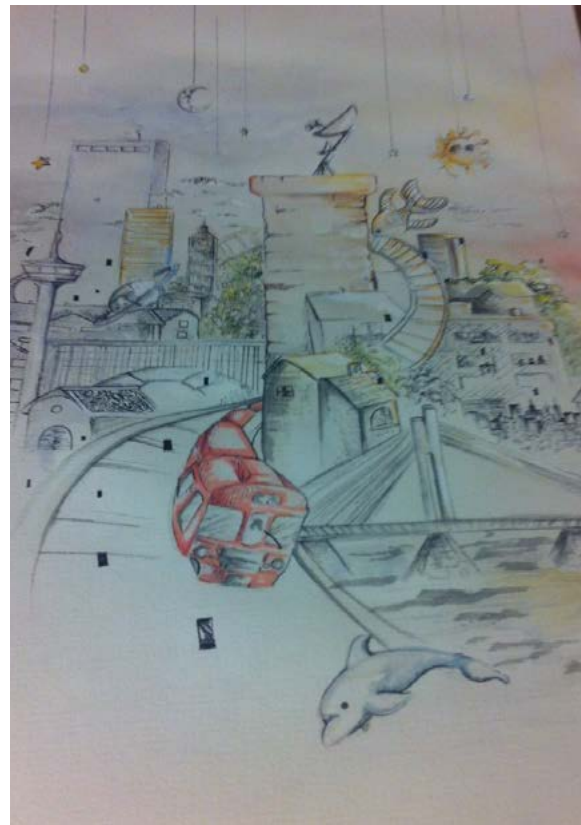
“This map is about graduating comprehensive school, the ambitions & unknown. The grey is for ambition, the red is like the sky here sometimes”



All of Finland experiences these great extremes of light but it is most intense in the Northern Province. Similarly, I've been seeing the same kinds of things in students work all over but I didn't realize what I had been seeing until I got to Lapland. The artwork produced by students often has a moment of passage from dark to light and dark.



“The dino is choosing to go to the dark which is like an idea of home. You visit the other world but come back.”



Lumi and her table mates looked at the works with me and shared thoughts on what they had created. Dark was not always associated with bad but often with mystery and in some cases dark was simply the natural state. Light was always good as Lumi said, “What could ever not be good about light.” After being here for a short 7 weeks I have to agree.

“This map combines all the moments of places that interest me, they are all in one place, here Rovaniemi but there is always the idea, dream space of the other places”

Literal and metaphorical darkness is ever present in Finnish culture. Norse mythology is never far away from popular culture; you see it in heavy metal music, tattoo culture, and the pervasive dark literature and art themes. Even in visiting Santa's office on the Arctic Circle you embark on a slightly ominous path of darkness over faux melting ice to eventually find the big man who is in the end quite jolly and bearded.

So what was the difference? Schools in Lapland tend to be larger schools that consolidate vast areas.

However, Finnish law stipulates that students will not travel over 2 hours to receive comprehensive education. So there are very small schools that battle for existence and new technologies have been adapted to allow students to participate from their home village to reduce the daily travel burden. Besides the ratio of mopeds to bicycles being higher and the interests of students outside of school focused on more regional activities, I observed few differences.

Korkalovaara Kuluo



Typical modes of getting to school in Finland

The more remote the area the more a student's experiences would be tied to those of their family such as hunting and herding. In trying to identify differences Lumi pointed out a possible reason for its absence, that language [students learn a minimum of 3 languages in all of Finland] and the internet are powerful forms of interaction. They have also made this remote area feel connected to the larger world.

The education system places the student and ideas about equity at the center, using universal themes to initiate learning. The flexibility and accommodation develop the more a school understands its community in relation to the world. Lumi is a student who wants to travel but sees herself always having a connection to this area. She said, "I like talking to you, it opens up my world." Only one of the girls saw herself with ambition to leave and not return to the area, "I've seen enough, I need to see more, I am ready for a new place."

On returning to the Helsinki Area I was talking about my experiences in Lapland with a group of 11th grade students I have gotten to know. I remarked about how very similar the schools and the students had been, how I had expected to find large differences but did not. Matti* replied, "Well, Finland is a small country, it's perhaps easier for a culture to be more consistent and even here [Helsinki] you are never far from nature. We like it that way, maybe we even need it." Their roots and wings...

*student names have been changed

WHAT YOU CREATE IN ART IS STEM!

MARY ANN L. HERRON
ART TEACHER, RADCLIFFE CREEK SCHOOL
CHESTERTOWN, MD

On Friday, October 16, I left my creative students and colleagues behind to attend the 2015 Maryland Art Education Association conference held at Centennial High School in Ellicott City, MD. WOW! What an inspirational day! I left the conference full of ideas and support for switching to a Choice Based Art Education curriculum model. Cindy Myers Foley's keynote address defining creativity and innovation in the classroom really caught my attention. In particular, I was struck by the research she provided on how Science, Technology, Engineering, and Math (STEM) is being deconstructed and reinvented as a mindset, not a discipline.


Before hearing Foley's presentation, I had decided to set up a STEM Studio in the art room at the beginning of the school year. In the STEM studio, I had art projects focused on highlighting the areas of science, technology, engineering, and math. After I introduced the studio to my students, I noticed that many of my students were uninterested in the activities and chose to work in the other studios where they had complete freedom of choice. I thought to myself, "This is not working as I envisioned."

Then one day when I was collaborating with a student on making a helmet out of cardboard, I realized that this is STEM. The student is using science concepts because he is developing an understanding of the properties of cardboard. He is using mathematical thinking skills to create a hemisphere. He is using his engineering knowledge to contemplate how to layout and construct the helmet, and he is using simple technology: a utility knife and scissors to cut the cardboard and a glue gun to put his helmet together. Often, people forget that technology does not always mean computers. This student is combining all of the disciplines of STEM to create his helmet design.



So when Cindy Myers Foley shared the renaming of STEM as Strategies That Engage Minds, I came to the conclusion that STEM, the discipline, doesn't allow for innovation as I had intended for my students in the STEM studio. By giving my students choices and freedom to use materials, techniques and ideas, I am providing them with strategies that engage their minds and, as a result, they are using science, technology, engineering, and math skills to create their innovative pieces of art. What you create in art is STEM.

“...STEM as
Strategies That
Engage Minds...”



Maryland Art Education Association Honors Outstanding Students and Teachers at the Walters Art Museum

Victoria Wenger, MAEA Student Exhibits chair
Jamilla Bellamy, MAEA State Awards chair

On Sunday morning, November 8th, students and their families from all over the state of Maryland gathered at the Walter's Art Museum in Baltimore to celebrate a select group of talented youth. On display in the museum's sculpture court were 170 artworks from 14 Maryland counties which had been on view for the previous three weeks. During the reception, attendees gathered in the museum's auditorium where MAEA President, Elizabeth Stuart, spoke briefly before introducing Kenneth Skrzysz, Coordinator of Fine Arts for the Maryland State Department of Education. Mr. Skrzysz congratulated students and challenged family members to walk through the exhibit and converse with the artists about the work they have created; an opportunity we are not often given.

In the afternoon on November 8, the Maryland Art Education Association presented awards to 48 visual arts teachers across the state of Maryland in recognition for their outstanding service in their school districts. In addition to the 48 District Level awards, two state level awards were given to Virginia Bute-Riley from Prince George's County Public Schools for the Elementary category and Caroline Appel from Howard County Public Schools for the high school category. The last awards were given in special recognition to Sarah Neubold for the 2015 Maryland State Educator of the Year and Samuel Craig Llewellyn for the 2016 Maryland State Educator of the Year.

The list of teacher awardees are listed below:

AIMS Schools – Landon School

Michael Carter Career - Middle

Allegany County Public Schools

Whitney Gotay Career - Elementary

Anne Arundel County Public Schools

Kathryn Hipp New - Elementary

Mary Kate Bergh New – Middle

Amy Degenhard Career Elementary

Jennifer Sears Career High

Baltimore City Public Schools

Christine Herz Career – Elementary - Middle

Anthanasia Kyriakakos Career – High

Rebecca Belleville Career – High

Baltimore County Public Schools

Paul Redmond New – Elementary

Kate Norris New- Middle

Sam Tillman New – High

Tracy Skeels Career Elementary

Kathryn Knight Career – Middle

Erik Whipple Career - High

Caroline County Public Schools

Victoria Donovan New – High

Carroll County Public Schools

Lisa Duvall Career - Elementary

Sheila Herbst Career – Middle

Sharon Schaeffer Career

Holly Ferraro Career – High

Cecil County Public Schools

Douglas Barry Career – Middle

Frederick County Public Schools

Kristin Bohlander Career - Elementary

Kathryn Tobery Career - Middle

Howard County Public Schools

Michele Schroder New – Elementary

Ben Shipley New – Middle

Annette Pandey New – Middle-High

Christine Long New - High

Erica Murray Career – Elementary

Michael Bracco Career – Middle

Caroline Appel Career – High

Janice Ford Retired – Elementary

Montgomery County Public Schools

Geoffrey Cheung New – Elementary

Tessa Siewert New – Middle

Katherine Johnson New – High

Megan Maher Career – Elementary

Esther Friedman Lakner Career – Middle

Brendan Roddy Career – High

Paulette Koehn Retired – Elementary

Ellen Singer Retired – Elementary

Sarah Joyce McCarron Retired – Elementary

Prince George's County Public Schools

Camila Salvatierra-Sinn New – Elementary

Jason Shipp New – Middle

Christine Wilkins New – High

Liza Linder Career – Elementary

Patricia Ricks Career – Middle

Camille Dogbe Career – High

Brenda Makle Retired

Queen Anne's County Public Schools

Cassandra Hosler Career – Elementary

2015 Maryland Art Education Outstanding Visual Arts Awards

Virginia Bute-Riley Elementary

Caroline Appel High



Sarah Neubold (Center)
2015 Maryland Art Educator of the Year



Samuel Craig Llewellyn (Left)
2016 Maryland Art Educator of the Year



(Below) Ben Tellie (MAEA Research Commission chair) and Caitlin Tellie assisting with check-in



Students and parents filling out photo permissions under the guidance of Jamilla Bellamy, MAEA State Awards chair



Victoria Wenger, MAEA Student Exhibits chair, greeting a visitor



Laura R. and her art teacher, Johanna Sherman - Pikesville Middle School, Baltimore County Public Schools. Show with her portfolio cover design

(Below) Abigail I.
Rising Sun High School Cecil County Public Schools



(Below) Kyla H.
Benjamin D. Foulis Creative and
Performing Arts Academy
Prince Georges County Public Schools
Shown with a self-portrait inspired by
the artist Terry Dixon



Princess G. and Jegan G. and their art teacher, Kia Kyriakakos - Mergenthaler Vocational Tech High School.
Baltimore City Public Schools



(Right) Art by Alexandra T.
Arundel High School
Anne Arundel County Public Schools



Art by Katherine P-M.
Highland Elementary School
Montgomery County Public Schools



SAVE THE DATE!
MAEA CONFERENCE
OCT. 21, 2016 @

M|I|C/A
MARYLAND INSTITUTE
COLLEGE OF ART