



# Gazette

*Service Knowledge Leadership Professional Development*

www.marylandarted.org

Spring/Summer 2016



Mr. Hesser and Mariya Occorso

## YOUTH ART MONTH – FLAG DESIGN WINNER

### JENNIFER JOHANNES

Art Teacher, Old Mill High School  
MAEA Vice-President for Advocacy

Congratulations to all of the students and teachers who participated in the 2016 Youth Art Month's "Power of Art" flag design contest. We received over 100 entries from all over the state! Congratulations to the Maryland Grand Prize Winner, Mariya Occorso. Mariya is from Parkville High School in Baltimore County. Her teacher is Mr. James Hesser. Mariya's flag design was made into the Maryland YAM flag and was displayed at the NAEA convention in Chicago this past March. Mariya will also be treated to a trip to New York City, courtesy of Sargent Arts. Above is the Grand Prize winning flag. To view the top flags for elementary, middle, and high schools visit: <http://www.marylandarted.org/yam.html>. Keep an eye out for information early next fall for next year's contest and thanks to all that participated.



## In this Issue

- 1** **Jennifer Johannes**  
Youth Art Month – Flag Design Winner
- 2** **Elizabeth Stuart**  
Message from the President
- 3** Results of the MAEA February Elections
- 5** **Sarah Delphus Neubold**  
Art Advocacy in Annapolis
- 7** **Rachel Valsing**  
Looking for New Ideas-MAEA Spring Professional Development
- 11** **Theresa Alo, Ph.D.**  
Teaching How to "See Better"
- 13** **Benjamin Tellie**  
What can NAEA do for Art Educators?  
Reflections and preparations for the NAEA Convention
- 17** Maryland Art Educators Receive  
Regional and National Awards at NAEA
- 18** **Virginia Bute-Riley**  
Celebrating our Colleagues: Amanda Espina
- 20** **Clair Jensen**  
Reading The Reading Girl
- 23** **Virginia B. Spivey**  
Advocacy and Access: Digital Resources Improve Teaching and Learning in Art History
- 26** **Nan Park and Sarah Neubold**  
MAEA Fall Conference



## MESSAGE FROM THE PRESIDENT

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MAEA President

Dear MAEA Members,

This Summer, Maryland State Department of Education's (MSDE) Board plans to approve the new state visual art standards. You can go here to see a sneak peak of them: <https://officeoffinearts.wordpress.com/maryland-fine-arts-standards/>

These have been adapted from the National Core Arts Standards. (Click here to compare) <http://www.nationalartsstandards.org/>

Numerous visual art teachers from around the state of Maryland have worked on them in various phases.

Once officially released, your school district will need to decide if they want to "adopt" the MSDE standards as is, or "adapt" and revise them further. This will be up to each Local Education Agency (LEA) to decide. As you review these standards please reach out to you district's art(s) supervisor to provide your opinion. Regardless of what your system decides to do, it is important that you realize that both the National Core Arts Standards and the MSDE Visual Art Standards offer more emphasis on open-ended problem solving, personal meaning, originality, and creative expression. You will notice that while embedded in the Indicators and Expectations, the elements of art and principles of design are not specifically called out as they were previously by grade level. They are still important and an integral foundation to our instruction, but major attention should be given to the list I provided above, in addition to 21st century skills, Common Core Actions, and Target Terms (see MSDE Visual Art Standards, page 12).

*continued on page 4..*

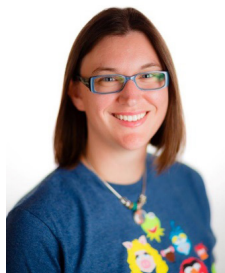
### MAEA STATEMENT OF PURPOSE

*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.*

# VOTES ARE IN!

## RESULTS OF THE MAEA FEBRUARY ELECTIONS

These new officers will officially assume their new positions in the October 2016. To reread their bios, go to <http://marylandarted.org/Vote2016.html>



**SARAH NEUBOLD**  
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### 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](mailto:e-patterson@nga.gov)**

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

Conference Attendees: approximately 350-400

# MESSAGE FROM THE PRESIDENT

As this school year comes to a close, take some time to reflect on this year's teaching and prepare yourself for the changes ahead. An article for your consideration—*Why Typical Preschool Crafts Are a Total Waste of Time* by Melissa Dahl <http://nymag.com/scienceofus/2016/04/why-typical-preschool-crafts-are-a-total-waste-of-time.html>

As stated above, the work our students produce should be about material exploration, creativity, originality, and personal meaning. This article discusses the “process not product” approach and the idea that there should be no “right way” to complete an art project.

To be honest, I was a cookie-cutter art teacher. It was the way I was trained and the way art was taught 10-20 years ago. But not now. How can we make sure our lessons have shifted into this new way of teaching art?

Think about the lessons you have taught this year and ask yourself the following:

1. Does the artwork the student produced all look very similar? Or are they all vastly different?
2. If they look similar, how could you change that lesson next time so that each student's work looks different?
3. How could you take that (paper weaving, landscape, collage, etc.) lesson and make it more creative?

4. Could it offer more open-ended problem solving and originality?
5. Are the directions I am giving them too prescriptive?
6. The things I will change about this lesson for next year are \_\_\_\_\_.

We might also think about how we can encourage the non-visual arts teachers in our building (who incorporate arts integration into their lessons) to “step-up” the creativity/originality in their lessons?

Let's really reflect on the lessons we have taught this year as we bring this school year to a close. What are we going to do differently next year? Take the time to identify three or four teaching/lesson planning goals for next year. Share them with another art teacher or your supervisor.

Believe it or not, this is my final president's message. It is time for me to pass the baton to Gino Molfino (president-elect) at the conclusion of the October 2016 conference at MICA. It has been my pleasure and honor to serve you as your president and I look forward to continuing that support in my new role as past-president. I hope you all have a wonderful summer and I look forward to seeing you at the fall conference!



[president@marylandarted.org](mailto:president@marylandarted.org)



# ART ADVOCACY IN ANNAPOLIS

## SARAH DELPHUS NEUBOLD

MAEA Parliamentarian

Like many of you, I have experienced firsthand the impact of high-stakes testing on art education. I've spent thirteen years teaching in an elementary art room. Until now, my entire career has been shrouded by the dark cloud of high-stakes testing in the No Child Left Behind era. I have witnessed the marks on a bubble sheet become more valuable than the marks on a canvas. It has been disheartening to watch as our instructional programs narrow to become hyper-focused on what students need to pass a test instead of what student need to achieve success in life.

Leaders in both education and business agree that creativity is becoming an essential skill for success in the workplace. The Fine Arts are crucial to developing the whole child and play a vital role in supporting the core values at heart of Maryland schools. Students that engage in the Arts develop critical and creative problem-solving skills that lead to college and career readiness in the 21<sup>st</sup> century. The Arts are not a nicety; they are a necessity.

There are signs that the political tides may be turning. In December of 2015, President Obama

signed the reauthorization of the Elementary and Secondary Education Act, which is now referred to as the *Every Student Succeeds Act* (ESSA). That's right – *No Child Left Behind* is dead. This new legislation provides some key opportunities for art education:

- Art is included in the definition of a “well-rounded education.”
- Any content area included within this definition can be supported through the use of Title I funds.
- The *Assistance for Arts Education Fund* will support programs that enable increased access to arts education.
- There is increased support for including art in STEM education by making the arts eligible for *Student Support and Academic Enrichment Grants*.
- Art education is eligible to receive funding for “expanded learning time” as part of the *21st Century Community Learning Center*.

It's important to note that this federal legislation is not automatically mandated at the state and local levels. But as a teacher, I am hopeful that a new era is dawning with ESSA. There were several bills proposed during the 2016 session of the Maryland General Assembly that focused on the need to reduce the amount of standardized

testing imposed on our students with the implementation of *No Child Left Behind*. I was very fortunate to be given the opportunity to testify in support of legislation (HB 141/SB 407) that proposed a limit on instructional time devoted to mandated testing. I spoke on behalf of arts educators and our students when I urged our representatives to place a 2% cap on testing time so our students have more time to learn—more time to create, more time to sing, more time to move, more time to perform—more time to experience what makes us uniquely human. The way I see it, with the passage of ESSA, now is the time to be bold; the time to be innovative and to reclaim our educational values. I asked them to give us back the time we, as teachers, need to

engage our students in authentic and meaningful lessons that will prepare them for success in the world and instill a lifelong love of learning. I'm disappointed to report that, while the House of Delegates passed HB 141, the bill did not pass the Senate. The legislation did not come up for a vote in the General Assembly in the end. As a result, we must rely on the work and recommendations to be made by the *Blue Ribbon Commission on Testing in Maryland* for hope of a reprieve from over-testing. The fight is not lost. There will be more opportunities for advocacy. I hope that as I continue on in my role as your President-Elect of MAEA that you will join me in a call to action. Together we can tell our leaders, "This focus on testing just doesn't make sense, and it's not fair to our kids. Enough is enough." We need to tell them our stories and remind them why ART MATTERS!

To see a video of the committee hearing: go to <http://mgahouse.maryland.gov/mga/play/9e40fd69-ec5e-4180-8ad2-512f1693e477?catalog/03e481c7-8a42-4438-a7da-93ff74bdaa4c&playfrom=3121000>

HB141 starts at about 51 minutes.

Another good resource is: <http://lesstestingmorelearning.com/>

*The Fine Arts are crucial to developing the whole child and play a vital role in supporting the core values at heart of Maryland schools.*

# LOOKING FOR NEW IDEAS-MAEA SPRING PROFESSIONAL DEVELOPMENT



## RACHEL VALSING

Art Teacher, Towson High School, Baltimore  
County Public Schools  
MAEA High School Division Director

This spring, MAEA organized a workshop series based on the theme: process. Artists and master teachers worked in pairs with the task of planning and presenting a hands on experience for participants. In unpacking their approaches to sketching, planning, organizing, and creating, new connections between the methods of both artist and educator were in the spotlight. Participants in each workshop were given sketch journals. Equipped with an array of art materials, art teachers from around the state worked with prompts supplied by the facilitators to create a wide range of visual responses based on collecting, scavenging, arranging, and documenting. MAEA members were encouraged to participate in both workshops offered. The presenting artists and teachers offered many points of entry to the central theme.

In the February 20th workshop, multidisciplinary artist, Marian Glebes gave a gallery talk on her prints, drawings, and sculpture; featured in the *Imagining Home* exhibit at the Baltimore Museum of Art where she is working as the current Community Artist-in-Residence. Craig Llewellyn, a for-

mer high school photography teacher and current Tech Learning Administrator in Harford County, shared strategies from his years in the classroom and personal works from over a dozen art-filled sketch journals. Sherri Fisher and Amanda Burnham helped the second workshop on April 16.







*...it was refreshing to be  
around fellow art educators  
from around the state  
sharing stories and ideas.*

Fisher, a Fulbright Scholar and teacher at Patapsco High School and Center for the Performing Arts in Baltimore County, shared her most recent work gathered from a four month arts research

based residency in Finland. Amanda Burnham, an artist whose drawings are inspired by urban architecture and public space, presented on the progression of concepts and ideas in her most recent drawings and installations.

Kristen Filipovich, an art teacher at Corkran Middle School in Anne Arundel County, provided this summary and response to both experiences:

*Overall, both workshops were truly inspiring and packed full of innovative practices that could be facilitated in the art classroom. Personally, it was refreshing to be around fellow art educators from around the state sharing stories and ideas. This opportunity*



*was a great way to build community.*

*The first PD with Marian Glebes and Craig Llewellyn, emphasized a theme of transformation. Llewellyn presented a fresh perspective on building a culture of student creative confidence through visual journaling, which goes along with the educational shift to learner-centered and relevancy. Additionally, Glebes revealed the BMA's endeavors to reconstruct the museum experience that will engage visitors to actually interact with the space.*

*The second experience with Amanda Bumham and Sherri Fisher, highlighted the intentional ways we access and collaborate within a defined 'space.' I was very impressed with how Fisher has addressed "Big Ideas" with her students and explored authentic communication through a pin-board style of mapping. Through Bumham's session, I was encouraged to be more present in locations and spaces by exploring and recording through a variety of techniques. I can see how both of these sessions have already found a way into me reconsidering how I approach my lesson planning and presenting materials to my students.*

An exhibit highlighting the work resulting from these workshops will open at the next MAEA conference this fall. In the coming months the Professional Development Committee will be hosting a new series of workshops centered on collaboration as the theme. Check the website, for more updates, and to get in on the fun with hands-on art experiences facilitated by renowned artists and Maryland's best art teachers.



*Overall, both workshops were truly inspiring and packed full of innovative practices that could be facilitated in the art classroom.*



## TEACHERS SHARING STORIES AND IDEAS



All photos by Gino Molfino

# TEACHING HOW TO “SEE BETTER”

## **THERESA ALO, PH.D.**

Fine Arts Department Chair  
High Point High School, Charles County  
Public Schools

While in attendance at the NAEA Conference in Chicago this past March, I attended a session entitled, “What Were You Thinking?” presented by Diane Jaquith. She referenced *Studio Thinking2: The Real Benefits of Visual Arts Education*. In this presentation, Ms. Jaquith discusses rubrics that are based on the aforementioned book. After reading the book myself, I better understood the *Studio Habit of Mind* premise of establishing a studio culture and using works of art as teaching objects. This experience sparked a closer look into my teaching practices and the knowledge which has shaped those practices.

The current phenomenon in education is that everything must be measured by a test in order to prove that effective learning is taking place. There are many research studies, including my own, that have data-driven empirical evidence that arts education improves students ability to be successful when administered standardized test. I believe that my research adds to the often shaking foothold arts education has in schools.

I spent many grueling hours researching and writing to prove that students, especially those at-risk, were benefitting from art classes.

By no means am I discounting all of that hard work, or the place it has in the research and education circles. However, I have been debating with myself if that is really what art educators should be stressing.

Since my research I have begun to scrutinize my students in the classroom. I examine the skills they possess in the beginning of the year and compare them to the skills they possess at the end of the year. Maybe more importantly, I examine the path that led them to attaining that skill. My reputation as an art teacher is that I am tough and my expectations are very high for all students. I take my job very seriously and after analyzing my purpose as a teacher, I found that my main goal is to teach my students to “see better.” We take a lot of things for granted, but when taught to stop and see beyond the obvious, students can envision many different solutions to design problems set before them in the classroom.

I have my students keep a visual journal, and initially, it is very “surface-looking.” But, as the year progresses, students begin to throw out the obvious and strive for underlying meaning; they begin



to critically look at everyday items they come in contact with for the less obvious. This metamorphosis is somewhat awkward in the beginning, but eventually they not only expand their thought process, but begin taking risks.

As a result of the progression described above, students transform into artists that no longer give up when faced with a problem. Instead, they view mishaps as a reason to delve deeper into solutions they never considered. Is this skill quantifiable in other subject areas? One could argue that it is advancing critical things skills used in standardized tests; which at this point in education is most classes, but I see it as more than that. Students are making decisions when faced with obstacles; the difference in the arts lies where students have to justify their decisions.

In visual arts, students go beyond just learning a skill. They have the opportunity to express a personal voice, problem-solve, and persevere despite frustration and setbacks. Through art criticism in peer and group critiques, students reflect on the outcomes of their artwork and ask, what was done well, what could have been improved, how were issues resolved, and so forth. I tell my students that there is no right answer in art. This means they can explore, connect new ideas, and learn from what they feel were their successes and failures without negative consequences; but also they must reflect on the process and articulate their ideas with reference to their artwork.

All art students should be able to develop their own style, become open-minded through critical thinking, and be able to express their reactions to the world around them creatively. Can these skills be tested? I am afraid they may not be covered exactly on any standardized test, but that should not make them any less important. I am grateful for all the hard work that goes into the NAEA Conference each year and the wide array of sessions that are offered. It is a refreshing look at our profession that leads me to “see better” through self-reflection.

*...students transform into artists that no longer give up when faced with a problem. Instead, they view mishaps as a reason to delve deeper into solutions they never considered.*

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# WHAT CAN NAEA DO FOR ART EDUCATORS?

## REFLECTIONS AND PREPARATIONS FOR THE NAEA CONVENTION

### **BENJAMIN TELLIE**

Artist and Art and Design Educator,  
Charles E. Smith Jewish Day School  
Rockville, MD  
MAEA Director, Research Division

I always think of the NAEA National convention as a opportunity to develop my leadership skills, grow as an educator, and spend time reflecting on my own teaching and artistic practice. Attending the 2016 National Convention was a very meaningful experience and I was able to connect with many colleagues I had not seen throughout the year. I was able to share what I was developing in my art classroom throughout the past year with these art professionals.

I have been attending and presenting at the NAEA National conventions since 2010. I believe the convention recharges me. I always feel inspired to do more in my classroom when I return to my school. The conference held in Chicago had many wonderful presentations that I was lucky enough to attend. The first General Session, *The New Renaissance of Art in Education*, was presented by Dr. Jean Houston as she gave a meaningful interpretation of the future of education and spoke of her background as a philosopher, educator, and author. Dr. Judith Burton had a wonderful session on the philosopher Maxine Green in Dr. Burton's Fellows Forum:

*Maxine Greene, On Being—Otherwise.* Olive Gude gave an impressive talk with her presentation, *Chromotopia—Geographies of Color: Everything is in Everything.* Gude spoke about expanding one's horizon and curriculum with color theory projects and ideas about the way color can have relevant meaning in one's artistic experimentations. I also attended many writing and research based presentations including *Writing for Studies in Art Education* with Dr. Mary Ann Stankiewicz; *Developing an Arts-Based Research Methods Course* with Dr. Shari Savage and Kelsi Stoltenow; *The Collaborative Art of Teaching Science Through Drawing* with Dr. Merrie Koester and Dr. Seymour Simmons.

I gave a talk on my own work entitled, *Bullying: Outfits, Play, and Transformations Through Comics, Creatures, and Artifacts.* Participants learned more about meaningful lessons they could adapt to their classroom to explore bullying and how to cultivate healthy relationships at school. I hope the Maryland art education community has considered submitting a presentation proposal for the NAEA 2017 convention and if not this year, next year. Not only is presenting at NAEA a fantastic addition to your resume or CV, it is a chance to showcase research, your own studio work, classroom projects, assessments, and other ideas with the national community.



**Benjamin and Caitlin Tellie, photo by Benjamin Tellie**

## **FUTURE OF NAEA CONVENTIONS**

There are many aspects and components of the NAEA convention to consider preparing for in advance. Attending the convention can be a large expense during the year for most people and a serious commitment of time and energy. It is important that you consider multiple options and approaches carefully.

## **BUILDING A PROPOSAL FOR FUNDING**

A question I am always asked each year by a friend or relative is “how are you going to pay for the NAEA convention this year?” The convention can be very pricy for many people and finding funding is a priority once you have committed to attending. Unfortunately, the expensive nature of any convention can sometimes prevent professionals from attending if they do not have financial support.

One of the first steps is asking your school or organization if they can financially fully or par-

tially support you. Asking for funding can be very helpful if your school has a professional development fund or if the funds can come from a supply or departmental budget. NAEA website has an excellent resource on a “make your case letter” and more information on how you can come up with a proposal and present your reasoning to attend the NAEA convention to your principal and department chair. [https://www.arteducators.org/news/conv16/Make\\_Your\\_Case\\_2016.pdf](https://www.arteducators.org/news/conv16/Make_Your_Case_2016.pdf)

Before going to your funding meeting, it is always important to prepare. Do your research and keep your writing simple and clear. Write a one page proposal on how your school or organization can benefit from your convention experience and have your monetary figures ready. For example, consider the following items in your proposal: for expenses, list out how much everything costs: 1.) Hotel and conference registration fees 2.) Travel fees (Airplane tickets, taxi while at the convention center, etc.). 3.) Meals (breakfast, lunch, and dinner each day) 4.) Incidentals (any extra money you will need to complete your visit). Your school will need to know how much everything will cost. Include all expenses, even if you think it’s too much so you know the total cost of the trip.



**Cloud Gate, photo by Benjamin Tellie**





Having Fun at the NAEA Convention, Photos by Elisa Patterson

## OUTCOMES

Write about your outcomes in your proposal: How will your school art program benefit from you going to the NAEA conference? What will you bring back to share with faculty and the school community? Are you willing to host a workshop or a presentation for the faculty?

## HERE ARE MY TOP SEVEN THINGS TO KEEP IN MIND AT THE NAEA CONVENTION:

### 1. Register early

Pre-register online before the conference. You will save money and be ready for the conference in advance.

### 2. Review the convention catalog of presentations

Prior to going to the convention, review the online version of the convention catalog. Once there, make a list of the daily presentations in the conference catalog or use the NAEA mobile app. NAEA has an mobile convention app each year that is very helpful and can be downloaded for free in your cell phone's app store. See some presentations that are outside your comfort zone so you can learn something new and exciting. Don't plan on sticking to your list as you may change your mind as the conference goes on. Go to most if not all the super sessions.

The super sessions and curriculum slams at NAEA are very informative. I usually get a great deal out of them both and ideas for my classroom teaching.

3. **Meet people you don't know**

Try to organize a group of either your colleagues or people you have recently met at the convention to attend presentations. Networking is very important at a conference like NAEA. Networking with artists, colleagues, professors, art and museum educators, and more can help expand your horizons and you have the pleasure of making new and interesting friends.

4. **Visit the NAEA convention bookstore**

Usually located in the middle of the convention center, the bookstore is always a place I visit throughout the convention because of the robust information and books that are available.

5. **Explore the city**

It's always wonderful to take advantage of spending time in the city you are in at the convention. In Chicago, my wife and I were

able to see Van Gogh's Bedroom exhibit at the Art Institute of Chicago, see the famous cloud gate sculpture by Anish Kapoor in the AT&T Plaza at Millennium Park, and eat at local restaurants including trying Chicago's famous deep dish pizza.

6. **Reflect.**

As MAEA's research commission director and a person who is interested in writing, I always take notes and leave myself plenty of time to reflect on the presentations I have seen, and get ideas for future work in the field. Take a good camera and take pictures of your trip.

7. **If you are a presenter:** If your presentation proposal has been accepted to NAEA, consider submitting a proposal to the MAEA state convention. This way you will be able to practice your presentation at the MAEA convention and better prepare for your National presentation!

# MARYLAND ART EDUCATORS RECEIVE REGIONAL AND NATIONAL AWARDS AT NAEA

## CONGRATULATIONS TO THE MARYLAND ART EDUCATORS WHO RECEIVED AWARDS AT THE NAEA CONFERENCE IN MARCH.

Recognized for their excellence in teaching in the Eastern Region were:

- **Samuel Craig Llewellyn**-Maryland Art Educator of 2016
- **Grace Hulse**- Eastern Region Elementary Art Educator
- **Linda McConaughy**- Eastern Region Middle Level Art Educator
- **Sherri Fisher**- Eastern Region Secondary Art Educator

At the national level, NAEA awarded:

- **Linda Popp**, National Supervision/Administration Art Educator

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

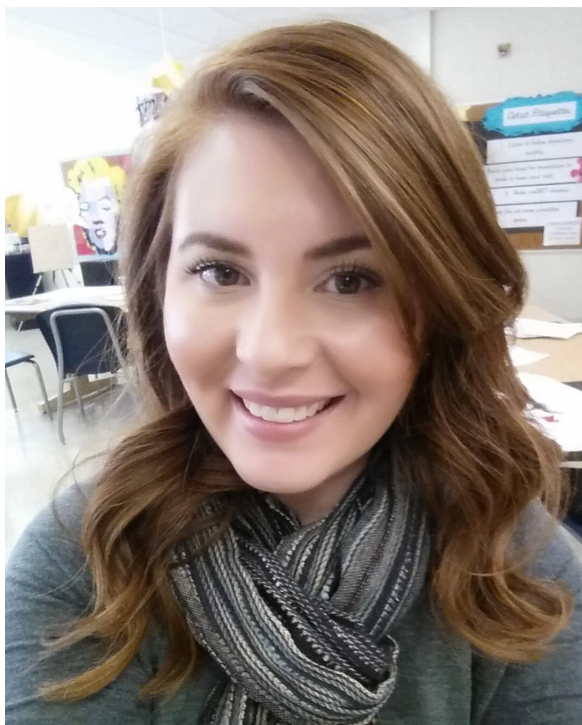


Linda Popp, Samuel Craig Llewellyn, Sherri Fisher, Linda McConaughy, Grace Hulse  
*Photo by Elisa Patterson*



# CELEBRATING OUR COLLEAGUES:

## AMANDA ESPINA



**Amanda Espina**

### **VIRGINIA BUTE-RILEY**

MAEA Director, Elementary School Division

**A**manda Espina teaches visual art at Benjamin Foulois Creative and Performing Creative Arts School in Prince George's County. She is a Maryland native and a graduate of the University of Maryland, College Park. Amanda has been teaching art for 10 years. When talking to Amanda about her students, her eyes sparkle and it's obvious to hear her enthusiasm for working with students in her voice. Her students

consistently produce amazing work under her guidance and they have won numerous awards in county art shows. **Recently Amanda was named the 2016 Prince George's County Teacher of the Year!**

We caught up with Amanda to find out more about our inspirational colleague.

### **WHY DID YOU BECOME A VISUAL ARTS TEACHER?**

From as far back as I can remember in my personal school experience, the art room was a place of comfort and strength—a place where I felt successful. I was really inspired by my art teacher in middle school. She was always positive and had really cool ideas to share. I think I knew then that I wanted to provide that same kind of environment for others.

### **WHAT IS IT LIKE TO TEACH AT A VISUAL AND PERFORMING ARTS SCHOOL?**

First, we are a K-8 school, which is unique in itself. Having the opportunity to develop real relationships with your students and witness them grow and change through the years is something most teachers don't get to experience. When students reach the middle school grades they audition for one of the art forms (visual art, dance, drama, band, orchestra, choir, piano and tech-



Amanda and her student Kylya

nology) and that becomes their “major” for the next three years. With all that we offer, you can imagine there is always something going on at our school—which can be stressful but is extremely exciting. I love the fact that I work alongside a team of arts educators who are extremely dedicated and passionate about their craft. They are a constant source of collaboration and support.

#### WHAT IS THE BEST PART OF YOUR JOB?

Without a doubt the best part of my job is the students. They bring so much joy and energy to the art room and to my day. I love seeing their excitement when supplies are spread out on the tables or just witnessing to their thought process. Hearing their opinions and perspective on the purpose of art is something I look forward to on a continual basis. It is such a rewarding thing to experience the moments of pride and accomplishment that are unique to arts based classrooms.

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

I know it has been shared over and over, but, keep the cardboard boxes when your supplies come in at the beginning of the year. Cardboard is an art teacher’s best friend. There are so many uses for this unassuming material: sculpture, printmaking, drawing/painting surfaces, wrap or paint boxes

and create levels for displays, or flatten to make portfolios. I can go on and on!

#### ARE THERE ANY OTHER “HATS” THAT YOU WEAR IN ADDITION TO BEING AN ART TEACHER?

For the last two years I have been serving as Art Show Coordinator for PGCPs. I have really enjoyed working with my Visual Art Supervisor, Elizabeth Stuart, to help get our county’s amazing student work out on display. I love notifying teachers and principals when one of their student’s artwork has been selected for an exhibit.

*I love the fact that I work alongside a team of arts educators who are extremely dedicated and passionate about their craft.*



2016 Prince George’s County Teacher of the Year

# READING *THE READING GIRL*

*Student writer Claire Jensen participated in the 2015-2016 High School Seminar at the National Gallery of Art. This program is a competitive, multiple-visit art history program in which high school students pursue independent research on works of art through the lens of a theme. They also partake in behind-the-scenes visits with museum staff, create a visual journal to document their experiences, and contribute to a collaborative publication. Claire will be a senior at Poolesville High School this fall.*

*Claire's art history teacher, Shannon Heaton, said that Claire's thoughtful and inquisitive nature stands out in the competitive Humanities magnet program at their school. Her curiosity is well-served by the opportunities at Poolesville High School in Montgomery County, which maintains a partnership with Glenstone and organizes an arts-based field trip to Pittsburgh each year.*

*The following reflection grew out of Claire's research in the Seminar.*

**Marjorie Johnson,**  
Museum Educator,  
High School Programs, National Gallery of Art

## CLAIRE JENSEN

For the past six months I have focused my attention on one sculpture on the ground floor of the National Gallery of Art, past the hall of Degas waxes and studies, in a small room of sculpture, in front of a window. Here, there is a girl sitting on a chair, reading a book. She is made of marble, but is so strikingly realistic that it seems that she could look up from her book at any time. This piece, called *The Reading Girl* by Pietro

Magni from 1861, is aesthetically beautiful, historically interesting, artistically important, socially relevant, and personally significant. Initially, I was drawn to this piece because I saw myself and what I imagine for myself in this young woman. Even as a little girl I loved to read, and she seemed to be so absorbed in whatever book she was reading that I wanted to sit down and join her. She is beautiful. Strands of hair are coming loose from her braided chignon; the fabric of her dress drapes over her lap and down her legs naturally; the pages of her book curl



up at the corners; a single tear forms in her left eye. In spite of the hard, white marble, the girl's posture epitomizes serenity. Idealized is the term that comes to mind: perfectly imperfect.

*The Reading Girl* is an Italian marble sculpture, the original first displayed in 1851. Most sculptors of the time displayed their work and then made copies for specific patrons, even changing some elements of the piece to fit the buyer's wants. This is a copy of the original, not fixed to a patron's preference. During the 1850's, Italy experienced a time of political upheaval called the *Risorgimento*, or resurgence, from 1815 to 1871. Turmoil in Italy began after the fall of Rome, when the country shattered into continually warring city-states ruled by powerful, elite families. The *Risorgimento* called for a unified Italy, represented by the young woman in this piece. She is reading poetry by Giovanni Battista Niccolini, commonly referred to as the poet and playwright of the *Risorgimento* movement. Originally, pages of his book were pasted onto the statue and an art critic of the time commented on the poetry in a review. Also, the pendant around her neck is a carving of Giuseppe Garibaldi, an Italian patriot and *Risorgimento* soldier who was instrumental in the reunification of Italy. *The Reading Girl's* appeal is not simply aesthetic or personal; she is a political symbol, much like the Statue of Liberty to Americans. A solitary figure, like a single state, she symbolizes unity and liberty in a female form.

*The Reading Girl* is part of the *verismo* movement, an Italian art movement from the 1850's. It was characterized by naturalism and realism and the subjects often had associative meanings. Magni emphasizes naturalism in *The Reading Girl's* concentrated expression, her detailed fingernails, her naked foot peeking out from the folds of her skirt, the rough tile of the

floor, the back of the wicker chair, the way her necklace dangles from her neck. Her exposed breast conveys a maternal symbol of Italy, the motherland, not a sexualized goddess or muse. The tear represents one of two things: either she is crying from the beauty of the poetry she reads, or out of sadness for the brokenness of her country. The emotion of the piece is reminiscent of Greco-Roman sculpture, particularly the Hellenistic period, when sculptors began to sculpt common people as opposed to gods and goddesses with raw human emotion instead of vacant stares. *The Reading Girl* exemplifies both of these characteristics. The chain on her necklace is leather and not gold, her clothes are simple, and she sits in a plain wooden chair. *The Reading Girl* is hardly an emotionless statue. Her eyes focus intently on the book, eyebrows slightly raised, a tear positioned to fall down her cheek, right in the inner corner of her eye. This unified Italy is a representation of the country as a whole, not simply the wealthy, stoic elite, but the entire population.

Aesthetically beautiful, historically interesting, and artistically important, *The Reading Girl* doesn't stop there. Whether intended or not, the social implications of a poor woman reading are still relevant today. During the 1850s, most women didn't have the opportunity to travel or work or have a political voice. Women in Italy weren't granted the right to vote until 1945. They were lower on the social hierarchy and yet as intelligent and capable as men. It's hard to imagine the limitations that these women and some women today still face. Education was reserved mostly for the upper class, so this woman, so clearly poor, who is reading, shows an idea that has yet to be realized even today. For someone who cannot travel the world, go to college, or even get a job that challenges her mind, reading allows her freedom to explore from her wicker back chair.

In the same way that reading books allows *The Reading Girl* to gain knowledge and experiences, the way that I look at art allows me to do the same. I am limited. I cannot travel back in time or knock on an artist's door to have a conversation about personal experience or ideas behind his/her work. But by reading this sculpture, I have travelled to a place I've never been: Italy, 1851. By reading this sculpture, I know more about the political struggle for unity and better appreciate the history of the people represented. By reading this sculpture, I connect the dots between different styles of art from different time periods. By reading this sculpture, I appreciate my own education and opportunities granted in a modern, first-world country where women can read, vote in elections, and work meaningful jobs. For the past six months, Pietro Magni's *The Reading Girl*, has transported me forward in time, back in time, and around the world all while comfortably surrounded by the four walls of the museum.



Claire talking about *The Reading Girl*

# ADVOCACY AND ACCESS: DIGITAL RESOURCES IMPROVE TEACHING AND LEARNING IN ART HISTORY

**VIRGINIA B. SPIVEY**

on behalf of AHTR

AHTR ([www.ArthistoryTeachingResources.org](http://www.ArthistoryTeachingResources.org)) is a rapidly growing digital resource that supports educators teaching art history and visual culture. Averaging over 700 hits each day, AHTR serves an online community of educators in 185 countries: higher education, art museums, and K-12 settings, have visited the site over 400,000 times since its public launch in 2013. Featuring contributions from over 90 art historians, AHTR includes an evolving repository of adaptable lesson plans, a weekly blog where practitioners share assignments and ideas. This fall, it begins publication of *Art History Pedagogy and Practice* ([www.ArthistoryPP.org](http://www.ArthistoryPP.org)), an academic e-journal devoted to the scholarship of teaching and learning in art history, which will be openly available on the Digital Commons through a partnership with The Graduate Center at the City University of New York.

Founded on dual goals to raise the value of teaching and to provide peer support across academic ranks and institutions, AHTR began as a collaboration between Michelle Millar Fisher and Karen Shelby at Baruch College in 2011. Fisher, with a background in museum education, and Shelby, trained as an academic art historian,

organized meetings where colleagues shared teaching materials and experiences. These gatherings demonstrated how faculty could learn from each other to adapt teaching strategies and become more effective in the classroom. They also eased the burden on novice art history teachers, forced to reinvent the wheel when teaching standard art historical surveys or topics outside their expertise. Their success suggested potential for a digital forum to connect a wider community of practitioners, and gave rise to the [arthistoryteachingresources.org](http://arthistoryteachingresources.org) website.

AHTR's most popular resources include a growing collection of lesson plans that currently number around 50 and the AHTR Weekly series of blog posts. The lesson plans, written by subject-area experts, offer chronological approaches to Western and Non-western art history, as well as thematically oriented materials addressing topics such as "Art History as Civic Engagement," "Disability in Art History," "Art and Cultural Heritage Looting and Destruction," and "Race and Identity." Each plan follows a uniform template and includes ideas for introducing the lesson, suggested background readings, a glossary of terms, a downloadable powerpoint, strategies for moving through the material, and thoughts about assignments and end-of-class discussions. AHTR encourages modification of these materials in any way through Creative Commons licensing.



...the AHTR Weekly  
focuses on practitioners'  
innovations in pedagogy,  
the use of technology in  
teaching, and methods  
used to enhance student  
learning


While the lesson plans provide support around art historical content, the AHTR Weekly focuses on practitioners' innovations in pedagogy, the use of technology in teaching, and methods used to enhance student learning. It features contributions from art historians and educators in art museums and other settings. Posts include details about activities and assignments, experimental approaches, and reflection on practitioners' successes, and failures, in the classroom. A comments section invites community feedback, which is sometimes continued in discussions on AHTR's active Facebook group (search FB for Art History Teaching Resources). Many faculty cite the AHTR Weekly as inspiration to experiment with digital tools in their teaching, including discarding the survey textbook in favor of online resources. Others have found rubrics, specific strategies to foster increased participation and student engagement, and assignments that can be altered to meet the needs of their classes.

A natural outgrowth of the ideas in the AHTR Weekly, AHTR's most recent initiative to publish *Art History Pedagogy and Practice* responds to a long-standing need to advance, collect, disseminate, and demonstrate pedagogical research specific to art historical study. With generous support from the Kress Foundation, AHTR undertook a feasibility study in 2015 that included a field-wide survey, performed by the research firm of Randi Korn and Associates, and a literature review assessing existing scholarship on the topic. The findings were synthesized in a White Paper to show both need and widespread support for an academic journal across sectors of academic and museum teaching. This document, along with a current Call For Papers and other information about the scholarship of teaching and learning in art history, is available on AHTR's e-journal hub ([www.arthistoryteachingresources.org/e-journal/](http://www.arthistoryteachingresources.org/e-journal/)).

As AHTR continues to expand, there are exciting opportunities for greater exchange among practitioners, and AHTR hopes to foster this potential by bringing more K-12 educators within its community. Efforts are currently underway to provide greater support to high school teachers adapting to the newly revised curriculum for AP Art History; but, AHTR is also eager to hear how its resources might assist art educators interested in integrating more art historical content and practices in their classroom. We encourage comments and suggestions on the site and on Facebook, and welcome further inquiries at [info@arthistorytr.org](mailto:info@arthistorytr.org).

← → ↻ 🏠 arthistoryteachingresources.org

A H T R ABOUT LESSON PLANS RESOURCES E-JOURNAL AHTR WEEKLY



LESSONS CONTENT  
Feminism & Art

### Art History Teaching Resources (AHTR)


is a peer-populated platform for art history teachers. AHTR is home to a constantly evolving and collectively authored online repository of art history teaching content including, but not limited to, lesson plans, video introductions to museums, book reviews, image clusters, and classroom and museum activities. The site promotes discussion and reflection around new ways of teaching and learning in the art history classroom through a peer-populated blog, and fosters a collaborative virtual community for art history instructors at all career stages.

Tweets by @a\_h\_t\_r

AHTR Retweeted

CAA @collegeart

Michelle Millar Fisher of @a\_h\_t\_r asks, "What Inspires Your Museum-Based Teaching?" [bit.ly/1OreQlv](https://bit.ly/1OreQlv) #museumeducation #arteducation



[www.ArtHistoryTeachingResources.org](http://www.ArtHistoryTeachingResources.org)

Art History Pedagogy & Practice

academicworks.cuny.edu/ahpp/

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## Art History Pedagogy & Practice

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Art History Pedagogy & Practice is a peer-reviewed open access e-journal devoted to scholarship of teaching and learning in art history. It is published biannually by Art History Teaching Resources (AHTR), a peer-populated open educational resource, in partnership with The Graduate Center at the City University of New York.

The first issue of *Art History Pedagogy & Practice* is forthcoming in Fall 2016. Individuals interested in publishing in the inaugural issue should consult the [CEP](#) for details.



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[www.ArtHistoryTeachingResources.org](http://www.ArtHistoryTeachingResources.org)



# MAEA FALL CONFERENCE

## YOU WON'T WANT TO MISS IT!

### **NAN PARK AND SARAH NEUBOLD**

Conference Co-Chairs

**T**he Maryland Art Education Association, in partnership with the Maryland Institute College of Art and the Baltimore Design School, is thrilled to announce that the 2016 art education conference will be hosted by MICA on October 21, 2016. See the inspiring Keynote Speakers listed on the next page.

The conference was once held on the MICA campus over two decades ago, and we view this as an exciting (re)launch of the conference at a world-class art college. We hope, with its venue at MICA, that the audience might be broader and larger.

### **SAVE THE DATE!**

#### **Maryland Art Education Association Conference 2016**

Friday, October 21, 2016

10:30am-5:30pm (Registration opens at 9:00am)

Registration, artist market, and other pre-conference events open at 9:00am.

Post-conference events will continue through the evening, so please plan ahead and join us for the full day and evening in Baltimore!

### **THE 2016 CONFERENCE THEME IS:**

#### **I LEAD: I LEAD EDUCATION IN ART AND DESIGN**

How have you integrated art and design through innovations in your classroom practice, community work, advocacy work, research, or artistic practice? Come share your experiences and vision at the 2016 MAEA Conference, where we will explore the multifaceted roles of the art and design educator.

We encourage proposals from a broad range of art educators at all points in their careers. Artist-educators, designers, teaching artists, museum educators, teacher-researchers, community artists, preservice art education students, and graduate students are all encouraged to submit proposals. Please share this call for proposals and link widely with other artist-educators!

### **PROPOSAL DEADLINE: JULY 1, 2016**

Please click this link to submit your proposal:  
<http://bit.ly/MAEA16proposal>





# MARYLAND ART EDUCATION ASSOCIATION CONFERENCE 2016



## KEYNOTE SPEAKERS



**Dean, Center for Art Education**  
Florence Gaskins Harper Endowed  
Chair in Art Education, MICA

### KAREN CARROLL

#### How Leading Ideas Cause Art and Design Education to Evolve

**KAREN CARROLL** will share her reflections on key ideas that have contributed to the evolution of theory and practice over the last three decades. Learn how and when these ideas entered the field and how they contributed to enriching theory and practice.

### iLead I Lead Education in Art & Design

**October 21, 2016**

**10:30-6:30**

**Maryland Institute  
College of Art  
(MICA)  
Baltimore, MD**

[www.marylandarted.org](http://www.marylandarted.org)



**Director, Graphic Design MFA  
Program MICA**  
**Senior Curator of Contemporary  
Design** Cooper Hewitt,  
Smithsonian Design Museum,  
New York, NY

### ELLEN LUPTON

#### How to Think Like a Designer

Design is art people use. Designers apply aspects of visual art (drawing, sculpture, color, and composition) to useful things, from logos and fonts to products, furniture, and buildings. **ELLEN LUPTON** will show you how designers think and examples of what contemporary designers are creating today.

### GEORGE SZEKELY

#### Teaching is an Art Medium, and the Art Room is a Canvas

**GEORGE SZEKELY'S** life is a portrait of an artist-teacher who views teaching as an art medium and an art room as a canvas. In this presentation, he will share his thoughts about the importance of children's play in artistic development. Young artists forecast the art world of the future and require a timeless curriculum based on learning from children themselves.



**Professor, Art Education**  
National Art Education Association  
President-Elect, University of  
Kentucky, Lexington, KY



**Register today!**  
Reserve your spot. Availability is limited.

#### DETAILS

**Register Now**

**View** the SVDC Page

**Date:** July 5-8, 2016

**Location:** Washington, DC

**Cost:** NAEA Members  
\$499

**Non-Members**  
\$549

#### QUICK LINKS

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[E-mail: summervisiondc@gmail.com](mailto:summervisiondc@gmail.com)

Directed by Dr. Renee Sandell  
with Dr. Carole Henry

Registration cost covers tuition, Visual Journal & Portable Studio supplies, *The Museum Experience: The Discovery of Meaning* book, NAEA advocacy gear, ALL museum admissions, educator packets, some museum shop discounts, closing reception/celebration, and surprises.

“The only real voyage of discovery consists not in seeking new landscapes but in having new eyes.”  
—Marcel Proust

PLAN YOUR SUMMER  
PROFESSIONAL LEARNING NOW!



**SummerVisionDC**

Professional Learning in the Nation's Capital  
July 5-8, 2016 | Washington, DC

**IMMERSE YOURSELF** in the Museum

Experience by spending 4, art-filled days in Washington, DC exploring permanent collections, current exhibitions, and the museums themselves as works of art!



**This program is designed to:**

► **Build** a summer professional learning community for art and non-art educators throughout the United States and beyond;

► **“Nurture the nurturer”** by meeting educators’ needs for summer professional renewal through art-based, site-specific expeditionary learning in critical response and creative expression;

► **Explore** the NAEA book *The Museum Experience: The Discovery of Meaning* by Carole Henry;

► **Partner** with Washington, DC, art museums to showcase best practices in critical response to art while enhancing creativity through visual journaling;

► **Utilize** a balanced, interdisciplinary Form+Theme+Context (FTC)™ Palette for Museums and Works of Art to enhance visual learning;

► **Engage** art teachers and other educators in creating visual journals that foster creative expression, document aesthetic experience, and generate teaching ideas;

► **Develop** leadership, pedagogical, and artistic skills to be shared with home school system, other educators, and students; and

► **Continue** the professional community learning online, utilizing the NAEA website, Facebook, and Pinterest.