



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Spring / Summer 2015



Harwen Y.
Garrison Forest School

DRAWING FIGURES AND FACES AT THE WALTERS ART MUSEUM

SUSAN DORSEY

Education Coordinator for School Programs
Walters Art Museum

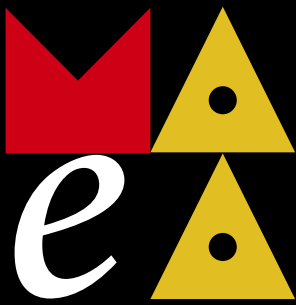
While visiting Garrison Forest School, I had the privilege of meeting with BJ McElderry, Art Department Chair, and Diane Yu, Upper School Art Teacher, to learn about a curriculum BJ designed titled Drawing Figures and Faces, which utilizes the Walters Art Museum as a classroom. BJ explained, "This curriculum gives students an understanding of the human form and its expressive potential. Students in Figures and Faces make observational



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MESSAGE FROM THE PRESIDENT

ELIZABETH STUART

President MAEA

Hard to believe it is summer already! Last school year flew by. Even though the school year has ended our work on the council is not done. This summer four MAEA council members traveled to Maine to attend the highly regarded "Team East" conference. This is an opportunity for leadership from each of the eastern regional states to come together to examine national platform statements, provide suggestions for new ones, and discuss NAEA national updates. Next, our board met for the MAEA summer retreat on Monday, June 29. In this critical meeting, we spent time gearing up for next year by discussing the budget, professional development workshops, fall conference, student shows, etc. Lastly, our conference team is working hard this summer lining up noteworthy keynote speakers, reviewing conference proposals, emailing acceptance letters, and organizing the event. Each year we try to out-do ourselves so please add Friday, October 16 to your calendars now for our annual fall conference. You won't want to miss it!

Our board is made up entirely of MAEA members like yourself. If you are interested in getting more involved with how your organization runs and operates, please email me for details. We need your support!

I hope you have a restful summer and spend lots of time rejuvenating!

Elizabeth Stuart

MAEA President

president@marylandarted.org

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.

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NOTE FROM THE EDITOR

We were very excited this spring to win the NAEA Honorable Mention Award in the Newsletter category. The award was presented during the Delegates Meeting at the NAEA conference on March 26 at the Hilton Hotel in New Orleans. This could not have been achieved without the support of the MAEA Council and the many contributions of articles from inspiring teachers over the past few years.

This issue has a number of articles on a variety of topics that MAEA members care and write about, from blogging to research to celebrating our colleagues, just to name a few. In the next issue (late fall, 2015), we will begin a new series on what it is like to teach in different time blocks. Please consider sharing your experiences and expertise with fellow art educators across Maryland in your award-winning Gazette.

For more information and the writing guidelines, please contact Elisa Patterson, Gazette editor, at e-patterson@nga.gov

Or, you can find the information under "Forms" at www.marylandarted.org

Articles are accepted at any time with the following deadlines:

Late Fall 2015: articles/photos due October 23, 2015

-Online publication November 20, 2015

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



Elizabeth Stuart and Elisa Patterson
Photo by Lori Snyder

DRAWING FIGURES AND FACES...

(CONTINUED FROM PAGE 1)



Pauline V.
Garrison Forest School

They move from the skull to self-portrait drawings and the human skeleton to figure drawings. To understand the human form they look at diverse works of art with representations of the human figure during a self-guided visit to the Walters Art Museum."

To introduce the lesson, Diane instructed students to observe and study the anatomical structures of the human body. As homework, students were assigned small sections of the body and asked to draw

only the bone structure. Then, they were asked to draw the same body part with skin. This helped them to understand the shadows, shapes, and movements of the human figure.

Once students were comfortable with the bone structure, they traveled to the Walters Art Museum to continue their study of the human form by drawing figure sculptures in the museum. When asked how they structured their visit to the Walters, Diane explained, "I briefly gave a tour of the figure sculptures in the museum and mainly focused on discussing the differences of human proportions in different time periods. After examining the different artworks, students picked a sculpture to draw. By the end of the visit, each student was expected to have made sketches and taken one or more photographs of the sculpture they wished to continue drawing with pastel. The sketching in the museum was a way for students to discover which sculpture they would enlarge



Kendell S. **Garrison Forest School**



Students from
Garrison Forest School
working in the studio.

in the classroom.” Diane encourages other art teachers to use the museum as a classroom, “It is a great experience for students to see the sculpture their physical forms and in the museum space. Since students did sketches in the museum, the experience was interactive as they viewed the works of art.”

Students commented on how helpful it was to learn from sculptures at the Walters Art Museum. Several students described that this process “made me see how shadows show the body forms and allowed me to study the rough surface of the broken marble. I liked being able to see the body from different angles and the lighting on the sculpture enhanced my drawing. I loved walking through the galleries and analyzing every piece, the detail and intention. Our assignment was to sketch a few sculptures and then choose one for a large drawing. During each sketch I learned something new about the piece I was drawing. I learned something that I didn’t notice by just looking, and I loved that.” I had the opportunity to observe the works of art that were created by students during this lesson and was immediately struck by the depth, detail, and perspective in each drawing. The students brought the museum sculptures to life through their acute observation skills and expressive drawing techniques.

BJ chose to use the Walters because she believes that, “investigating primary sources for any discipline generates strong creative and critical thinking experiences. Working from sculpture in-the-round provides art students with three-dimensional figures that are still but vibrant. These primary sources encourage looking slowly to see subtleties and give students ample time to question, analyze, and draw what they observe. Drawing in the museum gives students a historical perspective for art education, which for centuries included learning from sculpture and plaster casts prior to working with live models. The



Harwen Y,
Garrison Forest School



Yeree K.
Garrison Forest School

Walters Art Museum allows enough space for the art students to choose a good vantage point and be able to draw. I don't want my students to think of the Walters as only history, but to use it as a living resource." After spending over an hour with a figure sculpture at the museum, students took pictures of the sculptures back to the classroom and finished their drawings in more detail. When asked how the museum enhanced her students' understanding of the concepts taught, Diane stated, "Since students were able to see the sculpture in its physical form, they were more aware of textures and details that would have not been captured in a photograph. The main concepts for this assignment were form and light, so it was important that the students experience multiple perspectives of the sculptures before they picked one for a final drawing." Back in the classroom, students were challenged to use their figure sculpture studies in an innovative and expressive way.

When I asked BJ how she saw her students improve the most during Diane's instruction at the museum, she noted, "What is obvious from the drawings, ranging from dramatic and massive to serene and delicate, is that students found the Walters sculptures inspiring." We hope middle and high school teachers will be inspired to use the museum as a resource in their classrooms.

Please visit <http://thewalters.org/teachers/field-trips/> for more information on how to schedule a field trip to the Walters Art Museum.

Students from
Garrison Forest School
working in the gallery.



emmateachesart.com: Making me a Better Art Teacher Since 2010

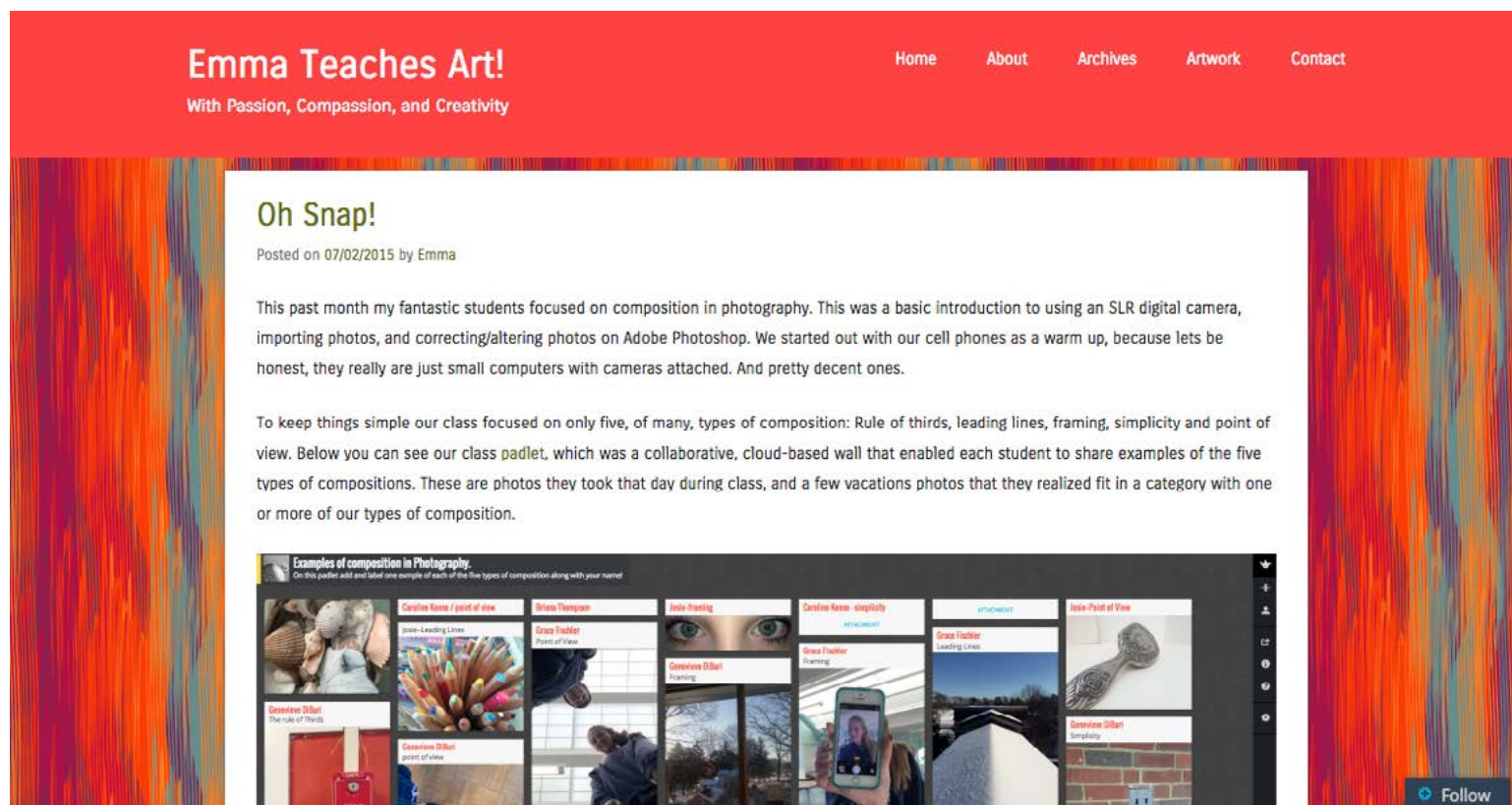
Emma Cowan, Studio Art Teacher

Stone Ridge School of the Sacred Heart, Bethesda, MD

How can an art ed blog work for you? If you look through the archives of emmateachesart.com, and you go all the way back to the beginning, you'll find my first blog post. Hidden back there it reads:

"The past 5 years I have been working on my combined degree in fine arts and education and working as a babysitter as well. It has been very exciting and a lot of hard work. Now, I hope you enjoy looking through some samples of my artwork and lessons."

I wrote this in February of 2010 when I was about to graduate from Pratt Institute in Brooklyn, New York. I knew that I needed a portfolio to help me find a job, but I had no idea what it should look like. In an economic recession, a little folder with a few lesson plans and a statement of purpose wasn't going to cut it. I wanted somewhere to store my work, a place that could include more detailed descriptions of my lesson plans, my reflections on how each project went, photos of progress, and final products. I wanted a way to easily share my work and, perhaps most importantly, I needed something free. A blog was the perfect solution.



A blog is essentially an ever-expanding website, often written in a conversational style from the point of view of the author. It can serve many purposes, such as a journal, a travel log, a cook-book, communication, political advocacy, or, as in my case, documentation. I wanted to capture the colorful and textured experiences of each art lesson. I wanted to capture my passion. I wanted to document it.

Wordpress and Blogspot both offered free blog hosting. (There are many more free blog websites, I'm only naming two.) I ended up choosing Wordpress because I liked their aesthetic and layout much more than Blogspot. However, I have heard Blogspot is more user friendly, especially if you are not a super, tech-literate person. Through Wordpress I was able to chose a theme as well as a name for my blog followed by .wordpress.com. I have since updated it and

The blog format allowed me to constantly update my "portfolio" while never having to delete anything. Rather, I can continue to add to my portfolio with each new post. As the curator, I can choose what to add and what to leave out. Like any good portfolio I can highlight my greatest achievements. Sometimes I choose not to write anything, and let the images speak for themselves. This is a great option when I have little time to sit down and write.

Over the years, I realized that emmateachesart.com is an important supplement to my resume. It now has pages that include some of my own fine art, artist statement, as well as an “about me” section. The blog has become a great tool for marketing myself as an art teacher; for every position I’ve interviewed, people have complimented my blog.

As I’ve developed as an art educator, my blog has evolved as well: it is now not only an ever-expanding portfolio but also a personal project documenting my experiences as an educator. As I move between positions, I am still able to look back at the work I did with my previous classes. It is a veritable digital scrapbook of our time spent together.

Over the years, I’ve also gained followers: it is no longer simply for me and prospective employers. My co-workers, administrators, parents, and even students follow along with my blog entries. My blog has morphed into something of a monthly newsletter from the art studio.

My writing style has evolved as well, but the overall goal of each post remains the same: a summary, explanation and photos. The summary is an attempt to capture the process, and the explanation offers reasons why each lesson is important. I speak about the tools we use and conversations we have as a class. I also include photographs, which are my favorite part. I take interesting photos of the projects as they progress. I keep composition in mind, so that each picture is pleasing to look at as well as being informative. Let’s be honest: the written piece is important, but a lot of people will only look at the blog’s photos. Like I said before, sometimes I write nothing at all, and I let my photo summarize and explain.

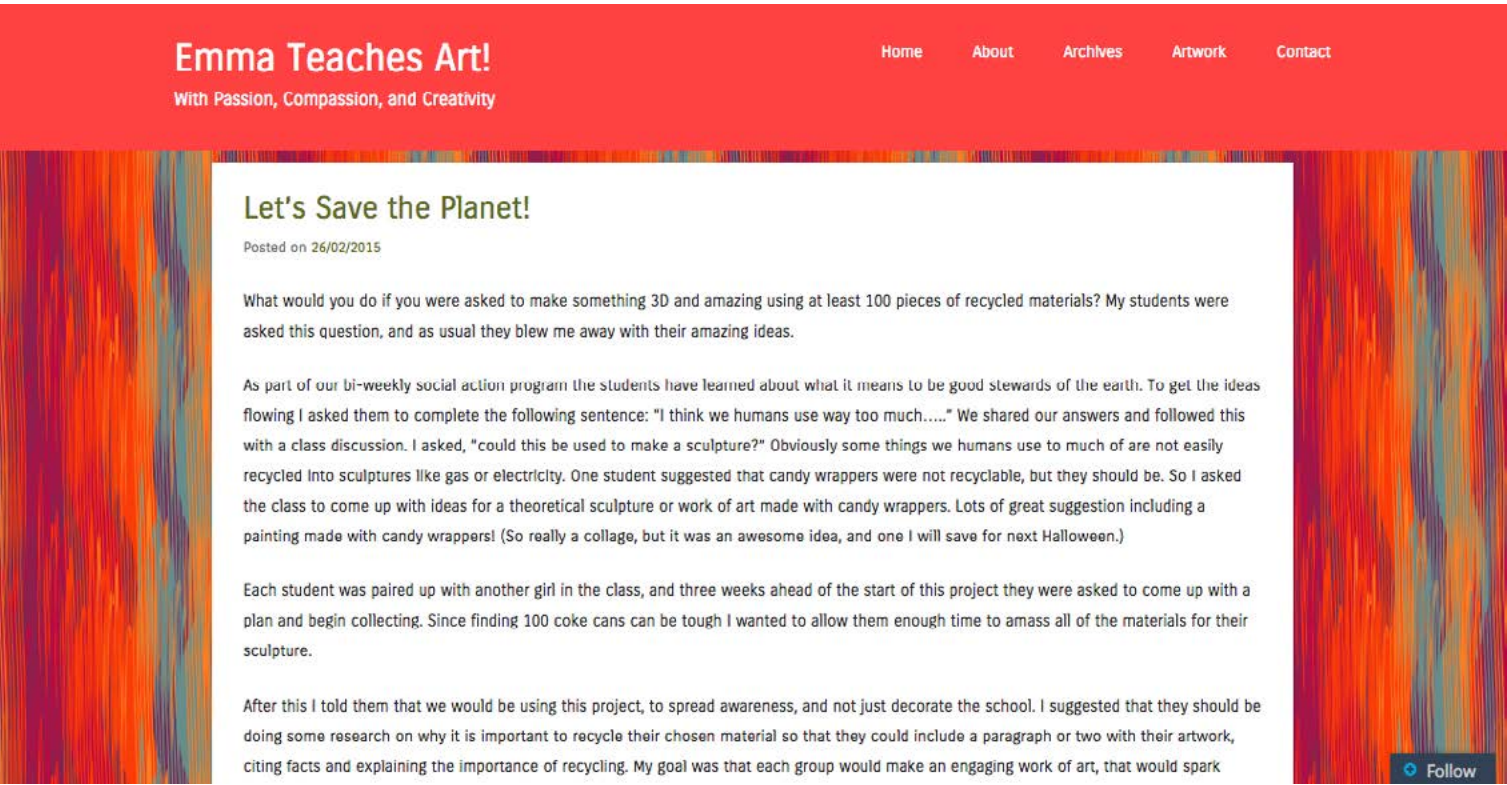
My most recent post is an introduction to our unit on recycled and re-purposed materials for building 3D sculptures. Part of my explanation reads:

As part of our bi-weekly social action program the students have learned about what it means to be good stewards of the earth. To get the ideas flowing I asked them to complete the following sentence: “I think we humans use way too much.....” We shared our answers and followed this with a class discussion. I asked, “could this be used to make a sculpture?” Obviously some things we humans use too much of are not easily recycled into sculptures like gas or electricity. One student suggested that candy wrappers were not recyclable, but they should be. So I asked the class to come up with ideas for a theoretical sculpture or work of art made with candy wrappers. Lots of great suggestion including a painting made with candy wrappers! (So really a collage, but it was an awesome idea, and one I will save for next Halloween.)

Since this is an internet publication another important piece to each blog post is permission and privacy. I always ask students for permission to photograph their work. Sometimes I have to persuade the student with a compliment, but in the end, if a student does not want his or her work shown, then it won’t go on my blog. Importantly, I never include students’ faces. I have followed this practice since the beginning even though, in the age of the internet, each of my students will probably post thousands of photos of themselves over their own lifetimes. Instead I focus on hands holding art materials and the artwork itself. This approach maintains a level

of privacy but it also increases accessibility to my posts. Without a specific student tied to each project, a reader or another art teacher might imagine their own student engaging in the art lesson, and thus feel more inspired.

The long term goals for my blog have yet to be determined. As it stands now, my blog enhances my abilities as an art



teacher to communicate with parents, co-workers, and administration about my teaching. My blog also compels me to continuously re-examine my teaching philosophy, update my lesson plans, and be creative in my planning. It has grown from a portfolio into an extended resume and now serves as a monthly newsletter, both mirroring and actively assisting my own development as an educator. It is an invaluable tool to me and I am not alone in feeling this way. I recommend the work on these blogs:

- <http://cassiestephens.blogspot.com/>
- <http://www.artwithmre.com/>
- <http://cometotheartside.blogspot.com/>

In short, do I recommend starting an art education blog? Yes. It's a flexible tool and well suited for an art educator. Whether you are in the midst of your student teaching experience, or a seasoned art teacher, a blog can provide a window into your classroom, and lesson plans. If you are applying to jobs it can bring your resume to life. If you are an established teacher it can celebrate your students and inform parents and connect with their families, and the school community. It is an alternative to that speech you give on back to school night, if you have a school that struggles to achieve parent involvement. However, it could also help you communicate and share images and ideas with a thriving PTA. It might even inspire another art educator, like me. So for my sake, and yours, give it a try.

CELEBRATING OUR COLLEAGUES:

INTERVIEWS WITH RACHEL BRANDER, JOSH GRIFFIN, AND ANDREA ROWINSKI

KATHERINE BROADWATER, PHD

MAEA Director of Higher Education

Associate Professor, Towson University

I was asked to interview an art educator in the great State of Maryland and thought it would be interesting to spotlight someone who is working on research in the field of art education. This past spring semester I had the privilege of teaching the Thesis II class which focuses on the Literature Review section of the masters thesis with Towson University M.Ed. students. These students come from diverse school districts, research concerns and backgrounds.

I asked the class of twelve to write a one-minute commercial about themselves on an index card. I then gave the cards to someone outside the field of art education and asked if they would select three cards that were especially interesting. It was an almost impossible task and, honestly, I would like to interview all of the students from this class at a later date. However, I was pleased that among the three cards selected one was Rachel Brander, a teacher



Kay Broadwater and Josh Griffin

in Baltimore City who teaches children from second grade through middle school, the second student selected was Josh Griffin, who teaches elementary school in Howard County, and the third student selected was Andrea Rowinski, a high school teacher from Carroll County. The interview consisted of seven questions and I think their answers are both interesting and intriguing.

An Interview with Rachel Brander, Josh Griffin, and Andrea Rowinski

KAY BROADWATER: HOW DID YOU BECOME A VISUAL ARTS TEACHER IN YOUR PARTICULAR DISTRICT AND GRADE LEVEL?

Rachel Brander: Baltimore City Public Schools was recruiting at a job fair at Michigan State University just before the completion of my student teaching. I knew I wanted to teach in an urban district and I wasn't picky about where I would end up; I just wanted to teach in a district that could enjoy some new energy and a fresh face. My first placement in Baltimore City Schools was a PreK-8 school of 820 students that was "failing" and in the process of going through Alternative Governance. I dedicated 5 years to that art program. Four years ago, a position opened up at another PreK-8 city school, only this one had just received a National and State Blue Ribbon of Excellence. I was hired on as their art teacher and have enjoyed teaching various combinations of grades there since.

Josh Griffin: Growing up I went through the Howard County Public Schools System and my one and only interest was art. I did my student teaching in Howard County while attending the Art Ed undergraduate program at Towson University. At Towson I had a mock interview with Mark Coates and I must have proved myself worthy because when I went in for a formal interview, I was told I was already eligible and could start interviewing with principals immediately. I was offered an elementary position during the summer of 2010 and eagerly accepted the offer, even though I never imagined myself teaching elementary school. As it turns out, I ended up loving teaching K-5 Art, enjoying it for the past 5 years. It also helps that my administration and staff are amazing people.

Andrea Rowinski: My first job as an art educator I was hired as a high school art teacher (much to my delight) so my entire career has been dedicated to secondary art. I knew I wanted to live in Carroll County because they had quality education and economical housing options. I liked the small town feel of the area and in the end I moved to a house down the street from the school where I teach. I enjoy being a part of the community where I teach and like that students and parents see me in the community and think of me as a person, not just a teacher.

KAY BROADWATER: WHO OR WHAT INSPIRED YOU TO BECOME A VISUAL ARTS EDUCATOR?

Rachel Brander: I have always wanted to be a teacher. There are pictures of me teaching my stuffed animals in the living room when I was 5. My parents are both special educators and I occasionally went to school with them. To a young kid, the school day was filled with games, playing, and new adventures. I loved the idea of creating that kind of day for my students. I enjoyed and excelled in my art classes in high school and college. My high school art program was amazing and was lead by a very dedicated artist teacher, Ron Frenzen. Between my parents and the "fun" of teaching, and the "creativity" that was fostered by Mr. Frenzen, I decided to become an art teacher.

Josh Griffin: Throughout my education, I always gravitated towards my art teacher. Starting in elementary school, art was all I ever looked forward to in school. I was lucky with the art educators that taught me, as they not only made art fun but also they made it make sense to me. Patti Battaglia was the first art teacher I had, and she was the epitome of what a great art educator is. If I never experienced her art room as a child, I don't know if I would be in the position I am in now. Along with Patti, my parents allowed me the freedom to make my own choices and they remained supportive no matter the circumstances. It may seem cliché, but their support and understanding allowed me to choose this direction in my life.



Rachel Brander and Kay Broadwater

Andrea Rowinski: I have always wanted to be an artist, though not necessarily an educator. In 7th grade I decided to change my name from Andrea to Andi because I only knew of famous male artists and I thought if they didn't realize I was female, I too could be famous (tragic, I know). So, I earned my BFA in painting from Kutztown University. During this time I took a summer job teaching art to special needs children at a summer camp, which made me consider the option of teaching. The first time I went into a classroom, I knew it was for me.

KAY BROADWATER: WHO OR WHAT INSPIRES YOU NOW?

Rachel Brander: I have 2 small children at home. Being a "newer" mother inspires me to be kinder, more understanding and to listen more. They inspire me to slow down, remember that each student has a story to tell, they are someone's most loved individual, and most of all, be patient.

Josh Griffin: My students and my peers inspire me. It is unbelievable to go in and see what my students can imagine and the ideas that come out of their minds based off of what we are learning in art class. Also, my fellow art teachers throughout Howard County as well as through Maryland who are in the Towson M.Ed. program with me now. The work they do and their mentalities are super inspiring. I also would not be the teacher that I am if it was not for two mentor teachers, who still continue to inspire me.

Andrea Rowinski: My biggest inspiration right now is my fellow coworker. I find her to be an amazing person and art educator. Her organizational skills, willingness to explore new ideas, tact (something I can use work on), and her interpersonal relations with students make her inspiring. She takes extra time to help prepare portfolio work, read college essays, and help look for college and scholarship opportunities. We work well together developing a whole

program for the kids we serve. We consider all the students “ours” and strive to make a cohesive department.

KAY BROADWATER: WHAT IS THE BEST PART OF YOUR JOB?

Rachel Brander: The best part of teaching is passing along the “a-ha!” moment. I love watching struggling students suddenly make connections and get really excited about the information and process of creating. They, in-turn, like to help others understand and make the connections too, so they help their peers. It creates a domino effect of discovery that is inspiring to witness.

Josh Griffin: The best part of my job is getting to go into work happy. The key to life is doing what you enjoy doing, and inspiring other people, teaching other people about art, and getting covered in paint, clay, and plaster is what I enjoy doing.

Andrea Rowinski: The best part of my job is “the hook”! I love getting Art 1 students who have little or no interest in art and sucking them into the art program! I find great satisfaction in helping kids discover they have a love and/or talent for art of which they were unaware. I love helping change the attitude that a person is just naturally good at art, and the rest shouldn’t bother. I love watching the kids grow in their skills, concepts, and self-confidence throughout their high school years.

KAY BROADWATER: WHAT IS YOUR BEST “TRICK OF THE TRADE”?

Rachel Brander: As a middle school and elementary art teacher, I am responsible for about 600 students. I am expected to frequently make contact with parents to update them on their son or daughter’s progress. To help with all of that and keep the kids and their current progress organized I keep a class roster on the clipboard for every class. I take attendance, chart their work progress, give formative grades, and document behavior all on one sheet using a code. When asked to report out on a student and their work, I have all the information readily available and up to date. It has helped in countless parent conferences, and when providing quarterly grades!

Josh Griffin: Well, there are so many little things you can do in an art room to make things flow and make lessons easier, so it is hard to choose one. I think organization and preparation is the best trick of the trade. There are six color-coded tables in my room. I learned early on to have a “table of the week” that rotates, so one week the red table hands out materials and cleans up, then orange table the week after, and so on. Once the students know the routines the flow of each class becomes natural. My art room has materials everywhere, but in my mind everything has a place, pretty much organized chaos. Also, become friends with the custodial staff!!! They are your best allies.

Andrea Rowinski: Use whatever is natural to you to keep them interested! I LOVE to perform- I was in the marching band, chorus, and musicals and I use all those facets in my classroom. I have no problem getting on “stage” (aka the middle of my classroom) and acting out a pose to illustrate my point. You may walk in and find me singing to my class to get, and keep, their attention. I think perhaps when I do these things it makes them more

willing to take risks without the fear of looking silly (or they just do what they're supposed to because they are slightly afraid of the crazy art teacher).

KAY BROADWATER: WHAT IS YOUR AREA OF RESEARCH? WHAT QUESTION ARE YOU ATTEMPTING TO ANSWER THROUGH YOUR M.ED STUDY?

Rachel Brander: I am researching art teacher attrition in the first five years of a teaching career. What are the reasons that art teachers leave the profession and what supports could be provided to help maintain qualified and motivated art teachers?

Josh Griffin: My area of research involves examining children's books, from English and Spanish-speaking cultures specifically, and examining how these books are utilized in developing language and literacy, how and why multicultural picturebooks can be used in the classroom, and how these books promote cultural awareness of self and others by making meaningful connections to develop identity, empathy, understanding, and tolerance. I will also be developing and implementing units inspired by these books for each grade level in my school.

Andrea Rowinski: My area of research involves why there is a lack of male enrollment in advanced secondary art classes. My research has indicated that I am not alone in the low numbers of males in my upper level courses. I wish to investigate what factors influence boys to enroll in art classes.

KAY BROADWATER: HOW WILL YOUR RESEARCH AFFECT YOUR PRACTICE AND/OR CONTRIBUTE TO THE FIELD OF ART EDUCATION?

Rachel Brander: As most teachers can recall, the first few years are stressful and overwhelming. I am excited to pinpoint reasons that teachers stay and reasons that teachers leave in order to provide support to future art teachers. I think that with additional research, districts will be more likely to implement supports to retain new teachers in effective ways, reducing the stress of the first years of teaching and making better teachers in the long run. This prospect, of making a difference in a teacher's practice to help create better art teachers, is exciting and motivating!

Josh Griffin: I wanted to focus on research that is meaningful to my school and myself. The school that I teach in is a Title I school and consists of a diverse population with over 20% of the population being Hispanic. Picture books are an integral part of my teaching, so my study is specific to my school community and the community at large. My research is applicable to any school population by providing mirror and window experiences, chances to look and reflect upon themselves and their cultures as well as becoming open to other cultures and a larger world.

Andrea Rowinski: I am hoping that my research will help me attract and maintain male participation in the art field. Finding the factors which help determine male participation perhaps can help change teaching strategies to meet the needs of boys in our classrooms and overcome stereotypical thinking about the arts. I also propose the lack of males in high school art programs correlates to the unequal distribution of male and female art educators.



Elizabeth Stuart and Elisa Patterson



Sarah Neubold, Elizabeth Stuart and
Eastern Region Vice President Peter Geisser



Linda Popp

MARYLAND ART EDUCATORS RECEIVE NAEA AWARDS

Congratulations to the Maryland art educators who received awards from the National Art Education Association in March. In addition to the award for our newsletter (see page 3), these Maryland educators were also recognized for their excellence in teaching and supervision.

Here is the list of honorees:

Linda Popp, Eastern Region Supervision/Administration Art Educator

Wendy Spiridigliozzi, Outstanding National Art Honor Society Sponsor

Stacey Salazar, Manuel Barkan Award

Sarah Neubold, Maryland Art Educator

Debra Rogers, Eastern Region Elementary Art Educator

Shanna Dunlap, Rising Stars Secondary Recognition Program

Information about the NAEA Award process and can be found on the NAEA website at <http://www.arteducators.org/grants/naea-awards>

Art Education Today in Maryland

Christopher Whitehead

MAEA Communications VP/Web Page Editor

Visual Art Teacher Specialist, Anne Arundel County Public Schools

“Art education today ...”

It is a phrase we hear and we, as art teachers, believe we know about. However, what is the actual state of art education today? For the sake of this conversation, what does “art education today” mean in Maryland? How are the visual arts helping our students become better educated? Do we have fully art integrated schools where every subject uses art concepts and practices to further strengthen growth and understanding in that subject? In some schools, the answer is **“Yes, we do.”**

Arts Integrated (AI) schools and programs have been functioning and growing in our state for several years. AI programs offer students a multi-experiential education that is well-rounded and yet, allows fact learning to be combined with creative problem solving. Museums have also become involved in AI learning. Recently, three major museums—The National Gallery of Art, Worcester Art Museum, The Walters Art Museum—held workshops focusing on how to teach common core subjects using the arts. This type of professional development echoes the importance of including visual arts into all classrooms.

In art education today, is there communication between educators and policy makers? Again, in some counties, “Yes.”

Maryland is on track to adopting national Visual Art Standards. Whether our state chooses to adopt the proposed standards or adapt them with some edits to fit our students and school programs, the standardized curriculum objectives will allow us to demonstrate what arts education every student should receive. The goal is that the arts are recognized and utilized for every Maryland student whether to learn the arts for art making, creative problem solving, or to reinforce learning of other subjects. One county, Anne Arundel County Public Schools, is in the process of writing new curriculum for their kindergarten and first grade students. It is a total rewrite of the classroom curriculum from beginning of day activities to the close of day activities. This is not art curriculum—the entire classroom curriculum and art specialists have been invited to write alongside other content specialists, infusing the arts into the entire experience. Art specialists are also rewriting the Visual Art Curriculum that will compliment and parallel the classroom curriculum to provide a truly cross curricular experience.”

In art education today, do art educators and programs have support? Again, “Yes we do.”

This is where your professional organizations such as the National Art Education Association (NAEA) and the Maryland Art Education Association (MAEA) come in. These organizations are here to support you and your professional development. It is true that these organizations are not new and not just supporting art education today. In fact, the NAEA was founded in 1947. My point is that the efforts and work they put in to keep members supported, up to date on educational trends and policies, and creating opportunities for high quality growth for leaders, has never slowed. The NAEA/MAEA is made up of art educators, supports art educators, and we always will.

The elements of art and the principals of design need not only be taught in the art room. Art standards can and should be experienced throughout the school day. Art and creativity can become second nature for all of our students. We at the MAEA would like to help every Maryland student get the chance to experience the arts in a way that improves their lives.

Exploring Various Approaches to Your Research Question

Part 2 of a 3-part series on Research and the Classroom

(See part 1 in the [Winter issue of the Gazette](#))

Benjamin Tellie

MAEA Research Commission Director

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Welcome back to article two of three about strategizing and conceptualizing approaches to your research question. In the first article, [Creating a Research Question in the Studio Classroom](#), you learned how to develop ideas for your research topic and create a well defined research question. In this article, you'll learn what happens after you develop your question, explore strategies for conducting research, and how to engage with your research question in innovative ways.

Online Research and Outreach: Collecting Ideas

Familiarize yourself with your research topic through online searches of articles, journals, periodicals, magazines, and books. So that you can develop a robust understanding about your topic, it's vital that you know what is already written by teachers, professors, and experts. Investigating your topic from all angles and understanding what has been written already is important so you can develop new knowledge about the topic.

The academic papers you need to find won't appear using the same search engines you use to look up dinner recipes. There are several free search engines specifically for research that you can use to find journal articles, magazines, or books: Google Scholar, Google Books, SEEK Education, RefSeek, Virtual LRC, National Archives, Smithsonian Institution Research Information System, Directory of Open Access Journals, and Archives Hub are great places to begin your search. The following are some excellent search engines and databases for researching academic journal articles, magazines, newspapers and more but require account access through an institution or subscribing to the databases: Jstor, Ebsco Host, HighBeam Research, World Book Online, SIRS, and ProQuest Historical Newspapers, to name a few.

Collect your resources by taking note of them on paper, in an online document, or a voice recording. Include notations on each resource and why they might be important, highlighting main ideas, interesting sentences, and important content. In my third article in the series will explore what you can do with these resources and how to take your research a few steps further. Developing this initial collection is a good first step in your research process.

Visual and Written Response: An exercise in exploring your question

As you are becoming familiar with your research question from an academic perspective, engaging with your question in a visual way allows you the opportunity to reveal new avenues to explore your topic. Completing a visual response to your question can be helpful in trying to imagine what each word in your question, and the question as a whole, might mean to you. A visual response for your research question is creating a work of art through the intellectual examination of a source. You are using your research question as a platform, responding to it visually through a work of art.



Options For Measuring, 6" x 6", Mixed Media, 2015,

Work completed in an art education research study group, facilitated by Dr. Shyla Rao.

For example, what do you notice that stands out to you in your question? Maybe the texture, shape, or color of a word or concept is jarring for you. Do you have a strong feeling or connection with the question to your classroom teaching approaches, or artistic practice? Using some of the ideas that you come up with from this exercise can help you think about how you might construct an overall theme about your question. Once you examined your question by asking yourself questions about it, use an art medium that you are drawn to to create your visual response. Just living with your research question for some time and creating artwork about it can develop a whole new understanding and meaning behind it for you as an educator. This process can also be the start of arts-based research, which incorporates visual imagery and art making processes into its methodology. Barone and Eisner (2012) state "Arts-based research is an approach to research that is a method designed to enlarge the human understanding" (Barone and Eisner, p. 8).

Options For Measuring is an example of a visual response I created using two small 4" x 4" paintings and manipulated them in Photoshop into one image by merging different parts of the paintings together. The visual response is about the thick layering that happens in the assessment process in my classroom with newly created assessment models and is a response to my research question, more specifically to my communal-based assessment. A communal-based assessment is an assessment in which students take a break in the middle of their studio project and reflect in and outside their classroom about their work with their peers, family members, teachers, staff and administrators. In the visual response, suggested shapes and colors explain that the assessment process can be a complex layering of learning and not just about giving a letter grade.

When finished with the visual response, you can try to explore it further through writing a poem, a few paragraphs, or even just a sentence to describe the process you went through and the dynamism of the piece. Here is an example of a short poem about my visual response:

COMMUNAL-BASED ASSESSMENT

Layers of outlines,
action assessment begins.
The act of being mindful,
my teacher-artist-researcher.

Students begin reflecting, taking risks
with conversations about their work,
and paint, then drawings.

Stretching, moving thoughts forward,
layers of ideas bending to a green buckle.

Communal-based assessment activated.

Propel, switch on zig zags in tracing overlays,
colored pencils on paper,
starting points that simmer in a purple circle,
iPhones in plain air.

Conversations still soaring after class,
students still responding, drawing, and thinking
in their neighbors' sketchbooks.

Reaching Out and Collaboration

Connecting to professionals that have experience with research in arts education is vital because it allows you to collect feedback, and general advice with your own research. You won't be working in isolation and it is helpful to receive feedback on your research work from others. These could be other art teachers, professors, administrators or staff at your own school. Linda McConaughy, a doctoral student in Florida University's PhD program and a visual art educator, finds collaboration and sketchbooks very important in her research process. "My research question grew from my interest in teacher beliefs and learning how they develop as well as how well teachers understand their beliefs," says McConaughy. "Forming a question around this interest was a challenge and I ended up with several questions in my dissertation research. From there, finding ways to gather data was my next step. How might teachers' beliefs be evident? Maybe teachers' beliefs would come through if they were asked to develop a 'big idea' around which to create a sketchbook. A collaborative sketchbook encourages creative responses to big ideas and might be an easier means of sharing beliefs than discussion or written responses."

Next Steps

Conducting research about your topic and question, gathering quality resources, and creating a visual response with your question, and collaborating with colleagues to receive feedback is an essential way to start your research process. In the next article of this series, you'll learn about research methodologies you can use to immerse yourself in the research process after you have done some searching, visual responding, and journaling around your research question.

References Barone, T and Eisner, E. (2012). Arts-based Research, SAGE Publications, Thousand Oaks, California.

Talking about Professional Dispositions in Art Education

Renee Sandell, Jacqueline Kibbey, Linda Adams, and Elizabeth Stuart

At the recent NAEA Convention in New Orleans, two art education university professors were joined by two Maryland art supervisors to discuss the importance of identifying professional dispositions and assessment tools for ensuring professionalism in a new generation of preservice art educators.

What are professional dispositions and why are they critical to effective teacher development? According to William Damon (2007), “In the scientific sense, . . . a disposition is a trait or characteristic that is embedded in temperament and disposes a person toward certain choices and experiences that can shape his or her own future. It is a deep-seated component of personality with roots going back to the origins of our temperaments and with tentacles that bear major import for **who we are** and **who we shall become**.”

Positive dispositions, such as curiosity, sociability, and readiness to defer immediate gratification to pursue long-term goals, are generative whereas negative dispositions, such as impulsiveness, distractibility, and readiness to resort to aggression or violence, are negative. In today’s rapid, visual, and “out there” world of Facebook, Instagram and Twitter, appropriate and effective professional expectations may need to be clarified in terms of school protocol, manners, non-verbal cues such as eye contact, body language, smiles, and proximity, along with appearance reflected in dress, personal hygiene, as well as appropriate body art.

Jacqueline Kibbey, Professor of Art Education at SUNY Oswego shared forms used to identify preservice teacher dispositions and also a statement of readiness form required for those student teachers who “failed” student teaching internship and apply for a second placement.

Using the NAEA Professional Standards for Visual Arts Educators (2009), Renee Sandell and Jacqueline Kibbey presented an FTC Palette for Professional Art Teacher Dispositions with the query: *How does a balance of formal, thematic, and contextual dispositional qualities shape professional standards in developing visual art educators?* Under the area of Form (e.g. How the Art Teacher “Is”), they listed Comportment Criteria (not included in the NAEA Professional Standards). These included Professional Traits (Enthusiasm, Sensitivity, Assertiveness, Patience, Initiative, Respectful) and Professional Qualities (Appearance, Interpersonal Skills, Service-oriented, Reflective, Receptive to Feedback, Collaborative, Dedicated, Leadership).

Renee Sandell also shared a Professional Dispositions Self-Assessment Chart listing criteria whereby student teachers provide specific evidence of professional performance and growth as an art teacher next to a column identifying specific areas in need of improvement areas. This tool clarifies expectations and asks the student teacher to self-assess in terms of critical criteria—and can be used prior to, mid-way, and after the student teaching experience to affirm specific aspects of professional development.

Art supervisors Linda Adams and Elizabeth Stuart shared their practice of meeting with students teachers in the fall to set expectations from the county level. They both reviewed six areas (standards) by which teachers in their

districts are assessed. Using the guidance and expertise of the cooperating teachers, student teachers are asked to list several “look-for’s” for these areas. Discussions about professionalism, assessment, content knowledge, and instruction are considered. Adams and Stuart believe that since these teachers will be some of their top candidates for hire, it is important that they have a successful student teaching experience. Adams and Stuart also observe each student teacher in their school placements. By providing the student teachers with feedback and asking them to be introspective about their instructional practice, assists them in embarking on their journey as a reflective educator.

Talking about Professional Dispositions in Art Education led to a lively conversation identifying issues and strategies in the field by diverse stakeholders responsible for the qualitative development of professional art teachers. Assessment tools referred to in this article may be found on the **21st Century Art Teacher Dispositions for Learning in a Visual Age** e-portfolio <https://naea.digication.com/artteachdispositions/Welcome/published>

Connecting Art and Science at the Art Museum

Elisa Patterson
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Overview

The High School Studio Workshops at the National Gallery of Art provide student-centered learning experiences for area high school art classes using original works of art. Each two-part workshop includes an in-depth examination and discussion of works of art in the galleries, either from special exhibitions or the permanent collections, followed by a related, hands-on studio activity. Following the gallery discussion, students create original works of art by interpreting the subject matter and techniques encountered on the tour to further reinforce what was discovered in the galleries. The workshops encourage students to think critically by looking carefully at art and sharing their impressions, formulating interpretations based on observations, and making connections between art and life.

Program

In the fall of 2014, over 200 participants attended nine High School Studio Workshops, entitled *Exploring Sculpture: Balancing Art and Science*, which focused on the Gallery’s collection of sculpture. The emphasis was on figural sculpture in-the-round from the Renaissance through the late 19th century. They also explored the role of conservation and how it changes and deepens our understanding of an object over time. Following the gallery discussion, students explored art concepts such as form, volume, and movement, by creating their own figural sculptures using clay on a wire armature. With this workshop that explored art materials and scientific intervention, we saw an opportunity to reach not only art and art history classes, but to extend the reach to science students as well.

Each workshop began by students touring the collections with gallery teachers to examine the materials and techniques of making sculptures including clay, bronze, marble, and wax, and to consider and analyze how each material impacted the final products. Each stop on the tour also included a discussion about the role science played in the conservation of each work. Throughout this investigation, students visually analyzed the artists' use of space, movement, and balance by making timed gesture drawings and assuming positions of the sculptures. Following the gallery discussion, students gained a better understanding of how artists worked in clay by creating their own figural sculptures using clay applied to an 8-inch wire armature.



Students from The Beddow School, Accokeek, MD



Students from Barbara Ingram School for the Arts, Hagerstown, MD

Challenges and Benefits

Artists have to understand how different materials react under various conditions of light, heat, or humidity. Each material discussed in this workshop dealt with a different material and different process of creation. By its very nature, art and artmaking require knowledge of a variety of techniques based on different scientific processes such as the lost wax method in bronze casting, the firing of modeling clay into terra cotta, or how to carve stone of varying degrees of hardness. However, this is not always obvious to teachers outside of the arts. The groups that attended were comprised of students and teachers from public, private, parochial, and home schooled communities from the greater DC metropolitan area. Participants were students of ceramics, printmaking, IB visual art, English, and science.

Evaluation

To gauge learning and interest, we elicited feedback from the students at the end of the workshops by asking them to respond briefly to two questions. Many of the responses related to how much students enjoyed the program and how their attitudes had changed about the study of sculpture. Paraphrased below are some of the responses related to science knowledge:

Question 1. What surprised you most about this workshop?

The students' answers to question 1 revealed an awareness of their own learning and interest, the power of group observation, a new understanding of materials, and how challenging it was to work with clay (during the studio segment of the workshop).



Student from Washington Mathematics, Science, Technology Public Charter School, Washington, DC



Student from Washington Mathematics, Science, Technology Public Charter School, Washington, DC

How difficult it is to capture the human form.
The level of detail that could be seen up close in each piece.
How we were able, as a class, to figure out the story based on what was in it.
How water can soften clay.
How clay smelled
How taking natural materials can be turned into 3D figures
How different poses can be made using an armature.

Question 2. What did the workshop make you want to explore?

The responses to question 2 showed students' curiosity in learning more about the materials and process of sculpting and how movement is portrayed in the human form. The students also indicated a desire to learn more about the museum in general.

More about the human form and anatomy.
More about the (physical characteristics of) various materials—clay, marble, wax.
How to make moving sculptures.
Take art classes.
Learn more about sketching techniques.
How fountains were made before electricity.
Learn more about painting and sculpture.

Unexpected Outcomes

Approximately twenty percent of all attendees to the workshops were science students. The evaluation comments revealed that the workshops ignited interest in aspects of science that the students might not have thought about prior to attending. We will continue to find ways to more explicitly highlight and promote the multidisciplinary nature of our programs.

Originally published in the quarterly STEAMed Magazine (April 2015) with permission from Education Closet, an online arts integration resource.

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