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NEWS

Advancing Art Education

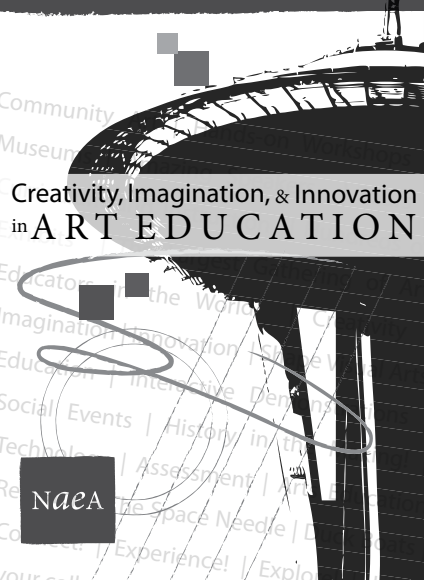
A Publication of the **NATIONAL ART EDUCATION ASSOCIATION**

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191
703-860-8000 ■ www.arteducators.org

Vol. 52, No. 5
December 2010
\$4.00

NAEA Officer Elections!

Professional growth. Extraordinary experience!



2011 NAEA National Convention

March 17-20 | Seattle, Washington

Explore "Creativity, Imagination, and Innovation in Art Education" at the 2011 NAEA National Convention, March 17-20. You won't want to miss this 4-day professional development event bringing together leading experts in teaching, learning, and the arts with thousands of visual arts educators representing all teaching levels and backgrounds.

► **Engage** in a selection of **over 1,000 sessions, tours, and hands-on workshops** that are geared 100% toward professional development for visual arts educators.

► **Connect** with K-12 art educators, school administrators, professors of art education, museum art educators, college students, and artists.

► **Explore** Seattle—a city that thrives on art and design! Visit museums, galleries and tours throughout the city.

**REGISTER FOR YOUR
PROFESSIONAL CONVENTION TODAY!**

Register and book accommodations at:
www.arteducators.org
 Or, use the registration form on page 6!

**See Convention
Coordinator's Column
on p. 5.**

VOTE! Elections for Next NAEA President-Elect and Division Directors-Elect

Candidates for NAEA President-Elect and Division Directors-Elect are voted on in late Fall and introduced as Elects at the 2011 NAEA National Convention. The President serves a 6-year term on the Board of Directors: 2 as President-Elect, 2 as President, and 2 as Past President. Division Directors-Elect serve 2 years as Elects (not members of the Board) and then 2 years as Division Directors. For this election, President-Elect begins his term as Elect in Spring 2011; Division Directors-Elect begin their service on the Board in Spring 2013.

Below are short bios and vision statements from each of the candidates for President-Elect. See the online ballot for complete vitas for all candidates in this election. Please execute your right to vote, and help decide the future officers of your Association!

Dennis Inhulsen



Dennis Inhulsen, MA, EdS, is Elementary Principal at a Grade "A" Title I School in Holly, Michigan. A former Western Region Art Educator of the Year, he has served as President of the Michigan Art Education Association and NAEA Western Region Vice President. He is the recipient of several grants, chairs committees and presents on the national and local level, and has served as National Convention Coordinator.

George Szekely



George Szekely, MS, MFA, EdD, is Area Head and Senior Professor at the University of Kentucky. Author and contributor to several books and many articles in the field, he regularly presents at state conferences and the National Convention. An NAEA Distinguished Fellow, his awards include the Manuel Barkan Award and the Victor Lowenfeld Award.

An education without an art education is an incomplete education. An incomplete education is not good enough for any of our students or our own learning. The world is our media; learning without creating and responding to visual stimuli is a substandard experience. NAEA can lead by promoting and articulating quality art instruction and learning. Enhancing our practice for all ages will secure our mission for students and their learning.

NAEA must continue to be an inclusive organization. We have the capacity for multiple points of view facilitated by professional discourse. A diverse organization is a healthy one and should be celebrated.

NAEA must continue to build coalitions with educational and non-educational groups alike. Strong relationships will allow us to share our passion for art learning with all communities.

NAEA must continue to strengthen partnerships with states, provinces, and affiliates. Through partnerships, growth in membership will be realized. Member benefits will increase through effective relationships with states and will support quality instruction "at home" in the classroom.

NAEA must be the first place for researchers to go when inquiry is paramount. Qualitative, quantitative, and action researchers from all content areas can begin their journey with us. Research findings must be easily accessible by every member. Relevant research will drive our quest for rich visual experiences for students.

The most effective vision is created by multiple voices by and for members. Our vision must be supported by strategic planning, resulting in measurable outcomes. The role of President should be one of supporting the vision and implementing the plan. Our leaders must first honor and serve the collective purpose of NAEA's membership.

The Ancient Greek Proverb "Artists Live Everywhere" still holds true. NAEA members are neighbors.

At the last art education convention that John Michael attended, I found him in a hallway during a break at Delegates Assembly. The beloved granddad of our field introduced me to his sister, a retired home economics teacher, who was happy to learn that my wife also used to teach home economics. She spoke as a long lost relative, bemoaning the old days when freshly baked bread could be smelled in schools and sewing machines were on fire preparing fashion designs for the auditorium runway show.

I returned to the stage to call the meeting to order and recount the fate of home economics and the silent attempt to blend this subject into school curricula. Kitchens were closed and sewing machines sold on the way to a new subject called Family Studies. Home economics, shop classes, and art used to share the west wing of many schools. But their rooms have been cleared out to make room for more academics, and now the art room alone remains the caretaker of the hallway in a school's west wing.

As I travel around the country speaking to art teachers beleaguered by testing and accountability, I say we will be all right, as long as we stand by the unique contributions we make to children. We will be fine, because art is needed more than ever. We are the rising stars in schools that engage students in experiences that produce innovative ideas. Where else, if not in our art rooms, can young Americans become inventors—confident and independent thinkers? Art teachers have to remain true to the importance of art as the best hope for true reform. I believe in art and the dedicated art teachers who stoke up fire in the last creative subject in the west wings of our schools.

Help decide the future of your Association—Execute your right to vote!

As reported in the October NAEA News, NAEA members have voted to change the Constitution to allow for online voting for election of NAEA Officers. Online voting processes will be implemented for the Fall 2010 election of President-Elect and Division Directors-Elect.

In the coming weeks, an e-mail will be sent to all members eligible to vote and will include:

- An online link to vote;
- Your NAEA ID number; and
- A unique password for your secure vote.

Please keep this e-mail, as the NAEA office will NOT have access to the secure passwords.

Alternately, you may request a paper ballot from NAEA at elections@arteducators.org. To be eligible, paper ballots require your name and ID number so that they may be verified, and to ensure the validity of the voting process.

QUESTIONS? Please send an e-mail to elections@arteducators.org or call 1-800-299-8321.

Naea

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NEWS

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Deadlines for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 12; October issue, August 12; and December issue, October 12.

To submit items for NAEA News, send to naeanews@arteducators.org

Please allow up to 8 weeks to process new memberships and subscribers' publications.

Welcome...
to the December 2010 issue
of NAEA News!

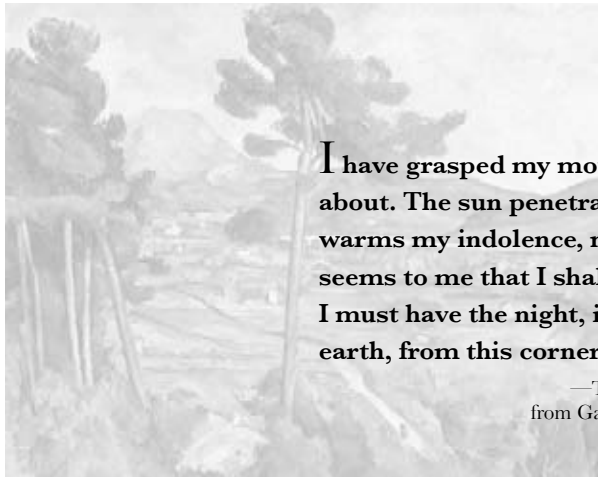
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Submissions for February NAEA News are due December 12. For advertising, visit www.arteducators.org/advertising

MESSAGE FROM THE PRESIDENT

Evoking Soul and Spirit in Art Education

The conceptual framework for this series of articles on the spirit of art education is a set of ideas including vision, imagination, nature, play, and transformation. The articles attempt to look inward from the edges of our experiences as professionals and use those experiences as a basis for discussion.



I have grasped my motif. I lose myself in it. I reflect, I ramble about. The sun penetrates me obscurely, like a distant friend, warms my indolence, makes it fertile... as the night descends it seems to me that I shall never paint, that I have never painted, I must have the night, in order that I may free my eyes from the earth, from this corner of the earth with which I am fused.

—Translated from the German by Frieda Shultze, pp. 104-105, from Gasquet's (1930) *Cezanne* published in Berlin by Bruno Cassirer

This article is the second in the series. It addresses imagination in art education, and follows the focus of the October installment on the application and role of vision in studio teaching.

The Spirit of Art Education: Imagination

"Come with me and you'll be in a world of pure imagination. Living there you'll be free if you truly wish to be." So many of us know these lyrics written by Leslie Bricusse and Anthony Newley for Mel Stuart's (1971) film version of Willy Wonka starring Gene Wilder and based on British author Roald Dahl's book *Charlie and the Chocolate Factory* (1964). Others may know it from the recording by the band Maroon 5 (2005). Imagination is fun. We wish that getting to that 'place' could occur simply; but this notion of imagination is more than fantasy or wonder.

Imagination in a creative or productive sense presumes that the complexity of experience and memory are factors that inform insight, inspiration, and imagination. It is a process that engages the power of the mind to form concepts beyond those found in external objects. This notion, called productive or creative imagination (Rugg, 1963), is a special function of the central nervous system. It is the perception of form or its gestalt that occurs in a flash of insight and that forms the imagined conception. This flash of insight informs our intuition and helps us to know and understand the significance of forms (1963). Imagination is the product of both contemplation and work.

The Three Stages of Creative Work

In talks with artists and thinkers from the various disciplines—including visual art, creative writing or poetry, music, math, and science—one learns about creative work through their descriptions or "autobiographies of the creative act" (Rugg, 1963, p. 3). Each artist or thinker can describe a variety of stages in a cycle that generally includes a sequence of processes transitioning from relaxed thinking or pondering, to the sublimation of the idea(s) which is accompanied by some alternate stimulus such as a walk in the woods, followed by a flowing of ideas



Isabel Bennett. *The Yellow*. Photography. Grade 9, Age 15. Culver City High School, Culver City, CA. Teacher: Kristine Hatanaka.

that are informed by the power of emotion or strong commitment to expression (Sloan, 1983). This stage often incorporates a vague notion of the eventual product. The cycle ends with a stage that shapes the expression of the idea(s) to fill in any gaps (1963, pp. 5-6) which remain in realizing an idea. All of this may simply provide the basis for continuing to pursue the problem in a series, or it may provide the basis for further work.

These accounts then—from creative people such as the poet Housman, the painter Kandinsky, the mathematician Poincaré, or the scientist Newton—follow three basic transitions through which creative work is done. The first is a long, sometimes baffling, conscious preparatory period. The second is an interlude that may include setting the problem aside or suppressing it to put it out of mind, and the third involves insight(s) which may come in a blinding flash or by way of the certainty of the pathway of logic (Rugg, 1963). This sequence appears to be present whether one works in the domains of the arts or sciences.

Imagination as a Structure of Thinking

Thinking involves the deliberate or managed delay of responses, in part, so that symbols in the imagination can be manipulated.

This makes imagination crucial to both the productive or reproductive imagination (Rugg, 1963). What results is the use of conceptual or symbolic information so that the mind can begin to generalize forms.

While engaged in absolute concentration, the mind "lets things happen," (Rugg, 1963, p. 241) and it operates without censors in a self-detective way to enable both individual and personal voices. What results are original forms or words that are tuned in to all that has been stored below the level of consciousness. Therefore, creative thought is felt thought. It is felt thought that transforms the ideas which originate from awake or conscious states into both visual and verbal forms that use the narrative or storytelling, elaborated through expression, to spark the imagination. Sparks may happen through recall either from associations or memories.

Imagination as Discovery

Discovery is conceiving through imagination, and imagination is the instrument of discovery. Imagination aids in the formation of mental concepts that include what is not actually present to the senses (Rugg, 1963). This imaginative processing of mental concepts engages the person as a whole. Both mind and body—thinking and feeling—are integrated as concepts are

(continued on p. 3)

Above: Paul Cézanne, *Montagne Sainte-Victoire, von Bellevue aus gesehen*, 1882-1885



R. Barry Shauck, President

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Elect: F. Robert Sabol, Professor of Visual and Performing Arts, Purdue University, Pao Hall, 552 W. Wood St., West Lafayette, IN 47907, 765-494-3058; bobsabol@purdue.edu

President’s Message continued from p. 2

processed. An organic response is produced that has cognitive characteristics, but as a result of the integration of body and mind it is translational. This is because meaning is established through physiological and psychological cues that originate and resonate in the mind. Some refer to this phenomenon as a holistic paradigm in which the imagination reproduces memories that have remained below the surface of consciousness as vague holdovers of perceptive experiences. Memories are rich sources for artmaking, and the teacher-as-artist can use both imagination and memory as

prompts and source concepts for studio teaching.

Our human behaviors are governed by both conscious actions and the translational interactions of both the body and mind. Engagement of the senses involves the gestalt or whole of mind and body in indistinct separation. Artwork that results when this synthesis occurs can provide evidence of an organic integration of these two life sources working together to produce new ideas, insights, and intuition that evoke both the spirit and soul of art education. ■

Credits

The primary reference for this article has been Harold Rugg’s *Imagination* published in 1963 by Harper and Row, New York. An important secondary source for both imagination and insight used for this article was *Insight/Imagination* written by Douglas Sloan in 1983 and published by the Greenwood Press, Westport, Connecticut.

Thanks are extended to both Virginia McEnerney, Executive Director of the Alliance for Young Artists & Writers, and her colleague, Danniel Swatosh, Manager of Art & Design, for providing student work to illustrate this article. The Alliance for Young Artists & Writers annually presents The Scholastic Art & Writing Awards. The Alliance is celebrating its 87th year of the prestigious recognition and awarding of scholarships that recognizes the work of teenage artists and writers in the US. NAEA joins with its partners at Scholastic in extending that recognition to the many art and writing teachers across the United States who are dedicated to the proposition that an education in the arts is a fundamental right of every child in our American democracy.



Chandler Lowe. *Gangly*. Painting. Grade 11, Age 17. Lakeridge High School, Lake Oswego, OR. Teacher: Shannon McBride.

NaEA

NAEA ORGANIZATIONAL AWARENESS

Members can engage in or learn more about the following from the Board or members of the Executive staff over the coming months:

- **Comments sent by the NAEA leadership** and Dr. Laura Chapman to State Education Agency Directors of Arts Education (SEADAE) on the draft survey intended to canvas arts practitioners on their use of the national arts standards in preparation for a standards update to reflect the recent dialogue on common core standards
- **Our strategic plan**, NAEA Next!, which will invite ‘comments from the membership’ via the NAEA website on the final draft plan resulting from the November Board meeting
- The **continuing national discourse** on teacher evaluation; see briefing paper #278 published by the Economic Policy Institute on August 29, 2010, entitled *Problems with the Use of Student Test Scores to Evaluate Teachers*
- Creativity, Imagination, and Innovation in Art Education through **Seattle Convention updates** from National Convention Coordinator Dr. Sandra Kay
- The progress of Jessica Delagarza and other dedicated art educators in Mexico to establish the **Mexico Art Education Association** as an affiliate of NAEA
- The **work of our national partner**, The Kennedy Center’s Alliance for Arts Education Network, to re-launch Arts-Edge
- **Results of national activities** conducted as a part of Arts-in-Education Week held this past September 12–18, 2010
- The **appointment** of Lynne Kingsley as Executive Director for the American Alliance for Theatre and Education
- The **dialogue initiated** by the Department of Education around the reinvention and administration of high stakes testing
- **Progress made** by Committees reviewing NAEA Awards—Purposes, Principles, and Standards for School Art Programs Revision Committee and Design Standards for School Art Facilities Review Committee—and the Platform Working Group

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette

WHAT IS IT ABOUT COMMUNITY THAT IS SO POWERFUL? That enables us to accomplish things we wouldn’t have thought possible? It is the seemingly “impossible” challenges in our work that make me such a fierce advocate for community. Your input has made it abundantly clear that you agree with me. Community has been given the top priority in the NAEA Next! strategic plan, with a powerful commitment to making our professional community ever stronger and vibrant.

There once was a fundraising organization whose slogan was “I’mpossible Dreams.” That phrase perfectly captures the transformation of the “can’t be done” to the “can’t be stopped.” But what I find most profound about it is **THE IDEA OF EMPOWERING THE INDIVIDUAL THROUGH COMMUNITY**. There’s interesting yin and yang in that idea—and since we had so much fun with the Prezi format last time, I’m **using it again** to further explore the rampant potential of community and what it means for you and for NAEA!

In my last Palette, I asked you to share your thoughts about my visual Palette experiment, and you did, but your responses were almost entirely written comments. So this time, I invite you to be visual in your feedback—and I’ll give you the tool to do it: the green “community tree” graphic that is featured in this Prezi.



By empowering yourself as an individual in your educational community, you **GIVE YOURSELF A VOICE AND IDENTITY THAT IS A POWERFUL FORCE FOR CHANGE AND EDUCATIONAL SUCCESS**. By bringing your individual empowerment to our NAEA community, you make everyone around you stronger and more able to take on the impossible.

That’s a lot of potential accomplishment being released into the world—and I can’t wait to engage with each of you and our increasingly powerful community. Warm wishes for the holidays—join me in lifting our glasses to a 2011 filled with extraordinary promise!



Deborah B. Reeve, EdD
Executive Director
NAEA, 1806 Robert Fulton Drive,
Suite 300, Reston, VA 20191
DReeve@arteducators.org

ENGAGE in our vibrant professional community by viewing and responding to the “Cleansing the Palette” Prezi. View the Prezi at www.arteducators.org

To return to Palette on NAEA website:
www.arteducators.org/execdir

To download the community tree image:
www.arteducators.org/communitytree

Click on link to download the “community tree.” Move your cursor over the image, click on the image once, then right-click, “Save image as...”, and save it to your desktop, or simply click on the image and drag it to your desktop.

Upload your Visual Creations to the NAEA Community Wiki:
<http://naeacommunity.wikispaces.com>



GET CONNECTED!



Be a part of NAEA's 24/7 virtual community of practice. Visit www.arteducators.org to take advantage of all of the valuable resources NAEA's website has to offer!

GET INTERACTIVE!



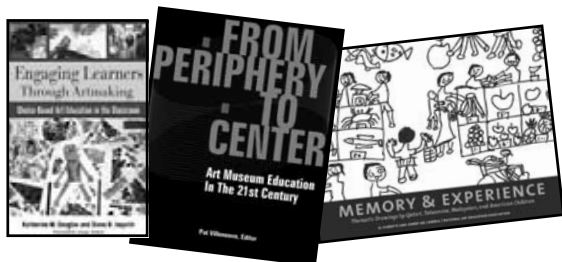
www.arteducators.org

Focus on our dynamic professional community. Engage in the Executive Director's interactive version of "Cleansing the Palette" at www.arteducators.org

GET RESOURCES!

www.arteducators.org/store

Books to inspire and cultivate your ongoing professional development, practice, and advocacy as an arts leader in your field—available at your fingertips. Find practical curriculum resources and texts for your classes, as well as 'must-have' reference materials and 'how-to' books for your professional library. Purchase NAEA-imprinted t-shirts, aprons, note cubes, tote bags, and more. Visit the online Store at www.arteducators.org/store



GET FUNDED!

www.arteducators.org/naef

NAEF funding supports a wide variety of professional activities, including promotion of art education as an integral part of the curriculum; establishment and/or improvement of art instruction in public and private K-16 schools; promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; purchase of art equipment and/or instructional resources; and research in art education. Additionally, NAEF provides professional development scholarships.

GET ADVOCACY!

www.arteducators.org/advocacy

View the completely redesigned advocacy section of the website filled with new resources and tools to help communicate the importance of visual arts education. As professional art educators, we know and understand the essential value that visual arts education holds for learners. But do others know and understand? Your school leaders? Parents? Your elected representatives? School Board members? Your local media? Who needs to hear your voice? What are the critical legislative issues affecting art education? It's time we bring our knowledge and our voice to art education advocacy!



Download This!

Visual Arts Education e-Flyer, designed to help you connect with parents, administrators, and community members to communicate that the benefits of visual arts education

goes beyond what we see. Send it home with your students. Give one to your principal. Distribute it to your personal list of e-mail contacts. Help spread the word!

View/download/share the new **Visual Arts Education e-Flyer** at www.arteducators.org/advocacy

GET NEWS & EVENTS!

www.arteducators.org/news

Read the latest visual arts education news on topics such as education policy, advocacy, workshops and seminars, art-related events, contests, and more at www.arteducators.org/news. News and resources continue to be added daily.

Get the very latest 2011 NAEA National Convention news on registration, housing, convention theme, and more! **Find resources on making your case** to participate in your professional convention and learn what the city of Seattle has to offer you. Register and book accommodations today! Go to www.arteducators.org/convention today.

GET LESSON PLANS!

www.arteducators.org/learning

NAEA Instructional Resources Gallery Is Growing!



In response to the Members Needs Assessment Survey, the NAEA **Instructional Resources Gallery** was launched at the 2010 NAEA National Convention, previewing the first exemplary lessons in what will take shape as a vast online collection of visual arts lesson/unit plans and supporting resources.

To expand the **Instructional Resources Gallery** and make it a vital and growing member benefit, we need dedicated members to both contribute their best plans and to agree to serve as reviewers.

GALLERY AUTHORS:

All NAEA members are encouraged to submit a lesson plan for consideration for possible publication in the Gallery. See the Instructional Resources Gallery **Procedures Map** for the six steps (www.arteducators.org/lessonplans).

Login (at www.artsonia.com/teachers/lessonplans/naea) to access a Lesson Plan template; complete all steps before submitting for review. NAEA Division Directors (Elementary, Middle, or Secondary) provide oversight to the review process.

Biannual review dates are December 1 and June 1, though lesson/unit plans can be submitted anytime. Submissions may take more than one cycle for review before publishing.

Attention: Multi-divisional art educators should select age-appropriate lessons for a specific division.

GALLERY REVIEWERS:

Highly qualified art educators across the nation are being sought to serve on NAEA regional review panels. If you are interested, please contact a NAEA Division Director: Elementary, Middle, or Secondary. Contact information is available on the NAEA website (www.arteducators.org/board) and also in their columns in *NAEA News*.

The review cycle is a 3-month commitment of time working with an author and the Regional Division Director to refine and revise the lesson for publication. Final review by the Board of Directors will take place before publication in the Instructional Resources Gallery of the NAEA Virtual Learning Community.

GET MUSEUM RESOURCES!

www.arteducators.org/lessonplans

View new **Museum Resources** for K-12 teachers. View a list of resources from more than 35 museums across the country. Get links to lesson plans, image banks, video clips, and more!

GET MEDIA REVIEWS!

www.arteducators.org/mediareviews

Find information on **Media Reviews** at www.arteducators.org/mediareviews. See what books are available for review at www.arteducators.org/booksavailable

GET MENTORED!

www.arteducators.org

Read NAEA's **arts education blog**, the Monthly Mentor, featuring a new author and new topics each month. Don't miss November Monthly Mentor **Dr. Judith Haynes!**

GET COMMUNITY!

www.arteducators.org/community

Connect to information on **membership**, **National Art Honor Society**, **issues groups**, and **state associations**. Find this and more under the "COMMUNITY" tab at www.arteducators.org

Classroom Galleries powered by Artsonia:

Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check your funds or learn more about this program by visiting www.artsonia.com/naea/paywithfunds.asp

Digication e-Portfolios: Your virtual space to **network**, **showcase** personal art, and **share** lesson plans. Click on the "COMMUNITY" tab, then click on the PDF links for "Quick Start Guide" or "e-Portfolio Help Guide" to get started. Free for NAEA Members!

New! NAEA Member Directory and NAHS Sponsor Directory. Find colleagues in your area and beyond at www.arteducators.org/directory

GET SOCIAL!

Join one of NAEA's growing social networks!

Facebook: www.facebook.com/arteducators

Twitter at www.twitter.com/naea

LinkedIn: www.linkedin.com/in/arteducators

Listserves: Join one of NAEA's listserves at www.arteducators.org/emaillists

Digication e-Portfolios:

- Western Region:
<http://naea.digication.com/westernregion/Home/>

Ning Sites:

- Elementary:
naeaelementarydivision.ning.com
- Middle Level:
naeamiddlelevel.ning.com
- Secondary:
naea-secondary-teachers.ning.com
- Arizona Art Education Association:
azarted.ning.com
- Committee on Multiethnic Concerns (COMC):
comc-naea.ning.com

NAEA Next!

www.arteducators.org/naeanext

Visit the virtual home of the future of your professional community—NAEA Next!

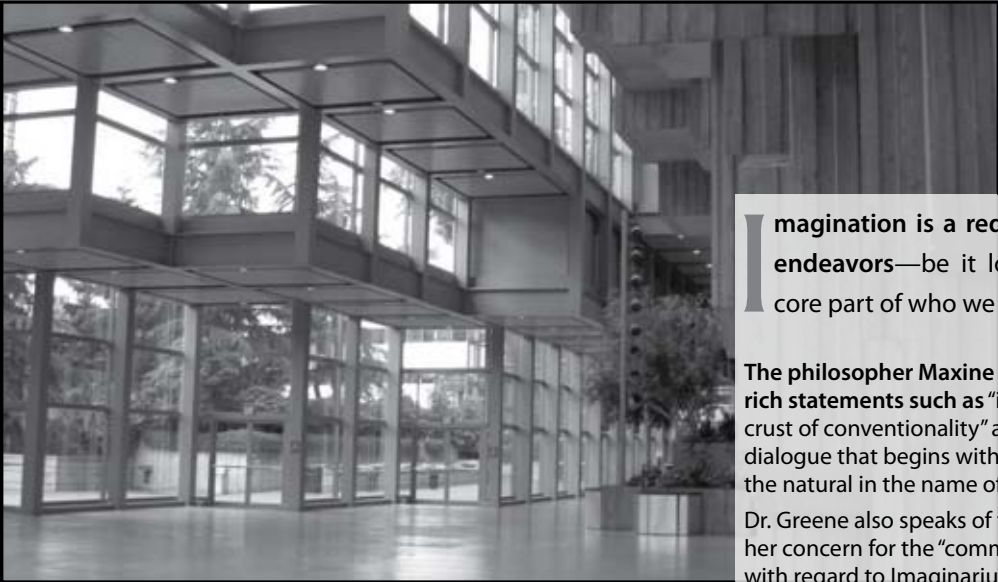
This space on the NAEA website is designed to keep members informed of both process and progress of the development and execution of the 2011-2014 NAEA Strategic Plan. Many members participated in the Strategic Planning Studio in Baltimore in April 2010.

You are invited to join the discussion about the future of visual arts education and NAEA's mission to advance art education. Visit www.arteducators.org/naeanext now!

SEATTLE CONVENTION UPDATE

Creativity, Imagination, and Innovation in Art Education: Focus on Imagination

By Sandra Kay, EdD, 2011 Convention Program Coordinator



Interior of Seattle Convention Center.

Imagination is a requirement for all creative endeavors—be it looking or making. It is a core part of who we are and what we become.

The philosopher Maxine Greene quotes John Dewey with rich statements such as “imagination breaks through the crust of conventionality” and describes her concern for dialogue that begins with a sense of wonder and nourishes the natural in the name of possibility (Greene, n.d.).

Dr. Greene also speaks of the role of social imagination and her concern for the “commodification of the imagination” with regard to Imaginariums or Imagineers. (See Maxine Greene Foundation, www.maxinegreene.org/audio_video.php)

Another perspective on imagination by the philosopher Denis Dutton posits an intriguing theory that identifies human tastes in the arts as an instinct guided by evolutionary traits. Although his controversial Darwinian stand may agitate many, his scientific approach includes criteria* from characteristic features found cross-culturally in the arts. Highlighting that which is most relevant to our convention theme, he says:

Of the twelve cross-cultural criteria for art given in chapter 3, the last, *imaginative experience*, is arguably the most important. Works of art may be embodied as physical objects—stone sculptures or painted canvases, dark squiggles formed by ink on paper or pixels on computer screens, or waves of vibrating air that musical instruments produce to excite mechanisms of the inner ear. But considered strictly as objects of aesthetic experience, works of art happen not in the world but in the theater of the mind. (Dutton, 2009, p. 103)

Dutton suggests that the greatness of a masterpiece is in its ability to consistently maintain a hold on the human imagination across time and place. He also says: “To speak in metaphors, the work of art is another human mind incarnate: not in flesh and blood but in sounds, words, or colors” (p. 235).



Top and below: Experience Music Project building, site of 2011 Crayola opening event. Left: WAEA Co-President Ginny Lane.



Like our host city, our Seattle Convention is designed to revitalize your sense of wonder and engage your imagination through the variety of possibilities and explorations we have built in to the convention.

Our **CRAYOLA OPENING EVENT** will be held on March 17 at the EMP (Experience Music Project). Designed by Frank Gehry, and like no other building you have experienced, this one feels like you are inside a sculpture. The museum is located in the cultural center of the city near the Space Needle, other museums, and many excellent restaurants. Bus tickets for the event will be for sale at Registration, or plan to take the monorail *into* the EMP building complex to initiate this evening's experience of a city that lives and breathes art.

With a large choice of places to dine and activities in the area, convention participants can choose their delights prior to the 7-10 p.m. dessert reception, music, and open museum exhibits in the EMP. This will be an experience for all of your senses!

*Dutton's other 11 cross-cultural criteria provide the context: (1) Direct pleasure, (2) Skill and virtuosity, (3) Style, (4) Novelty and creativity, (5) Criticism, (6) Representation, (7) Special focus (mentions Ellen Dissanayake's "making special"), (8) Expressive individuality, (9) Emotional saturation, (10) Intellectual challenge, (11) Art traditions and institutions.



Plan to celebrate Imagination in sessions like these:

- **General Sessions**
- **Super Sessions** (Such as: Does art education promote imagination and foster innovation? By Dr. Laura Chapman)
- **Speak outs** (Such as: A conversation with Ellen Dissanayake)
- NAEA screening room
- **Artist Series** (Such as: GOOGLE Artists reversing the concept of a logo)
- **Humor and imagination** of Washington Art Education Association's (WAEA) local committee hosts
- **Heart of the Convention:** Our members' presentations
- **Special workshops** (Such as: The Root-Bernstein's workshop from their *Sparks of Genius* book or the workshop on Future Problem Solving, the longest running creative problem-solving program for students)
- **Tours of Chihuly's** boathouse studio; the Tacoma glass museum; the SAM (Seattle Art Museum) offerings; and much more.
- **Roundtable sessions** that invite you to visit multiple presenters within a specific time slot
- And even more we will leave for you to imagine!

Contribute your energy and enthusiasm to this annual gathering tailored to you and your needs as a visual arts educator. As much as possible, members' requests discussed in Baltimore were incorporated into this year's venue, so this Convention has been imagined just for you!

References

Dutton, D. (2009). *The art instinct*. New York: Bloomsbury.
Greene, M. (no date) On wonder and imagination. Retrieved October 2, 2010, from www.tc.edu/ncrest/hatch/jd6505/maxine%20greene.htm (last)

FOR MORE!

See **Secondary Division** guest columnist Lorinne Lee's suggestions for getting to know Seattle (p. 10).
See **Student Chapter** column for the perspective of a first-time Convention attendee (p. 20).
See **Registration Form** if you need a paper form (p. 6).

REGISTER NOW!

Go to www.arteducators.org to register online.

While the Convention update in the October NAEA News focused on providing a broad context for looking at creativity, this issue focuss on the term 'imagination' in our convention theme. This word also elicits multiple meanings from diverse perspectives.



Call for Applicants for NAEA Co-Sponsored Academies and Institutes for 2011

NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*. Programs are marketed through NAEA's website and *NAEA News*.

Eligibility: Organizations holding NAEA Institutional Memberships are eligible. The Program Director must be a current NAEA member.

Requirements: Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, and any applicable NAEA member discounts. Within 3 months of the program's conclusion, a report including participant evaluations must be submitted to NAEA.

Deadline: Submissions must be postmarked on or before **January 14, 2011**.

Submit to: NAEA Co-Sponsored Academies, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191, or e-mail complete package to kduse@arteducators.org

Information: Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Assistant and Convention & Programs Coordinator.

NAEA Call for Submissions

State/Province Association/Issues Group Website Award

To recognize excellence in the development and ongoing maintenance of a State/Province Association or Issues Group website.

Eligibility: Issues Groups and State/Province Associations.

Deadline: (postmarked no later than) **January 2, 2011**.

Submit to NAEA National Office: The URL for your State/Province Association or Issues Group website and a maximum three-page summary of how your website meets the criteria for submission (see below) and actively serves your state membership, as well as how your site is currently addressing the Americans with Disabilities Act.

Initial Criteria for Submission: All sites submitted for review should exhibit at a minimum the following:

1. Appropriate and current State/Province Association or Issues Group content
2. Accurate information
3. Clear navigation
4. Organization and correct grammar
5. Visual appeal and compatibility with major PC and Mac browsers

Submit to: NAEA Website Award, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to kduse@arteducators.org

State/Province Association/Issues Group Newsletter Award

To recognize excellence in the development and publication of a State/Province Association or Issues Group printed newsletter.

Eligibility: Issues Groups and State/Province Associations that publish a physical newsletter.

Deadline: (postmarked no later than) **January 2, 2011**.

Submit to NAEA National Office: A cover letter containing association/group membership totals as of December 1, as well as the name and contact information (mailing address and e-mail) of the current Editor, and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.).

**If a newsletter is published less than three times a year, 3 copies of any available issues from the previous calendar year may be sent. Please specify this in the cover letter.*

Submit to: NAEA Newsletter Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

See past issues of *NAEA News* at WWW.ARTEDUCATORS.ORG/NEWS/NAEA-NEWS

AMERICANS FOR THE ARTS ACTION FUND

has just recently issued a "Congressional Arts Report Card" grading all the current Senators on their record vis-a-vis the Arts. To see the report card of all the U.S. Senators, and read the criteria used to evaluate them, go to <http://artsactionfund.org/pages/senate-report-card>

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REGISTRATION INFORMATION	PAYMENT INFORMATION
<input type="checkbox"/> Active NAEA Member : \$135 <input type="checkbox"/> Retired NAEA Member: \$90 <input type="checkbox"/> Student NAEA Member: \$75 <input type="checkbox"/> Institutional NAEA Member: \$0 (one free registration per membership) <input type="checkbox"/> Non Member: \$180 <input type="checkbox"/> Spouse/Guest: \$90 (limit one guest per registrant) Guest's Name _____ Guest's name as guest would like it to appear on his or her Convention badge _____ <small>All rates above reflect Earlybird Pricing. Not valid after 1/31/11.</small>	<input type="checkbox"/> Check enclosed* Please charge my credit card <input type="checkbox"/> VISA <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express Name on card _____ Credit card number _____ Expiration date ____/____ Security code _____ <small>*Checks may only be submitted with this form via physical mail. When faxing or e-mailing this form, you must pay by credit card. Credit card payment required for Canadian/International purchases.</small> Cancellation Policy: If you cancel on or before January 31, 2011, you will be charged a \$50 cancellation fee. After January 31, 2011, no refunds will be issued. Contact: Should you have questions, please call 800-299-8321 (8:15 a.m. – 4:30 p.m. EST) or e-mail convention@arteducators.org

PACIFIC REGION

The annual state conferences brought art educators together to collaborate, develop new opportunities for our students and celebrate our successes. The size and look may be as different as our states but the Pacific Region is a Community of committed and professional art educators. Congratulations to all for successful conferences!



MAEA preparing for student show.

Montana: MAEA held its fall meeting in conjunction with the Montana Federation of Teachers Conference in Helena October 21-22. It was a busy two full days of workshops, discussions of the state of arts in public education and social time to network with colleagues. Keynote was Jim Poor, who spoke on the artistic journey from studio to classroom. Co-President, Elizabeth Waddington shared that MAEA is gathering student work for a traveling art show and it will soon hit the road... and there are miles of roads in Montana! The show will circulate to various school districts through the winter.

Idaho: Community School in Garden City was the location for Idaho's October conference. This Charter School uses an arts-based



IAEA Board with Nancy Walkup. curriculum to teach its' K-8 students. Keynote speaker was Nancy Walkup, editor of *School Arts* magazine. Her topic was "Daniel Pink's Design Thinking." Look for Cathy Mansell and her Sunflower mural painting idea in an upcoming issue of *School Arts*! Teachers were renewed and revitalized by discussions on membership, advocacy, by-laws and professional development days. Three universities were represented by preservice students!



Nevada state conference train ride.

Nevada: Nevada Art Education Association had an "Outside the Box" experience at their fall conference, hosted by "ghosts"! The conference was held in Virginia City at St.

Mary's Hospital, a Historical site and mental health hospital. The hotel comes complete with ghosts. Other guests included artists and art educators who presented and conducted workshops. Sue Coleman from the Washoa tribe presented her baskets. Russell Dudley from Sierre College presented on New Genre and today's multi-media art and artists.

California: California areas have been focusing on local events—mini-conferences, meet and greets, and Artventures, to build membership and a stronger educational community. CAEA provided assistance to attend the state conference in San Jose, Nov. 18-21 at the Doubletree Hotel by offering professional development scholarships. A new website with many new features should be arriving soon, which will allow for better networking. CAEA is continuing to go greener with an option to



CAEA.



AAEA.

receive an online version of our newsletter.

Alaska: Membership and Advocacy are the goals for AAEA and it is working! Membership increased to 78,

which compares to 45 in August. University of Alaska, Anchorage provided the setting for "Art in Motion." David Mollet, Professor of Painting at UAF, and Gina Holloman, Paper Clay/Raku artist, Red Door Studio, Earth, Fire, Fiber winner 2009, were keynotes.

Washington: WAEA postponed the usual fall conference in preparation the NAEA Seattle Convention: Creativity, Imagination and Innovation. This year ArtsTime, a biennial arts education conference was held and celebrated its 21st anniversary with hundreds of artists, arts professionals, arts educators, class room teachers, and principals. Keynote speaker was Dr. John Medina, Brain Rules. In addition to WAEA, Arts EdWA, WMEA, WA State Thespians, WATE, DEAW, VSA, and CA/VSAAW joined to strengthen arts essential academic learning requirements.

Pacific Region honored amazing colleagues; I look forward to sharing more information with you next time. Make your reservations for Seattle!! ■



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WESTERN REGION

There is a lot happening in the Western Region this fall! Here are highlights from some of our states.

Illinois: At the IAEA Conference, "Artistic Fusion" (November 4-6), several very special art educators were honored for their significant contributions to art education. The Illinois Art Educator of the Year for 2010 is Laura Milas. Other prestigious awards went to Dr. Anne Becker (Higher Ed.), Venessa Hardy (Secondary), Jamie Willis (Middle), Theresa McGee (Elementary), Patricia Indovina (President's Award) and Edward O. Stewart and Olivia Gude (Distinguished Members). The conference itself proved to be a very valuable professional development event with over 70 stimulating art education workshops and presentations. Mike Venezia and Cheryl Holz were this year's featured speakers who inspired the creativity in all of us.

Indiana: AEAI, Inc. planned long and hard for this year's successful Fall Convention in Ft. Wayne. Besides the many wonderful opportunities offered in professional development, we also were privileged to have a keynote address from Dr. Eric P. Jensen, internationally known expert in brain-based learning. Other great strides were accomplished recently in our association with the introduction of a revamped website. At our semi-annual Executive Council Retreat, a membership drive was launched, current advocacy issues were discussed, and initiatives for the coming years were generated.

Iowa: The Art Educators of Iowa were proud to celebrate the accomplishments of several of their members who received awards at the annual fall convention. Those receiving awards were: Jeffrey J. Byrd, University of Northern Iowa, Distinguished Service Outside the Organization; Dawn Oropeza, Distinguished Service Within the Organization; Joni E. Krejchi, Outstanding Elementary Art Educator;

Amanda C. Terhark, Outstanding Middle School Art Educator; Elizabeth A. Lorentzen, Outstanding Secondary Art Educator; and Margaret J. Parks, Art Educator of the Year. Congratulations!

Kansas: The Kansas Art Education Association celebrated its 75th birthday at its fall conference, Oct. 14-17, on the Kansas State University campus in Manhattan. Members updated the Constitution and Bylaws and attended over 40 workshops during this conference. All members were given a 75th anniversary pen by Cal Mahin, souvenirs chair. Linda Nelson-Bova received the overall "Outstanding Teacher Award."

KAEA recently partnered with Sargent Art Supplies to sponsor the YAM show to be held in the capitol building in Topeka.

Michigan: Michigan partnered with the Grand Rapids Art Museum for its annual retreat featuring ArtPrize in Grand Rapids where 1,700 works of art competed for a grand prize of \$250,000. Our conference, "The Industry of Art," featured Tyree Guyton, a Detroit artist who is known internationally for his urban art. In an effort to stop the reduction of art programming, the MAEA underwrote the production of an advocacy DVD that presents the research and statistical evidence that demonstrates why the arts are a necessity.

Minnesota: The Art Educators of Minnesota partnered with VEGA Productions Inc., to grant over \$6,000 in funds to art education programs around the state. VEGA founder Mark Gehring has been working with music groups to fund music programs and has expanded his partnership to include Art Educators of Minnesota



Planning in process in Minnesota (from left): Kathryn Gainey (facing away), Deb Swezey, Jeremy Holien, Mark Trampf.

(AEM) and the Minnesota Music Educators Association (MMEA). This fall, AEM's council spent a day participating in intensive strategic planning, complements of its own Diane Scully. A new strategic plan of action will help AEM focus into the future, serve its members better, and increase membership.

Missouri: The Missouri 2010 Fall Conference (affectionately known as "Art Camp") in Knob Noster offered members an intensive, hands-on experience in a beautiful park setting. Spring Conference 2011 will be held in Springfield, March 3-5. Total conference registrations for spring and fall were down about 15 percent. (The economy and professional development will be hot topics for our upcoming council meetings!) We are pleased to announce that past presidents Leesha Dunkeson and Susan Elson will be serving as Advocacy and Awards Chairmen. Check our website: www.maea.net ■



Several AEAI (Indiana) Executive Council Members participate in the semi-annual Summer Retreat.



Art Educators of Iowa Awardees (left to right): Elizabeth Lorentzen, Joni Krejchi, Margaret Parks, Amanda Terhark, Dawn Oropeza. Absent: Jeffrey Byrd.



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SOUTHEASTERN REGION

Southeastern Region State Art Educators of the Year

It is always a pleasure to recognize exceptional visual arts educators. Each year state associations select one of their own to recognize as their state Art Educator of the Year. These individuals are honored at their state level and recognized here as professionals in their field who have gone beyond ordinary to become extraordinary examples of what it means to be an art educator. I am pleased to introduce them and present a brief highlight of how each is making a difference for visual arts education in their state.

Alabama: Becky Guinn

Becky has risen above obstacles in life and is an inspiration to art teachers worldwide. She plays a crucial role in making art available to students in schools across the Southeastern United States. Becky has dedicated herself and her personal van to the Hooked on Art Foundation. She created this foundation in the hopes all children can have art. Becky goes above and beyond the call of duty to inspire and assist in keeping the arts strong in Alabama.

Georgia: Tamara Daughtry

Tamara is a dedicated elementary teacher and serves on the GAEA board. She does a hands-on, art-themed, school event yearly. She often presents workshops at GAEA Conferences spotlighting a year-long theme she developed, a connection she made between art and other academic subjects, or some new discovery she made that she wants to share with other art teachers.

Kentucky: Judith Haynes

Judith has been an art educator for over 25 years. She teaches elementary art in Northern Kentucky and teaches two classes in the Master of Arts program at The Art Academy of Cincinnati. She managed the coordination of National Standards and Essential Skills for Davis Publishing. She recently completed her third series of elementary textbooks in the visual arts. She has also worked on the *Adventures in Art* and *Connections in Art* series.

Louisiana: Nancy Keisman

Nancy is a leader in her state and currently serves LAEA as YAM Report Chair. Nancy says, *"At the time I did not know how much I would enjoy teaching others what I, myself, love to do. Most of my teaching years have been in Louisiana, in St. Charles Parish Public Schools. I love seeing how each child interprets and expresses him/herself when given an opportunity to create art."*

Florida: Mark L. Rosenkrantz

Mark lives in Miami Beach. In his philosophy statement he wrote: "Through research, curriculum writing, and innovative instructional strategies, I have sought to better understand the learning needs of my cognitively, socio-economically, and ethnically diverse students. By establishing and sustaining a respected art education program in my school community I have been able to engage students in critical thinking and experiential discovery through artmaking and art history."

Mississippi: Rebecca Wilkinson

Rebecca teaches at Terry High School. She received her National Board Certification in 2005 and was honored as the MAEA

Outstanding Secondary Art Educator of the Year in 2006. She serves as the Membership Chair for MAEA and has been the MAEA Youth Art Month Chair for 3 years. She works with local art teachers as a mentor for National Board Certification.

North Carolina: Matt Psomadakis

Matt has been an art educator since 1989 and began his career in Gaston County. His students think of themselves as artists because he gives them the opportunity to 'show off' their art during exhibitions. He has served as a cooperating teacher for three elementary art specialists and mentored more than 12 art teachers in Gaston County. For the past 5 years, he has been an active member on the board of NCAEA. Matt Psomadakis has a passion for art that passes on to his 'students,' both elementary and adult.

South Carolina: Laura McFadden

Laura teaches at Briggs Elementary School and has been a consistent force in promoting art education in South Carolina for over 25 years. As the primary promoter of the SCAEA Mentoring Program, Laura has shared her love of art education. She has conducted professional development on student assessment and standards-based instruction. During her term as SCAEA president she was responsible for updating the by-laws, promoting transparency in governance, improving communication, and increasing member services.

Tennessee: Jackie Spaulding-Wright

Jackie's personal advocacy campaign, "Step Up and Speak Out for Art Education," was chosen as the 2009-2010 theme for Tennessee's Youth Art Month campaign and inspired a variety of

thematic art lessons and projects across the state. Her art advocacy campaign promotes the right for all students to be taught by a professional, certified art educator.

Virginia: Michael C. Gettings

Michael is the Instructional Specialist for Art in Henrico County. He has served both the VAEA and the NAEA in a web advisory capacity and as YAM co-chair for the VAEA. Recognized as both a state and a regional art educator, Michael continues to give back through presentations on the local, state, and national level. A practicing artist, Michael has exhibited his work in local and state exhibitions. ■



Patricia "Pat" Franklin

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EASTERN REGION

Autumn is busy in the Eastern Region with conferences in 10 states including Connecticut, Massachusetts, New York, Pennsylvania, Vermont, and West Virginia.

Maine: The Maine Art Educators Association held their 2010 Fall Conference at Haystack, Deer Isle, September 17-19. The theme was “Art Everyday; Connecting and Collaborating,” and seven studio workshops were offered: Metal Clay, Sculptural Heads, Encaustic Painting, Watercolor/Inside Looking Out, Paper Collage Inspirations, Watercolor Monotype:



ME: Michael Shaughnessy working with pieces of wood.

Floating Washes, and The Collaborative Space. Michael Shaughnessy, Art Dept Head at USM, was the keynote speaker. Every year the MAEA asks local businesses for donations and asks teachers to donate books, supplies, or art for a Silent Auction at the Fall Conference

to raise money for student and teacher scholarships.

New Jersey: The Art Educators of New Jersey held their conference in the Doubletree Hotel and New Jersey Convention Center in Somerset, October 4-6. Superintendents and art teachers were recognized at the AENJ Awards ceremony for their dedication to quality art education programs. Tuesday’s keynote speaker was David Macaulay, author



NJ: David Macaulay book signing.
Below: Olivia Gude keynote presentation.



of *The Way Things Work*, and *The Way We Work*. He shared his creative process and slides that compared former black-and-white illustrations to updated colorful renderings of castles and cathedrals. He signed books after his general session and presented a special workshop titled “Genius Sparks Art: The Creative Process.” Tuesday evening,

AENJ held its first Masquerade Party; admission was a donation to AENJ Scholarships or Youth Art Month. Members dressed in costumes and designed their own masks at the door. Wednesday’s keynote was Dr. Olivia Gude, founder of the Spiral Workshop based in Chicago, Illinois. She has worked in the field of community public art for 20 years and has created over 30 large-scale mural and mosaic projects. Immediately following her keynote, Dr. Gude facilitated a discussion group for AENJ members. Additionally, attendees were offered over 175 workshops and presentations, a large vendor exhibit, a NASCO Super Session, Museum Information Fair, and a room dedicated to professional development for preservice teachers.



RI: Art educators workshop and decorated boxes.

Rhode Island: Rhode Island Art Educators celebrated the beginning of a new school year with community service activities, workshops, networking, raffles and assorted art materials sent in by many generous art education companies during RIAEA’S annual fall membership meeting at the North Kingstown Town Beach Community Center. Mayco sent a representative from Florida to present a hands-on workshop for RIAEA members; it was a big hit! The highlight was the creation of many beautiful artistic treasure boxes for the “Tomorrow Fund.” This fundraises money to support families and children that are stricken with cancer. Kudos to the many art teachers who took their time... some even took them home to create magnificent designs!

ART + SPIRIT, the RIAEA bi-annual conference, took place Saturday, October 16 at West Warwick High School, with Peter London as the keynote speaker. ART + SPIRIT was about teachers gaining a deeper understanding of

the “why” in art education and creating art. Why do cultures create art? Why do humans make art? Why do we teach art? Why do we love art? Throughout the day, art teachers examined the holistic aspects of art from various cultures and historical eras.

New Hampshire: NHAEA held their annual conference at the New Hampshire Institute of Art, October 16. They were very excited to have Laura Ives, Vice-President of Academic Affairs and Student Services at Chester College, as their keynote speaker. Laura spent several years in Botswana developing arts programs for students, and she shared her inspiring story. Members honored their state Art Educator of the Year, Barbara Morrison; held the annual members’ Small Art Sale to benefit the scholarship fund; and hosted 16 high school students for a complimentary day of drawing, campus tour, and portfolio review. As always, workshops were informative and full of hands-on inspiration!

The fall colors arrived early in the Eastern Region, making the drive to state conferences visually spectacular. Congratulations to the reported states for holding fundraising events that collected money for scholarships, Youth Art Month, or to support individuals stricken with cancer. ■



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HIGHER EDUCATION DIVISION

Strategic Planning

There is a part of me that recoils at the whole idea of strategy. I think it comes out of some adolescent notion of immanence, that the world would be a self-revealing place. Strategy seemed a little dirty. Of course this was a complete denial of my own strategic capabilities. After all, hadn't I relished all those war-oriented board games? It does however come at some cost to realize that as a member of the board I'm engaged in revising, re-visioning, and crafting the new NAEA Strategic Plan.

This process reaffirms the continuing respect I have for the work of Mary Ann Stankiewicz and the Board during her tenure as President as they worked to build the present Strategic Plan. I have also come to value and respect the considerable time and effort involved in moving this process forward. Toward this end, Deborah Reeve and the NAEA staff have worked doggedly to provide a professional structure, including the services of facilitators, arranging phone conferences, preparing for meetings, and clarifying nuances. The results of this process should solidify broadly shared values. One of the strategic goals of the last Strategic Plan was Research, a goal central to the professional concerns of the Higher Ed Division. This goal continues to be of central importance to the Board and sits prominently within a preliminary draft of the new Strategic Plan, as does the objective of organizing this through a Research Commission.

Research Steering Committee Process

I bring this forward because I want to stress the importance of the present Strategic Plan and how it provided a framework for organizing the work of the Division. That plan caused me to consider the need for the Division to have Ad Hoc Committees related to each of the Strategic Goals, and which led to the idea of having an Ad Hoc Research Steering Committee. I must admit that I didn't have a particularly clear plan as to how to accomplish this. In fact, as I spoke about it I realized that we needed some framework that wasn't arbitrary and could self-perpetuate. It was with this in mind that I asked Kerry Freedman to chair the committee, which she agreed to do provided that I served as co-chair. Together we mapped out our best guess for an expertise-based durable process. For breadth we chose to organize this around research methodologies to bring forth the kinds of questions that different ways of working bring forward to the field. Then we looked for accomplished researchers who were working at universities that had active doctoral programs in Art Education, giving preference to the rank of full professor. In addition we sought emerging scholars, primarily at the rank of assistant professor, from a range of different kinds of programs. And last we sought inclusion of different universities, orientations, and gender balance. Seeking some constancy we asked the committee members to commit to the length of my term with the option to stay on for one additional term, if they so desired.

The thought process that began with the Strategic Plan, led to the development of the Ad Hoc Research Committee, which in turn led to the development of our proposal to the Board to re-establish a Research Commission. That action, in concert with the interests of president-elect Bob Sabol, and the strong voices of Enid Zimmerman and Laura Chapman, makes me hopeful that a new Research commission, which will be some variation of the Ad Hoc Steering Committee's proposal, will be adopted by the Board. That commission will then go about the business of defining a research agenda and soliciting working groups.

Which brings me back to the Strategic Plan.

The good work of the last Research Commission would have been greatly enhanced and extended had a durable and generative research agenda been built into NAEA's culture. The identification of Research as a strategic goal, which the membership can use to ensure that the Director and the Board and the membership are attending to research in meaningful ways, is vital to the Higher Education's interests in the organization and to the revitalization of the field.

As we wait for the Board's action on our proposal, Kerry and I have asked the Steering committee to lay the groundwork for a future research initiative. We asked committee members to generate some sample research questions applicable to PreK-12th grades, Community Arts, and Preservice instruction and we asked Steering committee members to submit proposals for the Spring conference through which members can articulate

their visions of the kinds of questions they would consider to be worthwhile. Mary Hafeli will be moderating a 90-minute Higher Ed forum devoted to Research Methodologies in Art Education. In addition, Mary Ann Stankiewicz and Ami Kantawala will be hosting a 90-minute session devote to Art Education History.

This investment into a generative governance structure, including a Strategic Planning process, promises to provide an enduring architecture for building a more robust Association. In this case, my recoil was best delayed. ■



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SECONDARY DIVISION

I would like to welcome **Lorinne Lee**, our featured guest art teacher, to our NAEA Secondary column.

Now that we are settled into our classes and know our students well, the challenge for most art teachers is how to get our students to move to the next level. How do we motivate students to transfer their sketches and journal ideas to actual works of art? Art Journals are a great way for our students to explore, to experiment and to draw thumbnails plans for their ideas. Most of our students love sketching, but it is a far harder task for them to move these ideas into larger mediums. How do we help students internalize their ideas? What are the guiding questions that may help? The overarching questions I use when planning my lessons are: How do you create a three-dimensional form on a two-dimensional surface? How do you bring a three-dimensional concept into reality using various mediums? What do students need to do to understand and to internalize these major concepts?

Here are a few ideas for planning effective questions for your lessons: provide structure and direction to the lesson with key questions; avoid ambiguous questions, focus on the mediums being used, invite elaborations and brainstorm together; encourage students to comment on their inspiration, and have them discuss why they selected their subjects and medium.

The study of basic line, form, weight, position of objects, positive negative space, light source, and composition, is the beginning problem-solving concept I teach for direct observation drawings. Students explore various techniques and solutions by breaking up form and shapes as they work through their solutions. One lesson I like using is focused on edges and folds of draped material. I ask the students to focus on the properties of various materials, design of patterns, and to think about what determines the folds. Why do



you think certain materials resist folds? Discuss the

stress of the material. Is the material hanging from one point or several? What happens to the patterns and lines of the material when it hangs for a point?

Here is a short list of Web links and books that I found useful for researching visual art assessments, studio thinking, and journal ideas. Great link, and hot off the press, Washington grade level standards and resources that support curriculum development. This site is friendly; follow the links: <http://standards.ospi.k12.wa.us/ComponentListByGrade.aspx?subject=15, GLE&gl=36> and http://www.getty.edu/education/teachers/building_lessons/elements.html (elements and principles of design concepts for art images). Books: *Studio Thinking*; *AP Vertical Teams® Guide for Studio Art*, *1000 Artist Journal Pages*, and *How to Grade for Learning*, 3rd edition.

WAEA and I welcome you to the upcoming 2011 NAEA "Imagination, Creativity and Innovation" Convention in Seattle. downtown Seattle is easily explored on foot; bring comfortable walking shoes, a jacket, and a colorful umbrella for the unexpected showers in the Pacific Northwest. The convention center and your hotel are on a hill with magnificent views of the Olympic Mountains,



Mt. Rainer, and Puget Sound. You are steps away from the Seattle Art Museum, and the Pike Place Market (famous for their famers' market, organic food, and fish market, with 150 local craftspeople and artist selling their creations) along with street performers, gourmet restaurants, interesting galleries and upscale shops. Here are links to the city's best restaurants, best local galleries, the Seattle Art Museum, Pike Place Market, and more. Stop by the WAEA hostess table for information about Seattle and local events during the conference.

www.artguidenw.com: The most comprehensive online guide to Seattle art and the Pacific Northwest art scene. Links to hundreds of galleries, museums, antiques, artists, and cultural events. Includes feature articles about the arts in the Pacific NW and contact information for all listings.

www.seattleartmuseum.org: Direct link to Seattle Art Museum; good food in the Taste restaurant, serving lunch, dinner and happy hour after 3:00 pm.

www.empsfm.org: Experience Music Project, location for the Crayola evening event.

www.frommers.com/destinations/seattle/0032020003.html: Great restaurant guide, highly recommended by me.

www.toprestaurants.com/seattle.htm: Several great restaurants with artwork within walking distance from the hotel.

Extended activity: If you have time, ride a ferry across Puget Sound, cost is about \$7 for

a roundtrip to Bainbridge or Bremerton, stroll to art galleries, restaurants, and coffee houses and keep an eye out for bald eagles. Free buses in the immediate downtown area and to the ferry.

Best of all, we are very excited about hosting this great Convention. See you all in March! ■

Lorinne Lee is an OHS Secondary Art Teacher, Dept. Head, and CKSD district curriculum Art Specialist, a past NAEA Secondary Director, a past NAEA Secondary Art Educator of the year, and a 30-year resident in the surrounding Seattle area. (Leeart123@hotmail.com)



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ELEMENTARY DIVISION

Albert Einstein stated, “Play is the highest form of research.” Remember when we used to have time to play in school... enjoy a mid-morning snack break... take a mid-afternoon snooze on a mat... play house in the kitchen area. For most school districts, those days are long gone! However, the need to research in many different capacities still exists. We are all familiar with traditional forms of research; the research used to support a theory or concept. But we must also realize that research happens in many other ways for both educators and students. Educators often perform action research in their classrooms. We, as learners, often learn by doing. We determine a problem that needs to be solved in our classroom, try something out to resolve that problem, determine how successful our efforts were, and if there is not a satisfactory solution, we try again. We may have a class of third graders who are not successfully understanding and applying the concept of balance. An educator will determine what the problem is, identify ways to teach the concept, and try techniques. If children continue to not grasp the concept, the teacher will explore other possibilities.

This sounds a lot like the creative process I outlined in the October edition. The creative process is research! An art problem is designed, information is gathered, several solutions are considered, and then a solution is tried out and verified. If the solution does not address the art problem, one may go back to any part of the process to solve the problem. Just as we perform a type of research in our classrooms daily, weekly, monthly, yearly... our students are engaged in research through the art problems designed for them to solve.

Creativity and the Young Learner is our elementary theme for this year as well as at the Seattle Convention in March 2011. Two of your leaders shared thoughts with me about our theme. Kirby Meng, Elementary Division Director-Elect shared, “Creativity is

the ability to generate original ideas or solutions to problems.” She added, “Brainstorming is a great way to encourage creativity. It can give students the ‘spark’ they need to start thinking more creatively. I also believe that applying restrictions to the problem can make students think of more creative solutions. Sort of like in the movie about Apollo 11 where the scientists are challenged to work with only the things the astronauts have available to find a solution to the problem.” Lisa Stuart, Eastern Region Representative stated, “Create lessons that are open-ended, not lessons that are step-by-step, where students can create personal responses to the question or problem. Lessons that are open-ended allow students to be more passionate and they can put part of themselves into their work.” Thank you, Kirby and Lisa, for sharing your thoughts on creativity! There will be many more ideas about creativity shared in just a short few months in Seattle!

In September, a team spent much time in reviewing 123 elementary presentations proposed for Seattle. The team did an amazing job of reviewing each presentation using a rubric. Thanks to Kirby, Lisa, Samantha Melvin, Kelly Campbell-Busby, Jane Castillo, and Lorinda Rice. It is a very involved process, and one each reviewer takes very seriously. Thanks to two elementary members, Drew Brown of Georgia and Jessica Balsley of Iowa, for their time and talents given to judging the Champion Creatively Alive Children Crayola-NAESP Mini Grants. Along with these two members, I assisted in the judging and found the process quite interesting. There are some amazing educators across the nation who are finding innovative ways to assist children in creative endeavors. Consider writing a proposal for this mini-grant next year! Last spring in Baltimore at the NAEA Convention about Social Justice, I attended a session with Ann Ayers, one of the founders of “Pinwheels for Peace.” She was so passionate



Students at Eastridge Elementary School, Lincoln, NE, interact with their installation Pinwheels for Peace artwork.

about helping children understand how each can bring peace to themselves and to others. She inspired me to return to my school wanting to explore social justice through the pinwheels project. I embarked on the project in early September and over the next two weeks, discussed peace with my children and, from those discussions, created over 250 pinwheels. Then, on September 21, my school superintendent and a school board member joined students and staff to celebrate peace at an assembly. It was truly an inspirational day for those who attended. The Seattle Convention could have the same impact on you!

Research takes many forms, and educators are engaged in the process on a daily basis. We also encourage our children to research about their world in many ways including using the creative process. Challenge yourself to allow young learners to solve open-ended art problems, to look at a problem with multiple solutions... to avoid having all 25 solutions to a problem look the same. ■



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MIDDLE LEVEL DIVISION

With the NAEA 2011 Convention fast approaching, the Middle Level Division Directors and elects have been preparing some great opportunities for members to network, share, and experience professional development of some best practices to take back to their classrooms. Please mark your calendars for March 17-20 and join us in Seattle! The Middle Level will be offering over 40 great sessions as well as two medleys with four presenters in each session, and a K-12 Panel Discussion related to the convention theme: “Creativity, Imagination, and Innovation in Art Education.” Additionally there is the Awards Luncheon, “Conversations with Colleague,” and “Mentorship from the Middle Level” that will provide questions, answers, and networking opportunities.

Here we are sharing some tips related to the Convention theme on sparking the creativity in our middle level students.

Kim Cairy
Western Region Middle Level Director Elect:

I have designed a small thumbnail sketch sheet (taken from a fact finder diagram sheet for a writing workshop): Students brainstorm (write) a set number of topics and then select half to draw 8 small thumbnail sketches of. From the thumbnail sketch sheet students then select the ones they want to use in a final project. The small sketches allow them to practice drawing without being confined to their final idea. I use this in a variety of ways with our projects.
New this year: Monday morning drawing topics. Students come in each Monday

and have different topics each week to draw inside their sketchbook. Students are asked to incorporate detail and background (setting) into their drawings. They only have to do them in pencil. When students have downtime or free time I instruct them to go back into their drawings and add color with colored pencil. Students are coming into class on Mondays asking me what their topic is.

Linda Conti
Southeast Middle Level Director Elect:

In my classes students use an art journal that is different from a sketchbook. Assignments are fun to do yet also personal in nature. The journal connects the students with who they are and helps them develop what they want to say about the world. Assignments are open-ended with room for individual interpretation. Pages may be drawn, painted, collaged, or written. Most are a combination of several techniques. Students learn to be visually literate, expressing themselves clearly and celebrating their interests. These skills translate directly to their expressing ideas visually in other classes such as Science, English, and History.

Linda Kielsing
NAEA Middle Level Division Director Elect:

Dr. Howard Gardner recently spoke in Portland, Oregon and quoted Jean Monnet saying “I regard every defeat as an opportunity.” He noted that creative people like to take chances, like to take risks. Gardner talked at length about the cognitive abilities that need to be pursued and fostered in the coming years from his book *Five Minds of*

the Future. When focusing on “The Creating Mind,” Gardner explained it involves, in part, mastery in one (or more) disciplines, synthesizing what is known (the box itself), and going beyond the known (thinking outside the box) as well as having good questions and new questions. I’ll leave you to think about his concluding statement: “You need discipline in a discipline to be creative. To think outside the box you need to have a box.”

Mary Miller
NAEA Middle Level Division Director:

After teaching for over 31 years, I have found that the element of surprise is always a motivator for students and sparks their creativity. Once perimeters were established and students were feeling safe to express their creativity with choices in subject and media, I would surprise them with an interruption in projects that they were working on. A few of my surprises as they’ve entered the classroom included: my husband’s Harley Davidson motorcycle set up in the middle with desks forming a ring around it, or live rabbits and other pets sitting in cages on student tables, or new creative thinking challenges on the Smartboard for them to solve, or a clip from YouTube that was a springboard for a writing and drawing project, etc. All of the surprises related to current topics being studied: For example, the motorcycle provided great reflections, color mixing, and value studies, not to mention the excitement to draw something that sparked their interest. Students looked forward to coming

to art class, not always knowing what to expect, and the element of surprise inspired their creativity as they entered the room with new challenges waiting for them.

We look forward to seeing you in March at the NAEA 2011 Convention! In the meantime, if you have questions or would like to share your tips on creativity, imagination, or innovation, please contact Linda Kielsing, Mary Miller, or go to the Middle Level Ning on the NAEA website. ■



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SUPERVISION AND ADMINISTRATION DIVISION

Quality Programs: A Comprehensive and Sequential Visual Arts Program

Recently I participated in a very rich discussion with a group of art coordinators and supervisors from across the state of Maryland at the annual MAEA conference. One of the topics of discussion was the variety of high school course offerings from district to district in our state—and the seeming lack of continuity in sequencing visual arts courses. This discussion was actually a continuation from the past two state briefings for Fine Arts Coordinators—where each discipline (art, dance, music, theatre) was challenged to look at course offerings from across the state and compare them to a “standard” course description. This work is being done in preparation for statewide longitudinal data collection.

Needless to say, each district had a different approach to the courses they offered in visual art. Some of the variety includes:

- Semester-based courses for half-credit
- Full year courses
- Comprehensive courses such as Art I, II, III, IV that imbed a variety of media
- Media specific courses such as ceramics, photography, digital imagining, and drawing
- AP, GT, Honors, and IB designations
- Prescribed sequences and prerequisites
- No prescribed sequences or prerequisites
- Magnet level courses

Another thing that became apparent looking at the variety of course offerings was the obvious or not so obvious philosophical grounding that was the driving force for the program. Many courses are based upon the

elements and principles of design and skills, while others take a more holistic approach that allows for personal meaning.

The importance of a clearly articulated course sequence becomes apparent when taking a close look at the language used in the course descriptions. Some districts clearly articulate the differentiation for each level and include details regarding the differences between AP, GT, Honors, and regular courses. A source of concern was those districts that do not clearly define the differences between levels. For instance, in one district, the course description for each of the different levels in Ceramics I, II, III, IV were the same.

The course descriptions and sequences that are published in high school course catalogs, websites, and syllabi are often one of the most public aspects of the art program for a district or school. As you take a look at your district’s visual art offerings, consider the language in the course descriptions, as well as the clear distinction between levels of a course. Parents, guidance, administrators, and students form their first impression of the visual art program based on this information. If your program is not clearly articulated through differentiating multiple levels of a course, differences between regular, honors, AP, GT, and IB, the driving philosophy behind the program, you stand the chance of not being taken seriously as a discipline.

As leaders in the visual arts, we need to come to a philosophical consensus about what a quality program should look like. Quality Programs will continue to be an area of focus for our division as we move forward.

Race to the Top

For those states who have been awarded the \$4 billion in funding from the Department of Education, reform will lead the way in comprehensive statewide education reform in four key areas:

- Adopting standards and assessments that prepare students to succeed in college and the workplace;
- Building data systems that measure student growth and success, and inform teachers and principals how to improve instruction;
- Recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most; and
- Turning around their lowest-performing schools.

Though details are far from being worked out in my state, Race to the Top will have a great impact on arts programs—for better or worse. Already, the Common Core (national standards in reading and math) are having a huge impact on those two curricular areas and this will be trickling down to all other disciplines as we are charged to imbed the Common Core into our own curriculum. As with No Child Left Behind, Race to the Top expands the focus on reading and math.

What does this mean for arts programs? All teachers will be evaluated on how well their school performs in standardized testing on the Common Core. Those of us in the visual arts will need to provide clear support for the Common Core in the curriculum—so we need to work to develop meaningful ways to incorporate reading and math into the visual art curriculum that make sense to our area.

Another area of concern that has yet to be clarified is teacher evaluation. In addition to being evaluated on the overall progress of the student population, a portion of teacher evaluation will be based on student growth in their specific area or discipline. For those of us in Supervision and Administration that belong to states who have been awarded funding from the USDE, we’ll need to work together to share ideas and best practices as we move forward with this new wave of educational reform. ■



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MUSEUM EDUCATION DIVISION

Mark your calendars for Wednesday, March 16, 2011, for the Museum Division’s 25th Annual Preconference. Our theme for the day is Imagining the Future of Art Museum Education and all sessions will take place in the beautiful galleries of the Seattle Art Museum Downtown. This year’s preconference will offer participants the opportunity to hear from a dynamic panel of thinkers, researchers, and practitioners who will share their perspectives on how changes in society will affect art museum education and how we can remain relevant to our communities in the 21st century. Visioning sessions will invite dialogue on the central issues, challenges, and opportunities that museum educators are likely to face in the coming decades. Together, we will begin to identify how broader changes in technology, demographics, learning, and public policy will affect our core activities, from docent training and adult learning to online learning, family programs, teacher training, and much more. Reflection and Learning sessions will encourage participants to think strategically about their own work and communities, and identify practical action steps which they can implement upon returning to their institutions. The day will include time in SAM’s galleries where museum educators from across the country will present changing models for effective practice. Lunch and a wine reception at the end of the day are great opportunities to connect with colleagues. Electronic brochures and registration forms will be e-mailed in late fall through the Division’s listserv and posted on the NAEA website. (To subscribe to the NAEA Museum Education listserv, send an e-mail to “museum-subscribe@artedlists.org” and write “Subscribe” in the subject line. A day or two later you will receive an e-mail

that enables you to activate your listserv subscription.) If you have questions about the Preconference, please contact Anne Manning at amanning@artbma.org

Thank you to everyone who submitted proposals for the 2011 Convention. Even more proposals were submitted in the Museum Division than last year (130 total), which reflects the vitality of our field. This is especially heartening in these tough economic times. All proposals were reviewed by a team from the Museum Division Development Committee, who brings wide-ranging expertise and perspectives to the process, and scored using a detailed rubric that addressed content, clarity of purpose, suitability/relevance, and overall quality. Seventy-five, or 59% of the proposals were accepted. The acceptance rate is based on a combination of reviewer scoring and the number of hours available to our division at the Convention. Even though the 2011 Convention will be a day shorter than in the past, through careful rearrangement of the overall convention schedule NAEA was able to accommodate the same number of presentations per division, which is fabulous. A preliminary Convention schedule is available on NAEA’s website, and Convention registration is open online.

The **2010 Horizon Report: Museum Edition** has been published, and is available online (at <http://www.nmc.org/pdf/2010-Horizon-Report-Museum.pdf>). This is the first report in the series to look at emerging technologies for museum education and interpretation, and was produced by the Marcus Institute for Digital Education in the Arts (MIDEA), the new museum-focused branch of the NMC. Like the flagship Horizon Report released each January, this edition identifies six key emerging technologies for the next 1-5 years and describes

trends and challenges surrounding their adoption—but for the museum sector. The museum-specific list of technologies to watch includes mobiles, social media, augmented reality, location-based services, gesture-based computing, and the semantic Web. The reports are designed to spark discussion about how learning-focused institutions might think about emerging technology.

News from Colleagues

I received more news items from colleagues than I could fit in the column, so watch for a posting of the rest of the updates on the Museum Division listserv around the time this newsletter lands in your mailbox.

In May 2011 the Philadelphia Museum of Art will launch a new teaching kit for K-12 educators: “Looking to Write, Writing to Look.” Funded by the Sherman Fairchild Foundation, this kit will feature 25 works of art from the PMA’s collection and use them as inspiration for a range of classroom writing activities. The kit features full-color image cards, a resource book, and CD-ROM. It will also be available online. (Submitted by Rebecca Mitchell, RMitchell@philamuseum.org)

New art education resource: www.TheArtStory.org is a free website that offers background and analysis on many modern artists, movements, and ideas. The site serves as a learning tool for the student or individual seeking basic information, as well as being a resource for the more advanced researcher and arts professional. The Art Story Foundation, a non-profit 501(c)(3) educational organization, was established in February 2009 with the mission to grow appreciation of modern and contemporary art, and to provide free educational resources. (Submitted by Michael Zurakhinsky, mizek@theartstory.org)

After reading with interest the growth of the MFA Houston’s art museum program ‘The Art Of Observation’ in the October *NAEA News*, Linda Friedlander thought readers would be interested to know the Yale Center for British Art’s 12-year program with the Medical School is still going strong, and they have been working with the Nursing School and Physician Assistants Department for the last 6 years as well. (Submitted by Linda Friedlander, linda.friedlaender@yale.edu) ■



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People in the News

In a new publication, *The Museum Connection*, NAEA member **Sharon Shaffer** (Executive Director, Smithsonian Early Enrichment Center) examines museum experiences for 3- to 7-year-olds and offers practical ideas to engage young children in learning about their world through art and objects. This full-color text highlights a growing audience and explores concepts of object-based learning, teaching with collections, and planning museum visits for young children. For more information, contact shaffers@si.edu



Meaghan Slaney, an advanced senior art student at Post Falls High School in Idaho, won the Artsonia Idol's 1st-place title after weeks of rigorous evaluation and voting. Meaghan received \$1000 Blick Art Materials gift card and her teacher, NAEA member **Michele Chmielewski**, also received a \$500 Blick Art Materials gift card! Slaney will have this great gift card to buy her art supplies as she works her way through earning her art education degree.



Meaghan Slaney and some of her work.

SCHOLARSHIPS AND TOURS

EDUCATIONAL GLASS ART FOUNDATION OFFERS FREE BOOKS, SCHOLARSHIPS

The mission of the Kay Bain Weiner Educational Glass Art Foundation is to stimulate interest and growth in the industry through educational projects. One of the goals of the group is to attract more people into the glass arena by providing scholarships, supplies, and books to high schools, colleges, and other educational venues. Visit www.kbwfoundation.com to learn more!

TOURS AND TOOLS FOR TEACHERS

Global Exploration for Educators Organization (www.geeo.org) is a 501c3 non-profit organization that encourages teachers to explore the world through innovative tours and gives them the tools to share their experiences with students. This summer GEEO is offering affordable travel programs to Asia, Africa, and Central and South America. Educators have the option to earn graduate school credit and professional development credit while seeing the world; GEEO can also advise teachers on how to find grants and other funding to subsidize the cost of the trips. The trips are open to all nationalities of K-12 educators and administrators.

SCHOLARSHIP FOR NATIONAL ART HONOR SOCIETY STUDENTS

The Charles M. Robertson Memorial Scholarship at Pratt Institute School of Art and Design

Deadline for Application: December 15

The Charles M. Robertson Memorial Scholarship is a 4-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York.

This scholarship is open to all high schools seniors who are members of an active NAHS chapter with a 3.0 or higher GPA in all subjects, planning to major in art education. To retain the scholarship, students are required by Pratt to major in art education and maintain a minimum GPA of 3.0.

Visit www.arteducators.org/awards to download the NAEA 2011 Awards Program booklet containing more information on this scholarship, or contact Kathy Duse, Executive Assistant and Convention/Programs Coordinator, 703-889-1281, awards@arteducators.org

Submit to: NAEA Charles M. Robertson Memorial Scholarship, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191 or e-mail to kduse@arteducators.org

What did you do on your summer vacation?

This summer, you can be immersed in new techniques, exchange teaching tips with fellow high school art teachers and concentrate on your art – for free.

Apply for the Kansas City Art Institute's **Summer Educators ArtLab**. Participants choose an elective and work with a facilitator and peers in the studio. On-campus housing, meals and standard materials are provided. For application information, visit kcai.edu/eal. Applications are due in March.

If your students are up for the challenge, tell them about KCAI's **Pre-College ArtLab**, a three-week residency program that will immerse high schoolers in college life.

For more information, visit kcai.edu/pcal or call 816-802-3505 or e-mail info@kcai.edu.

KANSAS CITY ART INSTITUTE
A four-year college of art and design
www.kcai.edu/cps

Call for Entries!

Robert Rauschenberg Day
The Power of Art:
Teaching Students with Learning Disabilities and ADHD



A comprehensive one day workshop, held on May 20, 2011, for art teachers who work with students with learning disabilities and ADHD. This program presents the exciting and innovative ways the arts can be used to teach academic skills to students with learning disabilities and ADHD. Meet Christopher Rauschenberg, noted photographer and son of Robert Rauschenberg.



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DESIGN ISSUES GROUP (DIG)

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Many of the future DIG columns will be devoted to teachers who teach design in K-12 schools. Our first guest writer is **Kurt VanDexter**, a certified K-12 art teacher, designer and studio artist, who has worked with many schools to develop gardens and outdoor classrooms.

The design field today offers unprecedented opportunities for creative young artists. Introducing students to the world of the creative design industries, and the design process will help them to understand the design world in which they live. Industrial design, architecture, landscape architecture, fashion design, and graphic design are a few examples of disciplines within the design field. Although I have backgrounds in both architecture and industrial design, the discipline I am most closely associated with is landscape architecture. Landscape architecture is a dynamic area in which the subject/palette of



Left: Elementary school students developing their scaled base plan.

Center: Elementary school students measuring the site. Winter is a good time to do this, so that the base plan and conceptual design plan will be ready to be built by spring.

Right: High School students developing their conceptual plan.

materials is constantly in a state of change, day and night, throughout the year. It has a strong influence on our behavior, our health, and sense of well-being. In schools, landscape design offers tremendous opportunities for collaborative engagement and cross-curricular learning. The art classroom is the headquarters for this.

At first glance, landscape design can appear daunting. This need not be the case. Whether working with elementary, middle, or high school students, the approach and process are the same. Begin with the design process. First, define the scope of work—in other words, the goals and objectives associated with the piece of land under consideration. *Will this area become a vegetable garden, a perennial garden, or perhaps an outdoor classroom space? How might it tie into the curriculum of the various grade levels?* Ask your students to write a comprehensive list of what is currently on the site. Once they make their lists, have them explore the site at a deeper level. Have them observe where the shade is and where it is always sunny. *How does this change during the day? When it rains, does the water drain through the soil, puddle and pool, or run-off over the surface? Is the area fairly flat? sloped? Is it rocky, if so, in what ways? Is this area exposed to cold*

winter winds, or is it protected. Is there adequate water access to the site for watering new plants? Is there electricity at or near the site?

Next, have the students determine how these factors affect the site in relationship to the scope of goals for the site. *For example, if outdoor seating is desired, how will this be affected by the sun/shade ration? Will sunny areas provide warmth for sitting outdoors during the winter also work well in May and June when the sun is more intense overhead? Are there views of objects and areas outside the selected space that could be emphasized to help the landscape? Are there outside areas that would be better off if they were screened from view?*

Now, have students measure the space. Working in teams of three, have two students taking measurements and the third taking notes. It is okay if multiple teams take the same measurements, especially with elementary students. If one team encounters discrepancies in their measurements they can utilize the measurements of others. Round off the measurements. (For a measurement that reads 38' 5", round it off to 38' 6"—the nearest half-foot.)

Next have students work together to translate the measurements to scale. A good scale is one

that will allow the scaled site to fit comfortably within the paper. If your paper is 24" x 36," it is best if your longest dimension scales down to between 28" and 34." You may want to use 1/4 scale, which means every quarter inch equals one foot, or every inch equals 4 feet. On your 24" x 36" paper, if you are working in 1/4 scale, your longest measurement should ideally be between 112 feet and 136 feet long.

Once students have the dimensions drawn out and all existing features indicated, labeling is the next component. Make sure students indicate the scale being used, title the plan, indicate which way is north for orientation, and make all letters and words uniform in style and size. This is the base plan, and you are ready to pursue my favorite part, the conceptual stage or the brainstorming portion of the design process. ■

Kurt VanDexter is an instructor for RISD Continuing Education's Young Artist Program where he teaches courses for young adults ages 12-17 in painting, architectural design, and landscape/garden design. You can hear more about the school projects he has directed at the NAEA Convention. He can be reached at asclepiask@aol.com

Ringling Goes Green

LEED® Gold Certification has been awarded to the Ringling College of Art and Design's New Academic Center and North Hall Student Housing Buildings. Both structures were designed by Architect Donald Lawson of The Lawson Group and were built by Willis A. Smith Construction, Inc., both of Sarasota. Images of both buildings and links to high-resolution image resources is available at www.prweb.com/releases/ringling-college/leed-certification/prweb4377954.htm

ART EDUCATION TECHNOLOGY (AET) (formerly EMIG) www.niu.edu/artedu/AET

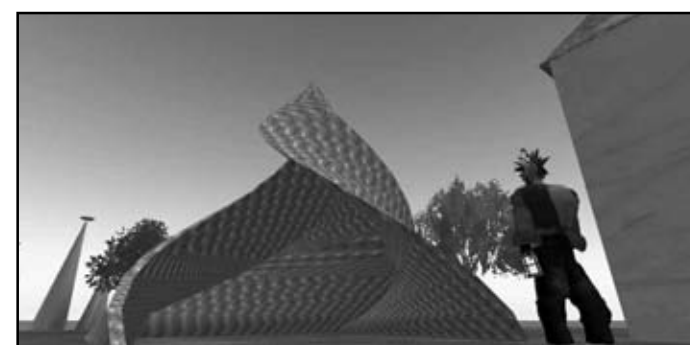
Joanna Black, AET Chair and Column Editor, Associate Professor, Faculty of Education, University of Manitoba, Winnipeg, Manitoba, Canada, R3T 2N2, e-mail: blackj@cc.umanitoba.ca

Guest editor for this column is **Mary Stokrocki**, Professor of Art Education, ASU Herberger Institute for Design and the Arts, Arizona State University in Tempe. She has been teaching and doing research on Virtual Worlds for 3 years.

Teaching on cyberworlds is slowly emerging and teaching is computer mediated, conducted at a distance, and a form of **'andragogy'**, lifelong learner-centered. Learning activities range from serious game simulation and **immersion** beyond entertainment. Several features are shared space, immediacy (real time vs. delayed), communal (co-creation), interactive (player content development), and continuous (world persists without the players). Hundreds of **virtual** (computer generated) worlds exist and are purely game-oriented, while others are more serious. Youth have been using virtual worlds such as Club Penguin, Pet Society, and Barbie Girls, for some time now. Carefully monitored, these virtual worlds are used by Boys and Girls Clubs around the nation.

Whereas people often regard video games as violent and useless, Gee (2003) believes they are educational, encourage problem-solving experiences, and **immersive** learning simulation that enables participants to change the model.

One such cyber or social world is **Second Life** (SL) with over 300 universities participating. Many educators are resistant and regard SL as hallucinogenic or not quality, especially in the artworld. Yet when could a person fly up to see details in the Sistine Ceiling or teleport to the Dresden Art Museum in Germany? Second Life enables students to do this. It has its problems



Above: Twisty Awesome House.

Left: Monthly meeting of the International Art Education Association (INAEA), run by Sandrine Han on Second Life.

with an occasional unstable platform (with over 85,000 users **simultaneously** online), but all x-rated sites are now located on a different frequency.

Practically speaking, when incorporating digital technologies, teachers **relate** (team building), **create** (challenging projects), and **donate** (beneficial and meaningful results outside the classroom). Second Life is linked to other Web 2.0 tools, such as Blogs, Wikis, YouTube, and websites. Teaching opportunities range from individual mentoring and creating personal learning environments, to formal classes and networking with people from all over the world. Learning activities include building animation scripts, avatars, and creating clothing transformations, to starting a business and group networking.

Students have to be 18 years old to enter Second Life, but Second Life provided Teen Island, a place where teens can transform

their identities, build houses, and network with other teens. Beyond the land provided by the Linden Corporation, kids construct the entire place. Some islands, such as Global Kids, are connected to other countries. Some noted places, already functioning, are Ramapo! Suffern Middle School, Library [on YouTube]. All it takes is convincing the School Board and PTOs that this new way of learning is the future. Teen Island is in transition as the Linden Corporation is considering how to safely allow teens into certain parts of Second Life. Where schools won't allow access to Second Life, teachers now are downloading the art from Second Life, making it into Powerpoints, or printing it out to show students in class. Some teachers may even upload children's work for exhibition on Second Life.

How do you connect? For teachers to explore Second Life, for example, search for Second Life and make sure that your computer can support the program. Then register and select

an avatar, which you can later transform. You arrive at Orientation Island that will immediately offer you simple instructions, such as changing your appearance, navigating, and cool places to visit. You can search the Showcase menu for places for Arts and Education, Sports, Festivals, and places to buy things. Cyberworlds point to *multiliteracies*, intellectual practices range from collective problem solving and digital media literacy to computational literacy and informal science reasoning. Finally, cyber worlds invite civic engagement as a future mode of being.

For further ideas, read *Second Life for Dummies* and watch the video "Educational Uses of Second Life": www.youtube.com/watch?v=qOFU9oUF2HA ■

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COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

Debra Ambush, Corcoran College of Art and Design, Art Education. 11029 Nicholas Place, Ljamsville, MD 21754. E-mail: Saabsty1@aol.com

A *THINK TANK* Beyond the Ordinary

COMC guest columnist this month is **Leslie King-Hammond**, Graduate Dean Emeritus Maryland Institute College of Art and Founding Director of the Center for Race and Culture. In our continuing support of NAEA's newly ratified platforms on curriculum, instruction and assessment, COMC is working toward actualizing curriculum writing initiatives.

Throughout history how many times has it been stated, "We are living in challenging times"? The current and unrelenting state of the global economy has intensified the enormity of the crisis of arts education in America. Scholars, teachers, students and artists are hyper-sensitive to educational institutions, systems and regions where teaching tools and academic resources have evaporated and disappeared with no apparent hope or vision for revival or salvation.

Yet, phenomenal strides have been made in the art world witnessed in a conference last fall (2009) at the Maryland Institute College of Art (MICA) and its new Center for Race and Culture which hosted "**Transformations—New Directions in Black Art**." The power of that conference, where more than 750 people participated, was the inspiration and genius for **THINK TANK—2010 and BEYOND—Transformative Aesthetic Curriculum Design** (November 11-14, 2010) a concept championed by Dr. Debra Ambush, Chair, Committee on Multi-Ethnic Concerns. COMC has partnered with the Center for Race and Culture at MICA and Dr. Leslie King-Hammond, Founding Director of the Center for Race and

Culture to address how issues of culturally responsive teaching can dynamically transform teaching and learning environments.

There is no magic bullet or easy solution to the complexity of a depressed economy and finding means to teach the visual arts in the context of K-12 art education. The THINK TANK project leaders, COMC, NAEA, the Center for Race and Culture and the MICA community passionately believe that the occurrence of this event holds the potential to teach new methods, tools, concepts, resources, skills, and pedagogy. The brilliance of our collective ability to collaborate to *transform* our classrooms, studios, communities, and academic institutions into laboratories providing crucial and essential leadership needed for the 21st century is within our capacity.

Six panels were designed to facilitate this important dialogue. Topics included communities and visual art as a tool for social justice, cultural specific research from the perspectives of both artists and art educators, digital literacy as invitation and access to learning, artist as researcher, and possibilities for transformative aesthetic curriculum design.

All the participants and presenters worked together in an open call and response dialogue during the sessions, breaks, meals and events. The unique bonding that occurred has become legend for those who attended. That process of sharing new vision, imagination and creativity enables old barriers and cultural misunderstanding of difference to give way to real possibilities to create transformative curriculum design. Through the

models presented by artists of African descent, transcendence of mainstream obstacles to full participation in major art museums and galleries becomes increasingly possible. Education is primed to play a primary role in informing cultural and personal aesthetic direction.

Through the African ancestral legacy of improvisation, innovation and accumulation—combined with the urgent necessity to *re-vision*, *re-purpose* and *re-source* materials—different styles and attitudes of how art is articulated and expressed will provide art educators with a means to fill and revitalize their "tool bags" with concepts and knowledge using old ordinary materials inspired by current technologies and educational possibilities beyond the box.

THINK TANK and BEYOND 2010 seeks to transcend the American racial divide to contextualize cultural richness, foster creativity, individuality and leadership for America and the world. This was not a conference just about the African American aesthetic but about how collaborative dialogues regarding aesthetics, artistic processes, and philosophy may provide teachers with a means to make viable change and foster powerful creative learning centers and projects in their classrooms. Among the African-descent Gullah people from the low country in South Carolina there is an old saying, "Take what you have, make what you want." **THINK TANK 2010 and Beyond** requires praxis to help create the new texts to teach teachers and students the "what," "have," "make," and "want" needed to *re-center* our

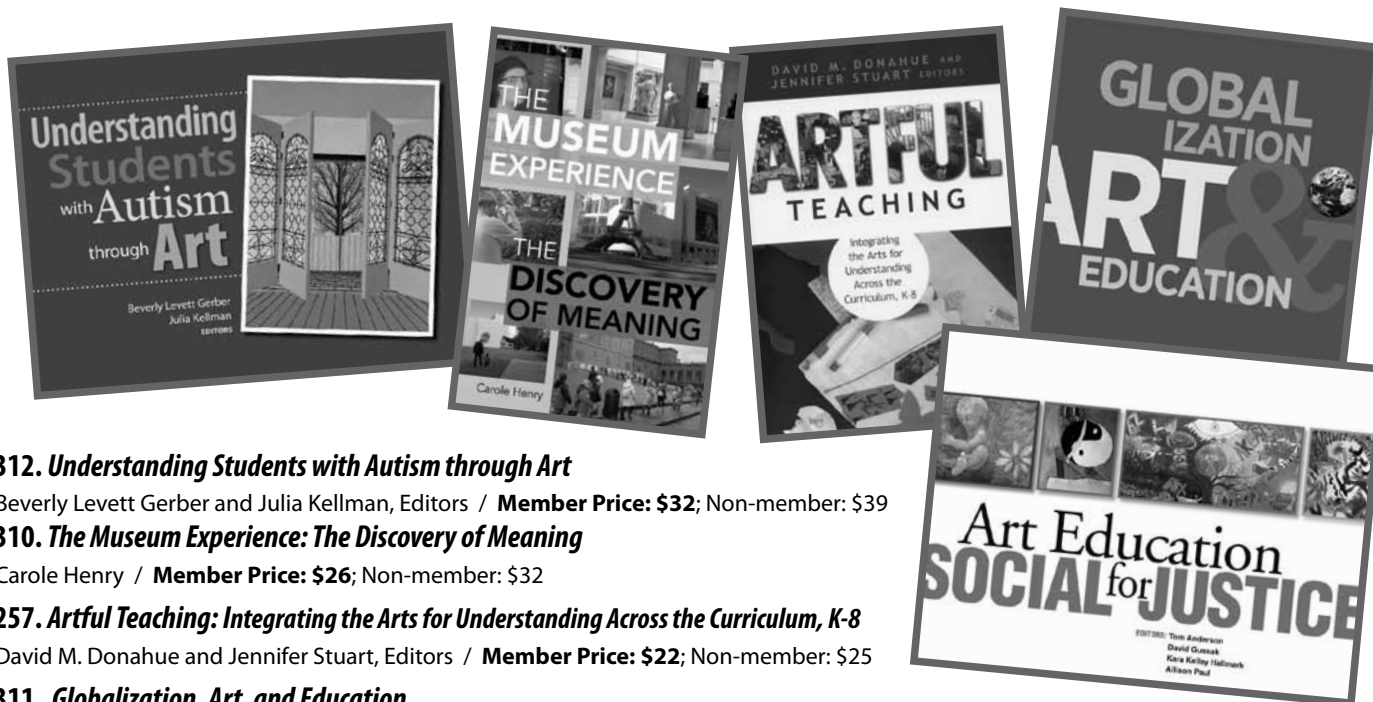
artistic values and creative possibilities. This is a conference for anyone and everyone who is committed to the importance and essentiality of arts and culture in all educational curricula. **www.mica.edu/thinktank**

The next steps in innovating transformative aesthetic curriculum design will involve visual art curriculum architecture. This means moving forward with educational reform that is beyond the ordinary. We look forward to the continued support of NAEA in moving collectively toward these goals. ■

Dr. King-Hammond and Lowery Sims are the curators for the exhibition The Global Africa Project at the Museum of Art and Design in New York which opened November 17, 2010. For further information on the accompanying 280-page catalog, contact amarisa.bartolucci@madmuseum.org



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Bernard Young, Editor

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INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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*Dear ISAE Members, Friends, and Supporters, I'd like to introduce your ISAE co-President, **Barbara Nueske-Perez**. Barbara is the Arizona Association of Independent Schools (AAIS) Art Facilitator, Director of the New Teacher Workshop for the AAIS, and Visual Art/ Visual Literacy Educator grades 5 through 11 at the Tesseract School on Shea Campus in Phoenix, Arizona. Barbara brings a wealth of experience and a no-nonsense common sense approach to helping move the ISAE Special Issues group forward in both mission and strategic planning!*

What a fantastic time to be in education!

ISAE has recently become an important part of my educational pursuits in visual arts education. I am honored to be a co-president and working with Rebecca to promote the wonderful opportunities that Independent Schools have in the Visual Arts.

As a midwest educator with over 20 years experience I have had the opportunity to experience the ebb and flow of art education in my local community, state, and the national level. While a member of state art organizations I was able to foster new programming and curriculum and create networks for collaboration. With my relocation to the southwest 6 years ago, I have begun the process of collaboration and networking again. This time, 21st-century applications like Ning, Skype,

Facebook, Listservs, the new NAEA website, and ISAE are here to help!

This is a fantastic time for Independent Schools. We, as a collective group, have an opportunity to bring education to higher levels than it ever has been. Leading by example, with resources from the National Association of Independent Schools and the National Art Education Association working with us, we are a voice that can be heard at state, national, and global levels.

I believe that the Independent Schools should lead the way statewide and nationally as we have a unique opportunity to teach independently of government guidelines. While we have that opportunity we can be supportive and innovative to schools utilizing the standards of NCLB because we do "think outside the box." The strength of Independent Schools is now at a point where we can, by our nature, make inroads and lead art education.

The need for connections between all levels of education is great. The nature of our school climate encourages us to partner with local universities, as well as schools and communities around the globe.

In Arizona, the Arizona Association of Independent Schools (AAIS) is in our second year and we have achieved a significant

partnership with community and educational leaders.

As Visual Arts Facilitator for the AAIS I have brought the state's Independent School art educators together at ASU to begin networking opportunities and to utilize the very freedom Independent Schools have: to create new and innovative curriculum and lead the way in 21st-century educational practices. At a recent fall workshop we committed to having a shared gallery showcase of local AAIS schools. We were able to secure gallery space in the Memorial Union at ASU for our second AAIS gallery showcase to be held in March 2011. Community interaction is a key component for establishing opportunities to raise awareness of Independent Schools and our commitment to the arts.

Our world is one of global impact. The technology of the day must also be in our classrooms. Working with schools across the nation or the ocean is within our grasp.

Although other art education programs have restrictions and may face severe budget cuts, we can join our fellow educators by establishing connections. We can become resources for those whose programs are in jeopardy.

As Independent School art educators we have a responsibility to forge ahead with interactive curriculums with other art educators, higher education leaders, and local and national

communities. We also have to take up the challenge of our economy and our students to create the best educational learning environment.

And we can't do it alone. Nor do we have to. Membership in local and national organizations gives you and us a stronger voice. A voice that begins with one person and when joined by another begins a chorus that quite honestly cannot be silenced.

We are currently a quiet voice and with vision and membership support we can indeed become a voice that is heard and respected in the art education community. We need each other to inspire, motivate, and encourage our pursuit of quality art education.

We need to increase our membership at the state and national levels. *We need you.*

Individuals professionally engaged in or actively interested in arts education, art or related fields may become members of the Independent School Art Education Special Issues Group. To join the ISAE Listserv or our Facebook group go to www.arteducators.org/community/issues-groups. To become a member, contact Rebecca A. Stone-Danahy at: rebeccastonedanahy@fcds.org. Include in your contact letter your name, school name, school address, school phone number, and current NAEA membership number. ■

—Barbara Nueske-Perez

EARLY CHILDHOOD ART EDUCATORS (ECAE)

Marissa McClure, University of Arizona, 520-626-0419. E-mail: mam3@email.arizona.edu

In this column, we continue the conversations our members began at the NAEA Convention in Baltimore at our Talk Back Session and ECAE Business Meeting. As we immerse ourselves in the sweeping arc of the current academic year and work with young children as educators and researchers, the following question, posed by an ECAE member during our Talk Back Session, feels especially poignant: "How might research (Higher Education) position the theoretical and practical in a way that [not only] advocates but [also] ultimately generates dialogue around the child's learning?"

The member explained, reflecting on the Convention experience and the four inter-related ECAE panels, *Living the Vision: Early Childhood Education in Troubling Times*, "The teacher/learner relationship, and the curricular/pedagogical articulations expressed over the past three days seem to be moving against a strong educational current that ultimately resists the mutual, powerful, and meaningful particulars of [our conversations]."

To consider responses to this question, I've established an online Discussion Forum on the ECAE Facebook site, and I encourage members to share their thoughts, experiences, and proposals with one another as we move toward the upcoming NAEA Convention in Seattle.

As an Assistant Professor, I work closely with both preservice educators and beginning graduate students. I recently taught a course about young children's art in which these groups of students worked together. So doing gave me a unique perspective on intersections between theory, research, and practice. Students encountered not only contemporary theoretical perspectives on young children's art but also young children themselves through a variety of research projects designed to help new educators and researchers understand children's visual learning. The students, both researchers and teachers, noticed a sharp disconnect between their own memories of and experiences in early childhood classrooms and young chil-

dren's goals in their voluntary, play art. This gap runs parallel to one chasm noticed by the ECAE member's question and its eloquent description of a feeling of dissonance between the vision of early childhood art education ECAE advocates and current educational trends. To investigate this in the course, I revisited Brent Wilson's "How Research Influences Art Teaching and How Art Teaching Influences Research" (1971).

There, Wilson contrasts the "eureka act," in which "a creative individual experiences a moment of truth—a new breakthrough" and the "ground swell phenomenon." Wilson does not claim eureka acts regularly touch art education. Rather, he shares how the ground swell phenomenon "functions among classroom teachers, students, supervisors, researchers, and others concerned with art education," citing several well-known ground swell movements in the field: Creativity (1950s) and Aesthetic Education (1970s). He explains, in the case of creativity, "it wasn't just the researchers who were concerned with creativity, it was also teachers and supervisors who were contributing to the groundswell of activity in creativity."

Following this, we might conclude that several equally robust movements have recently occurred in the field of Early Childhood Art Education. Perhaps the most influential of these is the widespread study of the Reggio Emilia approach to early childhood education, which began its movement through North America with the opening of the exhibition, *The Hundred Languages of Children*, in 1987. The current exhibition, *The Wonder of Learning*, will be on view in Newark, Ohio, from January 21 to May 21, 2011. Educators in Reggio Emilia proposed that researchers and teachers encounter rich, competent children within the complex web of contexts and relationships that describe teaching and learning. Educators were quick to recognize their hopes and goals for their practice in the

approach, and researchers and philosophers (Howard Gardner, Jerome Bruner, Rebecca New, Gunilla Dahlberg, Peter Moss) were equally as compelled by the propositions that well-wrought documentation of learning created by educators in Reggio Emilia offered for understanding *how young children learn*. An especial confluence concerned children's learning and use of symbolic languages, which include those symbolic forms most associated with young children's art: Graphic language, chromatic language, digital language, performative language, and written language, among others.

At the same time as this ground swell phenomenon was enveloping our field, perhaps a "eureka moment" was occurring in the culture of education (outside of its practice and research). Suddenly, it seemed, rhetoric in classrooms, boardrooms, and congressional chambers collected itself around readiness to learn, literacy, developmentally appropriate practice, and quick fixes to long-standing concerns. Certainly, learning, literacy, and an understanding of the unique needs of young children are concepts we consider to be foundational in ECAE, but the manner in which we speak of them reflects a ground swell phenomenon of collective dialogue, research, and practice, not a eureka solution. How might we now, recognizing the power that a ground swell generates, assemble our collective insights and voices into propositions and proposals that directly address the questions our member so urgently proposed? ■

References

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GOT STUDIES?

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NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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AnnRené Joseph, NASDAE President, 2009-2012, Program Supervisor, The Arts, Teaching, Learning and Assessment, WA State. 360-725-6365. E-mail: annrene.joseph@k12.wa.us

Visionary Leadership, Advocacy and Action! (Part III) 2010-2011 and Beyond! 2020 Vision in Progress—An Artwork in Progress! The 2020 Vision in Progress is “an artwork in progress.”

Big Questions to Ask and Answer:

- 1.What’s the data say about Visual Arts Education in your state?
- 2.How do we get involved and make a difference?
- Be Proactive and Get Involved: The pathway to the first answer is to create a picture of what visual arts education looks like in your school and across your district and region. Working with data from your state education agency will give you a picture of what is happening across your state. Contact and ask for information from your state education agency Arts Administrator. Some states have individual leaders for each arts discipline, and some have a person who serves on behalf of all four arts. Information is power! When you know where you are, and you know where you are going, you are able to create a journey to get there.
- State education agency members of NAEA are referred to as NASDAE: National Association of State Directors of Art Education. An updated and public list of all State Education Agency Directors of Arts Education (SEADAE) can be found on the SEADAE Web site: www.seadae.org and scrolling down to the bottom of the SEADAE Home Page to the link: http://seadae.org/images/stories/SEADAE_STATE_REP_FOR_WEBSITE.htm

- Where may I find out information about NASDAE and whom do I contact? National Association of State Directors of Art Education (NASDAE)-NASDAE website: http://nasdae.ning.com/
- The following are current NASDAE members, who are also members of NAEA. They are listed alphabetically by state for easy access: scott.shuler@ct.gov—Scott Schuler dhansen@doe.k12.de.us—Deb Hansen Linda.Lovins@fldoe.org—Linda Lovins jhuser@ksde.org—Joyce Huser argy.nestor@maine.gov—Argy Nestor jtucker@msde.state.md.us—Jay Tucker CardonaA@michigan.gov—Ana Cardona leubanks@mde.k12.ms.us—Limuel Eubanks mmccaffrey@ed.state.nh.us—Marcia McCaffrey vicki.breen@state.nm.us—Vicki Breen nancy.pistone@ode.state.oh.us—Nancy Pistone glen_henry@sde.state.ok.us—Glen Henry jakasper@state.pa.us—Jamie Kasper rosemay.burns@ride.ri.gov—Rosemary Burns shockman@ed.sc.gov—Scot Hockman jeanette.crosswhite@tn.gov—Jeanette Crosswhite cherry.gardner@doe.virginia.gov—Cherry Gardner annrene.joseph@k12.wa.us—AnnRené Joseph melvin.pontious@dpi.wi.us—Mel Pontious blcornell@mac.com—Beth Cornell, retired ncarr609@gmail.com—Nancy Carr, retired

Key National Initiatives:

- 21st Century Skills Map for the Arts: The 21st Century Skills Maps are posted on the Partnership for 21st Century Skills website (www.p21.org) and at: www.p21.org/documents/P21_arts_map_final.pdf. Arts education is at the heart and core of learning everything in this map. This is a celebration and map to be used in our “artworks in progress” for more arts—specifically visual arts for all learners!
- Re-authorization of the Elementary and Secondary Education Act (ESEA), formerly No Child Left Behind: Advocate to ensure that The Arts—dance, music, theatre, and visual arts—remain and are defined as “The Arts,” as core, academic, essential and basic subjects for the well rounded education of the whole child. The re-authorization is stalled. Please keep vigilant.
- Race to the Top (RTTT): The 12 states are: Delaware, the District of Columbia, Florida, Georgia, Hawaii, Maryland, Massachusetts, New York, North Carolina, Ohio, Rhode Island, and Tennessee. There is no mention of the arts in any of these plans. The Arts are implied. Please keep vigilant. The source of this information is at: www.ed.gov/news/press-releases/nine-states-and-district-columbia-win-second-round-race-top-grants Be informed. What implications does this plan have on visual arts education in your state?
- Common Core Standards and National Arts Standards: “On May 11 and 12, 2010, the State Education Agency Directors of Arts Education (SEADAE) convened an

Arts Education Task Force of its content, community, and cultural partners in Washington, D.C., hosted by the Council of Chief State School Officers. The purpose of this convening was to reach consensus on the next leverage point in the initiative titled National Expectations for Learning in Arts Education, formally adopted by the SEADAE membership at its October 2009 meeting in Cambridge. SEADAE facilitated consensus among a gathering of national partners regarding a re-conceptualization of National Standards for the Arts, endorsed and supported by MENC, NAEA, EDTA, and NDEO.” Source: http://seadae.org/

- The National and State Economic Situation: There is never enough time and money to do our jobs the way we envision them to be done. We are able to do the job by creating, performing, and responding in whatever the situation is, as we are artists. We see, know, and do our work with vision, intention, and in unique ways that allow for success of all involved. Keep up the great work. Be encouraged. “Ars longa-Vita Brevis.” (Translation: Art is long—life is short. Latin for original Greek poem in Hippocrates’ work in Aphorisms, sect. 1, no.1)

Register for NAEA’s Convention and Celebration: Seattle, Washington NAEA National Convention! Make your plans and Save the Dates: Thursday, March 17-Sunday, March 20, 2011. Go to: NAEA website at: www.arteducators.org and Convention Information at: www.arteducators.org/convention. We hope you will come to Seattle and celebrate Visual Arts Education in the Emerald City! See you there! ■

CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE)

http://cstae.bluedoublewide.com

Clayton Funk, EdD, Assistant Professor of Art Education, The Ohio State University, 128 Oval Mall, 158 Hopkins Hall, Columbus, OH 43210. 614-292-7183. Fax 614-688-4483. E-mail: funk.86@osu.edu Columnists: Christine Woywod, Northern Illinois University, cwoywod@niu.edu; Marissa McClure, University of Arizona, mam3@email.arizona.edu

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Social Justice: Continuing the Conversation

This is the second of three inter-related columns dedicated to extending conversations about social justice begun during the CSTAE Talk Back session at the NAEA Convention in Baltimore. At that session, three groups of scholars offered small, conversational groups of participants’ proposals that involved defining, questioning, and discussing social justice practice and research in art education. In each of our columns this year, we have asked scholars and educators to respond to the questions first proposed during this session. In this column, we connect the question “What rationale can we use to teach relevant subjects, if not ‘social justice’ language?” to the questions “Why isn’t this just ‘propaganda’? What roles do language and signifiers play in this investigation?”

In response to the first question, David Darts (New York University) shared, The term ‘social justice’ has become an ideological flash point within the field of educa-

tion. I’ve increasingly moved away from using it as a descriptor of my work, mostly because it tends to create such polarized responses. I remain committed, however, to the belief that teachers have a pressing responsibility to help students become critical, reflective, and caring global citizens of our rapidly changing world. Surely this is a foundational learning objective that spans across all educational disciplines and ideological perspectives. Within the field of art education, I think art educators have a unique opportunity to help provide young people with the multimodal literacies required to become articulate and engaged global citizens of our increasingly visual culture. This includes teaching students the skills necessary to negotiate and meaningfully respond to the flow of images and media that saturate our daily lives. I’ve found that introducing students to contemporary art and artistic practices can be an effective way to help them develop and hone important expressive, intellectual, and communicative skills. These artistic tools and languages can provide a necessary vocabulary for participating in and recreating contemporary culture and knowledge. Contemporary art and artists can also serve as powerful lenses for perceiving and understanding the complexities of our ever-changing world. By theorizing and creating novel approaches to contemporary issues, many of these artists model important forms of critical reflection, social exchange, and creative action. (Personal communication, September 2010)

David’s response, in collaboration with Elizabeth Garber and Kim Cosier’s responses for our last column, suggests not only a

re-examination of the relationship between language and practice but also the roles of action and experience, as they are shaped by language. As Elizabeth shared, the many pedagogies that adopt language referring to social justice, critical pedagogy, and human rights require—demand—action or the ‘muscularity’ she cites Ayers and Quinn (2000) as so vividly describing. So, then, taking pedagogy as the “mode of being” that Kim explains as requiring relevancy, how might we respond to the question of what roles language and signifiers play in this investigation?

Flavia Bastos (University of Cincinnati) who, along with Kevin Tavin (Ohio State University), posed this question at the Talk Back Session, offers thoughts in her recent editorial, “What does Social Justice in Art Education Look Like?” (2010). Her response shifts from language to the idea of experience. She states that transformation follows action, writing that she is “moved by the proposition that education is a vehicle of social transformation” (p. 2, emphasis added).

Also considering the roles of language and signifiers in relation to “social justice art education,” Kevin explains, “I believe it is important for art educators to both problematize and utilize how signifiers transform into discursive universal moments for our field. In this case, we should pay attention to how the language of social justice stands-in for an immediate embodiment of ‘all of society’ in a universal sense, and at the same time allows us to grasp particular details of subordination in order to envision a different kind of politics.”

The interplay between the universal and personal, discursive and physical movement and transformation, challenge us to consider how specific, transformative learning experiences become the “face” of movements in art education. While many may feel a pressing responsibility to deal with relevant issues and prepare students to be caring citizens, one must consider the framework in which this happens. In this instance, we are cautioned to examine how language that helps us argue for social justice approaches in art education may also sustain problematic frameworks and structures, preventing us from considering ways of thinking/existing that can challenge the very circumstances we hope to address.

We invite readers to contribute their own ideas about social justice and how/where it fits into contemporary art education. Send e-mails to both Christine Woywod and Marissa McClure at the addresses listed in our column header. We look forward to your responses and to continuing this conversation! ■

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PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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Why is it important for art educators to create safe spaces for all students to pursue education in and through the arts?

What might constitute productive ways of exploring the work of artists whose artworks and performances work through the sensitive and contested subject of sexualities? Given the rash of recent suicides among high school and college-age students and media attention being paid to inhumane interpersonal interactions in our schools, it would seem an appropriate (if long overdue) time for our field to take a stance on such subjects. For many

students and educators, doing so could have life or death implications.

Recent student suicides in the United States suggests there is an urgent need for developing school policies and art education practices that ensure all of our students feel safe and able to find themselves in the art and history lessons we teach in school. An educator's inattention to the uncivil and insensitive interpersonal interactions between students can be interpreted as a willful act of miseducation if not an endorsement of student bullying. This has long been a concern of NAEA's Lesbian, Gay, Bisexual and Transgendered Issues Caucus (LGBTIC), with annual sessions led by Caucus members on art educators' responsibilities to respond to acts of bullying and inappropriate speech acts (see this issue's LGBTIC column). Attending to such matters is **not** catering to a special interest or preferential treatment of a minority population, but a commitment to human rights, and an embrace of fundamental democratic values (appreciation of diversity and minority rights).

Constructing policy positions and approaches to such concerns may be wrought with difficulty and debate—especially in a cultural milieu characterized by polarized argumentative extremes, intolerance, and religious justifications for various forms of terrorism. However, speaking truth in the face of injustice has long been a role that artists and activists, religious and political leaders, and many educators have taken up in the past, and I contend that could serve the field today.

Media coverage of LGBT/Queer concerns is relentless—from the "Don't Ask, Don't Tell" policies of the U.S. military to Gay Marriage struggles and prohibitions that vary from

state to state. Given this gaze, one must ask, who has a right to live a life with integrity and openness? And whose ways of being in the world are legally, socially, and religiously sanctioned or structured as unspeakable abominations? A minority of school systems have assumed leadership positions in this regard (see Berkley, CA, Public Schools' mission statement), establishing clear personnel and student behavioral policies that reconfirm those democratic values and allegiance to those human liberties/rights written into our U.S. Constitution—guiding principles that at times may fail to shape our curriculum or interpersonal/behavioral interactions in the classroom.

Rather than confront the unspeakable harm wrought from neglect of LGBT/Queer students and teachers, we too often close our eyes and ears to school and legislative policies or pedagogical practices that could create safe spaces for bullying to take place in our school hallways and classrooms. For teachers today, perhaps the most vulnerable social/cultural spaces through which our students pass may be those that are beyond our reach—online forums, from Facebook and blogs, to text messaging and Twittering cultures. These are visual cultural spaces, too, and interpretation of such spaces could be a task we art educators could take up to create more open and inclusive learning and creating environments.

The *Art Education* journal has, at times, called attention to the ways our field can address both visual cultural production and semiotic readings—those on the Internet and new forms of social interaction (Second Life, etc.). Some have even broached sexual subjects

through articles that explore contemporary artists' works and ways of teaching about sexually subaltern subjects (Lampela, January 2010 and other recent issues). Having worked in the field for over 30 years as an arts administrator, I have considered how LGBT concerns have long been under-attended within arts administration and public policy, despite human rights and equitable treatment under the law being a subject regularly taken up by artists, curators, and authors working in the studio arts, art history, and museum studies. It may be far easier to turn one's head, pretend we don't hear, or excuse ourselves from recent debates and news in the name of wanting to be "objective" or non-political—but with students dying around us, and artists persistently addressing such concern, it seems high time we find a way to work through the morass.

If we mobilize action toward a rethinking of our past passively heterosexist biases in art education research and presentations of artists' work historically, it will take a bit more time than we have devoted thus far to developing dialogue and negotiating ways of broaching such concerns without seeming to attack fundamentalist readings of key religious texts (Koran, Bible, Torah, etc.). In a multicultural nation and global culture, developing such possibilities could be considered essential—especially if we're to take up new ways of speaking to the broad array of individual values, beliefs, and performances that could be life-reaffirming to students on the ledge.

I welcome feedback those in the field might offer in this regard, and with great hope anticipate we can help these at-risk adolescents understand that things will get better. ■

????????

Got a professional or research question?

ASK A FELLOW!

The NAEA Distinguished Fellows are ready, willing, and able to give advice and expertise about research and professional questions to art educators. We especially want to help young researchers get started, as well as teachers who want to do research.

Go to the NAEA website at arteducators.org/research and look for the **Ask A Fellow** link in the right column. From there, your question will be distributed to the Fellows, who will respond to it. We look forward to hearing from you!

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WOMEN’S CAUCUS (WC) <http://naeawc.net>

Karen Keifer-Boyd, Women’s Caucus President, PhD, Professor of Art Education & Affiliate Professor of Women’s Studies at The Pennsylvania State University, School of Visual Arts, 210 Arts Cottage, University Park, PA 16802-2905. E-mail: kk-b@psu.edu

The Carrie Nordlund preK-12 Feminist Pedagogy Award is designed to honor a person who has made a special effort to incorporate feminist pedagogy into her or his preK-12 teaching, and which preK-12 art educators, peers, and administrators have recognized as inclusive. I invited awardees **Carrie Nordlund** (2002), **Caryl Rae Church** (2009), and **Christine Gorbach** (2008) to share their feminist pedagogy. I also invited **Linda Hoeptner Poling**, who coordinates the NAEA Women’s Caucus research initiative dedicated to feminist theory applicable in K-12 art education (<http://naeawc.net/research.html#Praxis>), to summarize central tenets of feminist pedagogy. The following is a collage of their perspectives. Christine Gorbach’s practice of feminist pedagogy focuses on encouraging personal, meaningful art. Caryl Rae Church describes her revelation when she literally lost her voice, and Carrie Nordlund centers her feminist pedagogical practice in relationship to place. We hope you will attend the WC award ceremony at NAEA 2011 in Seattle in which the 2011 awardee will present on feminist pedagogy in preK-12 classrooms.

LINDA HOEPTNER POLING: As an educator who values feminist pedagogy as a powerful vehicle in teaching art and in designing art curriculum, central tenets come to mind, which are supported by scholarship in the field. The WC website at <http://naeawc.net/research.html> provides a list of resources. The following tenets speak to all women and men, all girls and boys, with a call for equity, faith in possibilities for an equitable society, and a meaningful construction of self in relation to one’s gender.

All human experiences are tempered by gender and gender inequities exist. It is possible to reduce these inequities and promote positive social change. The aim of feminist pedagogy is to create gender equity through empowerment of

students and through creating communal classroom spaces. Feminist pedagogy embodies shared leadership, collaboration, and cooperation. As feminist educators, we must practice multiple strategies, including questioning our own gender assumptions and engaging in reflective practice. Feminist pedagogy acknowledges that content knowledge of and in the arts intersects many facets, including sex, gender, race, ethnicity, ability, etc. Gender identities are *complex*. Feminist pedagogy aims for meaningful ways to engage students in critical thinking and inquiry about topics of gender issues, including inequality, privilege, and power. Feminist pedagogy should define and identify goals of equity in a way that is flexible and inclusive.

Feminist teachers treat students as individuals, creating equitable (not necessarily equal) conditions for male and female students. **CHRISTINE GORBACH:** Ted rarely talked. His Independent Education Plan (IEP) said he was autistic and violent but gave little clue as to what would set him off. During my presentation to middle school art students on the artwork of Joseph Cornell and Betye Sayre, I noticed Ted’s intense interest in the project to create clay reliquaries that would hold something personally important to each. Ted created a clay sphere in a cage of rough coils. The imprisoned mass was remarkable knowing how Ted struggled with his bulky, uncoordinated hands. It was also extraordinary that Ted wrote an artist’s statement. He wrote about feeling like *a big ball trapped inside a cage with no sign of an exit. People on the outside could only look at the ball of clay with no hope of making connections*. In discussing his artwork, Ted said he could neither give nor receive hugs. Students have

important things to say and need opportunities to do so. **CARYL RAE CHURCH:** Weeks into my first year of teaching, *I lost my voice*. My boisterous classes were challenging even with a voice. The day had begun with second graders creating with papier-mâché. A student offered to be my loud speaker, parroting everything said. In kindergarten, children with deep wells of compassion put on their listening ears as I strained my vocal cords to whisper instructions to them. I had made it through a difficult morning, but 6th grade on Friday in the afternoon was my last challenge. Those chatty, social folks were looming over me. Anxious of losing control of the class, I furiously made hand-lettered signs that dictated procedures. Despite myself, the class was really productive and behaved beyond my limited expectations. Going into the day I felt powerless and fearful without a voice. My ill-conceived ideas of good teaching were based upon dominance and hierarchy. By losing my voice, a door opened to surrender. The most powerful and truly feminist teaching I could do was to work alongside my students. It was a pivotal moment in my pedagogy.

CARRIE NORDLUND:
Place is where we are. Place is where we want to be. Place is what we want to create.
—Theodore Holappa, Ojibwa Keweenaw Bay Tribe, 1993

These words have been a mission statement for my feminist pedagogy. I recognize that all my students, and for that matter all peoples, search for a sense of place. Where there is *place*, we are accepted and honored for who we are and what we can become. Where there is *place*, we look at the past to inform a better future. Where there is *place*, we commit ourselves to creating a haven for justice to reside. ■



CALL FOR ARTISTS: 2011 NAEA WOMEN’S CAUCUS EXHIBITION: CREATIVITY, IMAGINATION, AND INNOVATION

The NAEA Women’s Caucus will exhibit works of art at the 2011 NAEA National Convention in Seattle, Washington. Artists are called to submit work relevant to the Convention theme of Creativity, Imagination, and Innovation and associated with the Women’s Caucus mission. Artists who have work selected through a juried process will be invited to speak about their art at the Convention. The juried work will be published in an exhibition catalog. All submissions, along with artist statements, will be exhibited in the Women’s Caucus online gallery archives at <http://naeawc.net/> **To submit** works of art and to be juried, the artist should be a member of the Women’s Caucus. To become a member, see: <http://naeawc.net/membership.html> Once a member, apply to the exhibition by submitting the following:

- Send to naeawcgallery@gmail.com your “gmail” e-mail address and name. To create a “gmail” e-mail account, go to <http://mail.google.com/>. You will receive an invitation to upload digital images of your artwork in a reply e-mail.
- In the invitation email, click on the link “Contribute photos to this album.” Upload 1-3 jpeg images of 300 dpi resolution to NAEAWCgallery.
- In the caption area under the uploaded image add title, your name, size, media, and date of each artwork (must have been completed in the last 2 years), as well as an artist statement discussing the content. The text needs to be limited to 150 words (or 1,024 characters).

Upload Deadline: February 1, 2011. Please note that only one artist can upload at any given time. It is recommended to upload prior to February 1. Questions can be directed to: Carrie Nordlund at naeawcgallery@gmail.com

SPECIAL NEEDS IN ART EDUCATION (SNAE) www.southernct.edu/~gerber/SEDarts/

Peter Geisser, SNAE President, 19 Philmont Avenue, Cranston, RI 02910. E-mail: specialneedsart@cox.net

Trinity Repertory Company in Providence, RI, recently staged Lerner and Lowe’s 1960 musical, Camelot. The play was based on T. H. White’s *Once and Future King* and captured not only the idealism of the ‘60s, but also the reality that great ideas may die but eventually emerge in a new context to become even more powerful. My wife Maura and I presented a workshop at the RIAEA Conference on Art and Spirit, which we had not done since the 2001 NAEA Convention when the theme was Remembering the Past, Anticipating the Future. “Death, Life and Eternity out of 100 lbs of Clay” is an aesthetic experience with clay, poetry, music, and flowers where participants create a world, destroy it, and then recreate it. First part of the Senior Humanities Class at the RI School for the Deaf, then expanded for use at professional conferences, the workshop was originally designed for deaf students with all levels of language and academic abilities. What was striking to the RIAEA participants was the depth of the material. Questions which drove the experience filled a page. What is art? What is imagination? What is a metaphor? What is universal? Is a mother a vessel? How is the Earth a vessel? How is the Earth a Mother? What are our origins? Where do myths come from? What are some creation

myths (Native American, Greek)? Why is it important to know your origin? What things last forever? What is forever? What makes something beautiful or ugly? What is truth? What is life? What is death? What are beliefs? What do people of different cultures believe? One of the participants could not believe that these questions were part of our art curriculum for deaf children 30 years ago. In doing this workshop I realized that there is nothing really new, it is only newly packaged. The universal ideas of our workshop were as relevant today to teachers and students as they were years ago. One participant noted that in an hour and a half, we had basically touched every standard and expectation that was required of art teachers today. Good lessons tend to do that. Educational literature and headlines from the CEC (Council for Exceptional Children SmartBrief, www.smartbrief.com/cec/) show everyday topics which are being studied today, which have been studied for years. Many findings on how children learn are expansions on what we have known for years. Unfortunately, like much of human activity, we are often repeating the mistakes of the past, because we forget our history and must repeat it.

The difficulties that many art teachers are experiencing today, teaching students with disabilities, are not new. What may be new is that the students you have are in groupings that are impossible. Impossible is indeed what great teachers, and especially teachers who work with special populations, live with and can even thrive on. A recent ASCD SmartBrief had this wonderful quote of Dwight D. Eisenhower: “Farming looks mighty easy when your plow is a pencil, and you’re a thousand miles from the cornfield.” You, the teacher, are the person in the cornfield who brings the world to your students. Your curriculum and your expectations are only alive to your students because you make it happen. Be sure that you have the help you need to address the special needs of your students. There may even be the need to become active advocates for challenging situations that are not “least restrictive environments” for your students. Many excellent programs that provided education to students with unique learning needs have disappeared in the past 10 years. A one-size-fits-all philosophy, that in good faith wants all students to reach high standards, has inadvertently created many situations where students with special needs are not receiving the services and appropriate levels of instruction that they may have received in the

past. The reality is still that **all students learn differently**, and when we cannot or do not address these differences, the students and society will pay later for our failure. My sincere hope is that by making art teachers more aware of ways to teach all the children they have now, they will become better teachers. One sure way to move to a better future is to look back at what we have done and where we were successful. As with the workshop Maura and I recently presented, you may find things in your past or in your school’s past that will help you look forward. Ask questions, especially of your special learners. “These are the days of King Arthur and we reach for the stars. These are the days of King Arthur and violence is not strength and compassion is not weakness.” Might I add: Tolerance is not understanding or acceptance. “Ask ev’ry person if he’s heard the story, And tell it strong and clear if he has not, That once there was a fleeting wisp of glory called Camelot.” Listen to the tales of older teachers, especially those who did impossible things. The past was not always successful, but it did have fleeting wisps of glory. Follow. ■

LIFELONG LEARNING (LLL)

Pamela Lawton, Corcoran College of Art and Design, Art Education Department, 500 17th Street, NW, Washington, DC 20006. E-mail: PLawton@Corcoran.org

Guest columnist **Angela M. La Porte** is at the University of Arkansas.

The National Art Education Association Committee on Lifelong Learning has long been committed to advocacy and arts learning beyond K-12 education.

The committee promotes quality art education across the lifespan and focuses on the importance of art learning opportunities for adults, particularly those over age 50. More than half a century and since the foundation of the committee, the settings and opportunities for lifelong learning have multiplied alongside the increasing numbers in the aging population. According to the 2000 United States Census projections, all baby boomers will be 65 or older by 2030; that's one in five U.S. residents, more than doubling the number from 2008. Within this population, there will also be a dramatic increase of minorities. The Hispanic population will nearly triple from 15% of the population in 2008 to 30% in 2050 while the non-Hispanic, single-race White population will decline from 66% to 46% (U.S. Census, 2008). It is likely that these people will be interested in not only lifelong learning in the arts that explore more than studio skills and art appreciation, but also curriculum that challenges minds and relates to the diversity of the community. Given the statistic projections for these lifelong learners, research and discussions on curriculum content for this

group are not growing at the necessary rate, particularly in the field of art education. We need to consider more current and relevant goals for community-based art curriculum that reflect the diversity of the learner and their community.

Art Education and the Adult Learner

Even though the aging population is becoming more educated, the participants of many community-based art programs still have a range of abilities and skills in art, from no art experience to having art degrees, making it difficult to establish specific goals and parameters. Therefore, we should consider the special attributes of the aging population and demographic factors that can influence art curriculum. World experience, wisdom, and knowledge of history and culture should be considered as valuable resources of this population. Many older adults have traveled and have had extensive and varied experiences, more than past generations. Their participation in the community's history and culture for many years is invaluable as bearers of stories, beliefs, and rituals/traditions. Many have also experienced higher education and have a continued interest in learning. In addition to the basic assets acquired by the aging population of the 21st century, the growing cultural diversity also plays an important role in considering goals for these lifelong learners.

We need to question how art values change among cultures within our communities as well as the cross-cultural commonalities.

Expanding the traditional hegemonic concept of art education to include the many variations of storytelling, the social and cultural links to food, and the significance of ritual/tradition as important venues for art can cross cultures, generations, and educational backgrounds. These topics have been of particular interest among recent community-based intergenerational art programs (Alexenberg & Benjamin, 2004; Congdon, Underberg, & VanWagenen, 2004; Hutzel, 2005; La Porte, 2010; Lawton, 2004). These nontraditional art venues empower lifelong learners who are often subjected to ageism and racism, as our society continues to silence their stories and demean their worth. Art education can be a vehicle to share these unheard stories and traditions of our communities and offer empowerment for lifelong learners. At the same time, art curriculum can challenge the minds of the 21st-century adult learner. ■

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STUDENT CHAPTER (SC)

www.arteducators.org/community/student-chapter

Kristie Nixon, Student Chapter President, 224.623.7744. E-mail: knixon.naea@gmail.com

Hello and holiday cheer from the cold, windy city of Chicago! Lucky for us with the New Year comes another National Convention! Every year I start to get excited knowing that another great time of networking, learning, and growing is around the corner.

Hope to see you in Seattle!

This year the 2011 NAEA National Convention, *Creativity, Imagination, & Innovation in Art Education*, is going to be held in Seattle, home of Starbucks—yum. The National Convention can be a great opportunity for learning more about art education and how to best serve our students. There are great opportunities for picking up new techniques, lesson plans, free

art goodies, and friends. However, for students who are new to the National Convention it can be quite overwhelming. I remember my first convention in Minneapolis, Minnesota. I got to the conference center bright and early, not knowing where to go or what sessions to go to. As I entered the conference center, I could not even figure out where to register. When I finally found it I paged through my conference book, feeling excited over all the options, but at the same time feeling overwhelmed by all the options. How would I ever figure out which session was going to be best for me?

One thing that really helped me was going to the Student Welcome table. The Student Welcome table had fliers that had a list of sessions geared toward students. Also there

were fliers with restaurants and museums in the area. The Student Welcome table became a hub for me to meet new friends and find out what student activities were going on.

This year's convention has over 1,000 sessions that are both lecture-based and hands-on. There is also an exhibition hall full of vendors with art goodies and information. Some of the vendors hold demonstrations or have hands-on activities for you to participate in. Make sure to check out the convention schedule as soon as it comes out. You can get a copy of it on the NAEA website, www.arteducators.org

During the convention I was able to practice my presentation skills by participating in the Student Chapter Roundtables. During the Student Chapter roundtables, each student presenter sits at a round table that seats 10 people. Then, people rotate to each table and the presenter has about 20 minutes to share their miniature presentation. The presentations range from lesson plans, hands-on activities, to community projects. It is a great way to gain practice in a less threatening environment. If you want to participate in this year's roundtables make sure you are checking the student chapter website, www.arteducators.org/community/student-chapter, or the E-Bulletin to find out the deadline for submitting your proposals.

The convention is also where student members have the opportunity to run for leadership positions, specifically Student Chapter president. During the convention, candidates give a small speech at the Student Chapter Reception and the student member delegation has the opportunity to cast votes.

From there my 3-year term on the Student Chapter Presidential team began—you spend one year each as the President-Elect, President, and finally Past President.

If a short-term position is appealing, then the Student Outreach Coordinator (SOC)

position is one to be considered. This position is usually only a one-year commitment and works directly with the Student Chapter Past-President. There are four different SOC representatives, one for each region. The SOC is the National Student Chapter's direct link and contact with all the student chapters in their region. They also work to build and promote the development and organization of student chapters in their region.

If you are interested in learning more about leadership positions, presenting at Student Chapter roundtables, or even just getting involved by volunteering, then please watch the Student Chapter website and E-Bulletin to get details about applications and deadlines. It is a great way to get your feet wet at the NAEA National Convention.

The NAEA National Convention has a lot of opportunity for growth, learning, networking, and leadership. This year the National Convention is March 17-20, 2011. To get the best rate of \$75, please register before January 31, 2011. If you wait, the price increases to \$95. To get more details and to register log on to NAEA's website, www.arteducators.org

E-Bulletin

Each month our President-Elect, Amanda Batson, sends out an e-bulletin to keep everyone up to date on what the Presidential Team is working on and share helpful tips. To join all you have to do is send an e-mail to student@artedlists.org or you can log onto <http://www.arteducators.org/community/student-chapter-contact> and select the "subscribe to student listserv" link.

The presidential team and I would like to wish you a great New Year! ■

**RAEA
2011
silent
auction**



RAEA 2011 SILENT AUCTION

CALL FOR ENTRIES

NAEA and RAEA members are invited to donate a piece of original artwork for the RAEA Silent Art Auction taking place at the 2011 NAEA National Convention in Seattle, Washington. All proceeds will go toward the RAEA Awards program and joint programming of the RAEA with the Student Chapter. All NAEA and RAEA Members are encouraged to attend the Auction and bid on the artwork.

Please specify the type of artwork you plan to donate, and if you will bring it to the conference yourself or send it with another member. Please also include a minimum bid price.

CATEGORIES FOR ARTWORK INCLUDE:
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If you would like to donate artwork

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Michael Ramsey:
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NAEA News Columnist: GE Washington, garnellwashington@yahoo.com

9 out of 10 LGBT Students Have Been Harassed: Good News, Bad News

I wrote this column just 3 weeks after reports of Tyler Clementi’s suicide. He jumped from the George Washington Bridge in New York; his roommate and a friend posted a video feed of Tyler making out with another man. One week ago, a mob of boys hunted down a boy and two of his male friends, then violently tortured the three because they “seemed” gay. They raped two of the victims with a plunger and small baseball bat.

All semester violence and homophobia have been on my mind. It appears a safe and secure public life is still no guarantee for LGBT citizens. Of course, the situation is certainly better. Thirty, 20, even 10 years ago the public lives of queer people were much more hidden.

Goodbye mom
and dad. I love you
but I hate almost
everyone else. Don’t
be sad. I am happy
now.

These are the closing
lines of a 16-year-old
boy’s suicide letter.
His attempt failed.

Yet, we must not forget the struggle for equality is far from over.

In September I received a press release announcing the GLSEN (Gay Lesbian and Straight Education Network) 2009 National School

Climate survey. The climate survey shows the experience of K-12 LGBT students is definitely not safe or secure! There is good news *and* bad news about queer kids’ experiences in our schools. A few good and bad points from the climate survey:

Last year:
84.6% of LGBT students were verbally harassed;
40.1% physically harassed;
18.8% physically assaulted.

44.6% of students surveyed attended schools with Gay-Straight Alliances.
(In 2001, 22% of these schools had Gay-Straight Alliances.)

61.1% of students reported feeling unsafe in school due to sexual orientation;
39.9% because of gender expression.

94.5% of LGBT students knew at least one supportive school personnel;
53.5% knew six or more supportive personnel.

(In 2001, less than 60% of youth could name any supportive adults in school.)

Students who are more harassed have a GPA almost *half a grade lower* than students who were less harassed (GPA: 2.7 vs. 3.1).

We can no longer imagine our schools as safe neutral spaces where good learners simply learn. Educators must stop overlooking, ignoring, or tacitly condoning the abuse of others. As responsible citizens with the potential to provoke significant waves of change, art teachers must turn our students on to the dynamic engagements and critical processes of making art to identify, critique, and take action to dismantle unjust structures of power and abuse. What is called for is nothing short of an obsession with art for social justice. And let’s remember, as Marit Dewurst (2010) proclaims, “Art made for social justice is not

simply a meandering inquiry into the play of light or color across a page, but an inquiry motivated by a specific, purposeful desire to impact structures of injustice” (p. 11). What is the relationship between your teaching, your artmaking, and the sense of justice in your community?

While hearing of Tyler Clementi’s suicide, I remembered a friend’s performance recently in New York. He’s the leader of an Afro-punk band called Monstah Black and The Sonic Leroy. During the show my friend climbed a 7-foot stepladder and softly sang two songs about love in the face of the violence of homophobia—*Suicide in Florescent Light* and *Wait*.

Suicide in Florescent Light

A song for all you who cry when no one understands
The you on the inside, judgment gets in the way
Your hurt, your pain—turn it inside out.

Another one went down last night
Hangin on by a thread on the tips of a needle
Strung-out on a bed.

On the edge of the rest of your life
Under a magnifying glass
It’s suicide in florescent light.

Wait

Wait. Let’s take the time to stop
And close our eyes inside of real

If you just let me breathe with you
I can show you love

Water slow and deep that’s what my heart feels like

Over flowing cup of love
I could drink you up in just a matter of time
But that could leave me with nothing.

Kiss me deep and make it slow
I could swim inside your soul
Under the moonlight

And you could grab a hold of what I got to give
We could share forever upon a star.

If you just you just let me breathe with you
I could show you love

If we breathe together and step on the edge
What joy this could bring

It’s the little things, like breathing

The LGBTIC welcomes guest column submissions at any time. We also welcome any type of response and feedback. Submissions and feedback can be e-mailed to Dr. GE Washington at garnellwashington@yahoo.com ■

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RETIRED ART EDUCATORS AFFILIATE (RAEA)

Robert W. Curtis, 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335. E-mail: rcartguy@aol.com (include ‘RAEA’ in subject line)

The quest of the RAEA to identify state chairs is continuing. We have confirmed contacts for the following states (e-mail information is given with permission): ALABAMA, Becky Guinn, bwguinn@mindspring.com; CALIFORNIA, Donna Banning; DELAWARE, Lorraine Poling, elseapea@yahoo.com; FLORIDA, Geraldine (Gerie) Leigh, Ghidi4@aol.com; IDAHO, Heather Hanlon, hhanlon@boisestate.edu; INDIANA, Herb Eveland, hlevland@embarqmail.com; LOUISIANA, Marie Davis, upwithart@hotmail.com; MICHIGAN, Michael Phillips, phillips847@comcast.net; MINNESOTA, Nancy Lee, nansee@ties2.net; NEBRASKA, Margaret Proskovec (Pres); NEW YORK, Cindy Henry (Pres), chenry@nysata.org or chenry@uegw.steir.org; OKLAHOMA, Rosemary Burke-Carroll; PENNSYLVANIA, Sandra Wood, olliefrog1@comcast.net; RHODE ISLAND, Robin Alcott; SOUTH CAROLINA, Harriette Edmonds, uneedart@hotmail.com; VIRGINIA, Dennis Winston; WASHINGTON, Carl Clausen; WEST VIRGINIA, Bob Robinson. If your state is not listed we would like to know your state chair. This communication tool will facilitate the sharing of information.

It is not too early to be making plans to attend the National Convention in Seattle. We will be electing a president-elect and a treasurer as well as determining programming for 2011. Winner recognition of the 2011 National Student Chapter Award and the 2011 National Art Educator will take place during the Annual RAEA Luncheon. I hope that many of you will be in attendance; several sessions focused on retiree interests have been approved for presentation. We will learn of the focus of NAEA for the next 3 years and determine how

we as retirees can help to move the NAEA agenda.

During the Convention we will begin a project of documenting, via video and audio methods, the continuing involvement of retirees in NAEA/RAEA programming as well as their community activities. Think how you can contribute to this project. If you are unable to attend Convention you still can contribute. Send me your thoughts, what you have been doing, why it is important to you to remain active in NAEA.

The **Art Auction** at Convention is the time when we exhibit our continuing interest in the making of art. Not only does this event showcase our talents, it also provides financial resources for RAEA programming. Funds generated help to support our ongoing commitment to National Student Chapter programming and to our awards program. Remember that RAEA membership is determined by your NAEA registration as a retired member and we collect no dues for RAEA. The auction is our primary source of income. You do not have to attend the Convention to donate to the auction. Contact Michael Ramsey, Art Auction Chair, for more information (janeandmichaelramsey@hotmail.com).

RAEA in cooperation with the National Student Chapter has a Mentor program. This program involves RAEA members becoming mentors to individual student chapters. This is a very rewarding program as it allows students to communicate with veteran art educators and it opens new vistas to the retiree. If you are interested in being a mentor, contact Liz Smith-Cox, the RAEA Student Chapter Liaison (lizscox@nctv.com). Liz asks that current

mentors report to her with current information about their chapters.

News from our Members

Heather Anderson, California, reports she has a new book, *Art Education and Eco Awareness, A Teacher’s Guide to Art and the Natural Environment K-12*. She will be showing it at the Seattle Convention.

Vidabeth Bensen, North Carolina, presented a hands-on workshop, “Screen Printing for Everyone” at the North Carolina Art Education Association Staff Development Weekend in October.

Gerie Leigh, Florida’s Retiree Chair, shares some of the work of Florida’s retirees. Florida RAEA has a representative on the FAEA

Board, sponsors a forum for new attendees at the state conference, sponsors a giveaway of recycled treasures from retirees to new teachers, participates in art shows/advocacy efforts, does ‘grunt’ work at conference, and is compiling an historical record. The membership is close to 60 retirees. And their motto is, “We are not done yet.”

Let us know what is happening in your state.

Collectively, we, the RAEA, still have great energy to contribute to the advancement of NAEA goals.

I agree with Florida: “WE ARE NOT DONE YET.” ■

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UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA) <http://ussea.sdstate.org/>

Marjorie Cohee Manifold, President, Associate Professor, Art Education, Indiana University, School of Education, 201 N. Rose Avenue, Bloomington, IN 47405-1006. E-mail: mmanifol@indiana.edu

Since the first USSEA conference was held in 1977, a major feature of these conferences has been the child art exhibitions.

Art educators enjoyed seeing the expressive products of children from diverse regions of the country. These provided insight into how, for example, urban dwelling children saw their world differently from children who lived in rural areas; how children on the West Coast played similar or different from children living in the Midwest, New England or Eastern Seaboard; and how children of migrant or immigrant parents experienced family and community interactions similarly and differently than children whose families had lived for generations in this nation. Through children's art, we recognized similar themes of family, play, and caring for social and ecological harmony. Art exhibitions also were held at international congresses sponsored by InSEA, and opened our eyes to children's responses to growing up in very different places and under varied circumstances globally.

The worlds of children from diverse backgrounds, as described in their imagic presentation, are still intriguing and informative. Opportunities to post children's artwork on school websites, however, has diluted interest in shipping boxes of collected, matted, and labeled artworks across the nation or world to sites of exhibition. Yet, USSEA as an organization still supports the notion of students sharing and exchanging their visions with others, because we believe cultural sharing supports attitudes of cross cultural tolerance, appreciation, and understanding.



I Love Singing by Yi-Chu Yang, Grade 5. Art Teacher: Mei-Hui Wu. School: Xi Zhou Elementary School, Taiwan. "Singing always relieves my sadness. I forget unhappy things when singing songs. I joined in a chorus, because I am so impressed with the 'Tribe Sing Contest.' I drew this painting to express my gratitude towards tribes."*

Therefore, Child Art Exchange Chairperson, Candace Schilz has prepared a USSEA page at the Artsonia site where teachers can post the artwork of students, whose work addresses USSEA theme: "Sharing Hopes and Dreams: Re-imagining Our Futures." Teacher of K-12 students may submit students' artwork in any media that portrays student's dreams for the future. The dreams should address how the world might be made a better place for them-

selves and others. Being part of a community, caring about others, and making changes can be explored. Work that shows how art enriches our lives through creativity, and cultural awareness supports the mission of USSEA. To participate in the exhibition, teachers may submit works by uploading scanned jpeg images to www.artsonia.com/schools/school.asp?id=122287

If you have questions about the process, please contact Candace Schilz at: CSchilz@uco.edu

Looking forward to conferences and travel in the next year? Be sure to put in your calendar the InSEA's 33rd World Congress, which will be held June 26 to July 1, 2011 in Budapest, Hungary. The pre-conference research sessions, to be held June 25 to 26, will focus on "Authentic Assessment in Art Education: New Media, Models, and Tools." Themes of the main congress, July 25-30, are: (1) Cultural Spaces, (2) Arts and Science—Common Spaces, (3) Spaces and Objects, (4) Virtual Art Spaces, (5) New Spaces for Art Education, including multimedia in museum, and museums in cyberspace, and (6) Issue-Based Art Education. Post conference tours are available. Further information, including announcement of keynote speakers and plenary panels, hotel and travel information, etc., is available on the InSEA website at www.insea.org/events/world-congress

Elections for 2011 to 2013 InSEA and USSEA officers are upcoming, and should be announced with ballots made available to

current members of the respective organizations soon. To check the status of your InSEA membership, or to join the organization, contact James Sanders at treasurer@insea.org. To renew membership or join USSEA, please contact Nanyoung Kim at KIMN@ecu.edu. Besides providing an opportunity to make connections with other arts educators around the world, membership in InSEA includes a subscription to the biannual journal, *International Journal for Education through Art*. Membership in USSEA includes a subscription to *The Journal of Cultural Research in Art Education*. Each organization maintains a website and Facebook presence to keep members informed of latest initiatives.

*Note: Taiwan is home to several tribes of indigenous people, numbering in all about 350,000 of the total 21.3 million Taiwanese population. These people are believed to be descendants of Malayo-Polynesians who inhabited the island for thousands of years before the major Han Chinese immigrations in the 17th century. Their historic and current political status is somewhat similar to that of Native American groups in North and Central America. ■

CALLS FOR SUBMISSIONS / CALLS FOR SUBMISSIONS

CALL FOR ENTRIES

The 14th Annual National K12 Ceramic Exhibition requests entries for the 2011 show held in conjunction with the 45rd National Council for Education in the Ceramic Arts (NCECA) Conference. Designed to showcase the best K-12 ceramic work made in the country, the exhibition is scheduled for March 30-April 2 in Tampa/St. Petersburg, Florida.

In 2010 ninety-five awards were given [cash, books, supplies, equipment] including four \$1,000 scholarships (some renewable), and a kiln and wheel. More than 4,000 NCECA conference attendees view the exhibition.

Teachers may submit entries any time until the deadline of **January 10, 2011**. Each school may submit up to 10 works for \$30. Each piece entered may have 2 images and should be sent digitally in JPEG format to the curator using an easy online entry system. Teachers simply go to the website (www.k12clay.org) and follow the instructions for entering student work.

Teachers are notified of accepted work in February. The K-12 Foundation produces a poster, catalog, and CD each year with the names and work of the accepted students. Students and teachers receive a poster and catalog. Scholarships and awards are also presented to many of the winners. Student work is shipped back to teachers on the last day of the NCECA Conference.

The National K-12 Ceramic Exhibition Foundation—a federally recognized 501 c(3) non-profit educational foundation—supports the exhibition, maintains the website (www.k12clay.org), coordinates the details of the show, and organizes scholarships and ceramic teacher education opportunities.



The Graphic Novel and Art Education A Special Issue of *Visual Arts Research*

Guest Edited by B. Stephen Carpenter, II, and Kevin Tavin

CALL FOR SUBMISSIONS

The concept of the graphic novel as legitimate and meaningful visual culture content in art education has recently come to realization (Congdon & Blandy, 2003; Graham, 2008; Marie-Crane Williams, 2008). However, the examination of comic books and other graphic illustrations is not a new consideration our field. For example, in the 1960s Vincent Lanier (1966) and June King McFee (1968) advocated for the teaching of art through popular images and illustrations. In the 1970s Brent Wilson examined the "impure drawings" of little Julian and the superheroes of J.C. Holz (Wilson, 1974, 1976), while Laura Chapman (1978) argued for art educators to teach about comics, beyond books and blackboards. In the 1980s, artist and educator Tim Rollins in collaboration with his students, K.O.S. (Kids of Survival) initiated the creation of works of art based on works of Western literature, which included X-Men comic books. And in the new millennium, the work of Michael Bitz and the Comic Book project (<http://www.comicbookproject.org/>) stands out as an exemplar of the current work in art education that engages graphic novel form, content, and practice for art pedagogy. Further, Web-based applications such as Comiqs (<http://comiqs.com/>) and Xtranormal (<http://www.xtranormal.com/>) enable users to employ Web 2.0 technology to create still and video-based graphic narratives with their desktop or laptop computers.

All submissions to this special issue of *Visual Arts Research* must be entirely in graphic novel format, however text may be intermixed into the graphic novel formatted manuscripts to challenge traditional conventions for both graphic novels and academic papers. The publication will be Summer 2012, in Issue I in *Visual Arts Research* that year. All submissions will be peer-reviewed. All citations, references, and footnotes must follow APA standards found inside the cover of VAR. Topics that might be addressed include, but are not limited to:

- issues, research, practice, or projects in art education about or through graphic novels;
- the graphic novel as subject, medium, or discourse;
- the history, relevance, relationship, roles, or pedagogical implications of the graphic novel in art education; and
- theoretical or philosophical explorations of the future of the graphic novel in art education.

The deadline for submissions is January 1, 2011.

Please send hard copy abstracts and submissions to B. Stephen Carpenter, II, Penn State University, 207 Arts Cottage, Art Education Program, University Park, PA, 16802.

Please send electronic abstracts and submissions to bscarpenterii@gmail.com. We encourage authors to send their electronic submissions (5MB maximum) as PDF or MSWord. doc attachments with all of the images embedded/flattened within the document. For electronic submissions larger than 5MB we recommend using a file transfer service such as YouSendIt.com or SendStuffNow.com

Please send questions and information about your submission to: bscarpenterii@gmail.com

POSTION OPENINGS /

POSITION: SUMMER CAMP ART DIRECTOR



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Camp seeks creative leader to manage, supervise and coordinate programs. Staff of 6 instructors teach drawing, painting, ceramics, fibers, sewing, woodworking and other media. Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies.

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CONTACT AND APPLICATION: staff@camptowanda.com. www.camptowanda.com. Click on Staff Experience or call MARK @ 845-679-2802.

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

Peter London, Chancellor Professor Emeritus, University of Massachusetts Dartmouth. E-mail: plondon@umassd.edu www.peterlondon.us

Isn't it strange, every other word in art education today seems to be either something about visual culture or it's about social justice?

Just a few years ago you heard our crowd talk only about DBAE. Before, or was it after, National Standards was the rage. Before that there was one scintillating "last word" in art education after another, each one soon to be eclipsed by yet another fabulous idea enthusiastically promoted by its advocates. I guess that merry-go-round of one fabulous idea after another is a familiar phenomenon in all fields of American thinking and appetite; it certainly is the history of American education. As questionable as this hop-skipping about is, it can also be taken for a sign of a dynamic and robust civilization. Let's hope it is more of the latter than the former, at least in our field of art education.

We might also make the observation that it is often the case that the thing being shoved aside by the next thing was actually good, of actual merit. And, it is often the case, that the next in line is also good, only differently good. The problem then is the exclusive claims of the "new" and their deprecation of the "old." As if there is not room at the table for all thoughtful comers, whose only fault may be that they got in line later. That's not good. That—to this 50-year veteran of NAEA—seems all too often to be the case within our own field of art education.

Every new kid on the block is seen at first cautiously by the crowd that is already in place. OK, that seems fair. After a bit of getting

acquainted, it usually works out that the new kid on the block has broadened the scope and range of the group and the group has become more interesting, more colorful, more robust, and generally dynamic.

Not always, to be sure, there are stories galore of toxic infiltrators as well, but this phenomenon of the outsider, reluctantly at first, but eventually becoming a member in good standing with the earlier group—this is the great American phenomena. This is the reason that despite our many painful faults and flaws, our civilization has this fantastic resilience and capacity for renewal, indeed hybrid vigor.

Our rather young caucus, the Spiritual in Art Education, may be taken as a case in point. I have had the pleasure of reading proposals for the NAEA Convention offered by members of our Spiritual in Art Education special issues group for the last several years, and as such the first year there were perhaps five or six proposals tended.

Interesting ones, but in the main, they were rather out of focus, as if the authors was not quite clear what was meant by "spiritual," by what might be said in a public forum given our long-standing prohibition of violating the separation of church and state, given that no one, or rarely, had ever used the term "spiritual" in our professional literature before. But we carried on, made a few presentations, had some interested people in the audience, and gained a few more members for our caucus. Now, only 3 years into our presence in NAEA, I recently reviewed 18 proposals, all of them sophisticated, well composed, developed by

accomplished theorists and practitioners. Last year we had a dozen. This year, among many other such presentations and articles, we have had Jane Kunzman offer a presentation at the New Jersey Art Education convention dealing with Mandalas to standing-room only audience and much applause, Susan Nakao presenting at her state convention in Kansas, and my own presentation at the Rhode Island Art Education Association, "Joining Heaven and Earth," a heavy revision of my earlier talk at another state convention of the same title. And I can't help but note the last two articles in NAEA News by NAEA President Barry Shauck entitled, "Evoking Soul and Spirit in Art Education."

Making a space to speak invites, indeed encourages, speech. Having a place and time to speak also advances the sophistication of the speaking, and the audience for the speaking. This dialogue cultivates a climate for further exploration and application of corresponding ideas. Silence, and the silencing of new and contrarian speech, has of course the opposite effects. Our caucus is so very pleased to be a member of NAEA, to serve in these ways of expanding the cannon, allowing us all to think more carefully about inclinations and unfocused interests, and hone them to the level of being taken seriously and seriously put into practice.

Does this sound exactly like the mission of a professional organization? It does to us.

We will be having our first full election of officers this January; why not join us and let your voice be heard? ■

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SUNY-New Paltz seeks a dynamic art educator to teach undergraduate and graduate courses in art education, supervise field placements in schools, advise students, and serve on department and college committees. There are opportunities to direct graduate and undergraduate content and programs within the art education field. Doctorate (Ed.D. or Ph.D.) preferred (exceptional ABD candidates with a firm completion date will be considered); K-12 art teaching experience; teaching experience in art education at the college level; evidence of scholarly and professional activities.

SUNY-New Paltz is located in the Hudson River Valley, 75 miles north of New York City. The Art Department contains a nationally ranked MFA program. The Art Education program, with over 200 art education majors at the undergraduate level, also oversees a summer-intensive master's program.

See position announcement at <http://www.newpaltz.edu/hr/displayjobdetails.cfm?id=1079>

POSITION

Tenure-Track Assistant Professor of Visual Studies

California State University, San Bernardino

The Department of Art seeks an energetic and innovative educator and scholar with demonstrated knowledge of Visual Studies curriculum including art history, art education, and contemporary theory, technology, practice, and diversity/multicultural issues. Terminal degree with university teaching experience and evidence of a research / creative activities agenda and publication / presentation record are required. K-12 art teaching experience and studio art background desirable. Ability to teach a variety of undergraduate and graduate courses such as art appreciation, art history, contemporary theories and issues, and/or standards-based preparation and methods for secondary art teachers and elementary teachers. Other duties may include supervising student teachers and serving on graduate committees.

Please email Prof. Sant Khalsa, Department Chair at santk@csusb.edu to request the full position description and application procedure information. Review of applications begins December 1, 2010 and continues until filled.

The Department of Art in the School of Arts and Communication, of the University of Wisconsin-La Crosse invites applicants for an Assistant Professor/Coordinator of Art Education starting August, 2011. The successful candidate for this full time academic year tenure track position will be a visionary artist/art educator able to provide inspiration and leadership to students who intend to make teaching their career and will lead the department in the creation of a pre professional degree program which will prepare students to teach art and design in a variety of venues, including PK-12 schools, museums and community organizations. The Department of Art recognizes and values diversity in its faculty, staff and students. The successful candidate will be an accomplished artist, will have had teaching experience in the PK-12 environment and other venues, will demonstrate a commitment to diversity as well as to the goals of the Art Department and the University, and will be able to forge positive relationships with local school districts and teachers, community organizations, museums, and colleagues in the School of Education.

Responsibilities include:

- Teaching Elementary and Secondary art methods classes for future art educators
- Teaching art methods classes for classroom teachers and other members of the university community
- Teaching classes in Foundations, General Education or other areas of studio specialization
- Maintaining an active artistic production and exhibition record
- Maintaining relationships with local school districts and community organizations
- Supervising student teachers
- Advising art education students
- Service to the University and community
- Collaborating with faculty in the Department of Education
- Providing inspirational leadership in the area of art education
- Actively contribute to a dynamic Art Department

Required qualifications include: M.F.A. in Studio Art and/or Ph.D. or E.D.D. in Art Education with at least two years teaching experience in PK-12 schools or related venues. **Application deadline: February 20, 2011.**

Note: Electronic submission of application materials is required. For additional information about this Faculty position and to apply, please visit <https://employment.uwlax.edu>

Applications should include a letter of interest, curriculum vitae, and contact information for three professional references. In order for your electronic application to be considered complete for this position, you must also send a cd with 20 images of your current work. Mail to: Tina Connelly, Program Assistant, University of Wisconsin, Art Dept. 1725 State Street, La Crosse, WI 54601. If you have additional questions, please contact Jennifer Williams Terpstra, Art Educator Search Chair, at williams.jenn@uwlax.edu

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Participants will be compensated with tuition, housing, meals, and a travel stipend. Funding support provided by the National Endowment for the Arts.

APPLICATION DEADLINE: JANUARY 28, 2011

For details and application visit: andersonranch.org/arteducatorinstitute or contact Sonya Taylor, 970-923-3181 x204, staylor@andersonranch.org.

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NEWS

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“This is such an amazing event. I come away with so many great ideas and inspirations, as well as new friends, important connections, and free supplies. This convention is a must for anyone serious about being a professional in the field of art education.”

—NAEA National Convention Attendee

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before
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2011 NAEA National Convention

March 17-20 | Seattle, Washington