



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Fall 2017



Team East participants pose at School 33

NAEA TEAM EAST IN BALTIMORE

BY BECCA BELLEVILLE

This July, MAEA had the opportunity to host Team East in Baltimore! State chapter leaders of the NAEA from the East Coast assembled Thursday, July 6 in the evening at the Walters Art Museum for a welcome reception and to hear the Sondheim semi-finalists (<http://www.artscape.org/visual-arts/visual-arts-detail/16>) speak about their work. The next morning everyone assembled at the Peabody Conservatory to begin the day with a light breakfast and a workshop led by our own Sarah Neubold, titled “Story of Self—Ours and Yours,” in which we partnered with two other people we did not know to relay our personal story in an effort to quickly get to know each other’s value systems. The “Story of Self” led to the “Story of Us” where we worked as state groups to identify and problem-solve areas

continued on page 4...



In this Issue

- 1** **Becca Belleville**
NAEA Team East in Baltimore
- 2** **Gino Molfino**
Message from the President
- 4** NAEA Team East in Baltimore Continued
- 8** MAEA Council Member Receives University of Maryland Regents’ Faculty Award
- 13** MAEA Spring Meet-and-Greet
- 15** **Jennifer Johannes**
Making Time for Me . . .
Summer Professional Development
- 16** **Katherine Hess**
Tilting at Whirligigs
- 18** **Sarah Delphus Neubold**
Marigolds Grow in Maryland
- 21** Back-to-School TIPS for New and Experienced Art Educators
- 24** Interdisciplinary Professional Learning
- 25** **Virginia Bute-Riley**
Member Spotlight: Jemil Miller
- 28** Teacher Workshops at the National Gallery of Art
- 29** **BMA**
Crossing Borders: Mexican Prints
Teacher Workshop



MESSAGE FROM THE PRESIDENT

Executive Officers

President

Gino Molfino
president@
marylandarted.org

President-Elect

Sarah Neubold
vicepresident@
marylandarted.org

Secretary

Katelyn Black
katelynblackartist@gmail.com

Treasurer

Caitlin Wilson
cewilson1012@gmail.com

Past President

Elizabeth Stuart
pastpresident@
marylandarted.org

Gazette Team

Editor

Elisa Patterson
e-patterson@nga.gov

Designer

Ana Tobin
tobina88@gmail.com

GINO MOLFINO

MAEA President

Welcome Back!

I love this time of year; the Maryland weather, the summer heat starts to shift to cooler days and our time away begins to pay dividends for our professional teaching lives. We go back to the schools with a renewed sense of what, how, and why we teach. As you generate new resources, strategies, and ideas for the classroom, consider everything you have experienced over the summer and how those experiences can lead to engaging problems for the new group of students entering your classes. MAEA looks forward to fostering and supporting those ideas.

MAEA has been hard at work this summer for you. Strategic thinking has *given way to* exciting plans for our state conference, thematic professional learning experiences, a redesigned MAEA website, student and teacher exhibitions, and new scholarship/grant opportunities! Many new things are coming your way. It takes many hands and minds to make these exciting and ambitious 2017–2018 MAEA plans a reality. We encourage each of you to get involved this year by attending a full council meeting. We have room for everyone and could use your help on any of our active organizational committees. If you live far away, consider joining the meeting virtually. We are working to provide online meeting access to those who are unable to physically join us. Keep an eye out for information regarding attending our meetings. Meetings are held at the HCPSS Old Cedar Lane Building, 5451 Beaverkill Road, in Columbia, Maryland 20144.

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.

2017 - 2018 MEETING SCHEDULE

September 14th, 2017 FULL MAEA MEETING
October 20th, 2017 - MAEA State Conference at MICA
November 16th, 2017 - FULL MAEA MEETING
December MAEA holiday function - TBA
January 18th, 2018 - FULL MAEA MEETING
March 8th, 2018 - FULL MAEA MEETING
May 17th, 2018 - FULL MAEA MEETING
June 21, 2018 - FULL MAEA MEETING & SUMMER RETREAT

We have packed the following pages with many exciting announcements, including creative MAEA member tips for back to school, information on scholarships and micro grants, reflections and reports on professional development experiences, and leadership and regional conferences. MAEA looks forward to launching a redesigned website by the end of

October and opening scholarship and micro-grant opportunities for students and teachers this year!

The energy and excitement that you bring to Maryland students are what enables us to have one of the greatest visual arts communities in the country! I look forward to seeing, hearing, and working with you all in the coming year to support and further arts education for all our students in Maryland.



Sincerely,
Gino
president.mdarted@gmail.com

EXECUTIVE COUNCIL

President: *Gino Molfino*

President-Elect: *Sarah Neubold*

Secretary: *Pat Cruz*

Treasurer: *Katelyn Black*

Historian: *Linda Popp*

Past-President: *Elizabeth Stuart*

Parliamentarian: *Sarah Neubold*

VP Advocacy, *Jennifer Johannes*

VP Communications/Web Page Editor:
Christopher Whitehead

Communications/Gazette Editor:
Elisa Patterson

Communications/Social Media: *Erika Weiss*

VP Development/Membership:
Virginia Bute-Riley

VP Programs: *Rachel Valsing*

Program Committee Chair, Conference 2017:
Nan Park

Program Committee Chair, State Awards:
Jamila Bellamy

Program Committee Chair, Student Exhibits: *Kristen Filipovich*

Director, Elementary School Division:
Kristen Filipovich

Director, Middle School Division: *Vacant*

Director, Secondary Division:
S. Craig Llewellyn

Director, AIMS Division: *Joan Newcomer*

Director, Supervision/Administration:
Eleni Dykstra

Director, Higher Education Division:
Kay Broadwater

Director, Museum Division:
Brittany Powell

Director, MAEA Research Commission:
Benjamin Tellie

ADVERTISE WITH MAEA

MAEA Gazette published online 3 times per year (Cost would be for all 3 issues)

- 1/4 Page: \$75.00
- 1/2 Page: \$125.00
- Full Page: \$200.00

Conference Brochure (only)

- 1/4 Page: \$25.00
- 1/2 Page: \$50.00
- Full Page: \$100.00
- Inside Cover Full Page (B/W) \$125.00
- Back Cover Full Page (Color) \$150.00

Gazette and Conference Brochure

- \$90.00 (Save 10% when advertising in both.)
- \$150.00 (Save \$25.00 when advertising in both.)
- \$250.00 (Save \$50.00 when advertising in both.)

Contact Elisa Patterson, editor, for more information at e-patterson@nga.gov

Circulation: MAEA website-656 on list and any others who click on our site

Conference Attendees: approximately 350-400

NAEA TEAM EAST IN BALTIMORE

(CONTINUED FROM PAGE 1)

of opportunity within our state associations. By working first in state groups and then sharing out as a whole we were able to identify common opportunities within the East Coast associations as well as share best practices we could glean from one another. This sharing led to continued conversations throughout the weekend and a stronger sense of camaraderie.

After lunch, we headed to the Baltimore Museum of Art where we were personally greeted by Director, Christopher Bedford. He told us of the museum's involvement with Mark Bradford at the

Venice Biennale U.S. Pavilion (<http://www.mark-bradfordvenice2017.org>) and the museum's plans to work more directly with Baltimore's Black community in order to ensure the BMA's attendance directly reflects the population of Baltimore. We were then welcomed by Contemporary Art Curatorial Assistant, Helene Grabow, who led us through the Adam Pendleton exhibition (<https://artbma.org/exhibitions/front-room-adam-pendleton>) and discussed the ways in which the artist recontextualized texts dealing with the Black experience into "Black Dada," the exploration of blackness through abstraction. Conversations regarding the exhibition led us into individual explorations of the rest of the museum.

Saturday morning we had the opportunity to screen print with guest artist Kyle Van Horn of the Baltimore Print Studios (<http://baltimoreprintsstudios.com>) at School 33 (<http://www.school33.org>). Using a combination of screen printing and collage we created six-word memoirs which could include images and/or text depending on our interpretation of the text. Everyone was excited by the opportunity to express themselves as artists and reflected after the workshop about improv and collaboration. State presentations followed in the afternoon. States shared out their "grows and glows" with time afterward to discuss potential connections and to ask follow-up questions. This discussion funneled into larger working sessions

Everyone was excited by the opportunity to express themselves as artists and reflected after the workshop about improv and collaboration.

with multiple states in which we discussed tangible next steps including membership and board recruitment strategies. After such intense planning and discussion, there was only one option for the group—a classic Maryland crab feast at Nick's Fish House on the water! Those who weren't allergic to shellfish kicked back with some wooden mallets, butter and vinegar, and heavy crabs into the early evening.

Sunday morning a smaller group assembled at the Hotel Indigo to discuss NAEA position statements regarding equity in access, statewide digital assessments, at-risk students, scripted learning, and other hot-button discussion points in art education. After wrapping up for the weekend we said our goodbyes full of new friendships, ideas, and next steps. Team East was a great opportunity to focus on the larger picture of art education in relation to both the state and district level. MAEA did a fantastic job hosting a great weekend full of promise.

.....

Team East was a great opportunity to focus on the larger picture of art education in relationship to both the state and district level.

.....





Curator Helen Grabow discussing the art of Adam Pendleton exhibition



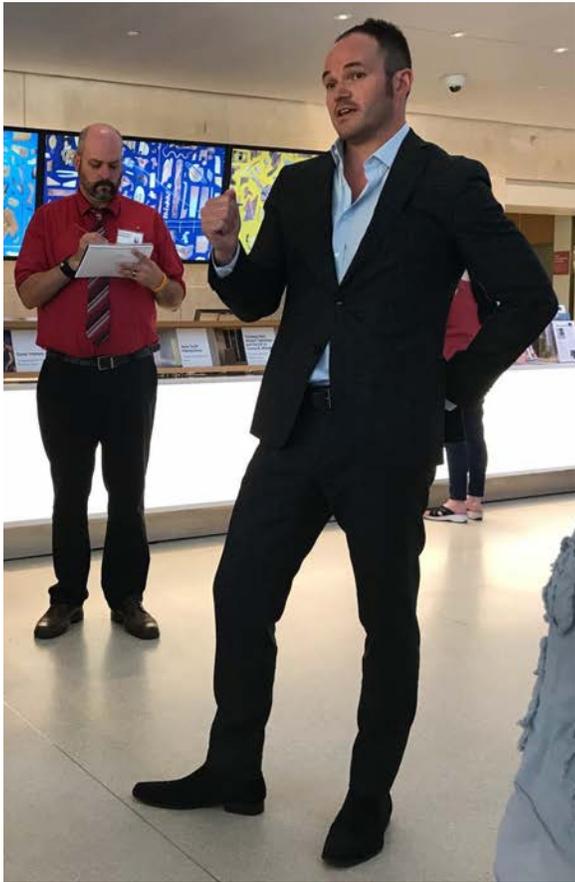
Screen printing with Kyle Van Horn



Screen printed art



Team East participants sharing common opportunities and concerns



BMA Director Christopher Bedford greets our group

MAEA COUNCIL MEMBER RECEIVES UNIVERSITY OF MARYLAND REGENTS' FACULTY AWARD



Katherine Broadwater, 2017 University of Maryland Regents' Award Recipient

Katherine Broadwater, Associate Professor of Art Education at Towson University, and MAEA Director of Higher Education Division has received a 2017 Regents' Award from the University of Maryland. This award is the highest honor presented by the Board of Regents to exemplary faculty across the UMD system. In addition to mentoring students in the art education department, Katherine has guided potential art education high school students and has assisted her graduates through their first years of teaching. This award acknowledges her many years of excellence in mentoring, as noted in a March 2017 article from the Towson University website. Please see this link to read the full article:

<http://www.towson.edu/news/2017/usmregentsawards.html>

FRIDAY, OCTOBER 20TH, 2017

Amy Sherald 8:40-9:40am
Valeska and Olivia 11:20-12:20pm
FALVEY HALL, MICA BROWN CENTER

MAKEchange

2017

AMY SHERALD



"What does it mean to be a cultural producer in a city like Baltimore, and what power do we have as artists to create real change?" **Amy Sherald**

Amy Sherald's move to Baltimore in 2002 had a direct impact on her work and greatly influenced the trajectory of her studio practice. Amy will speak about those changes, her experiences moving to and working in Baltimore, and ways that she has chosen to engage with her art in the community.

Amy Sherald is a portrait painter who explores the ways people construct and perform their identities in response to political, social, and cultural expectations. She is known for using a grayscale to paint skin tones as a way of challenging the concept of color-as-race. Amy was born in Columbus, Georgia, but now resides and works in Baltimore.

VALESKA POPULOH



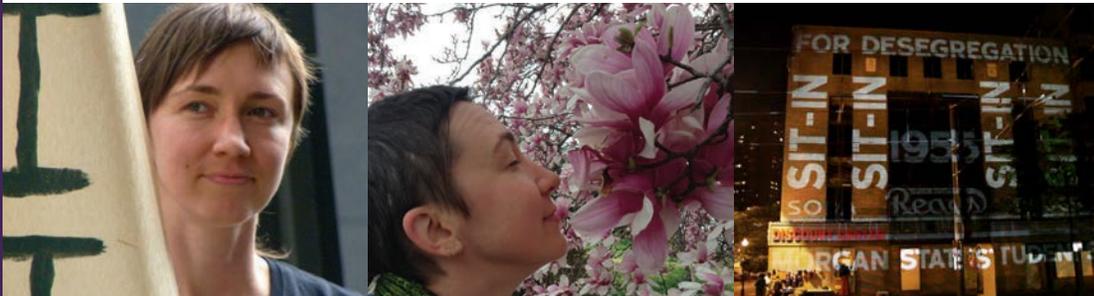
Inhabit: Reflections on an Arts Practice in Response to Community and Place
Valeska Populoh and Olivia Robinson

Valeska Populoh and Olivia Robinson reflect on how living in Baltimore has deeply shaped their respective art practices, influenced their cultural organizing work, and motivated their research and learning. For both artists, creative projects have become an important way of grappling with questions about injustice and inequality, engaging with history, learning about the land beneath their feet, and building relationships with communities in Baltimore.

Valeska Maria Populoh works as an educator, cultural organizer, artist and performer in Baltimore. She teaches at the Maryland Institute College of Art and is an affiliated artist with Black Cherry Puppet Theater. Valeska has a passionate interest in performance, specifically masquerade, pageants and puppetry and their role in political expression, public ritual, and community building.

Olivia Robinson is a multimedia artist whose work spans performance, installation, research, and community engagement. Robinson's diverse body of work, which ranges in scale from hand-built textile circuits to architectural-scale inflatable structures, investigates issues of justice, identity, community, and transformation.

OLIVIA ROBINSON



NATIONAL ART HONOR SOCIETY STUDENT ARTIST WORKSHOP



The Maryland Art Education Association, FutureMakers, and the Maryland Institute College of Art are hosting an all day workshop for young artists throughout the State.

8:30AM

Registration and drop off at the MICA Meyerhoff House
140 W Lafayette Ave, Baltimore, MD 21217

9:30AM

Morning Session

Maker Masks: Kinetic Sculpture and Storytelling

Is there a hidden side to your personality that no one sees? How can something conceal your physical identity, while revealing your inner self? Through this interactive, maker-focused workshop we will learn and apply pneumatic, mechanical, and electronic media to construct a kinetic mask that conceals your physical identity while revealing your inner self.

11:30AM

Lunch

All attendees will be provided with lunch included in the registration cost

12:30PM

Afternoon Session

Master Class: Join artist and MICA professor, Katie Morris, in a hands on, mixed media art making workshop.

Explore new ideas and techniques that can be used to start or add to your portfolio.

2:30PM

End of the workshop and pick up at the Meyerhoff House

- Create artwork using new media and techniques.
- Learn about building your art portfolio.
- Take a master class from a MICA professor.
- Connect with student art leaders.

October 20, 2017

8:30AM-2:30PM

**Maryland Institute
College of Art**

\$35

TWO EXCITING NEW OPPORTUNITIES FOR MAEA MEMBERS AND THEIR STUDENTS

1.



www.marylandarted.org
MAEA
invites you to
nominate a
high school senior for a
SCHOLARSHIP
up to \$500 for college

2.



www.marylandarted.org
Teachers with up to 3 years
experience may apply for an
MAEA
Micro-Grant
UP TO \$500 FOR
CLASSROOM ART
SUPPLIES



FALL 2017 YOUTH ART GALLERY EXHIBIT

You are invited to submit 3 exemplary student artworks from your district to be juried by MAEA and MAA representatives.

++Digital Submissions must be received by Friday, October 13th, 2017 to be juried for selection.

++Please choose artworks that best represent the theme:

Design of the Past, Present, and Future.

++Districts will be notified by Wednesday, October 18th, 2017.

++Students will be invited to visit the exhibit on November 11th, 2017 to see their work on display and to receive a certificate of recognition.

> Please photograph selected pieces & save as a .jpeg file.
> Email kfilipovich@bcps.org with attachments.

GRADES K-12 ARE ELIGIBLE
ARTWORK MUST BE ORIGINAL IN CONTENT
APPROPRIATE SUBJECT MATTER TO BE VIEWED BY ALL AGES
VERTICAL CONTENT: DIMENSIONS 11X16 TO 18X24
2D ARTWORK ONLY (NO CANVASES OR RELIEF)

MAEA SPRING MEET-AND-GREET



MAEA bowling “team”

VIRGINIA BUTE-RILEY,
MAEA Vice-President for Development/
Membership and Art Teacher, Vansville
Elementary School, Prince Georges County
Public Schools

Did you miss it? In May, MAEA hosted a Meet-and-Greet for members and friends. We met at the White Oak Duckpin Lanes in Silver Spring. Duckpin bowling is similar to standard bowling—but cooler! The balls and pins are smaller and you get to roll 3 times for each frame. Rumor has it that duckpin bowling started in Baltimore. Some say it was one of Babe Ruth’s favorite games. At the alley, they even had a copy of a photograph of “the Babe” playing duckpins.

Players representing Anne Arundel, Montgomery, and Prince George’s counties came out to

enjoy some friendly competition and unwind near the end of the year. MAEA provided us with the yummy goodness of pizza, curly fries, funnel cakes, and cold beverages. Our \$10 admission covered shoe rentals and two games of bowling. The champion of the night, Lisa Dehays, a teacher from Bethesda-Chevy Chase High School in Montgomery county, not only earned the right to host the MAEA bowling trophy in her classroom until the next tournament, she also earned a new bowling nickname—“Frenchie” (alluding to her French boyfriend).

MAEA will continue to host social, networking events for members. If you have any suggestions or if you are interested in helping to plan a future event, please send an email to virginia.buteriley@pgcps.org.



"Frenchie" does her victory dance



The Coveted MAEA Bowling Trophy



MAKING TIME FOR ME . . .

SUMMER PROFESSIONAL DEVELOPMENT

JENNIFER JOHANNES

MAEA Vice-President for Advocacy, and art teacher at Oakland Mills Middle School, Howard County Public Schools

Summer break, we start with the best of intentions: Clean out the closets, catch up on sleep, read books, sort the kid's clothes, exercise and, above all, make art! Some of these things actually happen. This summer, I decided that if I signed up for graduate credits toward my +30, I'd actually make time to paint. I took an Art of Ed class (If you are unfamiliar, visit www.theartofed.com). The class was online and unlike most of the PD I've taken online, it was entirely about making art! I was excited, not that I needed an excuse to treat myself to art supplies, but I felt less guilty splurging on a few things knowing that I "needed" them for a class. This summer I took the "Studio: Painting class." The Art of Ed offers 5 hands-on, art-making classes, in addition to many other classes. This class concentrated on techniques involving tempera and acrylic. Most of the class was about acrylic. Acrylic was previously my least favorite painting media for my personal work, but great for the classroom. We learned lots about image transfers and different gel mediums. Taking a class made me make time to paint. I got lots done during my kids' nap time and after they

went to bed. It kind of forced me to make myself a priority, which can be hard for moms with young children. The secondary learning was from "talking to" art teachers from all over the US and that never happens in traditional PD where I am usually the only art teacher. I picked up great tips about classroom organization and storage ideas, materials management, where to get free stuff; all the hot tips that I love to learn from visiting other teachers' classrooms. These conversations were as valuable to me as the curriculum itself.

Last summer I took the Art of Ed's "Flipped Classroom" course and the instructor for that was outstanding. I've flipped some aspects of my classroom and have reaped many benefits from that knowledge. In comparison to other classes, the Art of Ed's courses are expensive, but your district may cover them. It was exciting to be involved in PD that was entirely about art. Most of all, it was great to paint for fun and enjoy the gift that teachers have: summer break. I am fully recharged and raring to go; those kids better be ready for me. Good luck with your school year. Remember, helping students find their creative voice is an incredible gift that we as art teachers are charged with, so go out there and inspire some young people!

TILTING AT WHIRLIGIGS

KATHERINE HESS

Art Department Chair, Seneca Valley High School, Montgomery County Public Schools
(all photos by Katherine Hess)

One of my favorite Maryland destinations is the American Visionary Art Museum (AVAM) in Baltimore, Maryland, and a highlight of every visit is the giant whirligig sculpture outside of the museum called *Life, Liberty, and the Pursuit of Happiness* by Vollis Simpson (1919-2013). The bright colors and movement created by wind are festive, mechanically impressive, and delightful. The fifty-five foot tall, forty-five foot wide, three-ton sculpture is made from mostly brightly colored metal scraps and junk. I discover new things whenever I look at it, and like most people spend some time staring at it mesmerized, watching it move.

Vollis Simpson started creating whirligigs on his farm in the mid-1980s (according to this New York Times article, <http://www.nytimes.com/2010/04/06/arts/design/06vollis.html>). His farm became a tourist attraction for fans of outsider art, including Rebecca Alban Hoffberger, AVAM's founder, who commissioned his work and brought it to a larger audience.

This summer, driving south on I-95, I found that Wilson, North Carolina is honoring the memory of the outsider artist by creating a park with thirty-one of his whirligigs. The park wasn't finished

when I visited (it opens November 2nd), but there were a lot of whirligigs in the air, and the day I visited had clear blue skies and a breeze making all of the pieces move. The effect of one sculpture is powerful, but a mass of them is just amazing. Elements move at different speeds, in different ways, but they never touch and nothing clashes.

One of the most surprising parts of the park is how quiet the mechanical parts are. It was peaceful. I highly recommend the Whirligig Park to anyone traveling through North Carolina.

The art teacher in me feels that it is necessary to mention that there are many STEAMy possibilities when one is inspired by art created with found materials that move with the wind. Other kinetic sculpture artists who use the wind include Alexander Calder, Theo Jansen, and Anthony Howe. Exploring these works with students is also a great opportunity to talk about scale, repetition, and harmony. However, this summer it was really wonderful to let all that go, and watch the whirligigs go by.



"Life, Liberty, and the Pursuit of Happiness" by Vollis Simpson



detail of a whirligig by Vollis Simpson



Whirlygig Park, Wilson, NC

MARIGOLDS GROW IN MARYLAND

SARAH DELPHUS NEUBOLD

MAEA President-Elect and
Fine Arts Content Specialist, Montgomery
County Public Schools

I love going back to school – each new year brings new creativity and artwork to life! This will be the beginning of year 16 for me, but it seems like just yesterday that I was unlocking my art room door for the first time. As the content specialist for Montgomery County Public Schools, I had the pleasure of welcoming more than 30 new art teachers to our district in August at our annual New Educator Orientation (NEO). After facilitating NEO for several years now, I

discovered nothing gets me more prepared for the start of school than teaching others how to get ready for the start of school. In the end, however, I think I might learn as much from our new teachers as they learn from me. That's why NEO is among my favorite events each year.

I share a lot of tips, tricks, and resources during NEO, but there's one that I think is most important. It's an article by Jennifer Gonzalez from the Cult of Pedagogy titled *Find Your Marigold: The One Essential Rule for New Teachers* (<https://www.cultofpedagogy.com/marigolds/>). You may have read it already. It seems to pop up on my Facebook feed at least once or twice this time of year. It's an easy read but offers good advice for novice and veteran teachers alike.

I'm not a gardener, but apparently, there's this thing called companion planting. I don't really know the details behind the science, but basically, there are certain species of plants that cause really good things to happen when planted in the garden. The other plants will grow bigger and stronger because they are better protected and nourished. Marigolds are great companion plants.

The article continues by illustrating how some teachers are like marigolds – encouraging and

*I love going back to school
– each new year brings
new creativity and
artwork to life!*

supporting novice teachers as they grow into seasoned veterans. As I prepare for NEO, I just can't plant seeds for curriculum, assessment, classroom management, and differentiation. If I really want our new teachers to succeed, then I need to plant some marigolds too. This year I was lucky enough to have Jill McCowan, Ron Kohler, Patricia Touchette, Jennifer Espinoza, Jennifer Bruck, Sarah Harnish, and Connie Zammett serve that purpose.

But let's be real, being a teacher is an extremely hard job. Marigolds aren't just for new teachers. Each of us needs a few marigolds in our garden to help us stay strong and continue growing. This makes me think about who my own marigolds are. As an art teacher and instructional leader, MAEA is where I find them. I've been a member for my whole career, but it wasn't until I became actively involved in the organization through the State Council that I truly began to reap the benefits. The members of the Council are amazing. They inspire me, and teach me, and push me to be a better art educator than I thought I could ever be.

If you're at a place in your career where you realize that you could use a few more marigolds, then I hope you'll consider looking to MAEA like I did. We have several committees – advocacy, communications, membership, programs – that are all working on various projects to benefit our students and colleagues. We're a volunteer organization “for members by members” and are always looking for ways to grow and expand. We

.....

The article continues by illustrating how some teachers are like marigolds – encouraging and supporting novice teachers as they grow into seasoned veterans.

.....

have a place for you. Don't let distance stop you. We are looking for ways to keep better connected through technology. I know you're busy, but don't let that stop you either. I've sat through a lot of meetings or “PD” that have felt like a complete waste of my time and completely irrelevant. MAEA has never felt that way – promise. Still not sure? Get in touch with me. My email address is listed on the MAEA website, and I'll be at the fall conference in Baltimore. Let's talk. I know marigolds grow in Maryland. Sometimes you just need to know where to look. Let me help.

Print a Patch!

Lesson Plan for
Grades 5-12



**Blick Studio Acrylics and
Golden GAC 900 Fabric Medium
Customer-Rated!**



A personal statement you can wear on your jacket, jeans, anywhere at all!

These iron-on patches are a hit for students of all ages. The linoleum blocks are easy to carve, and the printing process is quick and fun. Make multiples to share and swap with friends — use colored pencils to make every patch unique!

DickBlick.com/lessonplans/print-a-patch

NEW lesson plans and video workshops
at DickBlick.com/lessonplans.
For students of all ages!



BLICK®

800•447•8192 DickBlick.com



Visit
DickBlick.com/requests/bigbook
to request a FREE sale flyer!

BACK-TO-SCHOOL TIPS FOR NEW AND EXPERIENCED ART EDUCATORS

Fall is the time when we are filled with anticipation, excitement, and perhaps just a bit of trepidation when we consider all that we would like to accomplish in the coming school year. The Gazette polled some seasoned art educators for their tips about how to make the start of the school year get off to a strong start.

From **Katelyn Black**, Manor View Elementary (Anne Arundel County Public Schools) Grades 1-5:

TIPS FOR BRAND NEW TEACHERS

- I always keep scrap bins bowls out on my tables so I can recycle cut paper. They can also be used as trash bins for the kids to dump at the end of the lesson.
- Don't be afraid to ask parents to collect items for you (ex. egg cartons, toilet paper rolls, milk jugs, and/or leftover yarn).
- Use cloth or table covers for bulletin boards; this helps from having construction paper fade.
- Washi tape is a great way to decorate items in your classroom.
- Empty pretzel and chip jugs are a great way to store paper mache paste, tissue paper, scrap yarn.
- I always do 3D projects and paper mache projects towards the end of the year. These are more hands-on and helps students stay engaged.

- Fans are a great way to help dry wet medium projects (ex. paper mache, clay).
- Copier box tops serve as great storage bins for student artwork or even 3D projects.

TIPS FOR ALL TEACHERS

From **Lisa Stuart Whitehead**, Instructional Supervisor—Visual Art, Prince George's County Public Schools and **Christopher Whitehead**, Visual Arts Specialist, Anne Arundel County Public Schools:

- Know your procedures – it is important to know what your rules and procedure are before the students ever get to the art room. Even if you want to get student input into the classroom procedures, you should still have an idea of what you want and you can guide the students to come up with those conclusions.
- Year at a glance – plan out the units you want to teach for the whole year. Keep it simple – just write out the unit topic, skill, media and projects per quarter.
- Exhibitions – make sure you know the exhibition dates and guidelines that you are expected to participate in before the school year gets into full swing. Make sure you are collecting student works for upcoming exhibits.
- Play nice in the sandbox – talk to your fellow teachers, plan a cross-curricular project,

work on your interpersonal relationships with peers, parents, administration, and students. You will find a cooperative friendly work environment makes for a happier art room.

- Best friends – Be nice to your head custodian and the head administrative assistant in the office. These two people can make or ruin your day quicker than any other person in the school.
- Take pictures – Make sure you take photos of your student’s artwork. It is important to get a few good shots from each project. Photograph a few pieces in progress and a few of the best final artworks. This is the documentation of what you do and the successes that are happening in your classroom. You never know when you will need these images so just keep collecting them.

- MAEA conference – the Maryland Art Education Association is your professional organization. It is a group of art educators that work for art educators (you). The conference is a great chance to network, attend workshops, learn new teaching strategies, new artmaking techniques, and share your knowledge with colleagues.
- Discover a new artist – each year trying to discover and incorporate an artist that you did not know about. Look in history, explore museums and galleries, visit studios or websites of contemporary artists. Don’t let your teaching become dull and outdated – push yourself to discover what is out there and share it with your students.
- Make time to create –one of the best ways to stay sharp and relieve the stress of the classroom is to make time to create. Draw daily or take a class, join an artist group/coop - whatever it takes to set aside a few hours a week to your own art making. Remember you are an artist and your students want to learn art from you because you are an artist.
- Have fun – above all else, enjoy teaching art to your students. Even if they don’t want to learn it – show them anyway. At the end of the day, no matter how long or stressful it seemed, you still spent the day making and talking about art. In the end that is a day well spent.

*Have fun – above all else,
enjoy teaching art to
your students*

- Use your supports – you have support people in your school and district that are interested in your success and the success of your students. The Visual Art Office can provide content specific support, mentor teachers can help with other classroom strategies and suggestions. Just remember you are not alone – use those in your school that can help.

From **Ronald E. Kohler, Jr.**, NBCT,
Art Teacher, Meadow Hall Elementary
(Montgomery County Public Schools)

As I map out my long range plans for my kindergarten through 5th-grade students, I note on a calendar the opportunities to exhibit student artwork throughout the year. I then make deci-

sions about when the units of study or lessons I have planned can be introduced so that the type of artwork displayed is not always the same from year to year.

Having taught elementary art for more than 20 years, I have developed a method for organizing and managing massive amounts of instructional materials. Digital resources are quickly accessed with folders containing photos, videos, and slide presentations; these require only virtual storage space. However, I still seem to require a great deal of physical instructional material (e.g., art reproductions, authentic artifacts, books, teacher-prepared samples, charts, visual directions, photographic references). I assign a number and affix it to a label on jumbo envelopes, cardboard portfolios, and large plastic storage bins. I then create an index that corresponds with those numbers that indicate the contents; this greatly reduces the time for gathering instructional material.

FOR MUSEUM FOLKS

From **Brittany Powell**, Manager of School Programs, The Walters Art Museum

Talking directly with teachers is a great way to build relationships and raise awareness about your programs or resources. Contact content specialists in your school district to ask about attending professional learning or in-service events to get some face time with teachers and hear more about how you can support their work.

From **Elisa Patterson**, High School Programs Manager, National Gallery of Art

The fall is back-to-school time for museum educators as well as classroom teachers.

Whether you are new to the field or a seasoned professional, I always make sure area teachers know about my museum programs by sending out information in late August by magnet mail or postcard. This way, teachers see the information when they return to school and can include it into their planning for the year.

GREAT ADVICE FOR ALL

From **Jill McCowan**, Art Teacher, Lakewood and Clopper Mill Elementary Schools (Montgomery County Public Schools):

- Get a good night sleep.
- Eat well-balanced meals the day before.
- Remember to bring your lunch, and eat it that first day.
- Smile, you are ready for this!!

.....

Get a good night sleep. Eat well balanced meals the day before. Remember to bring your lunch, and eat it that first day. Smile, you are ready for this!!

.....



maryland art education association

INTERDISCIPLINARY

professional learning 2018



“Interdisciplinarity consists in creating a new object that belongs to no one.”

—Roland Barthes

This testament to the force of originality and new thinking brought on by crossing subjects is the driving motivation in MAEA professional learning through the next year. For 2017-2018 the Programs Committee is planning a new series of four teacher workshops focused on making connections across content. Master art educators, artists, and professionals will partner in presenting their work and facilitating hands-on making. Resulting work from this series will be exhibited at the 2018 MAEA Conference and a resource for educators and artists will be created. The workshop dates, facilitators, and topics will be unveiled later this fall. Please stay in touch through marylandarted.org for updates.

MEMBER SPOTLIGHT



VIRGINIA BUTE-RILEY,
MAEA Vice-President for Development/
Membership and Art Teacher, Vansville
Elementary School, Prince Georges County
Public Schools

Jemil Miller is our featured member for this issue of the Gazette. Jemil works in Prince George's County Public Schools. She is a native New Yorker and comes from a family of educators. Before entering the teaching profession Jemil was a graphic designer. She

has spent many years in the classroom teaching visual art to all grade levels from early childhood to high school. For the past few years, Jemil has served in an out-of-the-classroom position, supporting art teachers. She is a vital part of the PGCPs visual art office.

WHY DID YOU BECOME A VISUAL ARTS TEACHER?

I was working in advertising without consistent opportunities to be creative. I always said I would never teach. Teaching has allowed me an opportunity to use and practice my skills while offering others the same opportunity to learn about art, themselves, and the world around them.

Now I am teaching new art teachers how to get the experiences they want for children and the results they want from children.

DESCRIBE YOUR JOB.

My title is Visual Art Resource teacher, but I still view myself as an artist-teacher, period. Now I am teaching new art teachers how to get the experiences they want for children and the results they want from children. I provide instructional support by providing feedback and suggestions on time management, classroom management, instructional and behavioral strategies, how to access and use the standards, and build rapport. As a visiting art teacher, I often demonstrate in the classroom with the students.

2. Enthusiasm and joy are how you show your passion. If you are excited and happy, that projects onto the children the same as if you are frowning and grumpy. Students think adults are angry when they look serious. They will also assume you are angry with them– which snatches their joy.

IN ADDITION TO BEING A RESOURCE TEACHER, ARE THERE ANY OTHER “HATS” YOU WEAR?

The position of art resource teacher has other facets that include student art exhibits, interviewing applicants, professional development for art teachers, exposing non-art educators to the validity of our discipline and connection to other content areas, communicating with administrators and art teachers when a liaison is needed, and any other capacity that is needed by the visual art supervisor.

WHAT HAVE BEEN THE HIGHLIGHTS OF YOUR CAREER SO FAR?

After 27 years in education, teaching has been the best part. The best experience was working in a K-8 building that allowed me to build a strong rapport with children and parents as I exposed them to my favorite things about art for 9 straight years of their education. It was amazing to see how far they progressed over time.

Most memorable student projects:

- 5th-grade students pairing up and plastering each other’s faces.
- 8th-grade students using legos to work in the style of their favorite type of architecture.

After 27 years in education, teaching has been the best part

WHAT IS THE BEST PART OF YOUR JOB?

The best part of my job is that the teachers seem to appreciate my visits. The fact that they don’t hate to see me coming, means I must be doing something right. My efforts are actually helping them enjoy their jobs.

WHAT’S YOUR BEST “TRICK OF THE TRADE”?

I always tell young teachers two things:

1. Learn everyone’s name. You can never convince someone they matter to you if you cannot call them by name.

Favorite student response:

- Elementary School: “Miss Miller can draw anything.”
- High School: When my most disrespectful student in the class began to tell other students they better not talk back to Miss Miller.

Most memorable student interactions:

Before student interaction became such a delicate issue, I had students that painted at my house on Friday evenings until their parents could pick them up—with their permission, of course.

HOW WOULD YOU DESCRIBE YOUR OWN ARTISTIC PRACTICE?

I allowed life and work to interfere with the creative process for a long time. For the last 14 years, however, I engage in the creative process at least once a week and will continue to do so. I draw and paint constantly. I would love the opportunity to return to pottery and lithography.

WHAT CHANGES WOULD YOU LIKE TO SEE IN OUR PROFESSION?

I would like to see more art teachers approach it with a true comprehension of its impact on children. I would like for the professional load

.....

All art teachers should have access to every single art supply they need, in whatever quantity they need them.

.....

on art teachers to be lightened so it could be a requirement for art teachers to keep practicing their craft.

I would like for administrators and educators of other contents to actually reach a level of understanding that we have highly specialized skills that we have been grooming on a level of mastery for decades. All art teachers should have access to every single art supply they need, in whatever quantity they need them.

TEACHER WORKSHOPS AT THE NATIONAL GALLERY OF ART

The National Gallery of Art offers workshops for teachers during the school year, with topics changing annually. These programs introduce art in the Gallery's collection and in the special exhibition and explore interdisciplinary curriculum connections and model methods for teaching with art. Programs cost \$10 and include teaching resource materials. Most activities can be easily adapted to different subjects and used by students from elementary through high school grades.

Teachers of all subjects (prekindergarten through grade 12), homeschoolers, and pre-service educators are welcome. Workshops take place at the Gallery, either after school or on Saturdays.

This year's programs address topics such as:

Surrealism and the Visual Arts which explores some of the creative processes used by Joan Miró and his contemporaries. Discover the activities the surrealists used to plumb the depths of dream, intuition, and chance.

Unleash your creativity while enjoying surrealist games, fanciful writing techniques, and a sensory sketch inspired by Miró's drawing repertoire.

Art and Identity explore the work of contemporary artists whose work delves into issues related to race, gender, cultural memory and the formation of self. Small group discussions take place in front of original works of art and draw upon the visual evidence of each object. Biographical information and artist's statements about their work will supplement participants' observations and responses.

Read about other programs offered and register online at www.nga.gov/teacherworkshops.

Bring a colleague and share the learning experience!

Credit info for image:

Joan Miró

The Farm, 1921-1922 oil on canvas

National Gallery of Art, Gift of Mary Hemingway



The Baltimore Museum of Art

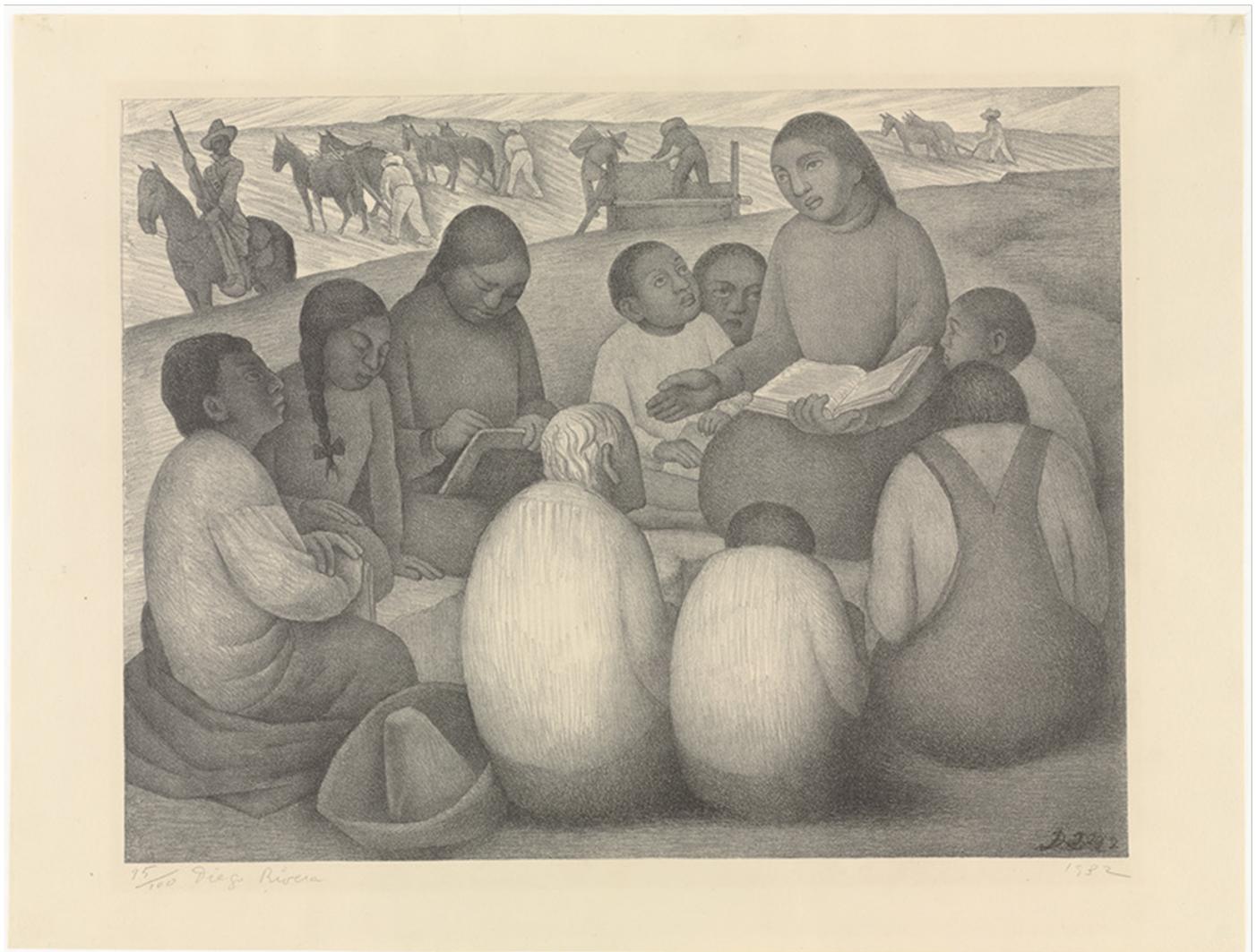
Crossing Borders: Mexican Prints Teacher Workshop

Saturday, December 2nd, 8:30 am—12:00 pm

The prints of Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, and Elizabeth Catlett from the 1930s and 1940s brought international attention to the political, social, and cultural changes that took place following the Mexican Revolution. Learn about Mexico's art renaissance, enjoy a curatorial tour of the exhibition, receive a bilingual (English and Spanish) teaching packet, and take part in a print-making project. Recommended for Spanish language, social studies, and art teachers.

Members: \$20/Non-members: \$25

For registration information go to: <https://artbma.org/educators/workshop.html>



Open Air School, Diego Rivera, 1932, Crayon lithograph, 12-1/4 x 16-1/4 in., Gift of Blanche Adler, BMA 1932.28.3