

## INSIDE

President's Message	2
Director's Message	3
Get Connected	5
Regional Reports	6
New Books for Review	8
Calls for Submissions	9
Division Reports	10
NAEA Award Winners	13
Issues Groups Reports	14
2012 Convention Exhibitors	22



# 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. 54, No. 2  
April 2012  
\$4.00

## NAEA'S NEWLY ELECTED OFFICERS

NAEA members-at-large elected four individuals to serve as National Vice Presidents-Elect. Each Vice President represents his or her respective Region (Eastern, Pacific, Southeastern, Western) and serves 2 years as Vice President-Elect, followed by 2 years on the NAEA Board of Directors as Vice President. These individuals began their terms of office as Elects at the close of the 2012 NAEA National Convention in New York:



Eastern Region Vice President-Elect  
**PATTY BODE, MA**



Pacific Region Vice President-Elect  
**PATRICK FAHEY, CO**



Southeastern Region Vice President-Elect  
**DEBI WEST, GA**



Western Region Vice President-Elect  
**ELIZABETH WILLETT, TX**

## New Research from the College Board and National Endowment for the Arts Supports the Development of the Next Generation of National Arts Standards

By Kathi R. Levin

The revision of the 1994 National Standards for Arts Education is now underway. The National Coalition for Core Arts Standards (NCCAS) is the coalition formed to manage this work. NCCAS is led by the State Education Agency Directors of Art Education (SEADAE) and includes these partner professional art education associations:

American Alliance for Theatre and Education (AATE), Educational Theatre Association (EdTA), National Association for Music Education (NAfME), National Art Education Association (NAEA), and National Dance Education Organization (NDEO), plus the Arts Education Partnership and The College Board.

NCCAS is committed to developing a next generation of voluntary arts education standards that will build on the foundation created by the 1994 document, support the 21st-century needs of students and teachers, help ensure that all students are college- and career-ready, and affirm the place of arts education in a balanced core curriculum. NCCAS plans to complete its work and release new, national voluntary arts education standards in Fall 2012. The standards will describe what students should know and be able to do as a result of a quality curricular arts education program. The standards will help guide curriculum designers, teacher training programs, funders, and federal and state policy makers in their preK-14 arts education decision making. For more information about NCCAS and the arts standards project go to <http://nccas.wikispaces.com>

### Research from The College Board

The College Board, an NCCAS member, has conducted the following five research projects in support of the coalition's work. These studies are invaluable for the field and provide a legacy of research as an outcome of the development of the next generation of national arts standards.

### (1) The International Arts Education Standards: A Survey of the Arts Education Standards and Practices of Fifteen Countries and Regions

outlines existing international standards and/or benchmarks for arts education in more than a dozen of the world's most educationally advanced countries.

This report includes summaries of standards and practices, as well as a cross-referenced chart of common themes and ideas from Australia, Austria, Canada, China, Finland, Ireland, Japan, Netherlands, New Zealand, Scotland, Singapore, Sweden, United Kingdom, United States, and Venezuela. The arts standards of these countries were identified by NCCAS as exemplar resources for the coalition's writers and reviewers in their upcoming standards revision work. The report was prepared by College Board researchers

Amy Charleroy and Matt Schatz, with assistance from Charles Gentry of Columbia University, New York, under the direction of Dr. Nancy Rubino of The College Board's Office of Academic Initiatives.

**(2) Arts Education Standards and 21st Century Skills** is an analysis of the relationship between the 1994 National Standards for Arts Education and the 21st Century Skills Map in the Arts, published by the Partnership for 21st Century Skills.

This report offers an analysis of the level of alignment between the current arts content standards and the skills, lesson examples, and outcomes included in the P21 Arts Map, across three grade bands in the disciplines of music, dance, visual art, and theatre. The arts map, created by the NCCAS professional education association members and released in 2010, identifies creativity, collaboration, critical thinking, communication, and nine other skills developed through arts learning. NCCAS expects alignment with 21st century skills to be a fundamental aspect of the next generation of arts standards. The report was prepared by Dr. Rubino, Amy Charleroy, and Charles Gentry.

**(3) College Learning in the Arts, Phase 1 of 2** is a summary and analysis of accreditation standards—specifically those standards related to course content and instruction—for schools offering 2- and 4-year degrees in the arts. The second portion is a review of course goals for all AP courses in the arts, including AP Studio Art, AP Art History, and

(continued on p. 4)

## NEW YORK...

### The Art Educators, the Speakers, the Sessions, the Events, the Museums, the Art... the City!

The 2012 NAEA National Convention offered an incredible mix of art and artists, established and new—from Peter Max to LaToya Ruby Frazier, and Chuck Close to Sa'dia Rehman. Session speakers shared best practices, curriculum ideas, and advocacy and technology resources and research. Reflections focused on working with children with special needs, saving the environment, social issues, 21st-century learning, and so much more. What a convergence of art and ideas! The creative energy of this convention inspired attendees as educators and as artists, and as with any convention, the value is measured by the connections made with people and ideas.

I hope your connections were all that they could be, and more, and my thanks to my many colleagues in NYC who were essential to the smooth running of this convention: Tom Cahill from Studio in a School; Joyce Robinson of the Marie Walsh Sharpe Foundation; Anne Manning, Museum Division Education Director, for convincing the museums to give us free or discounted admission; Kat Hendrix from the Alliance for Young Artists & Writers; Jess Hamlin and the staff from Art:21; NAEA's Hat Sisters, John Michael Gray and Tim O'Connor; my AENJ Friends who were just amazing in their support and contributions; and the staff of NAEA for their countless hours (and hours), their advice, and the work they put in on a daily basis. And thanks to all who attended for helping to make this 2012 NAEA National Convention one to remember!

—Debbie Greh, 2012 Convention Coordinator

(Full convention details to come in the Summer 2012 issue of NAEA News.)



Convention photos © 2012 Seth Freeman Photography.

Naea

SERVING THE  
ART EDUCATION  
COMMUNITY  
SINCE 1947

## NEWS

NATIONAL  
ART  
EDUCATION  
ASSOCIATION**President**

F. Robert Sabol

**Past President**

R. Barry Shauck

**President-Elect**

Dennis Inhulsen

**Executive Director**

Deborah B. Reeve

**Board of Directors:**

Deborah Barten

Kim Huyler Defibaugh

Lynn Felts

Patricia Franklin

Kathryn Hillyer

Linda Kielling

Barbara Laws

Anne Manning

Kirby Meng

James Haywood Rolling, Jr.

**Tel: 800-299-8321****703-860-8000****Fax: 703-860-2960****www.arteducators.org**

NAEA News (ISSN 0160-6395) is published 5 times a year: February, April, Summer, October, and December by the National Art Education Association, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Annual membership dues in the Association: \$65 (Active and Association Membership); \$35 (Student); \$45 (Retired); \$55 (First Year Professional).

Of these amounts, one-tenth is for a subscription to NAEA News. Periodicals postage paid at Herndon, Virginia, and additional mailing offices.

Postmaster: Send address changes to: NAEA NEWS, NATIONAL ART EDUCATION ASSOCIATION, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

Publications Mail Agreement no. 40624074. Return undeliverable Canadian addresses to: P.O. Box 503, RPO West Beaver Creek, Richmond Hill, ON L4B 4R6 Canada.

**Deadlines** for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; 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 April 2012 issue  
of NAEA News!**

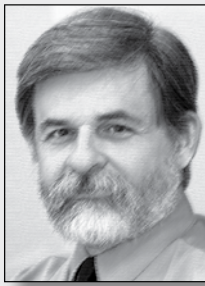
Naea

Submissions for  
Summer NAEA News  
are due May 1.

For **ADVERTISING**, visit  
[www.arteducators.org/advertising](http://www.arteducators.org/advertising)

Members, see **PAST ISSUES** at  
[www.arteducators.org/naeanews](http://www.arteducators.org/naeanews)

## MESSAGE FROM THE PRESIDENT

**F. Robert Sabol**

Having celebrated our 65th anniversary in New York City this March, we marked a significant milestone in the history of NAEA. The Convention was historic in so many ways. We set an all-time high attendance record with more than 6,500 art educators from across the country and from around the world attending. The NAEA Convention App for digital devices was a hit, providing immediate access to all of the Convention excitement.

**E**ach of the over 1,000 sessions was filled and provided valued lessons. Workshops and exhibitors introduced us to new and exciting materials and resources to enhance our teaching and learning. Keynote speakers provided intriguing ideas and inspired our thinking. We celebrated excellence in our field by recognizing the accomplishments of many dedicated art educators and their contributions to art education. New partnerships and friendships were established and the professional development each of us received will be meaningful and lasting. In short, this NAEA Convention was historic!

NAEA National Convention Coordinator **Dr. Deborah Greh**, leaders from the New York State Art Teachers Association and the Art Educators of New Jersey, leaders of all of the business and issues group meetings, the NAEA Board of Directors, NAEA headquarters staff, and everyone who organized or facilitated the work and business of the Convention—and especially those who presented or who were able to attend the Convention—deserve sincere thanks and praise for their contributions to the Convention experience. By all measures, it was a remarkable event. The NAEA National Convention is one of the most powerful and meaningful benefits of NAEA membership. In order to take advantage of this exceptional benefit, you should begin preparations now for attending the **2013 NAEA National Convention from March 7-10 in Fort Worth, Texas**. Get ready to dust off your best boots, don your Stetson, and raise a hearty “Yeeeha!” as we come together again at our next Convention to celebrate all we do as dedicated art educators and professionals!

NAEA Conventions also mark a time for changes in leadership of the Association. As in previous years, some members of the Board of Directors completed their terms of office and service to the Association. This year **Deborah Barten**, Pacific Region Vice President; **Dr. Kim Defibaugh**, Eastern Region Vice President; **Pat Franklin**, Southeastern Region Vice President; and **Kathryn Hillyer**, Western Region Vice President completed their terms on the Board. They worked tirelessly and contributed invaluable leadership for the Association and support for members within their respective regions. Incoming Vice Presidents include **Penny Venola**, Pacific Region; **Debra Pylypiw**, Southeastern Region; **Linda Popp**, Eastern Region; and **Laura Milas**, Western Region. I welcome them to the Board and look forward to working with them in accomplishing the mission of the Association.

An historic event occurred during the New York Convention with the official launching of the NAEA Research Commission. The Research and Knowledge goal of the current NAEA Strategic Plan called for creation of the Commission in order to: “...conduct research and generate knowledge that enriches and expands visual arts education and widely share that research and knowledge.” The NAEA Research Commission is intended to meet the ongoing research needs of the field and our profession. It will facilitate, coordinate, and communicate about research that relates to the needs of practitioners and other stakeholders concerned with understanding critical questions of importance to the field and for providing the highest quality of art education possible in our schools and educational institutions. Leading the Commission will be John Howell White, Chair of the Commission, and Graeme Sullivan, Associate Chair of the Commission. Commissioners include Kelly Berwager, Chris Grodoski, Diane Scully, Melody Milbrandt, Randi Korn, Ralph Caouette, Douglas Blandy, Mary Hafeli, Enid Zimmerman, Mary Ann Stankiewicz, Bob Sabol, and Deborah Reeve.

The NAEA Research Commission is intended to meet the ongoing research needs of the field and our profession. It will facilitate, coordinate, and communicate about research that relates to the needs of practitioners and other stakeholders concerned with understanding critical questions of importance to the field and for providing the highest quality of art education possible in our schools and educational institutions.

In the coming months, the Research Commission will create a research agenda, with input from NAEA members and the field, and begin implementing its ongoing mission to support the goals of the NAEA Strategic Plan, expand the research base of the field, meet the needs of all members, and inform the public.

**In another historic development of critical importance to the field**, the next generation of national visual arts standards is being written by members of NAEA. This work is being coordinated by the National Coalition for Core Arts Standards (NCCAS). NCCAS includes representatives from all of the arts education professional associations, the College Board, State Education Agency for Directors of Arts Education, and the Arts Education Partnership. Writing teams from dance, music, theatre, and visual arts education are crafting the next generation of national standards for the arts. The writing team for the visual arts is chaired by **Dennis Inhulsen**, NAEA President-Elect. These standards promise to reflect current thinking and understanding in the field. The new standards will change art education in significant ways. As you know, the current national standards, created in 1994, represented the best thinking and practices of the field at that time. Adoption of these standards changed art education in meaningful and substantial ways. Those standards were the product of a national standards movement that continues today. National Common Core Standards, 21st Century Skills, NBPTS teacher certification standards, state teacher licensure standards, and state curriculum standards for all subject areas are part of this ongoing movement. NAEA is providing exceptional leadership in creating the new standards and will continue to inform you about this important work through all of its communications resources.

As you can see, NAEA is actively involved in providing leadership in addressing the critical educational issues of our time and in our profession. NAEA is aware of the issues facing our field and is committed to addressing them. It is equally important for you, as members of NAEA, to be similarly engaged in these and the other issues and questions concerning art education in your schools, communities, and states. ■

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

**Elect: Dennis Inhulsen.** Patterson Elementary School, 3231 Grange Hall, Holly, MI 48442. 248-328-3703; dennis.inhulsen@has-k12.org

## MESSAGE FROM THE EXECUTIVE DIRECTOR

## Cleansing the Palette



Deborah B. Reeve

Kathy Duse, NAEA Executive Services and Convention Program Manager, poked her head in my door: “4,000 have already pre-registered.”

**That was January 27.** NAEA has never had so many pre-register for the National Convention and that early. And it wasn't merely a quirk of timing. The numbers kept growing, day by day, and then hour by hour as the early bird registration deadline approached.

“We're at 4,500...” “We're at 5,000...” “We're at 5,500.” By the time pre-registration closed, we had a record 5,583 art educators pre-registered! As I write this, just about 10 days before the start of our National Convention, past experience suggests that on-site registration will push our final attendance close to 7,000—this will be, far and away, the largest Convention of our 65 years. I can send out a hearty “Well Done!” to all of you who made the professional commitment to be there. But you already know what an empowering experience it was. And I can tell all of you who weren't able to make it to NYC this year that you can get a taste of what you missed by viewing the dozens of taped sessions soon to be posted on the NAEA website.

burning issues in art education today. Now that you're back home, you are turning all that potential into kinetic energy in conversations with your colleagues, community meetings, board of ed hearings, and advocacy efforts—and in your classrooms and museums, your studios and research environments.

But since it's about 10 days before the Convention as I write, I'm focused more on potential energy. And I'm wondering, “If almost 7,000 members gather in NYC, imagine the power that could be generated with 35,000 members.”

Yes, our gathering could continue to grow—Fort Worth promises a fresh new experience for art educators as a new Convention site, but this isn't about getting more of you to attend next year's Convention. This is about bringing those art educators who have not yet joined our state and national Associations into our professional community. I know I talk about growing our membership often because we have great potential to do just that. And there is no better

## This much ENERGY=



## So much POTENTIAL!

But what most intrigues me is imagining the synergistic energy of the largest gathering of art educators on the planet. In physics, there are two main types of energy: potential and kinetic. Potential energy is when you stretch a spring as far as it can go and all that tensile strength is waiting to be released. Kinetic energy is what happens when you let go and the spring snaps into action.

The nearly 7,000 of you who actively participated in the 2012 NAEA National Convention—that's potential energy. You were refreshing your heart and soul, recharging your store of advocacy arguments, re-skewing your perspectives on the

way to harness all that energy that so many of you brought home than to encourage each one of you to find one of those 65,000 art educators who aren't yet members and let them know how much they have to gain by joining. Tell them your own story—what it means to you to be part of a vibrant professional community of art educators.

**And if you want to do a little imagining with me of what that Convention-generated potential energy might accomplish,** come look at the interactive Prezi we've posted at [www.arteducators.org](http://www.arteducators.org) ■

Deborah B. Reeve, EdD, Executive Director  
NAEA, 1806 Robert Fulton Drive, Suite 300  
Reston, VA 20191. [DReeve@arteducators.org](mailto:DReeve@arteducators.org)

View the interactive Prezi accompanying this article  
at [WWW.ARTEDUCATORS.ORG](http://WWW.ARTEDUCATORS.ORG)

## Congratulations to NAEA Distinguished Fellows Class of 2012!

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession.

The Class of 2012 was inducted at the 2012 NAEA National Convention in New York:

**Christine Ballengee Morris**  
Ohio State University

**Thomas Brewer**  
University of Central Florida

Naea

## NAEA ORGANIZATIONAL AWARENESS

Engage in or learn more about the following from the NAEA Board or members of the Executive staff:

- **2013 NAEA National Convention in Fort Worth, TX**, under the direction of the 2013 National Convention Program Coordinator, Elizabeth Willett. Proposal submission deadline is **May 15, 2012**. Start making your plans now—this is a new convention site for NAEA and an opportunity to experience Fort Worth's world class museums and Texan hospitality!
- **National Leadership Opportunities: Call for nominations for NAEA President-Elect and Division Directors**—nominations due **July 1, 2012**
- **SummerVisionDC**: An exemplary professional development opportunity experienced through a number of DC museums! Choose from two sessions: July 10-13 or July 24-27.
- **2012 NAEA Summer Regional Leadership Conferences** directed by NAEA Regional Vice Presidents
- **2012 Super Summer Summit for NAEA Board and Elects** to be held July 20-22 in Louisville, KY
- **NAEA 2012 Delegation to India** (tentatively October 13-21) will be reflective of NAEA membership and include art educators from K-12 schools, museum educators, administrators and supervisors, and higher education. The Delegation is limited to 26.
- **The launch of Leadership Link** and the many ideas being shared—a Ning site for state leaders
- **Encouragement to submit your exemplary Lesson/Unit Plans** for posting in the Instructional Resources Gallery
- **NAEA Research Commission** announces a priority research agenda
- **2011-2014 Strategic Plan**: Year I priorities and progress
- **NAEA Formal Position Statements**: Visit the website to review all NAEA position statements including the new positions recommended by the 2012 Delegates Assembly and adopted by the Board of Directors.
- **New resources and member rebates for states** that participate in the NAEA dues collection agreement
- Reauthorization of the **Elementary and Secondary Education Act (NCLB)**
- **The National Coalition for Core Art Standards (NCCAS): Update on the work of the NAEA Standards Writing Team, Chaired by NAEA President-Elect, Dennis Inhulsen**. Progress of collaborative working group sponsored by the arts education professional associations, State Education Agency Directors of Arts Education (SEADAE), the Arts Education Partnership, and the College Board to create the next generation of arts standards. For up-to-date information, visit <http://nccas.wikispaces.com/>
- **Outcome of the year-long work by NAEA Review Committees** revising *Purposes, Principles, and Standards for School Art Programs* publication and the *Design Standards for School Art Facilities* publication
- **Upcoming publication of the second in a series of Advocacy White Papers** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age
- **FRSS Report to be issued April 2012** by the National Center for Education Statistics
- **The National Art Honor Society—now more than 45,000 students in 1,800 chapters across the nation!** Do you have an NAHS Chapter?
- **New books from NAEA:**
  - Teaching Asian Art: Content, Context, and Pedagogy**  
Sheng Juan Chung, Editor
  - Matter Matters: Art Education and Material Culture Studies**  
Paul Bolin and Doug Blandy, Editors
  - Transforming City Schools through Art**  
Karen Hutzell, Flávia M. C. Bastos, and Kim Cosier, Editors  
(co-published with Teachers College Press)
  - Why Our High Schools Need the Arts**  
Jessica Hoffman Davis  
(co-published with Teachers College Press)
- **NAEA's 'BAG' (big audacious goal): encouraging the 65,000 art educators who are NOT members of NAEA to join!** We are committed to growing our professional community and encourage every member to get a member!

# National Arts Standards continued from page 1

AP Music Theory. Finally, a survey of college textbooks in the arts is presented, in an effort to identify which types of arts information and content are most widely available on college campuses.

Most of the material that was reviewed was rather broad in its treatment of the standards, and consequently the analysis of these resources is equally broad. This review offers a general overview of the types of content and ideas that are being emphasized in the arts at the college level, but fewer insights as to what specific student expectations are, or how college-level achievement in the arts is measured.

The study of accreditation standards, AP course descriptions, and textbooks offer useful and varied views into what constitutes college-level arts learning, but there is potential to review further sources of information that might allow for a more in-depth understanding of the nature of college learning in the arts. An examination of syllabi of college courses in the arts is being undertaken as a second phase of research, to allow for deeper research into the types of content, skills, and habits that are addressed in college courses in the arts, and how these skills and understandings are assessed.

**(4) A Review of Selected State Arts Standards** examines the recently revised arts education standards (in dance, music, theatre, and visual arts) of eight states/districts; reviews media arts standards in four states/districts; and analyzes possible links between the new National Arts Education Standards and the Common Core State Standards in English Language Arts and Math.

*This report* looks at the revised arts standards of seven states and one district in the United States: Colorado, Florida, Michigan, New Jersey, New York City, North Carolina, Tennessee, and Washington. All of the states surveyed have revised their arts standards within the last 4 years. The researchers sought to identify, compare, and contrast the organizational structure of each state's standards, and the guiding philosophies or ideas that were most influential in shaping their overall content and standards. The second part of the report focuses on the relatively new arts form of media arts, offering definitions, examples of best practice, and standards structure and organization in four states/districts: Los Angeles Unified School District, Minnesota, New York City, and South Carolina. Among other things, the media arts review addresses how each state/district defines its standards regarding artistic perception/process, literacy, technology, and interdisciplinary learning. The last part of the study, created by the College Boards office of Standards and

This report looks at the revised arts standards of seven states and one district in the United States: Colorado, Florida, Michigan, New Jersey, New York City, North Carolina, Tennessee, and Washington. All of the states surveyed have revised their arts standards within the last 4 years.

Curriculum Alignment, highlight portions of the Common Core State Standards in ELA and Math that may provide natural connections to arts-based standards and practices. The report was prepared by Christine Cassidy and Amy Charleroy, The College Board, New York; and Mark Dzula and Ardina Greco, Teachers College, Columbia University, New York.

**(5) Child Development and Arts Education: A Review of Current Research and Best Practices** is a literature review that analyzes research linking arts-based learning and human development, including physical and cognitive growth and academic skills such as long-term memory, reading, creative thinking, and writing fluency. The study also includes research on the social and emotional impact of arts participation.

*This report* is divided into four literature reviews that address the arts disciplines of dance, music, theatre, and visual arts. The reviews are further divided by grade band (early childhood, elementary, middle, high school, and college) each of which includes information on both general and discipline-specific developmental characteristics of students. The report also features a series of specific pedagogical practices that address social, emotional, and/or cognitive needs and abilities of students in each discipline and grade band. The report was prepared by College Board researcher Amy Charleroy; Jo A.G. Frederiksen, Teachers College, Columbia University, New York; Amy Jensen, PhD, Brigham Young University, Salt Lake City; Stacey McKenna, EdD, Maryland Institute College of Art, Baltimore; and Alison Thomas, PhD, 92nd Street Y School of Music, New York.

Dr. Nancy Rubino, Senior Director in the College Board's Office of Academic Initiatives, and a member of NCCAS's leadership team, has made the following statement for *NAEA News* regarding this research:

We believe that arts education plays a vital role in students' development. The research we conducted in support of National Core Arts Standards reinforces what arts educators observe on a daily basis: the arts are the cornerstone of cognitive, emotional, creative and expressive development in young people.

Introducing arts education early and in a sustained manner from elementary level to college level will greatly benefit the lives and future of our children.

To view all five of the research reports done by the College Board on behalf of NCCAS, visit the coalition's wiki (<http://nccas.wikispaces.com>). To find out more about the College Board's education initiatives go to: <http://advocacy.collegeboard.org/preparation-access/arts-core>

## Research from the National Endowment for the Arts

The National Endowment for the Arts has released two additional resources helpful to the field. Both reports are available for downloading.

**(1) The Arts and Human Development: Framing a National Research Agenda for the Arts, Lifelong Learning, and Individual Well-Being:** [www.nea.gov/research/TaskForce/Arts-and-Human-Development.pdf](http://www.nea.gov/research/TaskForce/Arts-and-Human-Development.pdf)

In March 2011, the National Endowment for the Arts and the U.S. Department of Health & Human Services hosted a first-of-its-kind event to showcase and discuss recent research on the arts and human development. The one-day forum examined the relationship between the arts and positive health and educational outcomes at various segments of the lifespan—from early childhood, to youth and adolescence, to older adult populations. This white paper summarizes major themes from the forum, and highlights related studies. It also makes recommendations toward establishing a long-term federal partnership to promote research and evidence-sharing nationwide.

Sunil Iyengar, Director of Research and Analysis at the NEA shared this reflection on the value of this report for *NAEA News*:

The Arts and Human Development initiative has great relevance for visual arts educators, along with other educators, researchers, and practitioners in the arts, health, and education. Some of the programs highlighted in the white paper we issued last November specifically involve visual arts participation and/or education. For example, the paper cites promising results from the "Meet at the MOMA" program (p. 26), visual arts integration in Pittsburgh public school curricula (p. 20), and visual arts classes as part of an "arts enrichment program" yielding positive outcomes for school-readiness in early childhood.

**(2) Improving the Assessment of Student Learning in the Arts: State of the Field and Recommendations** was commissioned by the National Endowment for the Arts, and conducted by WestEd: [www.nea.gov/research/ArtsLearning/WestEd.pdf](http://www.nea.gov/research/ArtsLearning/WestEd.pdf)

Given the increased focus on assessment and accountability since the 1990s, the National Endowment for the Arts (NEA) identified the need to capture the current status of arts assessment. In 2005, the NEA began requiring a narrative statement of assessment practices to apply for arts education funds. Project applicants needed to explain their assessments methods and types of tools used to measure student knowledge and skills. Through several grant cycles, it became clear to NEA staff that applicants did not necessarily differentiate between program evaluation and assessment of student learning. As such, the NEA commissioned WestEd to examine current trends, promising techniques, and successful practices being used to assess student learning in the arts throughout the country, as well as identify potential areas in which arts assessment could be improved. Although the original intent of the study was to identify strong models of assessment practices that could serve as examples for possible replication, the study found that such models were not available and are in fact a need of the field. Thus, this report provides a description of the current state of arts assessment, including a review of the high-quality literature available, common practices being used to assess student learning, and needs of the field to improve arts assessment.

Through this study—the first of its kind—the NEA and WestEd sought to collect, analyze, and report on information about current practices and the needs of the field related to the assessment of K-12 student learning in the arts. Understanding the assessment experiences and practices of arts education stakeholders, including their needs, is one step toward helping improve student assessment in the arts. The goals of the current study included identifying:

- Available resources, tools, and documentation related to the assessment of student learning in the arts
- Current experiences and practices in assessing student *knowledge* in the arts
- Current experiences and practices in assessing student *skills* in the arts
- Trends in locating and using assessment tools
- Needs of the field to improve the assessment of student learning in the arts ■

## Note

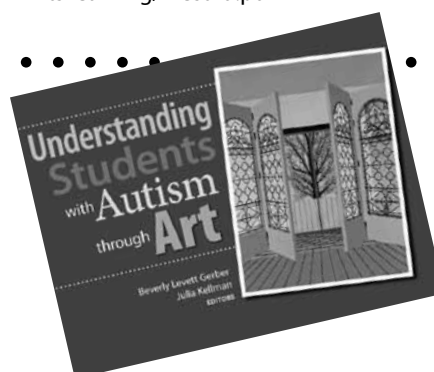
The descriptive material in this article is excerpted from the material about these studies on the NCCAS website, the National Endowment for the Arts website ([www.arts.gov](http://www.arts.gov)) and the Executive Summary of the assessment report.

*Kathi R. Levin consults on long-term governance, legislative policy, and other special project initiatives with NAEA and serves as the program/development officer for the National Art Education Foundation (NAEF). A national leader in arts education, she served for over a decade as Director of the Kennedy Center Alliance for Arts Education Network and has held senior management positions with the New Jersey State Council on the Arts and the American Association of School Administrators.*



Find information for Fort Worth regarding registration fees, hotels, and presentation submissions posted at [www.arteducators.org/convention](http://www.arteducators.org/convention)

Presentation Deadline: May 15, 2012



## APRIL IS AUTISM AWARENESS MONTH

See page 24 for special book pricing from NAEA.

# GET CONNECTED to NAEA!



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 NATIONAL CONVENTION RESOURCES...

**www.arteducators.org/convention**

Looking for resources from the 2012 NAEA National Convention? Find the following on the main Convention web page.

- **Session Handouts and Resources:** Available on the NAEA MOBILE APP for one year after the Convention end date. Click on a session, scroll down, and check to see if there is a section called "Handouts". If material was sent to NAEA, it will be here. For iPad, iPhone, and Android: Visit the App Store or Android Market on your phone and search for "NAEA". For Blackberry and all other web-enabled devices, simply point your mobile device browser to <http://m.core-apps.com/naea2012>. You may also SCAN the QR CODE to access the app.
- **Professional Development Certificate**
- **View and purchase photos online**
- **Videos:** Full length videos of the general sessions and super sessions



end date. Click on a session, scroll down, and check to see if there is a section called "Handouts". If material was sent to NAEA, it will be here. For iPad, iPhone, and Android: Visit the App Store or Android Market on your phone

and search for "NAEA". For Blackberry and all other web-enabled devices, simply point your mobile device browser to <http://m.core-apps.com/naea2012>. You may also SCAN the QR CODE to access the app.

## GET READY!

The 2013 NAEA National Convention will held March 7-10 in Fort Worth, TX! You can register TODAY using the paper registration form. Registration rates and hotel information are posted on the main Convention web page, as well as the link for the Call for Presentations. Mark your calendars now!

## GET IN THE KNOW!

Take the "Visual Arts Educators Poll: NAEA Wants to Know..." featuring a new poll each month.



National Coalition for **CORE ARTS** Standards  
**www.arteducators.org/nccas**

Get the latest news and information on the National Coalition for Core Arts Standards (NCCAS). NCCAS is a newly formed partnership of organizations and states that are leading the revision of the 1994 National Standards for Arts Education.

## GET INVOLVED!

**www.arteducators.org/callfornominations**

Want to be a part of the future direction and leadership of NAEA? The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions: President and Division Directors—Elementary, Middle Level, Secondary, Higher Education, Museum Education, and Supervision/Administration.

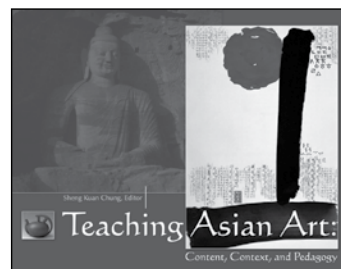
## GET RESOURCES!

**www.arteducators.org/store**

Discounts on books to inspire and cultivate your ongoing professional development, practice, and advocacy as an arts leader in your field!

- Find **practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials and 'how-to' books for your professional library.

- Check out our **NEW books:** *Matter Matters: Art*



*Education and Material Culture Studies; Teaching Asian Art: Content, Context, and Pedagogy; Transforming City Schools through Art; and Why Our High Schools Need The Arts.* **http://tinyurl.com/7r8f6h2**

- Loved the "ART MATTERS" advocacy gear you saw at the 2012 NAEA National Convention? Get it online today! **http://tinyurl.com/6p2jv6p**

**www.arteducators.org/translations**

*Translations: From Theory to Practice* publishes reviews of research that make research understandable and usable in the P-12 practice of teaching art. View the Spring 2012 editions here.

## GET ADVOCACY!

**www.arteducators.org/advocacy**

**What can you do to show your support for visual arts education?** Get involved! View 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!

View **Advocacy Talking Points** (Advocacy Tips, Engaging Members of Congress, Reach Out and Touch Your State Legislator, and more).

## GET LESSON PLANS!

**www.arteducators.org/lessonplans**

The NAEA Instructional Resources Gallery is a special collection of lesson/unit plans curated by NAEA professionals and available only to NAEA members! 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. Learn more online today!



## GET POSITION STATEMENTS!

**www.arteducators.org/statements**

View the new NAEA Platform & Position Statements adopted March 2012.

## GET MENTORED!

**www.arteducators.org/blog**

Read NAEA's arts education blog, the "Monthly Mentor," featuring a new author and new topics each month. Each mentor is an NAEA Award Recipient.

## GET COMMUNITY!

**www.arteducators.org/community**

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

- **National Art Honor Society:** Download the 2012 NAHS Chapter Application Handbook & Resource Catalog at [www.arteducators.org/nahs](http://www.arteducators.org/nahs)
- **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](http://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!
- **Member Directory and NAHS Sponsor Directory:** Find colleagues in your area and beyond at **www.arteducators.org/directory**

## GET SOCIAL!

Share content easily using the **ShareThis** widget. And, you can translate content into 52 languages using the **TranslateThis** widget. Both widgets are located globally on the website. Join one of NAEA's growing social networks!

- **Facebook:** [www.facebook.com/arteducators](http://www.facebook.com/arteducators)
- **Twitter:** [www.twitter.com/naea](http://www.twitter.com/naea)
- **LinkedIn:** <http://www.linkedin.com/groups/National-Art-Education-Association-NAEA-2006240>
- **Listserves:** [www.arteducators.org/emaillists](http://www.arteducators.org/emaillists)
- **Digication e-Portfolios - Western Region:** <http://naea.digication.com/westernregion/Home/>
- **Ning:**
  - Student Chapter: <http://naeastudentchapter.ning.com/>
  - Leadership Link: [naeastateleaders.ning.com](http://naeastateleaders.ning.com)
  - Elementary: [naeaelementarydivision.ning.com](http://naeaelementarydivision.ning.com)
  - Middle Level: [naeamiddlelevel.ning.com](http://naeamiddlelevel.ning.com)
  - Secondary: [naea-secondary-teachers.ning.com](http://naea-secondary-teachers.ning.com)
  - Arizona Art Education Association: [azarted.ning.com](http://azarted.ning.com)
  - Committee on Multiethnic Concerns (COMC): [comc-naea.ning.com](http://comc-naea.ning.com)
- NCCAS Wikispace: [NCCAS.wikispaces.com](http://NCCAS.wikispaces.com)
- NAEA in Havana 2011: <http://www.facebook.com/#!/groups/283661274999083/>



## SOUTHEASTERN REGION

### Convention News from NYC

It was thrilling to spend time with Southeastern Region Art Stars during our **NAEA National Convention** in New York City! Our work during the 2012 Convention **Delegates Assembly** was beneficial and productive. The focus continued to be review and recommendation of statements reflecting the position of NAEA on issues relating to art education. Statements considered and adopted by NAEA Board of Directors are now posted on the NAEA website. Southeastern state association presidents and leaders will come together to bridge the work begun in Delegates Assembly during our regional summer leadership retreat. **Susie Davis** and **Larry Gibson** (AAEA) will host Southeastern regional leadership July 11-15 in Mobile, AL, to continue our work.

A highlight of the NAEA Convention was our regional awards event and the announcement of **Southeastern Region Art Educator of the Year**. This year the recipient was **Jackie Ellett** from the state of Georgia. Jackie is Fine



Jackie Ellett

Art Chair at Duncan Creek Elementary School, Gwinnett County School System, Hoschton, GA. During this event we present awards to our individual State Art Educators of the Year and recognize any addi-

tional award recipients from our region. We were excited and proud to learn that our own **Bonnie Rushlow** received the **NAEA National Art Educator Award**. Bonnie is an Associate Professor of Art Education at Middle Tennessee State University. She has served as the NAEA



Bonnie Rushlow

President, Southeastern Vice-President, and Supervision and Administration Division Director. Bonnie was named 1994 Southeastern Supervision/Administration Art Educator and is a 2011 NAEA Distinguished Fellow.

**Southeastern Regional Division award recipients** recognized during Convention divisional functions included Elementary Division Art Educator, **Elizabeth Campbell**; Secondary Division Art Educator, **Virginia Berthelot**; Higher Education Division Art Educator, **Mary "Alice" Arnold**; Museum Education Division Art Educator, **Randi Korn**; and Supervision/Administration Division Art Educator, **Cheryl Maney**. The **NAEA National Supervision/Administration Division Art Educator** recognized was **Larry S. Barnfield**, well known as a Southeastern region leader. Larry has been passionate about arts education for over 35 years. For the past 12 years he has held the position of Director of Fine Arts for Dorchester School District Two in Summerville, SC. He has



Larry S. Barnfield

**Additional Awards to Southeastern Region Members** included: Retired Art Educator **Sharon Christman**; Outstanding National Art Honor Society Sponsor **Debi West**; and NAEA, CEC, VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award **Frances E. Anderson**. Distinguished Service Within the Profession Award went to **Barbara B. Clover** and Distinguished Service Outside the Profession Award to **George Rodrigue**. United States Society for Education Through the Arts (USSEA), a subgroup of the International Society for Education Through the Arts (InSEA), a recognized NAEA Issues Group, presented the Ziegfeld Award to **Pamela Taylor**, Virginia Commonwealth University.

Announcement of the new Vice President-Elect for the Southeastern Region was made during a general session of Convention. Welcome to **Debi West**! She currently teaches at North Gwinnett High School in Suwanee, GA, where she is the department chair of the visual arts. She is passionate about teaching children through the arts! Debi is an advocate for art education and served as the President

served NAEA in many capacities including South Carolina Art Education Association president, NAEA Southeastern regional Vice-President, and Trustee of the National Art Education Foundation.

of the Georgia Art Education Association (2001-2007).

I am sad to say this will be my last news article as your Vice President. My term of office ended on March 4, 2012, at the conclusion of the NAEA Convention Board of Director's meeting. Although this ends my term of office, I can assure you I will still be around supporting the Southeastern Art Stars and art education! It is with pleasure that I pass the torch to **Debra Pylypiw** of Swansboro, NC, as your new Vice President. I know she will continue to pave the way for Southeastern Region success. ■



Debi West



Patricia "Pat" Franklin

Newport News Public Schools, 12465 Warwick Blvd., Newport News, VA 23606, 757-591-4561, pat.franklin@nn.k12.va.us

Elect: **Debra S. Pylypiw**, PO Box 1821, Swansboro, NC 28584, 910-265-3355 cell, Fax: 910-326-8941, dpylypiw@ec.rr.com

## WESTERN REGION

I am pleased to be able to use my last column as Vice President to honor outstanding art educators in the Western Region. These hard-working, inspirational individuals work at different levels, in different types of schools and communities, and have different backgrounds and levels of teaching experience. One thing they all have in common is that they are committed to what is best for their students. We congratulate these individuals on their accomplishments and also all the other dedicated art educators who work to ensure that their students have a comprehensive education—including the arts!

### NAEA Western Region Art Educator: Diane Scully, Minnesota

Diane works for the Columbia Heights School District, where she teaches Visual Art and serves as District Fine Arts Coordinator. Diane has taken a leadership role for AEM in many positions, has facilitated leadership training, and has served as President. Diane has also been a leader in NAEA, as Western Region Vice President, Secondary Division Director, as a member of the NAEA Research Commission Task Force, NAEA Awards Revision Committee, and as part of the NAEA Instructional Resources Gallery pilot.

NAEA Western Region Division Awards

**Rosie Riordon**, Kansas (WR Secondary); **Karen L. Cummings**, Missouri (WR Higher Education); **Kris Wetterlund**, Minnesota (WR Museum).

National Awards from the Western Region  
**Samantha Melvin**, Texas (NAEA Elementary); **September L. Buys**, Michigan (NAEA Middle); **Diane Scully**, Minnesota (NAEA Secondary); Columbia College, Chicago (**Ann Becker**,

Advisor, Outstanding Student Chapter); **Kerry Freedman**, Illinois (Manuel Barkan Award); **Jerome Hausman**, Illinois (Eisner Lifetime Achievement Award).

State Art Educators

**Illinois: Tricia Fuglestad** is a National Board Certified Teacher and has taught at Dryden Elementary in Arlington Heights for 19 years. She is well known for her national and international award-winning student-created movies.

**Indiana: Mary Hilger** teaches art at Indian Springs Middle School in Columbia City. She received a Lilly Teacher Creativity Grant to travel to Italy and study Michelangelo, and published books that she illustrated from that experience.

**Iowa: Nancy Sojka** taught at North Winneshiek School for 31 years, and then retired in 2008. In her retirement she continues as a part-time technology and curriculum leader. She developed the website for AEI that was awarded the NAEA Honorable Mention in 2010.

**Michigan: Kimberly Cairy** currently teaches 6th-8th grade at White Pine Middle School in Saginaw Township and serves as the IB Middle Years Program Coordinator for 6th-8th grade. She is a member of the NAEA Executive Board as Middle Level Director-Elect.

**Minnesota: Diane Scully** (see earlier information)

**Missouri: Nellie Mitchell** is a K-4 elementary art teacher with the Webb City Schools where she has been since 2005. She has presented at MAEA state conferences, and is active in other professional organizations within her district.

**Nebraska: Joe Gregory** is an adaptive art specialist with the Omaha Public Schools. He specializes in developing adaptive equipment and augmentative communication devices for special needs students. He is also an active participant in NATA/NAEA.

**New Mexico: Diane Lea** has taught art, design, and photography at Rio Rancho High School since 1999 and sponsors the Photo/Digital Arts club and NAHS. She currently serves as High School Division Director on the board of NMAEA.

**Ohio: Suzanne Mitolo** is a National Board Certified teacher at Primary Village South in Centerville, Ohio. She was the Western Region Elementary Art Educator of 2010 and in 2011 Suzanne served as the local chair for the Western Region NAEA Summer Leadership Institute and Forum in Columbus.

**Oklahoma: Trina Jones** is an art instructor for the Chickasaw Nation. She has worked with youth as young as Pre-K through high school and with elders within the tribe working on art at their senior centers.

**South Dakota: Karen Kinder** has been teaching elementary art since 1973 with a devotion to sharing her knowledge and highly honed skills with students, student teachers, and her community. Karen also exhibits her own artwork.

**Texas: Suzy Green** teaches at Spring Branch Middle school in the Spring Branch ISD. She is currently serving TAEA as the Vice President for Membership and has served TAEA in the past as the YAM chair, a VASE regional director, and an area representative.

**Wisconsin: Kristin Webert** currently teaches at DeLong Middle School in Eau Claire, where she has been for the past 19 years. She has served as an advisor for Visioneer Design Challenge, WAEA West Central YAM co-chair, and on the 2011 WAEA Fall Convention committee.

Thank you to all of you with whom I have worked over the past few years. Your new Vice President, **Laura Milas**, will now represent you on the Board of Directors. Welcome to our new Western Region Vice President-Elect, **Elizabeth Willett** of Texas! Elizabeth is no stranger to NAEA and served as Elementary Director from 2003 to 2005.

As many of you know, I collect (and use) quotes. A few years ago the theme of my classroom door was "Art is..." and I invited students to add to the door with their own quotes. My final quote comes from two of my former 4th-grade students and needs no further explanation: "Art gives life a sense of purpose." ■



Kathryn Hillyer

6 Greenwood Court, North, Buffalo Grove, IL 60089. 847-477-8331. kathioh@aol.com

Elect: **Laura Milas**, 222 Stanhope Dr. #C, Willowbrook, IL 60527. lmilas@hinsdale86.org

PACIFIC REGION

Seattle, New York... onward to Fort Worth! Our diverse regions are connected by the exchange of ideas and issues. We engage in discussions regarding challenges facing our field and expand our knowledge though professional development. We may come alone, but we leave a member of the NAEA community.

**Margaret Mead** said, “Never doubt that a small group of thoughtful, committed citizens can change the world” (n. d.). As part of the NAEA community we honor those individuals for their service, leadership, and community contribution toward art education. It may be in Museum Art Education or a school in Alaska; all award recipients have shown exceptional service to their State Association and/or Division. Pacific Region congratulates the members who were recognized in New York:

- Pacific Region Elementary Art Educator of the Year:**  
LynnAlison McGavack Martin (Litchfield Park, AZ)
- Pacific Region Secondary Art Educator of the Year:**  
Susan Parker (Portland, OR)
- Pacific Region Higher Educator of the Year:**  
Daniel T. Barney (Orem, UT)
- Pacific Region Museum Educator of the Year:**  
Jeanne Hoel (Los Angeles, CA)

- Pacific Region Supervisor/Administration Educator of the Year:**  
Deborah Brooks (Brighton, CO)
- Pacific Art Educator of the Year:**  
Bart Francis (Spanish Fork, UT)
- Alaska:** Eleanor McMahon (Anchorage, AK)
- Arizona:** Pamela Stephens (Sedona, AZ)
- California:** Kathleen Crocetti (Watsonville, CA)
- Colorado:** Lisa Hochtritt (Lakewood, CO)
- Hawaii:** Donald Harvey (Honolulu, HI)
- Idaho:** Esuardo Hiram Miranda (Boise, ID)
- Montana:** Elizabeth Rogstad (Great Falls, MT)
- Nevada:** Kathryn Skjei (Henderson, NV)
- Oregon:** Michael Simmons (North Plains, OR)
- Utah:** Bart Francis (Spanish Fork, UT)
- Washington:** Lisa Crubaugh (Bellevue, WA)
- Wyoming:** Katherine Bella (Evanston, WY)
- NAEA, CEC, VSA, Peter Geisser Special Needs Art Educator Award:**  
Kathi A. Zamora (Las Vegas, NV)
- Lowenfeld Award:**  
Bernard Young (Gilbert, AZ)

On behalf of the Pacific Region membership and the Board of NAEA, congratulations to our new Pacific Region VP-Elect, **Patrick Fahey** of Colorado State University Colorado! Fasten your seatbelt Patrick, this group is on the move!

And that takes me to **Penelope (Penny) Venola**, your new Pacific Region VP. Penny is from Costa Mesa, CA and for the new two years she will be your representative. Penny and I served as Delegates together years ago, and here we are together again as VPs. I don't think we had cell phones when we served at Delegates Assembly! Not just technology but policy, research, issues, budgets, NCLB... so much has changed. But students and teachers are still here doing what we do best. Teaching art. Penny is a strong leader who will work on your behalf. Penny, together with the members of Utah, will host a Summer Leadership Forum that will carry forward the important work from Delegates Assembly. **Please attend.** Encourage your Board members to attend. It is about leadership and building leadership within your own state association boards. Remember Margaret Mead, “Never doubt that a small group of thoughtful, committed citizens can change the world” (n. d.).

In closing, I would like to thank the leaders and members of Pacific Region for your support, insight, passion and friendship. We may be small but mighty—I love you guys! To the NAEA Board past and present, your leadership, wisdom, guidance, and professional standards have opened doors for me—thank you. To Cathy T. you are the best travel partner in the world, thank you. And to Penny and fellow art educators I leave you with the following,

*Your work is going to fill a large part of your life; the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven't found it yet, keep looking, and don't settle. As with all matters of the heart... you'll know when you find it.*

—Steve Jobs (n. d.) ■

**References**

Jobs, S. (n. d.). 55 quotes to inspire creativity, innovation and action. Retrieved from [www.jonathanfields.com/blog/55-quotes-creativity-innovation-action/](http://www.jonathanfields.com/blog/55-quotes-creativity-innovation-action/)

Mead, M. (n. d.). Margaret Mead Quotes. Retrieved from [www.goodreads.com/author/quotes/61107.Margaret\\_Mead](http://www.goodreads.com/author/quotes/61107.Margaret_Mead)



**Deborah Barten**  
7719 60th Street, SE,  
Snohomish, WA 98290.  
425-334-1685.  
bartenda@comcast.net  
Elect: **Penelope (“Penny”)**

**Venola**, 2197 Santa Ana Ave., Costa Mesa, CA 92627. Phone/fax: 949-631-5667. Cell: 949-945-8225. pvenola@sbcglobal.net

EASTERN REGION

Eastern Region art educators were busy fulfilling roles as presenters, delegates, attendees, and/or award recipients at the NAEA National Convention in New York City. Nineteen Eastern Region members, who are elected representatives for 14 states and the Overseas Art Education Association, spent two days participating in **Delegates Assembly**. Together with elected representatives from the other three regions and Issues Groups, they reviewed and discussed six position statements and a proposal for a Community Arts Caucus Issues Group. Results of their work can be found at: [www.arteducators.org/statements](http://www.arteducators.org/statements)



**Terese Sarno, President of the Overseas Art Education Association, traveled to New York City for the 2012 NAEA National Convention.**

Congratulations to the art educators recognized at Convention during the **Eastern Region Awards** Presentation on Friday, March 2. Twelve individuals were selected by their states to receive NAEA 2012 State Art Educator Awards: Laurel Archambault (CT); Kimberly Davis (DE); Linda Stanley (ME); Lisa Stuart (MD); Kristi Oliver



**2012 Eastern Region Art Educator, Debbie Greh (NY).**

(MA); Pauline Pichette (NH); Susan Bivona, (NJ); Shannon Elliot (NY); Margaret Barney (PA); Erin Ryan MacPhee (RI); Anne Joppe-Mercure (VT); and Thisbe Cooper (WV). Debbie Greh (NJ) was recognized as the NAEA 2012 Eastern Region Art Educator.

Other members of the Eastern Region received regional and national awards at separate ceremonies during Convention: Eastern Region Elementary Art Educator, Sarah Neubold (MD); Eastern Region Secondary Art Educator, Andrea Haas (CT); Eastern Region Museum Education Art Educator, Amanda Kodeck (MD); Eastern Region Supervision/Administration Art Educator, Suzanne Owens (MD); National Higher Education Art Educator, John Howell White (PA); National Museum Education Art Educator, Lesley Wellman (VT); J. Eugene Grigsby, Jr. Award, Jessie L. Whitehead (CT); Higher Education Student Achievement Award, Alder Keene/Sarah Damiano (MD); Rising Stars Secondary Recognition Program, Ja Yhun Lim (MD); Student Chapter Sponsor Award of Excellence, Shyla Rao (MD); and Marion Quin Dix Leadership Award, Peter Geisser (RI).

By nominating outstanding individuals from your state/province associations for regional and national awards you focus professional attention on exemplary art educators and quality programs. Although the deadline for



**Peter Geisser (RI) was awarded the 2012 Marion Quin Dix Leadership Award.**

awards nominations is October 1, it is never too early to submit forms (found at: [www.arteducators.org/awards](http://www.arteducators.org/awards)).

At the Leadership Meeting on Saturday, March 3, the Vermont Art Teachers Association shared plans for hosting the **2012 Eastern Region Summer Leadership Retreat**. VATA has arranged for a restful and rejuvenating weekend for Team East participants June 22-24, in Burlington, VT. Art educators at this regional NAEA leadership meeting will explore the vibrant downtown Burlington Art scene, enjoy a sunset dinner cruise on Lake Champlain and discover the amazing folk art collection at the Shelburne Museum during a weekend filled with important news and work on initiatives presented by National Art Education Association leaders. Please mark your calendars and join us. For more information visit the VATA website: [www.vtartteachers.org](http://www.vtartteachers.org)

The 2012 NAEA Convention in New York City was a well-attended success. My term as Eastern Region Vice President ended on the last day of Convention. It was an honor to be voted into a position that allowed me the opportunity to lead members of our region as we endeavored to accomplish the objectives of NAEA. I know that our shared experiences over the past 4 years have helped me to grow and I hope that in return I have helped many of you. I leave you in the capable hands of Eastern Region Vice President Linda Popp, Visual Arts Coordinator



**Eastern Region Vice President 2012-2014, Linda Popp (MD).**



**Eastern Region Vice President-Elect 2012-2014, Patty Bode (MA).**

of Baltimore County Public Schools in Maryland, and your Vice President-Elect, Patty Bode, Director of Art Education at Tufts University in Massachusetts. See you in Vermont! ■



**Kim Huyler Defibaugh**  
410 Sunrise Blvd, Forked River, NJ 08731-1938, 609-290-6715 (cell), drkimbeg@comcast.net

Elect: **Linda Popp**, Baltimore County Public Schools, Visual Arts Coordinator. 6901 N. Charles Street, Towson, MD 21204. 410-887-4030. lpopp@bcps.org

# New Books Available for Review

Spring is here, and with it comes a fresh crop of books and DVDs for art educators. If you see a title you'd like to review for *NAEA News*, e-mail your request to [bookreview@arteducators.org](mailto:bookreview@arteducators.org)

Include your name, title, school affiliation, and YOUR MAILING ADDRESS. We will notify by e-mail only those selected as reviewers. We appreciate your patience and contributions!

## Elementary Grades

### **Artobet: A Magical Adventure of Artists from A to Z**

DVD, 42 minutes. Little Great Thinkers, 2011. See [www.artobet.com](http://www.artobet.com).

*This imaginative DVD for children ages 3-8 follows the alphabet with letter prompts, covering brief look at works of 26 artists from A to Z (Anguissola to Zorach), stopping along the way at favorites like Botticelli, Monet, and VanGogh. Each segment offers short poems that help children understand and remember each artist's work. This is a first work in new series designed to connect kids to a world of great thinkers.*

### **Art is Every Day: Activities for the Home, Park, Museum, and City**

Eileen S. Prince. Chicago, IL: Zephyr Press, 2012. 224 pp.

*Drawing from the concept that art isn't found only in museums, galleries, and schools, Art is Every Day spotlights the innumerable opportunities to see and engage with art in daily life. The more than 75 inventive activities described here can be conducted at school, at home, outdoors, or on field trips, and offer fun ways for children, and even adults, to improve their basic understanding of art.*

### **Super-Cute Chibis to Draw and Paint**

Joanna Zhou. London: Quarto Publishing, 2011. 128 pp., paperback, with numerous color images.

*Chibi, Japanese for "short person" or "small child," has achieved a popular status in the world of manga art. This book teaches the basics of illustrating chibis—from simplifying and exaggerating the forms to rendering the small details that make the figures unique. Each project includes a basic line drawing so that even beginners can copy, scan, or trace to start creating chibis right away.*

### **Van Gogh and the Post-Impressionists for Kids: Their Lives and Ideas. 21 Activities**

Carol Sabbeth. Chicago, IL: Chicago Review Press, distributed by Independent Publishers Group (IPG), 2011. 144 pp., full-color, large trade paperback.

*For ages 9 and up, this richly illustrated history of the "brotherhood of artists" such as Van Gogh, Toulouse-Lautrec, Gauguin, Signac, and others introduces kids to the history, lives, and background stories of the movers and shakers of this vibrant art movement. The activities provide simple creative lessons complementing the techniques used by these masters.*

## Middle School and Up

### **How to Draw Chiller Monsters, Werewolves, Vampires, and Zombies**

J. David Spurlock. New York: Watson-Guptill, 2011. 144 pp., paperback, with numerous color images.

*It's not always easy drawing the un-dead. With a foreword by rock star and film director Rob Zombie, this book promotes the art of monster making through straightforward instructions and examples from legendary graphic artists.*

### **Fantasy Art Drawing Skills**

Socar Myles. London: Quarto Publishing, 2012. 128 pp., paperback, with numerous color images.

*This practical guide to drawing fantasy worlds, characters, and creatures offers lessons in basic sketching, materials, and techniques, and provides skill-building exercises. Step-by-step instructions help students effectively master elements including perspective, anatomy, movement, and atmosphere.*

### **How to Draw and Paint Science Fiction Art**

Geoff Taylor. London: Quarto Publishing, 2011. 128 pp., paperback, with numerous color images.

*The step-by-step explanations in this book will help readers work from concepts to finished paintings. It offers fundamental drawing and painting skills along with lessons in inspiration, art basics, creating new worlds, and picture making.*

### **Writing and Illustrating the Graphic Novel**

Daniel Cooney. London: Quarto Publishing, 2011. 160 pp., paperback.

*Principles presented in this book by an accomplished comics writer and illustrator will encourage aspiring artists to create their own comics and graphic novels. Professional tips, artistic tools, and creative techniques take students from developing concepts to pitching their ideas to a publisher.*

### **Awakening Creativity: Dandelion School Blossoms**

Lily Yeh. Okland, CA: New Village Press, 2011. Full-color, 208 pp., hardcover.

*As founder of Barefoot Artists, a volunteer organization that uses the power of art to revitalize impoverished neighborhoods, author Lily Yeh helped bring life to over 200 abandoned lots in the most distressed districts of North Philadelphia. In this book, with full-color images and photos throughout, Yeh shares the story of how she, together with middle school students, parents, teachers, and local community elders, converted a barren factory space in Beijing, China, into the Dandelion School's colorful mosaic-filled youthscape.*

### **Sidewalk Canvas: Chalk Pavement Art at Your Feet**

Julie Kirk-Purcell. East Petersburg, PA: Fox Chapel Publishing, 2011. 192 pp., paperback, with numerous color images.

*For those who never got over the thrill of drawing with chalk on the driveway, art professor Julie Kirk-Purcell offers a glimpse into the fascinating realm of street painting. Here you'll find instruction on creating sidewalk art, and an exploration of these temporary artworks throughout history—from 16<sup>th</sup> century Italy to current viral images on the Web.*

### **Fashion Design Drawing Course**

Caroline Tatham and Julian Seaman. Revised edition: Jemi Armstrong & Wynn Armstrong. London: Quarto Publishing, 2011. 160 pp., with numerous color images.

*The revised and updated second edition of this bestselling book offers aspiring designers lessons on finding inspiration, creating fashion collections, targeting customers, developing a cohesive style, and building a strong portfolio. It aims to unravel the mystique of fashion and to show how designs are created systematically through research and development, and various illustration methods.*

### **Colored Pencil Painting Bible: Techniques for Achieving Luminous Color and Ultra-Realistic Effects**

Alyona Nickelsen. New York: Watson-Guptill, 2009. 192 pp., with 400 color illustrations, paperback.

*Though colored pencils have been around for quite awhile, their perception as a fine art is comparatively new. Techniques such as layering, powder brushing, color fusing, creating texture, blending, burnishing, and using odorless solvents to achieve luminous color and eye-*

*popping effects are included, along with Q&As and step-by-step demonstrations.*

### **The Art and Craft of Beauty**

Juha Varto. Helsinki, Finland: University of Art and Design. 222 pp., paperback.

*The author is Professor of Research in Visual Arts and Education at the University of Art and Design in Helsinki. This book examines and reinforces the importance of aesthetics in forming a foundation for learning applied skill in art education. It is intended to challenge and extend art educators' perceptions and to stimulate a forum for opinions.*

### **James Rosenquist: Pop Art, Politics, and History in the 1960s**

Michael Lobel. Berkeley, CA: University of California Press, 2009. 214 pp., with numerous color images, hardcover.

*The pop art images of the 1960s are featured in this colorful montage and scholarly analysis of the turbulent decade—from the Kennedy assassination to the Vietnam War. The historical context in which these artworks were produced is explored as the author examines a body of work that helped redefine art in a burgeoning consumer culture.*

### **Paint Like VanGogh**

DVD. 66 minutes. Elkins Park, PA: On Air Video, Inc.

*This instructional video offers a step-by-step demonstration of Van Gogh's painting techniques, while copying one of his well-known "Sunflowers" compositions. The program includes a review of materials needed, various reference materials, downloadable pdf files, and painting details images.*

### **Inkblot: Drip, Splat, and Squish Your Way to Creativity**

Margaret Peot. Honesdale, PA: Boyds Mill Press, 2011. Full-color, 56 pp., hardcover.

*The author, a lifelong inkblot maker and book artist, shares simple, fun, rich techniques in this creative form of free expression. The content and color illustrations are well-suited to explorations by late-elementary or early middle grade students.*

### **Exhibiting Blackness: African Americans and the American Art Museum**

Bridget R. Cooks. Amherst, MA: University of Massachusetts Press, 2011. 240pp., trade paperback.

*The author, an associate professor of art history, African American studies, and visual studies at the University of California, Irvine, analyzes the curatorial challenges and critical receptions of the most significant museum exhibitions of African American artists' works. She also examines the role of art museums and their accountability to the cultures they represent.*

### **Literacy & Justice Through Photography: A Classroom Guide**

Wendy Ewald, Katherine Hyde, and Lisa Lord. New York: Teachers College Press, 2011. 192 pp., trade paperback.

*The authors share their perspectives as an artist, a sociologist, and a Board-certified teacher to show educators how to integrate "Literacy Through Photography" projects into the curriculum. The text describes projects related to race, language, history, and body image as well as a framework for engaging students in social justice issues. It includes step-by-step lesson ideas for teachers and examples by students.*

### **Art Schooled: A Year Among Prodigies, Rebels, and Visionaries at a World-Class Art College**

Larry Witham. Lebanon, NH: University Press of New England, 2012. 336 pp., hardcover.

*The author spent a year at the Maryland Institute College of Art (MICA) to get an inside look at the day-to-day life of students, faculty members, and career artists, exploring and reporting on the emerging issues in art education and the visual arts in America today. He attended NAEA's 2010 Baltimore Convention, interviewing MICA's Karen Carroll on teaching strategies and Kerry Freedman about visual culture, and attended a session highlighting and debating Michael Parsons' early work on aesthetic developmental stages. This is a thoughtful resource for high school and college-level art educators in providing career guidance for their students.*

## Pocket Art Guides Series

### **Color Secrets, Painting Outdoors, How to Paint Abstracts, How to Paint Light**

Hauppauge, NY: Barron's Educational Series, Inc., 2011. Full color, 94-96pp. each, hardcover.

*This series offers a richly illustrated (full-color) thorough but concise look at various studio art techniques as well as basic information on art theory, vocabulary, and brief artist biographies. A treat for practicing artists as well as a resource for teachers of studio art.*

## NEW from Barron's Art Answer Series

### **Calligraphy**

Maryanne Grebenstein. London: Quantum Publishing, 2011. 224 pp., paperback, with numerous color images.

*Beginner to expert calligraphers will find inspiration and constructive tips and techniques from this useful guide. A question-and-answer approach provides information on all aspects of the art of handwriting—from using proper equipment to fixing common mistakes, creating memorable effects, making the most of color, and more. How-to lessons on making your own letterhead, invitations, broadsheets, and posters are offered as well.*

### **Watercolor Painting**

George James. London: Quantum Publishing, 2011. 224 pp., paperback.

*This easy-to-follow book offers straightforward instructions for painters at all levels of skill. Chapters include instruction on choosing proper equipment, mastering color and composition, understanding perspective, and building up brush strokes. Through answers to 200 questions on watercolor topics, George James provides the guidance a budding painter needs to build confidence and reach new levels of artistry.*



# CALL for NOMINATIONS/ CALL for SUBMISSIONS

See also: [www.arteducators.org/research/call-for-submissions](http://www.arteducators.org/research/call-for-submissions)

## CALL FOR PROPOSALS

### Connecting Art and the Spiritual: 21st-Century Approaches to Teaching Art

This proposed anthology introduces art teachers and their students to the deep and rich spiritual content in art throughout the history of art and global cultures. It will be a collection of chapters including research, theory, and practice on the historical, cultural, contemporary, and emerging connections between the visual arts and their spiritual foundations. Chapters may connect spirituality and art from a thematic, holistic, social, conceptual, energetic, and/or symbolic approach. Each chapter will include at least one practice example of art lessons that support the teaching of the relationship between art and spirituality in art education classes at all levels.

**Proposals/Abstracts are due April 30, 2012.** Please send electronic proposals/abstracts to Susan Nakao at [sunakao@hotmail.com](mailto:sunakao@hotmail.com). Contact Susan for one-page proposal summary requirements.

If your proposal/abstract is accepted, your essay/chapter should be 3,500 to 4,000 words with photographs/illustrations. Authors will be provided with appropriate copyright release forms for all photographs.

### Call for Manuscripts, Commentaries, and Media Reviews:

#### Special Issue of *Studies in Art Education* with a focus on Art Education and Underserved Populations

Art education serves many different populations. However, some groups are better served than others. Underserved populations include those individuals who do not receive equitable attention or services within our social and educational systems. Typical examples of underserved populations include: low income groups, students with disabilities, the elderly, underrepresented racial or ethnic minorities, refugees and recent immigrants, ESL students, students who have identified as LGBTQ as well as those who drop out and those who are incarcerated. More scholarship is needed in art education, as in many disciplines, to help us gain insight into the nature of the lived and educational experiences faced by these individuals who are not equitably served by our schools or by the out-of-school systems through which education occurs.

The *Studies in Art Education* Senior Editor invites manuscripts for this special issue that address this important topic.

For full information, including sample topics and full submission information, visit: [www.arteducators.org/research/call-for-submissions](http://www.arteducators.org/research/call-for-submissions)

All submissions for this special issue should follow established submission guidelines. Article manuscripts should be sent electronically to: [studies@mail.ucf.edu](mailto:studies@mail.ucf.edu)

#### Deadline for Submissions: September 14, 2012

Submit commentaries to: Dr. Kevin Tavin, Associate Professor, The Ohio State University, Department of Art Education. E-mail: [tavin.1@osu.edu](mailto:tavin.1@osu.edu)

Submit media reviews to: Dr. Laurel Lampela, Art Education Program, University of New Mexico. E-mail: [lampela@unm.edu](mailto:lampela@unm.edu)

## Call for Nominations

naea

The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions:

### PRESIDENT

### DIVISION DIRECTORS

(Elementary, Middle Level, Secondary, Higher Education, Museum Education, and Supervision/Administration)

The President serves for a total of 6 years—2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the Association during the past 4 years.

Division Directors serve 4 years—2 years each as Division Directors-Elect and Division Directors. Those nominated for these leadership positions must be active NAEA members. Persons holding Division office are to be certified and/or licensed within the job-alike category and employed within the job-alike category to be eligible for nomination and election to office.

The Nominating Committee invites NAEA members to submit qualified names for consideration. **The following comprise a complete nomination packet that must be received postmarked by July 1, 2012** in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms (available at [www.arteducators.org/membership](http://www.arteducators.org/membership))
- A letter of support written by the Nominator

Submit complete nomination packets to: [elections@arteducators.org](mailto:elections@arteducators.org) (preferred method) or NAEA Nomination Committee Chair: 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

For additional information, Contact Kathy Duse, Executive Services and Convention/Programs Manager, at 703-860-8000 x281, [kduse@arteducators.org](mailto:kduse@arteducators.org)

## The 2013 NAEA Call for Presentations Is Open

### The Call for Presentations for the 2013 NAEA National Convention— in Fort Worth, Texas, March 7-10, 2013—is now open.

**NAEA membership is REQUIRED** for all presenters and co-presenters to submit presentations and to present at the 2013 NAEA National Convention. We will immediately verify membership for the main presenter and co-presenters upon presentation submission. All memberships must be active now and in March 2013.

Presentations not meeting NAEA membership requirements for presenters and co-presenters **will be automatically declined**.

Before adding a co-presenter, please verify with them that they wish to be added to your session and acquire their membership status and NAEA ID number. **Co-presenters may not be added or changed** after presentations are submitted.

**Individual Presentation Limit Policy:** *Individuals may not be accepted for more than two presentations as the principal presenter and two presentations as the co-presenter*, with the exception of business meetings, divisional or regional functions, or at the invitation of the Convention Coordinator.

Please **verify your NAEA membership, renew, and/or join PRIOR to submitting a presentation**. E-mail membership inquiries to [members@arteducators.org](mailto:members@arteducators.org) or call us toll-free: 800-299-8321, 8:15am-4:30pm ET, Mon-Fri.

The presentation deadline is **May 15, 2012**. For more information, please contact [convention@arteducators.org](mailto:convention@arteducators.org)

## 2012 NAEA CO-SPONSORED ACADEMY

### Creating Pathways with *The Dinner Party* | July 8-13, 2012

Kutztown University, in partnership with The National Art Education Association and Through the Flower, a nonprofit feminist art organization founded by Judy Chicago, is pleased to offer: "An Invitation to the Dinner Party." Join artist Judy Chicago and members of The Dinner Party Curriculum Team to explore and experience the rich content of the iconic artwork, *The Dinner Party*, now permanently installed at the Brooklyn Museum. Engage in inquiry-based activities to deepen understanding of *The Dinner Party* while exploring ideas, activities and lessons for use in K-12 teaching. Join Judy Chicago for a private viewing of *The Dinner Party* on site at the Elizabeth A. Sackler Center for Feminist Art at The Brooklyn Museum.

ACT 48 hours available for credit and noncredit options. For an itemized list of the fee/tuition charges and ACT 48 information please see the Art Education and Crafts website.

Campus housing also available. See <http://www.thedinnerpartyinstitute.com/>

Or contact: Dr. Marilyn Stewart, DP Institute Coordinator  
Department of Art Education and Crafts, Kutztown University  
PHONE: (610) 683-4517 E-MAIL: [stewart@kutztown.edu](mailto:stewart@kutztown.edu)

Please note that the institute is strictly limited to 30 participants. For more information, or to register: [http://www.kutztown.edu/academics/visual\\_arts/arted/dinner-party.html](http://www.kutztown.edu/academics/visual_arts/arted/dinner-party.html)

## ARTICLES REPRESENTING VISUAL ARTS ARE NEEDED

### CALL FOR PAPERS: SPECIAL ISSUE OF ARTS EDUCATION POLICY REVIEW

*Arts Education Policy Review* is accepting manuscripts for a special issue addressing teacher evaluation and arts education. Articles should address or relate to any of the following topics:

- State-level teacher evaluation policies and their effects on P-16 arts education
- Local and district-level teacher evaluation policies and their effects on P-12 arts education
- Teacher evaluation policies in higher education and their effects on preservice arts teacher education
- Descriptions of innovative approaches to P-16 teacher evaluation in the arts
- Reports of initiatives taken by P-16 schools and/or arts organizations to advocate for arts-specific teacher evaluation processes

#### The deadline for submissions is September 15, 2012.

Submissions and questions can be sent to the Editor-in-Chief, Colleen M. Conway, at: [conwaycm@umich.edu](mailto:conwaycm@umich.edu)

For more information about *Arts Education Policy Review*, visit the journal's webpage: [www.tandfonline.com/VAEP](http://www.tandfonline.com/VAEP)

## ELEMENTARY DIVISION

As the Director of the Elementary Division I have continued to work on several things over the past few months. I have participated in writing new NAEA policy statements, reviewed and voted upon at Delegates Assembly in March and then go to the NAEA Board for approval. I have been monitoring and approving new members on the ning. I imagine by the time this is published, we will have passed 1,000! We will revive the monthly mentor after Convention; the holidays proved a difficult time for mentors and a slow time for visitors to the ning overall. I hope to have our Elementary Division Carousel of Best Practices presenters each take a month over the next year to be our acting mentor on a topic of interest to them. If you are interested in being a mentor at some point or getting more involved in the Elementary Division in other ways, please contact me or Nancy Walkup for ways you can do so. The Division Directors have been working on a new rubric to use when writing and vetting lessons for the Instructional Resource Gallery. This should be finalized at the Convention and we hope it will make it clearer what we are looking for in lessons.

With that in mind, I thought I would take this opportunity to talk a little about lesson planning as it relates to writing for the Instructional Resource Gallery. *Understanding by Design* by Jay McTighe and Grant Wiggins (1999) is a great source of information on identifying enduring understandings and backward design, which are both important in guiding lesson planning. In the brief amount

of space I have left, I will attempt to explain how we use the process where I teach!

What is an enduring understanding? In short, it is an important idea central to a discipline that has lasting value beyond the classroom. Enduring understandings frame the big ideas, transfer to other areas, provide a foundation for study in the content area and synthesize what students should understand. This gives students not only an understanding of the specific "thing," but also a model for understanding other "things" that may be like it.

Everyone has heard the phrase "begin with the end in mind." The process of backward design helps ensure that our curriculum is standards-based, rigorous, age-appropriate, and relevant to the needs of 21st-century students. Backward design shifts the teacher's perspective; we start by looking at what we want students to know, understand, and be able to do (what enduring understandings are desired?). Then we decide how students will provide evidence of learning and demonstrate their knowledge. Many times for the art teacher, this is an artistic product of some sort. A rubric should be developed so that students can check off what they have completed. I have my students score themselves before turning in their work. I add my scores in a different box so we can see where we agree or disagree. Lastly, using the assessment, we plan the instructional activities. Our goal is to ensure success for ALL students, so many opportunities for differentiation are planned into the lessons. Planning and teaching this

way allows students to understand and be able to use what they learn long after leaving our halls.

Once the lesson is planned in this manner, turn it around and start with instruction to see how the elements go together. The big idea or enduring understanding is a vision of what all students should achieve; it is what we want students to remember. Prior knowledge should always be factored into lesson design, making sure students have the proper foundation to lead to student mastery. Our essential questions allow students to think deeply about the subject and organize and focus learning around the big idea. The curriculum must be anchored in the standards and the standards tell us what we want the students to know and be able to do; they also tell the students what they will be held accountable for knowing. Assessment should take place throughout the unit giving students a chance to develop a better understanding of the concepts; assessment is also used to inform instruction. It answers questions about how much students learned, how well they learned it, and how well we taught it! This process can be applied to a single lesson, a unit, or the entire year. It is important that we see our lessons as connected to big ideas, but also to each other. Lessons should build on previous lessons. Learning is spiraled so that students can reexamine skills and ideas.

While this is a very simplified and brief explanation, I hope that it might create a better understanding of the type of lessons we want

to add to the IRG in the future and I hope, if you don't already plan in this way, that you might give it a try! Post your thoughts and questions to the ning and let's get a conversation going! ■

### Reference

McTighe, J., & Wiggins, G. (1999). *Understanding by design*. Alexandria, VA: Association for Supervision and Curriculum.



**Kirby Meng**  
Hickory Flat Elementary School, Henry County Public Schools, 841 Brannan Rd., McDonough, GA 30253.  
770-898-0114.  
kmeng@henry.k12.ga.us

**Elect: Nancy Walkup**, 2223 Parkside Drive, Denton, TX 76201-0729. 940-382-8274.  
nwalkup@netzero.net

**Regional Directors:** *Eastern Region:* Nate Morgan, morgann@Hastings.k12; *Southeastern Region:* Scott Russell, w.scott.russell.lcps.org; *Western Region:* Lorinda Rice, lrice@lps.org; *Pacific Region:* Olivia Armas, oyarmas@gmail.com

## MIDDLE LEVEL DIVISION

"Who dares to teach must never cease to learn."

—John Cotton Dana (n. d.)

Between my column deadline and its publication, the National Convention will have come and gone. While I know it will have been fabulous, the official post-Convention issue will be the one following this issue. We will have participated in the ultimate professional development where we shared and learned much together.

One such teacher is **September Buys**, an accomplished art educator from Grand Rapids Michigan, who was honored as NAEA's **2012 Middle Level Educator of the Year**.

September teaches at Greenville Public Schools where she has distinguished herself as a leader in her field, advancing her district's curriculum and instructional

delivery. She is an engaging, thoughtful, and committed teacher. September also knows the importance of her role outside of the classroom, having taken on responsibilities in state, regional, and national professional development including positions as Michigan's Middle Level Division Chair and as NAEA's Western Region Middle Level Director.

Additionally, September served as the 2009 middle level editor of the revised Michigan's State Art Standards. She has now been selected to serve on the visual arts writing team for the National Coalition for Core Arts Standards (NCCAS) as they develop the next



**September Buys, 2012 NAEA Middle Level Art Educator of the Year.**

generation of the standards. Along with all of these accomplishments, she has written and received a number of grants and conducts action research projects involving engaging the middle school student and focusing on building a stronger K-12 art department.

Like September, as we reflect on our own practice as teachers and learners, it should occur to us to think about how we can impact our students, situation, or environment in specific, thoughtful ways. "Learning to teach well requires being contentious students of our own practice" (Dewey, 1904). As such, we can become an **Action Researcher** in our own classrooms. A significant question can lead you toward discovery by imploring you to look deeply into your practice for possible outcomes. Data is gathered from a variety of sources, analyzed, and used to inform practice. This is a flexible and ongoing research cycle that does not need to have universal implications but does aid in achieving the desired goals.

Several of your Middle Level Leadership Team—including **Chris Grodoski**, Middle



**Chris Grodoski, Middle Level Western Region Director, is a published action researcher.**

Level Western Region Division Director—have conducted various action research projects. Chris was actually trained in action research as part of his Education and Social Policy master's at Northwestern and could serve as a valuable resource. Also, pay a **visit to the NAEA Middle Level Ning** and engage in discussions with other art educators who have or are conducting this kind of research in their classroom art studios.

One possible outcome to this kind of research is that it can be used as a tool for **Advocacy**. In response to members requesting tools and resources, NAEA has added Advocacy White Papers for Art Education to the website. There are 14 essays that address the importance of art education in continually changing environments. Currently the first section containing three papers has been published: [www.arteducators.org/whitepapers](http://www.arteducators.org/whitepapers). The site's **"Advocacy Made Simple"** section provides concise materials for your use—divided into three categories, so you can see the importance of the message, visibility, and networking. Armed with information, you can be the most powerful advocate for your students and their need for quality, sequential art programs.

The desire for advocacy materials may bring some people to the decision to join NAEA. Many join for a variety of other individual reasons. It is important to remember this when inviting our colleagues to also become a member. Those of you who attended the Convention have found a way of making your own professional development a priority and know its benefits. If each of us encouraged one peer with a personal invitation to become part of our professional organization it would increase their professional development opportunities and we would also double our Division membership. **Who will you ask?**

You, current members, and those new members will benefit from other NAEA resources as well. One that is continuously evolving and growing is the **Instructional**

**Resources Gallery**. While developing the resources we are in need of exemplary lesson plans and reviewers. A rubric has been developed and it is available on the website with the lesson template. If this is a leadership role that you would like to pursue, please contact one of the Middle Level Division Leadership Team members.

**In closing this column, I'd like to sincerely thank all of you for your passion, enthusiasm and commitment to your students and to art education. ■**

### References

Dana, J. C. (n. d.). Retrieved from [http://quote.robertgenn.com/auth\\_search.php?authid=4926](http://quote.robertgenn.com/auth_search.php?authid=4926)

Dewey, J. (1904). The relation of theory to practice in education. In C. McMurry (Ed.), *Third yearbook of the national society for the scientific study of education* (pp. 9-30). Chicago, IL: University of Chicago Press. Retrieved from [www.jstor.org/pss/1320448](http://www.jstor.org/pss/1320448)



**Linda Kielling**

Rosemont Ridge Middle School, 20001 Salamo Road, West Linn, OR 97068.  
503-673-7591. KiellingL@wlwv.k12.or.us

**Elect: Kimberly Cairy**, P.O. Box 239, Freeland, MI 48623.

989-625-1222. Kim.Cairy@gmail.com

**Regional Directors:** *Eastern Region:* Luis Aviles, louart21@aol.com ; *Southeastern Region:* Linda Conti, lconti@thehillsschool.org; *Pacific Region:* Pat Roberts, pat.roberts@bend.k12.or.us; *Western Region:* Chris Grodoski, cgrodoski@gmail.com

## SECONDARY DIVISION

What a fabulous time we had in New York! One of the highlights was showcasing the **2011 Secondary Award Winners**. We had many exceptional candidates this year! Congratulations to everyone who was nominated as well as those who received awards.



**Diane Scully**

involved in Art Educators of Minnesota as Past-President, newsletter editor, and conference chairperson, and received the 2000 Art Educators of Minnesota Distinguished Service Award. Her friend and colleague Stephanie Nowak states it best, "Diane is exceptional in

**The 2011 National Secondary Art Educator is Diane Scully.** Diane has served as NAEA Secondary Division Director and NAEA Vice-President for the Western Region, and was the recipient of the 2001 NAEA Distinguished Service Award. She has been deeply

how she encourages colleagues and students to participate fully in all available learning and growing opportunities." Hats off to Diane!!!

**Andrea Haas is the 2011 Eastern Region Secondary Art Educator.** She is currently the President of CAEA

and has served in many board positions. Andrea was awarded the 2002 Connecticut Art Education Association Outstanding Art Educator of the Year and also received the 2009 Lyme Academy College of Fine Arts Service to Arts Education Award. Dr. Deborah Greh states, "Andrea's patience and guidance are critical to the award winning work that her students create."



**Rosie Riordan**

Western Region Art Educator of the Year, and the 2011 Kansas Art Educator of the Year. Josh Gleaves states, "The students have always been Rosie's first priority."

**Rosie Riordan is the 2011 Western Region Secondary Art Educator.** Rosie is a Past NAEA Elementary Division Director and Chair for National Leadership Conference in Kansas City, as well as a Past-President for the Kansas Art Education Association. She was awarded 2010



**Virginia Berthelot**

**Virginia Berthelot is the 2011 Southeastern Region Art Educator.** Virginia is a board member of the Louisiana Art Education Association serving as the Youth Art Month Coordinator, and has led numerous community and school service

projects. She received the 2011 Youth Art Month Award of Merit. Her principal Kelly Jones states, "Mrs. Berthelot fuels the students' love and passion for art."

**Susan Parker is the 2011 Pacific Region Secondary Art Educator.** Susan has been active at NAEA as a delegate for Oregon, and has participated in Pacific Region Leadership Meetings as well as the Oregon Art Education Association. She was awarded the 1997 Oregon Secondary Art Educator and the 2001 Oregon Art Educator of the Year. Shannon McBride states about Susan, "She rolls up her sleeves and makes things happen."



**Susan Parker**



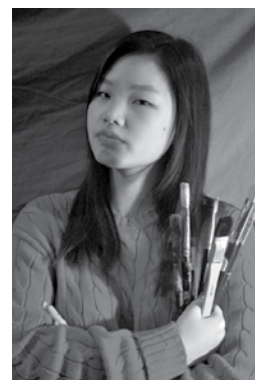
**Debi West**

YAM Award of Excellence. Annually her NAHS chapter is involved in 20-25 community service projects. Jim Stewart Media and Technology Coordinator states, "Under Debi's leadership

**Debi West is the 2011 National Art Honor Society Sponsor.** Debi is currently the Southeastern Region Secondary Division Director, and the 2006 Marion Quin Dix Award recipient. She received the 2005 National Elementary Art Educator Award and 1999 National

our fine arts department has thrived; approximately 70% of our student body is currently enrolled in a fine arts course!"

**The 2011 Rising Star goes to Ja Hyun (Ashely) Lim,** North County High School, Glen Burnie, Maryland. Her art teacher James Dell states, "She is perhaps the most gifted student that I have encountered in my teaching career." Ashely designed and entered a



**Ashely Lim**

poster contest for NASA showing how paint developed by NASA was used on the Statue of Liberty. She won the contest and Ashely and her father were brought to New York to receive and an award from the U.S. Park Service.

**Congrats to all Secondary Winners! ■**



**Lynn Felts**

Winfield High School, 300 Viking Boulevard, Winfield, KS 67156. 620-229-1309 (cell). [lynnfelts@cox.net](mailto:lynnfelts@cox.net)

*Elect: James Rees, 3527 Fairway Circle, Spanish Fork, Utah, 84660. (H) 801-798-1560.*

*Regional Directors: Eastern Region: Karen Kiick, [karen@kaernkiick.com](mailto:karen@kaernkiick.com); Southeastern Region: Rebecca Stone-Danahy, [stone-danahy@triad.rr.com](mailto:stone-danahy@triad.rr.com); Western Region: Nicole Brisco, [nbrisco@pgisd.net](mailto:nbrisco@pgisd.net); Pacific Region: Joye Melby, [joyemelby@comcast.net](mailto:joyemelby@comcast.net)*

## HIGHER EDUCATION DIVISION

Greetings! By the time this edition of *NAEA News* is in print, our great New York City Convention will be in the rearview mirror of the yellow cab we took to the airport. I will report on some of those details in my next column, but for now here are some other news updates from the various regions:

### WESTERN REGION NEWS

**Western Michigan University** will roll out its all-online MA in Art Education program this fall. Check program website for details.

A new book has recently been co-published by Teachers College Press and NAEA: *Transforming City Schools Through Art: Approaches to Meaningful K-12 Learning*, edited by Karen Hutzler, Flávia Bastos, and Kim Cosier.

**The Art Education Program at the University of New Mexico** welcomes Dr. Asta Kuusinen, Senior Lecturer in Art Education, in the School of Applied Educational Science and Teacher Education at the University of Eastern Finland as a Guest Lecturer during Spring Semester 2012.

In celebration of Black History Month, **SUNY Empire State College's Metropolitan Center** hosted "Breaking Boundaries," an exhibition by current students and alumni.

### PACIFIC REGION NEWS

**Rocky Mountain College of Art + Design (RMCAD)** in Denver, Colorado, hosted an evening with **John Waters** in March 2012 through the Visiting Artist, Scholar, and Designer Program.

The Center for Teaching and Learning at RMCAD invited **Dr. Terry Barrett** in March 2012 to work with RMCAD faculty, staff, and students. He presented workshops on contemporary art, talking about student art, aesthetics, and criticism.

**Metropolitan State College of Denver** Department of Art Education hosted

**Jorge Lucero** from The University of Illinois, Champaign-Urbana in March 2012 as a visiting artist and scholar to work with Metro's Art Education faculty and students, and the Denver Museum of Contemporary Art Youth Task Force.

**Dr. Lisa Hochtritt, with John Ploof and Therese Quinn**, edited a book for Routledge that includes over 80 educators, scholars, artists, cultural workers, and designers. *Art and Social Justice Education: Culture as Commons* features cover artwork by **Luba Lukova**, a NAEA 2010 Convention featured artist and presenter.

**The Center for Integrated Arts Education** at the University of Northern Colorado in conjunction with the non-profit organization **Think 360 ARTs** facilitated Roundtable Discussions this spring with the leadership of the state Visual Arts, Music, Theater, and Dance professional organizations in order to examine common purposes in artmaking and state advocacy.

**Dr. Lydia Dambekalns**, Associate Professor at the University of Wyoming, is currently working in Benin, West Africa, at the Center Internationale for Art and Music in Ouidah (CIAMO).

### SOUTHWESTERN REGION NEWS

The **Georgia Department of Education** is implementing a pilot assessment program for assessing K-12 art curriculum this year that incorporates VTS: Visual Thinking Strategies.

**The Southeast Center for Education in the Arts** will host its Arts & Education Forum entitled "Walking the Talk: Pathways to Quality Arts Integration" on May 18-19. Details available at [www.utc.edu/scea](http://www.utc.edu/scea)

The Youth Arts Festival, hosted by East Carolina University, Greenville, NC, took place on Saturday, March 31, 2012. Varied artists,

musical, dance, and theatrical groups were featured at the festival.

The **Florida Art Education Association (FAEA) Board of Directors** met on January 28, 2012, in Miami to discuss division goals, FAEA strategic plan, legislative updates, K-12 Virtual Exhibition, summer mini conferences, and the FAEA 2012 conference in St. Petersburg, FL, that will celebrate its 60th year!

**Senate Bill 338 121 HB Public School Student Participation in Fine Arts Courses** has been in the public eye; the Senate Bill revises the basis for designation of school grades (K-12) to include participation rate of students who are enrolled in fine arts courses.

The art education program at **The University of Florida** sponsored a lecture and workshop by Olivia Gude entitled "Surrealist Investigation Educational Research Bureau" for art education graduate students, alumni, and local teachers.

Papers in response to a CFP for the 2012 Southeastern College Art Association Conference (SECAC) are due April 20. More information can be found at <http://secolleg-art.org/annual-conference.html>

### EASTERN REGION NEWS

**The Professional Institute for Educators at the University of the Arts** in Philadelphia offers **ArtsWeek 2012**. This studio program for art educators provides one-week graduate courses with master faculty.

**The University of the Arts** is pleased to announce membership in the **Library of Congress Teaching with Primary Sources** consortium offering teachers free and reduced cost summer courses using the digital primary sources of the Library to enhance learning through the arts.

**Moravian College** in Bethlehem, Pennsylvania, and Region 10 of the Pennsylvania Art Education Association will sponsor arts workshops this spring: Eastern

and Western Papermaking Techniques; Bookmaking Techniques for Creative and Autobiographical Narratives; Embossing and Block Printing in Clay.

Based on recommendations from the 2011 **Measuring Up** research report on access to arts education for New Hampshire's public school students, New Hampshire is now building a new website: <http://nhartslearning-network.org/>

**The College of New Jersey** is hosting its second annual Art Educators Professional Development Workshop on April 20, 2012. Email [rigbybr@tcnj.edu](mailto:rigbybr@tcnj.edu) for information.

**The College of New Jersey** is co-hosting a spring symposium, The Book That Can't Be Nooked, with the Art Educators of New Jersey on May 19, 2012. Please see [www.aenj.org](http://www.aenj.org) for information. ■



**James Haywood Rolling, Jr.**

Associate Professor and Chair of Art Education, Syracuse University, M-17, 441 Lambreth Ln., Syracuse, NY 13244. 315-443-2355. [jrolling@syr.edu](mailto:jrolling@syr.edu)

*Elect: Flávia Bastos*, Associate Professor in Art Education, School of Art/Art Education, College of Design, Architecture, Art, and Planning, University of Cincinnati, P.O. Box 210016, Cincinnati, OH, 45221. 513-556-2120. [flavia.bastos@uc.edu](mailto:flavia.bastos@uc.edu)

*Regional Directors: Eastern Region: Ami Kantawala, [ak974@tc.columbia.edu](mailto:ak974@tc.columbia.edu); Southeastern Region: William (Bill) Wightman, [wightmwh@jmu.edu](mailto:wightmwh@jmu.edu); Western Region: Jack Richardson, [richardson.256@osu.edu](mailto:richardson.256@osu.edu); Pacific Region: Lisa Hochtritt, [lhochtritt@rmcad.edu](mailto:lhochtritt@rmcad.edu)*

## SUPERVISION AND ADMINISTRATION DIVISION

The NAEA National Convention is always a wonderful experience—a time for art educators to come together and share ideas, work and play together, help each other grow, and form lasting professional relationships with folks from across the nation and, indeed, around the world. It is also a time for us to honor our peers who have contributed so much to our profession. This year we recognize four outstanding Supervision and Administration Division members for their exemplary service.

**Larry Barnfield**, 2012 NAEA National Supervision and Administration Art Educator, is currently the South Carolina Dorchester



Larry S. Barnfield

School District #2 Fine Arts Coordinator, has held multiple leadership positions including Southeastern Region Vice President and SC President, developed programs, nurtured students and teachers, and presented many workshops locally and at the state and national levels. His distinction and effectiveness as a leader are also rooted in his excellence in teaching. Scot Hockman, SC Education Associate for the Visual and Performing Arts, perhaps described it best: "No one can take his place as is evident by his esteemed and

accomplished career in arts education. His expertise is needed now more than ever. In troubled economic times, Larry continues to grow arts education programs. He is the rock upon which these programs sustain, nourish, and grow... Larry S. Barnfield has dedicated his life to assuring the arts' place in the lives of children and the growth of arts education professionals who teach them."

**Suzanne Owens**, 2012 Eastern Region Supervision and Administration Art Educator, is Coordinator of Art in Anne Arundel County Public Schools in Maryland. Suzanne



Suzanne Owens

has been commended for her leadership in many roles, including MAEA President and Delegates Assembly representative. As her Assistant Superintendent for Advanced Studies and Programs, Dr. Maureen McMahon, states, "Clearly Ms. Owens is a strong leader but what sets her apart from her peers is her quiet, graceful, focused deliberate vision."

**Deborah Brooks**, 2012 Pacific Region Supervision and Administration Art Educator, is an art teacher and the Visual Art Content Coordinator for Adams 12 Five Star Schools in Brighton, CO. Debbie is honored for her work with standards and professional development.



Deborah Brooks

be difficult to find anyone with a higher level of commitment, expertise, or professionalism."

**Cheryl Maney**, 2012 Southeastern Region Supervision and Administration Art Educator, is K-12 Visual Arts and Dance Curriculum Specialist for Charlotte Mecklenburg Schools in North Carolina. Cheryl



Cheryl Maney

is recognized for outstanding leadership at many levels, including as NAEA President and Delegates Assembly representative. Margie O'Shea, Charlotte Mecklenburg Visual Art Teacher, offers the following

observation: "Cheryl sees the importance of her involvement at all levels to ensure an art advocate is present. Her multiple roles allow her to assist educators across the state."

Clearly, we are fortunate to have these leaders in our profession, all of whom have passionately dedicated their careers to ensuring that quality visual arts programs are accessible to all children. It is evident that they each believe, in the words of Larry Barnfield, "If I can personally impact one classroom, one administrator, one community group, the ripple effect will carry across the district and perhaps beyond."

Congratulations and thank you! ■



Barabara B. Laws

Senior Coordinator, Art, Art Education, Rosemont Center, 7000 West Tanners Creek Road, Norfolk, VA 23513. 757-852-4674; fax 757-852-4677. blaws@nps.k12.va.us

**Elect: Angela Fischer**, Omaha Public Schools Art Supervisor, 3215 Cuming Street, Omaha, NE 68131. 402-557-2535; fax: 402-557-2489. angela.fischer@ops.org

**Regional Directors:** Eastern Region: Ralph Cauoette, ralph\_cauoette@wrsd.net; Southeastern Region: Sue Castelman, CastelmanS@PCPS.org; Western Region: Beverly Fletcher, Beverly.Fletcher@FWISD.org; Pacific Region: Katie Hall, Hall.Katie@yakimaschools.org

## MUSEUM EDUCATION DIVISION

One of the great pleasures of serving on the Museum Education Division Development Team is the opportunity to review the award nomination materials and learn about the extraordinary work happening at museums and in communities across the country. With so many exceptional nominees, it is especially challenging to select just one person in each category: Eastern, Southeastern, Western, Pacific, and National. At this year's Museum Education Division Awards Ceremony we recognized five amazing colleagues whose leadership, achievements, and service have had a profound impact on the profession. I extend my congratulations to them.

**Jeanne Hoel**, Senior Education Program Manager, School and Teacher Programs, Museum of Contemporary Art, Los Angeles, was named **Pacific Region Museum Art Educator**. Jeanne served on the Museum Education Division Development Committee from 2007-2011, organizing Issues Forums among many other responsibilities. As former President of Museum Educators of Southern California, she worked with a wide range of institutions to develop and implement professional development experiences for educators across the region. In the words of her colleague Catherine Arias, "The qualities that make Jeanne an exemplary gallery teacher make her a phenomenal colleague: she thinks big, plans thoroughly, prepares diligently, listen intently, and elevates any conversation of which she is a part."

**Amanda Kodeck**, Manager of School Programs, The Walters Art Museum, received the **Eastern Region Museum Education Art Educator Award**. Amanda has been instrumental in positioning the Walters as an educational resource for teachers and students

in Maryland and beyond. Through the exemplary website "Integrating the Arts: Mummies, Madonnas, and Manuscripts," she has brought the museum's collection and related lesson plans into hundreds of classrooms across the state. Editor of Museum-Ed Kris Wetterlund writes of Amanda, "Beyond the building of online educational content, Amanda has developed relationships with schools and school administrators throughout the state, forming one of the most successful partnerships in the country."

**Randi Korn**, Founding Director of Randi Korn & Associates, was recognized as the **Southeastern Region Museum Art Educator**. As a researcher and evaluator, Randi has helped scores of art museums—big and small, urban and rural—strengthen their practice and improve the quality of the visitor experience. She has published numerous articles and reports—including one of my favorites, "The Case for Holistic Intentionality"—and has been a regular presenter at NAEA and other conferences. She played an integral role in the development of the NAEA Museum Education Division Research Initiative designed to measure the impact of art museums on people. Claire Orologas, Director of the Polk Museum, describes Randi as "a central figure in shaping a culture of evaluation in our field, guiding museums to more meaningful and effective engagement with our visitors and influencing the organization culture of museums overall."

**Kris Wetterlund**, Sandbox Studios and Editor of Museum-Ed, was named **Western Regional Museum Art Educator**. In 1999, Kris founded Museum-Ed, a non-profit organization dedicated to providing museum educators with opportunities to ask questions, share

resources, reflect on experiences, and inspire new directions in museum education. The listerv, website, and webinars managed by Kris have allowed thousands of museum educators from around the globe to connect with other professionals. Troy Smythe, President of Smythe Consulting, says of Kris, "She shares her talents, enthusiasm, and time readily with others in the field with humor and the same practical approach that she invests in all things."

Last but not least, **Lesley Wellman**, Assistant Director and Curator of Education, Hood Museum, Dartmouth College, was named the **National Museum Art Educator**. During her tenure as first Director-Elect and then Director of the Museum Education Development Committee from 2007-2011, Lesley played a key leadership role in the development of NAEA's Strategic Plan, official NAEA Platform and Position Statements, and the overall work of the Museum Division including organizing Preconferences, Issues Forums, and Awards Ceremonies. Lesley's commitment to collaboration led to partnerships and engagement with other NAEA divisions. While her service and contributions to the field have had a deep national impact, Lesley work in her own community is just as great. For over two decades, Lesley's vision, careful thinking, expert planning, and sincere commitment to the people of New Hampshire and Vermont, has led to the development of exemplary programs and resources. Her colleague Ray Williams, Director of Education at Harvard Art Museums, describes Lesley as "extraordinarily generous with her times, always willing to think through a problem or share solutions... a mentor to young professionals, a teacher,

and an advocate for the role of education in museums."

I encourage all members to be thinking about colleagues to nominate for next year's awards. NAEA sends out a call for nominations in August. To learn more about the NAEA Awards Program, go to [www.arteducators.org/awards](http://www.arteducators.org/awards). Please feel free to contact me if you have questions. ■



Anne Manning

The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218. 443-573-1817, fax: 443-573-1581. amanning@artbma.org

**Elect: Jackie Terrassa**, Managing Museum Educator, Gallery and Studio Programs, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. 212-650-2753, jackie.terrassa@metmuseum.org

**Regional Directors:** Eastern Division: William Crow, Metropolitan Museum of Art, william.crow@metmuseum.org; Southeastern Division: Kate Rawlinson, Wolfsonian Museum – Florida International University, kate@thewolf.fiu.edu; Western Division: Emily Holtrop, Cincinnati Art Museum, emily.holtrop@cincyart.org; Pacific Division: Elizabeth Gerber, Los Angeles County Museum of Art, egerber@lacma.org, egerber@gmail.com

# Congratulations to all 2012 NAEA Award Winners

Recipients were recognized for their awards at the 2012 NAEA National Convention in New York City

.....



Bonnie Rushlow

**National Art Educator**  
Bonnie B. Rushlow

**National Elementary Art Educator**  
Samantha J. Melvin

**National Middle Level Art Educator**  
September L. Buys

**National Secondary Art Educator**  
Diane Scully

**National Higher Education Art Educator**  
John Howell White

**National Supervision/Administration Art Educator**  
Larry S. Barnfield

**National Museum Education Art Educator**  
Lesley Wellman

.....

**REGIONAL Eastern Region Art Educator**  
Deborah Greh

**Eastern Region Elementary Art Educator**  
Sarah Neubold

**Eastern Region Secondary Art Educator**  
Andrea Haas

**Eastern Region Museum Education Art Educator**  
Amanda Kodeck

**Eastern Region Supervision/Administration Art Educator**  
Suzanne Owens

**Pacific Region Art Educator**  
Bart A. Francis

**Pacific Region Elementary Art Educator**  
LynnAlison McGavack Martin

**Pacific Region Secondary Art Educator**  
Susan Parker

**Pacific Region Higher Education Art Educator**  
Daniel T. Barney

**Pacific Region Museum Education Art Educator**  
Jeanne Hoel

**Pacific Region Supervision/Administration Art Educator**  
Deborah Brooks

**Southeastern Region Art Educator**  
Jackie Ellett

**Southeastern Region Museum Education Art Educator**  
Randi Korn

**Southeastern Region Elementary Art Educator**  
Elizabeth Campbell

**Southeastern Region Secondary Art Educator**  
Virginia Berthelot

**Southeastern Region Higher Education Art Educator**  
Mary“Alice” Arnold

**Southeastern Region Supervision/Administration Art Educator**  
Cheryl Maney

**Western Region Art Educator**  
Diane Scully

**Western Region Secondary Art Educator**  
Rosie Riordan

**Western Region Higher Education Art Educator**  
Karen L. Cummings

**Western Region Museum Education Art Educator**  
Kris Wetterlund

**STATE Alabama Art Educator**  
Kelly C. Berwager

**Alaska Art Educator**  
Eleanor McMahon

**Arizona Art Educator**  
Pamela Stephens

**California Art Educator**  
Kathleen Crocetti

**Colorado Art Educator**  
Lisa Hochtritt

**Connecticut Art Educator**  
Laurel Archambault

**Delaware Art Educator**  
Kimberly Davis

**Florida Art Educator**  
Joo Kim

**Georgia Art Educator**  
Jackie Ellett

**Hawaii Art Educator**  
Donald Harvey

**Idaho Art Educator**  
Estuardo Hiram Miranda

**Illinois Art Educator**  
Tricia Fuglestad

**Indiana Art Educator**  
Mary Hilger

**Kentucky Art Educator**  
Valerie Trapp

**Louisiana Art Educator**  
Nadine Charity

**Maine Art Educator**  
Linda Stanley

**Maryland Art Educator**  
Elizabeth Stuart

**Massachusetts Art Educator**  
Kristi Oliver

**Michigan Art Educator**  
Kimberly Cairy

**Minnesota Art Educator**  
Diane Scully

**Mississippi Art Educator**  
Anne O’Hara

**Missouri Art Educator**  
Nellie Mitchell

**Montana Art Educator**  
Elizabeth Rogstad

**Nebraska Art Educator**  
Joseph Gregory

**Nevada Art Educator**  
Kathryn Skjei

**New Hampshire Art Educator**  
Pauline Pichette

**New Jersey Art Educator**  
Susan Bivona

**New Mexico Art Educator**  
Diane Lea

**New York Art Educator**  
Shannon Elliott

**North Carolina Art Educator**  
Mark Sidelnick

**Ohio Art Educator**  
Suzanne Mitolo

**Oklahoma Art Educator**  
Trina Ingram Jones

**Oregon Art Educator**  
Michael Simmons

**Pennsylvania Art Educator**  
Margaret Barney

**Rhode Island Art Educator**  
Erin Ryan MacPhee

**South Carolina Art Educator**  
Terry K. Hunter

**South Dakota Art Educator**  
Karen Kinder

**Tennessee Art Educator**  
Cheri R. Jorgensen

**Utah Art Educator**  
Bart Francis

**Vermont Art Educator**  
Anne Joppe-Mercure

**Virginia Art Educator**  
Kathie Tharp

**Washington Art Educator**  
Lisa Crubaugh

**West Virginia Art Educator**  
Thisbe Cooper

**Wisconsin Art Educator**  
Kristin Webert

**Wyoming Art Educator**  
Katherine Bella

**OTHER AWARDS J. Eugene Grigsby, Jr. Award**  
Jessie L. Whitehead

**Retired Art Educator**  
Sharon Christman

**Outstanding National Art Honor Society Sponsor**  
Debi West

**Higher Education Student Achievement Award**  
Alder Keene/Sarah Damiano

**RAEA Outstanding Student Chapter**  
Columbia College Chicago  
Chicago IL  
Anne Becker, Sponsor

**Rising Stars Secondary Recognition Program**  
Ja Yhun Lim

**NAEA, CEC, VSA Peter J. Geisser Special Needs Art Educator**  
Kathi A. Zamora

**NAEA, CEC, VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award**  
Frances E. Anderson

**Student Chapter Sponsor Award of Excellence**  
Shyla Rao

**Elliot Eisner Doctoral Research Award in Art Education**  
Karinna J. Riddett-Moore, PhD

**Elliot Eisner Doctoral Research Award in Art Education Runner-Up**  
Jorge Lucero

**Elliot Eisner Doctoral Research Award in Art Education Runner-Up**  
Anne Cochran Grey

**Distinguished Service Outside the Profession Award**  
George Rodrigue

**Distinguished Service Within the Profession Award**  
Barbara B. Clover

**Lowenfeld Award**  
Bernard Young

**Manuel Barkan Memorial Award**  
Kerry Freedman

**Marion Quin Dix Leadership Award**  
Peter Geisser

**Eisner Lifetime Achievement Award**  
Jerome J. Hausman

**Newsletter Award Category #1**  
*No nominations this year*

**Newsletter Award Category #2**  
Art Educators of Minnesota,  
*The Art Exchange*

**Newsletter Award Category #2**  
Honorable Mention  
Florida Art Education Association,  
*fresh paint*

**Newsletter Award Category #3**  
New York State Art Teachers  
Association, *The NYSATA News*

**Newsletter Award Category #3**  
Honorable Mention  
Virginia Art Education Association,  
*VAEA News*

**Website Award**  
California Art Education Association

**Website Award**  
Honorable Mention  
Oklahoma Art Education  
Association



David Burton, new NAEA Fellow Christine Ballengee Morris, and NAEA President Bob Sabol.

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

**Wanda B. Knight**, USSEA President, Associate Professor of Art Education and Women's Studies, the Pennsylvania State University, School of Visual Arts, 211 Arts Cottage, University Park, PA, 16802-2905. 814-863-7313. E-mail: wbk10@psu.edu or wandabknight@aol.com

### Children Are Not the Problem

If you see a child drowning in a river, would you make an attempt to save that child?

While in the middle of the river, what if you notice streams of struggling children coming down the river? Do you stay and try to save them all or do you head upstream to prevent them from being thrown in the water? Obviously, one solution to the problem is reactive and the other is proactive.

If we consider the changing demographics in U.S. public schools and how children and youth from diverse cultural backgrounds are struggling to survive in schools that have not served them well, shouldn't art educators from all racial, ethnic, political, and ideological persuasions participate more actively in genuine discussions, dialogue, and debates that enable us to deal proactively with the challenges posed by the increasing diversity in United States public schools?

Because children bring to school different histories, cultural perspectives, patterns of experience, diverse styles and approaches to learning and organizing information, there may be incongruence or a mismatch between home and school. Cultural mismatches in schools often create significant impediments to student success that are not related to their capabilities or other inherent characteristics. As a consequence of this cultural mismatch, children are placed at risk, and

are more likely to fail to complete, or benefit from their schooling in a manner that ensures that they have the knowledge, skills, attitudes, and confidence to compete in a global marketplace.

Having served the field for many years, I recognize that our public schools have a practice of assigning negative labels to poor children and children from working class communities. These officially designated labels are then advanced to every subsequent teacher via students' cumulative folders. Such labels (e.g., "at-risk," "slow learner," "under achiever," "learning disabled," "emotionally disturbed," and "behaviorally challenged") carry stigmas of deficiencies and deficits. Consequently, labels shape teacher expectations of student performance. Whether positive or negative, teacher expectations affect teacher behavior toward students in such a manner that it causes those expectations to be fulfilled or to come true. This is known as the self-fulfilling prophecy. Often, learners will internalize their negative or *unbecoming* labels and *become* the label influenced by the expectations of their teachers. This is the Pygmalion effect, a form of self-fulfilling prophecy.

In considering the cultural incongruence or mismatch between home and school—that often creates significant impediments to student success, not related to their capabilities or other inherent characteristics based on

labels—I question what the field can do as a whole to ameliorate this situation. What are some of the factors within poor and working class students' learning environments that put them at risk of being labeled and categorized as intellectually, emotionally, and learning deficient? Rather than focus attention solely on labels that characterize poor and working class students, their families and the communities from which they come, have we taken into account methods of instruction, handling of discipline, stress, embarrassment, harassment, threat to the dignity of the student, psychological harm to the student, and other factors associated with *becoming* and *unbecoming* labels? Additionally, what strategies might art educators use to counter unbecoming labels? What about culturally responsive teaching, alternative assessment, projecting positive expectations, concentrating on student assets rather than deficits and deficiencies, building upon what students already know, and re-conceptualizing teaching practices based on social justice agendas that challenge political, economic, and social structures that privilege some while disadvantaging others? What would happen if art educators and social justice educators advocate for a greater sense of community involvement in schools—with a renewed understanding that "It takes a village to raise [and educate] a child." Community involvement might include collaborative, integrated, school-linked social services that

offer poor families the support they need to raise their children to be educationally and emotionally prepared to come to school ready to learn.

As a means of disseminating research and information related to teaching increasingly diverse student populations effectively, USSEA will sponsor the 2012 InSEA/USSEA Regional Conference, in Indianapolis, IN, at the Crowne Plaza Union Station, **June 23-26**. The conference theme is **Education Through Art: Teaching for Global Understanding & Engagement**. Conference participants will explore ways education through art may address the needs of 21st-century learners and assist in preparing citizens to function in both local and global communities. Presentations will focus on practical applications, successful models, and effective strategies for achieving these goals while also tending to requirements of curricular and community standards. Visit the USSEA website (<http://ussea.webhost.uits.arizona.edu/>) for additional information. For questions about the conference or conference venue, contact Marjorie Cohee Manifold, North American World Councilor to InSEA & Executive Secretary of USSEA, at: [mmanifol@indiana.edu](mailto:mmanifol@indiana.edu)

We welcome your participation in renewed discussions, dialogue, and debates during the conference. Hope to see you there! ■

## RETIRED ART EDUCATORS AFFILIATE (RAEA)

**Robert W. Curtis**, RAEA President. 21800 Morley Avenue, Apt. 1205, Dearborn, MI 48124-2335. E-mail: [rcartguy@aol.com](mailto:rcartguy@aol.com) (include 'RAEA' in subject line)  
**Dean Johns**, RAEA President-Elect. E-mail: [deangjohns@gmail.com](mailto:deangjohns@gmail.com)

As retired art educators, we have the responsibility to continue building a legacy of action for art education. Most of time we are unaware of how we are accomplishing the task.

As RAEA and NAEA members we are committed to the cause. As of February 1st we had 887 retired members of NAEA and more than 135 have registered for the NAEA Convention in New York. Many of our members have been devoted Convention attendees: Jean Schulman (AL) and D. Jack Davis (TX), 50 years consecutive; Robert Curtis (MI), 37 years (35 consecutive); Elizabeth Smith-Cox (SC), 34 years consecutive; Dean Johns (NC), 32 years consecutive; Estelle Lurie (SC) 32 years (the last 22 consecutive). If you should be on this list, please let us know.

Many of our members continue to serve NAEA by providing research, presenting program sessions at state and national conventions, leadership in the Distinguished Fellows, and as National Art Education Foundation trustees (8

of the 16 trustees), state organization officers, and executive directors.

Each year RAEA recognizes the continuing achievements and commitments of an outstanding retired member. This year at the New York Convention we recognize **Sharon Christman** (AL). Sharon retired in 2004 after teaching elementary art for 25 years. Since retiring Sharon has served as Delegation Leader for People to People Student Ambassadors. She has been involved in prison work, taking art projects to the inmates and their children and helping with art for the tornado victims of April 2011. Sharon shares her philosophy: "Teaching art is a commitment to help all students, of all ages, develop, understand, and appreciate art. This commitment does not stop with retirement. So many have the thirst for learning to express feelings, and connect to the world through art. As an art educator I use my knowledge gained from years of teaching to reach out and help those who may not otherwise be given the

opportunity to make art. At the prison where I volunteer, the creation of art connects mother and child in a way that words cannot. For those who have experienced a tragedy such as surviving a horrible tornado, art is a release and an escape." For Sharon, retirement became an opportunity to use her talents for the greater good of the community.

The RAEA also recognizes an Outstanding Student Chapter each year. The award recognizes outstanding achievement by a student chapter program. This year we congratulate the **Columbia College Chicago Student Chapter**. The chapter has "seven creative and passionate board members, one dedicated inspiring advisor, and twenty-one additional enthusiastic and innovative chapter members." The group's advocacy initiatives are aimed to support their communities' art programs that need additional assistance and support. This year the chapter has been involved with multiple SES, bilingual and young female groups within the Chicago public school system by planning, facilitating, and leading art education programs through community nights, mural designs, cross-curriculum exchanges, and workshops.

The group states: "Being a part of NAEA has provided us with the professional development opportunities such as presenting roundtable topics at both the Illinois Art Education Association conference, as well as the NAEA conference. For this year's National Convention, we have 17 members traveling from Chicago to New York to be a part of this wonderful community and present their own scholarly findings. We are proud of the fact that we have three concurrent presidents of the NAEA student chapter and look forward to our own cohort and the cohorts below us taking leadership roles in NAEA to carry on the tradition."

"Through advocacy, community service, professional development, and fundraising our Columbia College NAEA student chapter has gained exceptional experience and has made a positive impact on our community. We look forward to parlaying these skills toward our future students as creative leaders."

RAEA members support the efforts of our student chapters through our student chapter mentorship program. Please volunteer to be involved in this program. Contact Elizabeth (Liz) Smith-Cox (SC) at [lizscox@nctv.com](mailto:lizscox@nctv.com)

We acknowledge the loss of two our veteran members. **Janet Fox** (TX) was a very active member of the Texas Art Education Association and RAEA, serving as RAEA secretary from 1994-1997. Her infectious dedication to the organization was an inspiration. **Jerry Tollifson** (OH) was a leader in the Ohio Art Education Association and the Ohio Department of Education, advocating for art education's importance in the education of all students. The legacy left by these dedicated professionals will benefit us for years to come.

Legacy is not a one-time action. It is a continuum of service that extends throughout our lives. As we can see, our actions are important, whether as students, active educators, or retirees. Let us all commit to building our own legacies for the advancement of art education. Please share your experience with RAEA. Let us know what you have been doing since retiring; we want to document your legacy of rich contributions. We are spotlighting members' accomplishments in the RAEA E-Bulletin so your accomplishments can be an inspiration for other retirees.

Now is the time for us to consider attending and presenting sessions at the 2013 National Convention in Fort Worth Texas. Put this on your calendar; join us for an enriching experience. Together we continue to build a rich legacy. ■

Spring 2012  National Art Education Association

From Theory to Practice

# Translations

No. 1 | **Creativity and the Murky Mind: Mental Mechanics of the Creative Process**

*William Wright, the Elder*

No. 2 | **Inquiry-Based Art Instruction: A Framework for Developing Creative and Critical Thinking**

*Nancy Lampert*

Now available at: [www.arteducators.org/translations](http://www.arteducators.org/translations)

## COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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

### Reflecting on NAEA Convention 2012 NYC

By *Zerric Clinton*

Committee on Multiethnic Concerns (COMC) affiliate members from all over the country made their way to the empire state of New York for the 2012 NAEA National Convention. This was a historical moment for COMC as supersession speaker **Deborah Willis**, who is the chair of the NYU Tisch School of the Arts, enlightened us all with “Imagining Beauty: African American Images 1890s to Present.” As art educators we want to thank Dr. Willis, a 2005 Guggenheim Fellow and MacArthur Fellow, and a leading historian of African American photography for this opportunity to bring this important information to our NAEA membership. Also, special thanks to outgoing COMC chair **Debra Ambush**, who worked tirelessly to make the COMC-sponsored events a success with so many different seminars to select from.

The Studio Museum in Harlem education director **Shanta Scott** set the tone for this Convention by providing a special COMC ticketed event that enabled NAEA members to visit the current exhibition, **The Bearden Project**. This exhibition included contemporary African American artists **Glen Ligon**, **Mark Bradford**, **Mickalene Thomas**, and others. To kick off the COMC sessions we want to thank **Ron Eglash**, **Audrey Bennett**, and **Ira Marcks**

for their offsite workshop at the Jeffrey F. Gould Center at NYU, entitled “Stem Education for Life: Merging Design, Art, Computing, and Social Justice.” This workshop was made possible through a collaborative project between COMC and Hampton University, led by *International Review of African American Art* editor **Juliette Harris** and Hampton University researcher **Toni Wynn**. In this workshop participants learned approaches to working with students in grades 3-12 to use math and computing to simulate African American cornrows, graffiti, Native American beadwork, and other cultural practices. Through this process, students physically render their virtual designs as material art and craftwork, and discuss the social justice dimensions of these cultural practices through math and art instruction.

**Jessie Whitehead** presented on the topic of our engagement with artifacts of Black American artists included in the Archives of American Art at the Smithsonian Institution in Washington, DC. **Debra Ambush**, **Vanessa Lopez-Sparaco**, **Mary Lambert**, and **Laura Nichols** in the Graduate Research Forum (part one) session provided attendees with unique perspectives that enhance how we understand and support cultural specific research designs, particularly as a catalyst for personal self-study and professional growth. **Zerric Clinton**, **Jeffrey Vinson**, **Jodie Pellish**, and **NaJuana**

**Lee** in Graduate Forum (part two) provided unique perspectives on hip hop curriculum through case studies that provided perceptions of educators and preservice teacher candidates.

**Bernard Young**, **Elizabeth Garber**, **Minuette Floyd**, and **Pamela Taylor**’s panel discussion on *Art, Culture, and Ethnicity* was an essential setting that enabled elaboration on 21st-century issues that relate to social/multicultural research in art education. **Adrienne Walker Hoard** and **Sandra Epps** supplied art educators with curricular strategies for teaching from the perspective of aesthetic expression, the feel of the art piece, and its story. COMC National advisor **Vesta A. H. Daniel** taught us about the ways that Community-Based Art Education should be used for social change as she discussed the south side of Chicago’s Faie Art Gallery as a site of resistance functioning as an educational space. **Grace Hampton** and **Wanda Knight** used a multimedia/interactive presentation highlighting the development of a multicultural course that actively engages students to understand the contributions of minorities to the culture of America.

**Audra Pittman**, **Jesse Whitehead**, **NaJuana Lee**, and **Pam Harris Lawton** engaged in a discussion that centered on race, mentorship, and leadership in art education. Their topics included include: paradigmatic shifts,

challenges, and opportunities involved in the inclusion of culturally centered knowledge for policies and practice. **Julia Yujie Li** identified the transnational characteristics in artists and artworks, and discussed how such qualities can be developed through both curriculum and pedagogy in art education. **Tanisha Jackson** taught us how to use participatory action research to develop visual and written narratives that explore visual culture, race, and gender. **Dawn Stienecker** and **Lori Santos** in their workshop “Mohawks, Moccasins, and Headdresses... Why, Why, Why?!” presented alternatives to presenting cultural artifacts as novelties to emphasize the connections between living cultures of the Americas.

### COMC Updates

Elections were held for various COMC offices at the NAEA Convention. More to come in future issues on this new slate of COMC officers.

COMC now has a Facebook page that can be accessed at: [www.facebook.com/pages/Committee-on-Multiethnic-Concerns/341141225906320](http://www.facebook.com/pages/Committee-on-Multiethnic-Concerns/341141225906320). Special thanks and acknowledgement to Young Kim, art educator at the School of the Future in Philadelphia, for his leadership in moving us into technology-based initiatives.

Visit Committee on Multiethnic Concerns at: [http://comc-naea.ning.com/?xg\\_source=msg\\_mes\\_network](http://comc-naea.ning.com/?xg_source=msg_mes_network) ■

## CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE) <http://cstae.org>

**Patty Bode**, CSTAE Coordinator. Tufts University. E-mail: [patty.bode@tufts.edu](mailto:patty.bode@tufts.edu)

**Columnists: Marissa McClure**, University of Arizona. E-mail: [mam3@email.arizona.edu](mailto:mam3@email.arizona.edu); **Christine Woywod**, University of Wisconsin-Milwaukee. E-mail: [woywod@uwm.edu](mailto:woywod@uwm.edu)

At the NAEA Convention in New York, leaders of the Caucus on Social Theory and Art Education shared theoretical positions in a session titled “Intertwining, Informing, and Intersecting Social Theory.” Patty Bode, Coordinator of CSTAE, facilitated this session with Alice Pennisi, Kryssi Staikidis, and Olivia Gude. Here is a summary of the ways in which these art educators undergird their practice with theoretical frameworks from social theory.

### Olivia M. Gude Art Education, University of Illinois at Chicago

Olivia summarized her presentation about “the surprising affinities” between the theories of the dialogical educator Paulo Freire (*Pedagogy of the Oppressed*) and the leader of the Situationist International, Guy Debord (*Society of the Spectacle*):

Freire advocated for the importance of a pedagogy that promotes “thinking which perceives reality as process, as transformation, rather than as a static entity.” In a Freirean educational process, the teacher works with students to identify *generative themes* and *limit situations*. *Limit situations* are the places/states of being in which we seem to have come to the end of possibilities. Have you ever said, “I just can’t get my students to be interested in x, y, or z” or “I could never make curriculum about x in my school because...”? Freire encourages us

to see such limits not as the place where being and possibilities end, but as the edge which “separates being from being more.” Educators and participants are asked to conceive of *limit acts* that push the boundaries of what is known, what is experienced, what is possible... I recognized that *limit acts* could be conceived of as Situationist *situations*, “a moment of life concretely and deliberately constructed by the collective organization of a unitary ambience and a game of events”—an art act designed to stimulate fresh perceptions of some aspect of contemporary life. Often educators get bogged down in Freirean pedagogical practice because it can seem deadeningly serious; such pedagogy can feel oppressive. Thinking of limit situations and acts as Situationist practice introduces the unexpected, the unpredictable, the surprising. It reminds us that our task as educators is not to proselytize, but to imagine and experience ourselves in other ways of being, to “live without dead time” as a Situationist would say. (Gude, 2012, personal correspondence)

#### References in Gude’s work:

Freire, P. (2000). *Pedagogy of the oppressed*. (M. B. Ramos, Trans.). New York, NY: New York Continuum.  
Debord, G. (2000). *Society of the spectacle*. (D. Nicholson-Smith, Trans.). New York, NY: Back & Red.

### Alice Pennisi Art Education, Buffalo State College, CSTAE Coordinator-Elect 2011-2013

Alice presented ways in which she has incorporated a negotiated curricular model in her teaching in middle school settings and college classrooms. She discussed practices for the re-engagement of middle-school students through their artmaking, expanding their understanding of art in the world. Alice explained how she worked with the middle-schoolers and their art teacher to create their art curriculum as they collectively enacted that curriculum throughout the school year.

Alice connected this practice to the negotiated curricular model with art education graduate students who are licensed art teachers. To encourage art teachers to engage with their own learning and to counter deficit-thinking toward their secondary students, she co-created the curriculum of her graduate course, “Youth Cultures,” through class members’ generated themes. Class members analyzed adolescent perspectives of school, problem-posing education, student empowerment, and their own experiences in secondary school.

#### References in Pennisi’s work:

Beane, J. A. (1997). *Curriculum integration: Designing the core of democratic education*. New York, NY: Teachers College Press.  
Boomer, G., Lester, N., Onore, C., & Cook, J. (Eds.). (1992). *Negotiating the curriculum: Educating for the 21st century*. London, England: Falmer Press.  
Intrator, S., & Kunzman, R. (2009). Who are adolescents today? Youth voices and what they tell us. In L. Christenburg, R. Bomer, & P. Smagorinsky (Eds.), *Handbook of adolescent literacy research* (pp. 29-45). New York, NY: The Guilford Press.

### Kryssi Staikidis Art Education, Northern Illinois University, Journal of Social Theory in Art Education Editor

Kryssi presented Indigenous theorists who discuss appropriate research practices from Indigenous perspectives. She emphasized the need to problematize her positionality as a cultural outsider while attempting to use research methods that honor research consultants and their knowledge. Kryssi considered the complexity of “decolonizing” methods and the ethics of research. Her presentation included a short clip of dialogue with Maya artist Pedro Rafael Gonzalez Chavajay about his artistic process as it differs from the Euro-American academy. ■

#### References in Staikidis’s work:

Battiste, M. (2008). Research ethics for protecting Indigenous knowledge and heritage: Institutional and researcher responsibilities. In N. K. Denzin, Y. S. Lincoln, & L. Tuhiwai-Smith (Eds.), *Handbook of critical and Indigenous methodologies* (pp. 217-232). Thousand Oaks, CA: Sage.  
Grande, S. (2004). *Red pedagogy*. New York, NY: Rowman & Littlefield.  
Tuhiwai-Smith, L. (1999). *Decolonizing methodologies: Research and Indigenous peoples*. New York, NY: Zed Books.  
Tuhiwai-Smith, L. (2005). On tricky ground: Researching the native in the age of uncertainty. In N. K. Denzin & Y. S. Lincoln (Eds.), *The sage handbook of qualitative research* (3rd ed.), (pp. 85-107). Thousand Oaks, CA: Sage.  
Wilson, S. (2009). *Research is ceremony: Indigenous research methods*. Winnipeg, Canada: Fernwood.

### Don’t Miss These Articles in the May Issue of *Art Education*!

Teaching Conversations, Contemporary Art, and Figure Drawing

Imagination and Transformation: Performing a Universal Narrative Theme

Three Approaches to Teaching Art Methods Courses: Child Art, Visual Culture, and Issues-Based Art Education

Reuniting Art and Nature in the Life of the Child

Building Forts and Drawing on Walls: Fostering Student-Initiated Creativity Inside and Outside the Elementary Classroom

Toward a Democratic (Art) Education: A Response to Michelle Kamhi

#### Find and Join CSTAE Online

CSTAE group on Facebook:  
e-mail [CSTAE@groups.facebook.com](mailto:CSTAE@groups.facebook.com)

CSTAE website: <http://cstae.org>

JSTAE:  
[www.bluedoublewide.com/openJournal/index.php/jstae/index](http://www.bluedoublewide.com/openJournal/index.php/jstae/index)

CSTAE welcomes new members and encourages renewals. <http://cstae.org>

# LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC)

www.wix.com/khsieh/naea-lgbtq

**Co-Chairs:** **Mindi Rhodes**, Ohio State University. E-mail: Rhoades.89@osu.edu and **GE Washington**, College of Saint Rose, Albany, NY. E-mail: garnellwashington@yahoo.com  
**NAEA News Columnist:** **GE Washington**, garnellwashington@yahoo.com

By Jordan DeWilde (jordandewilde@gmail.com), Master's Student in Art Education, Illinois State University, and Dr. GE Washington (garnellwashington@yahoo.com), Visiting Assistant Professor of Art, College of Saint Rose

## Changing Our Schools through Communication: Two Gay Educators Share

What if my students are made uncomfortable as a result of me coming out?

What if a young student comes out to me?

Are transgendered educators less effective teachers and coaches?

What if my community reacts negatively to having an openly gay educator in their school?

Can a lesbian teacher be a good role model for female students?

What if I am afraid to integrate LGBT issues into my curriculum?

What if parents object on religious grounds to the employment of a homosexual teacher?

What if I don't recognize the need to come out to colleagues and students?

How can LGBT teachers and their allies demand respect from their colleagues?

I was born in 1967 in Bedford, PA. I'm a gay artist and teacher who has been out to my family since the early 1990s but out to my students only in recent years. Like me, some educators are terribly worried about tackling lesbian, gay, bisexual, and transgender (LGBT) related questions in the classroom. Many long for a set of guidelines, ideal answers, or fail-proof information. However, multicultural

education topics require personal and direct engagement as well as information. This month's editorial is co-authored by a young art educator who early in his career has learned LGBT topics in the classroom demand conversation as well as information if we are going to bring change to our schools.

\*\*\*

I was born in 1987, the son of two teachers, in the Midwestern town of Taylorville, IL. I am currently a graduate student at Illinois State University earning my master's degree in art education. The visual arts have always played a large part in my life and I am eager to become a leader for my students and my community as an art educator.

When I first recognized my purpose is to teach art, one of my greatest concerns was how my sexual orientation would affect my relationship with administrators, colleagues, parents, and students. I have since learned this is a common concern of many educators who identify as LGBT. My concerns were made manageable once I began having conversations with other professionals in art education. The initial anxiety is made less powerful when the fear is no longer internal.

I later became less concerned about job security and more troubled by the conditions for LGBT students in public schools. I recognized a unique opportunity for LGBT educators to provide hope as positive role models for students who may be struggling with their own sexual orientation. Although coming out as a gay educator has potential consequences, I believe through honest communication that

an educator has a greater potential to help students than to alienate them.

Most of my colleagues identify as heterosexual, however many have become strong allies to the LGBT community. Many were previously unaware of issues facing LGBT educators and students prior to our conversations on the topic. One concern we all share is to create a positive learning environment for all students, regardless of orientation. In recent years, anti-bullying policies have been encouraged to protect students. Is "protecting" LGBT and queer identified students enough? In *Open Lives, Safe Schools*, Prince (1994) claims if teachers want to be supportive of LGBT students, "they will achieve that goal only by the infusion of accurate and representative information into the curriculum" (p. 30). Educators may fear backlash from their administration and community. Again, the educator must open communication. By explaining the merits of a truly inclusive curriculum with administration, educators could make a positive change in their schools.

The art classroom should be an environment where many difficult issues can be addressed with integrity. At its very core, art encourages its audience to question, interact, and converse with others. Issues of identity are particularly influential in the arts, and should not be ignored in the classroom. Although there are many concerns facing LGBT educators and their straight allies, the need for change is imperative. As educators prepare students for a global, diverse community, they must be willing to initiate steps for positive change themselves. Resources are available to

support educators on this journey once they make the first step.

*The LGBTIC always welcomes guest column submission and ANY type of response and feedback. Please e-mail Dr. GE Washington at garnellwashington@yahoo.com* ■

## References/Resources

- Blount, J. M. (2006). Lesbian/gay/bisexual/transgender issues in education. *Encyclopedia of Educational Leadership and Administration*. Sage.
- Consortium of Higher Education LGBT Resource Professionals (Support Networks and Safe Zones). (2008-2012). Retrieved from www.lgbtcampus.org
- The Gay, Lesbian, and Straight Education Network (GLSEN) (2003-2012). Retrieved from www.glsen.org
- Goodman, J. M. (1993). Lesbian, gay, and bisexual issues in education: A personal view. In D. Walling (Ed.), *Open Lives, Safe Schools*. (pp. 9-16). Bloomington, IN: Phi Delta Kappa Educational Foundation.
- Human Rights Campaign (HRC). (2011-2012). Retrieved from www.hrc.org
- Poland, S. (2010). LGBT students need support at school. *District Administration*, 46(1), 44.
- Prince, T. (1994). The power of openness and inclusion in countering homophobia in schools. In D. Walling (Ed.), *Open Lives, Safe Schools*. (pp. 29-34). Bloomington, IN: Phi Delta Kappa Educational Foundation.
- Rensenbrink, C. (1996). What difference does it make? The story of a lesbian teacher. *Harvard Educational Review*, 66(2), 257-270.
- Rethinking Schools. (2012). Retrieved from www.rethinkingschools.org

# DESIGN ISSUES GROUP (DIG)

**Robin Vande Zande**, Associate Professor of Art Education, Kent State University, School of Art, PO Box 5190, Kent, OH 44242. 330-672-7866. E-mail: rvandeza@kent.edu

As a follow up to **The Third Teacher** workshop that DIG sponsored at the National Convention, this column will address some key issues of classroom design. Winston Churchill said, "We shape our buildings, thereafter they shape us." The design and arrangement of your room communicates a message that tells students how you expect them to participate.

Prakash Nair, a futurist and architect, writes that the majority of the 76 million students in America's schools and colleges spend most of the academic day in classrooms. That is a problem because the classroom is a relic, left over from the Industrial Revolution, which required a large workforce with very basic skills, not the creative and agile workforce that the 21st-century demands. Research shows that a personalized education model is needed to maximize individual student achievement. Classrooms, on the other hand, are based on the erroneous assumption that efficient delivery of content is the same as effective learning. Environmental scientists have published many studies that show a close correlation between human productivity and space design. This research clearly demonstrates that students and teachers do better when they have variety, flexibility, and comfort in their environment.

Nair offers that a new model would provide opportunities for traditional teaching to seamlessly connect with many other modes of learning. The following is a relatively universal list of design principles for schools: (1) personalized; (2) safe and secure; (3) inquiry-based; (4) student-directed; (5) collaborative; (6) interdisciplinary; (7) rigorous and hands-on; (8)

embodying a culture of excellence and high expectations; (9) environmentally conscious; (10) offering strong connections to the local community and business; (11) globally networked; and (12) setting the stage for lifelong learning.

The three "studios" that Fielding, Lackney, and Nair identified are the Leonardo da Vinci, the Albert Einstein, and the Jamie Oliver. You could think about how these models may be used in your classroom.

## Leonardo da Vinci Studio

The da Vinci workspace incorporates the hands-on elements of an artist's studio, a science lab, and a model-building shop. In da Vinci's world, the lines between the disciplines were absent; the works he did as a scientist, mathematician, and artist all informed the other efforts.

## Einstein Studio

Albert Einstein preferred solitude in his work. His studio would be the place to go for inspiration—from sitting quietly with your own thoughts, enjoying a view of the outdoors, or strolling in nature. An Einsteinian classroom could conjure up the main lobby of a five-star hotel. It welcomes people alone or in small groups; it offers comfortable furnishings; it may nurture inspiration with high ceilings, lots of glass, and easy connection to natural elements; and it creates zones of privacy that remain firmly connected to the activity throughout the larger space.

## Jamie Oliver Studio: Nourishing Mind, Body, and Spirit

The Oliver studio would be a teaching "kitchen" connected to a "café." With student participation as the centerpiece of its operations, it would contain a mirrored "cooking" station visible to the whole class and small, round café tables with comfortable chairs. Like the Einstein studio, the Oliver studio could occupy a space that doesn't need to be defined by four walls, but might spill over into circulation areas and outdoor patios. As a place for physical, emotional, and spiritual nourishment, this studio can be located so that it serves both the da Vinci and Einstein studios.

*The UK Guardian* asked school children about what would make the ideal school. There was a big cry for beanbags and iPads! *The UK Highland Council* explained how visual displays are essential to tell a story of a topic that is being studied. *The Whole Child* website gave The Texas Dubiski Career High School as an example of a classroom with formal stations set up throughout the school. These allow for presentations, lectures, and other experiences to occur, but not in the official classroom, communicating that learning is innovative and seamless. Classrooms have large windows that open into the hallway.

## Classroom Suggestions

The classroom should reflect your philosophy. Question every object in the room to see if it currently belongs, avoid clutter, and walk into the room with new eyes and see what it communicates to a newcomer (Sullivan, 2004).

Use the school walls innovatively. Have a recycling wall and allow the students to

decide what the recycling theme is going to be. Student work covers windows and walls, saying that student ownership is the clear message.

Teach a design lesson where your students make creative street signs for the building: "Reading Boulevard" and "The Social Studies Street." Paint outside scenes in rooms with no windows. Buy old frames and spray paint. Put rotating art in the frames. ■

## Resources:

*The Third Teacher: 79 Ways You Can Use Design to Transform Teaching & Learning* (OWP/P Architects, VS Furniture, & Bruce Mau Design, 2010); *Make Space: How to Set the Stage for Creative Collaboration* (Doorley & Witthoft, 2011); *The Case for Building Your Employees a Tree House* (Reynolds, 2011); *Master Classroom: Designs Inspired by Creative Minds* (Fielding et al, 2011); Edutopia (www.edutopia.org/master-classroom); The Art of Your Room: What Your Classroom Says About You (Sullivan, 2004) *School Arts*; The Classroom Is Obsolete: It's Time for Something New (Nair, 2011), *Education Week*; Learning Environments in *The Whole Child* website; *The Highland Council*; and *The Guardian*.

## PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

**Amanda Alexander**, Assistant Professor of Art Education, Art + Art History, University of Texas at Arlington, Fine Arts Bldg, Box 19089, Rm. 296, Arlington, TX. E-mail: amandaa@uta.edu

This is my third *NAEA News* column on the topic of the Fair Trade movement. In the past two columns, I covered a basic introduction including several Fair Trade definitions, history, and context for (inter)national, grassroots artists, crafts people, and farmers. Now that I laid the groundwork as an understanding for readers, I will continue the Fair Trade discussion.

For the past decade, my research on the topic of Fair Trade has examined its background, the producers/artists who produce the products, the retailers/wholesalers who sell the products, and the consumers who purchase the products. For this particular NAEA column, I will focus on the consumer segment of the equation.

In 2007, I conducted survey research on consumers' perceptions of the Fair Trade movement in and around Columbus, OH. Not only was the sample population limited to Columbus, OH; it was also a non-random, convenience sample specifically chosen due to finances and time. The survey consisted of ten questions: four involving demographic data and six that were framed on the principles of Fair Trade. It was a sort of "sidewalk survey" to catch subjects in non-formal settings such as Global Gallery (a nonprofit, Fair Trade organization), various Gallery Hops in downtown Columbus, several festivals, area shopping malls, and Wal-Mart. I intentionally chose a wide array of locations to ensure a diverse sample population. This strategic,

non-random sample gave me representation from Caucasians, Latinos, African Americans, and Asians—including participants of different genders, income brackets, and ages.

Not only was this sidewalk survey quick and convenient, but I was also able to converse with respondents which meant that I could (re) explain the questions if not fully understood by participants. My being able to discuss Fair Trade with participants added to my knowledge about their perceptions of Fair Trade. I found the conversations compelling enough that I decided to include prototypical narrative accounts as data in my study. Through these conversations, I identified five categories of subjects that were repeatedly discussed. The five examples of conversations include: (1) views on capitalism, (2) (mis)trust of Fair Trade, (3) knowledge but not enough availability of products, (4) depth of understanding of Fair Trade, and (5) people's own socioeconomic conditions in regard to social change.

Additionally, after conducting the surveys and conversing with participants, I graphically organized the data and built charts based on the data. Some of the statistical tests that were outputted were frequency bar graphs, One-Way ANOVA boxplots, and Pearson chi-square tests. These tests helped determine the differences across the different demographic locations or variables with the survey questions regarding Fair Trade.

What I found was that the two most significant variables—location and ethnicity—offered me some insights useful in interpreting Mid-Ohioans' perceptions of Fair Trade. The most inclined consumers were those shopping in Global Gallery and at the Gallery Hops than those at festivals, malls, or Wal-Mart. These more inclined people were the core committed consumers whether that was due to their social status, some sense of altruism, and/or because they were culturally interested in good coffee and art. The Mid-Ohioans surveyed at malls and Wal-Mart were consistently demonstrated to be at a lower interest level—uninclined to purchase Fair Trade products. This disinclination could be read in many ways.

According to ethnicity, Caucasians/Whites were more inclined to purchase Fair Trade, while Asian Americans/Asians and Others fell in the middle, and African Americans/Blacks and Hispanics/Latinos appeared uninclined to purchase. Cross-examining my data on location with ethnicity, I could safely say that Mid-Ohioans' perceptions of Fair Trade appeared highest in those locations that attracted affluent, Caucasian consumers. This pattern appeared to reflect the demographic of the initial founders of Fair Trade and was consistent with the "do-gooder" values of those religious and political groups contributing to the industry's growth. However, once one factored in the socioeconomic positions of the participants, there were non-affluent

patrons who valued Fair Trade just as much but could not act on that value because of budgetary restraints.

Seeing as the study was my first shot at trying to understand peoples' perceptions, more research needs to be conducted. I was not able to fully understand the motivations behind consumers' declared perceptions; however, as a result of studying Fair Trade's history, writing a literature review, and graphing and analyzing data on peoples' understanding of the concept and Fair Trade purchasing practices, I could say that those who seemed more affluent, shopping in spaces associated with those having higher income levels and more education, appeared to have a higher opinion of Fair Trade.

Today, the global financial crisis has financially strapped many consumers; however, it is still important to understand how one can make a difference through his/her purchasing patterns. My last note and challenge: if each individual consumer would devote just 1% of their purchases to Fair Trade products, it could make an enormous global difference, reduce poverty, and demonstrate that change can happen.

Any feedback on this topic is welcome as I am interested in hearing your comments. Membership to the PPAA group is free, and I encourage anyone who is interested in becoming a member to please contact me at amandaa@uta.edu ■

## CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

**Susan Nakao**, Retired Professor. 785-242-4262. E-mail: sunakao@hotmail.com

*Man is a creature who walks in two worlds and traces upon the walls of his cave the wonders and the nightmare experiences of his spiritual pilgrimage.*

—Morris West (n. d.)

The New York City Convention was a wonderful adventure—an annual pilgrimage filled with wonders galore! Meeting old friends, making new ones, walking through museums and galleries, falling silent before the shrines—Wall Street, MOMA, Ellis Island, the Guggenheim, Broadway, the World Trade Center, and 9/11 Memorial—what a place, this city that never sleeps, the big apple, and a jewel in the crown of American ingenuity!

As I reflect on this year's NAEA pilgrimage, the presentations by members of CSAE and by others are a highlight. You, our members, are doing amazing work for the missions of the caucus—forging ahead, connecting the spiritual in art education in your classrooms and with your colleagues. You are a voice of change—actively connecting the issues that confront this generation and future generations—art and ecology, art and technology, art and healing, art and the inner world of spiritual consciousness. You are the ones who are moving at the tip of Kandinsky's triangle ever forward.

**As I continue to reflect on my Convention experiences, the word "shrine" peeks into my consciousness.** New York City is definitely a city of shrines; and the National Convention is an ideal place to discover the unseen shrines in the hearts of colleagues, places where their highest hopes and values, and their lowest ebbs of disappointments and disillusionments, are safely stored. Whether in a presentation or in a corner café where friends reunite—our experiences in New York invite the concept of shrines into our thoughts.

While in New York many visited a shrine dedicated to September 11, 2001. Our perspec-

tive has modulated to a certain extent over these past 10 years; the various emotions and memories, which have been enshrined in unique ways—not only in New York City, but all throughout the world—can now be observed from an artistic and cultural perspective. Shrines unite the spiritual and art, paying tribute to an event, a person, a loss, or gain—and in the case of 9/11, artists and mourners, firemen, and priests have built shrines to the spirit of those whose lives and memories, though unseen, continue to live. This is a place of remembrance, a place of reflection and worship, a place where art and spirit unite, representing a transition from the past into the future.

In 2001, clothing displayed in a store window, about one block from ground zero, lay covered with toxic dust created by the collapse of buildings. An exhibition—Elegy in the Dust: September 11th and the Chelsea Jeans Memorial—was mounted in 2006, carefully enshrining these articles, exactly as they were appeared on the day after the bombing. In a New York Times article, Amy Weinstein, curator of the exhibition, mentioned that the Levi jeans and the Ralph Lauren sweaters, embroidered with American flags, had a special symbolic significance. "Since so many relatives of World Trade Center victims believe their loved one's remains are present in the ground zero residue, the artifacts must be treated respectfully." The curators carefully prepared the articles, which were completely covered with toxic dust and residue, enshrining the remains in a glass tomb for the exhibition.

Shrines, exhibitions, and artworks dedicated to the 9/11 tragedy poured out from the hearts and souls of people around the world, not just from those in New York City. Near Snowmass in Aspen, CO, a small shrine started by four firemen in 2002 continues to expand, a place where tourists leave memorabilia near the edge of a ski slope. In Tokyo, a calligraphic

artist engaged me recently in an explanation of his work, *Kou (War Cry)*, carefully explaining the deep emotion he experienced when he first heard about the tragedy. His sincere prayer and following artwork contained the hope that this horrific act would not pull the US into another tragic war.

As we translate our spiritual experiences into expressive art forms, the works naturally embody the spirit of our emotions, values, and ideals. This is what makes the world of art unique—the embodiment of the unseen spirit in an aesthetic and energetic form.

As you return to your busy lives, please remember to send your papers and essays for our proposed anthology, *Connecting Art and Spirituality in Art Education: 21st Century Approaches to Teaching Art*, by **April 30, 2012**. You can find the details for your proposal in an advertisement in this newsletter, or by writing our chair, Susan Nakao (sunakao@hotmail.com).

Do you feel connected to the message of CSAE? If so, please contact Pattie Chambers (pattiechambers@gmail.com), our membership coordinator. And don't forget to visit our website (www.csaena.org), where about 20 caucus members have already established their ning sites, and are sharing their ideas and research on CSAE members' blogs.

Let's join hands to bring the reality of the relationship between art and the spiritual into the literature of our profession, by teaching, living, and writing in a spirit-first manner. ■

### References

- Collins, G. (2006, August 25). *9/11 shrine, with the tragic, toxic dust*. Retrieved from [www.nytimes.com/2006/08/25/nyregion/25chelsea.html](http://www.nytimes.com/2006/08/25/nyregion/25chelsea.html)
- West, M. (n. d.). *Brainy quote*. Retrieved from [www.brainyquote.com/quotes/quotes/m/morriswest398077.html](http://www.brainyquote.com/quotes/quotes/m/morriswest398077.html)

## SAVE THE DATES!



**SummerVisionDC**  
A Professional Learning Community for Art Educators **2012**

**Choose from two sessions!**  
**Session I: July 10-13 or Session II: July 24-27**


**Study, network, and create art onsite at these museums and more:**


The National Gallery of Art  
The Freer Gallery of Art and Arthur M. Sackler Gallery  
The National Museum of African Art  
The National Museum of the American Indian  
The Hirshhorn Museum and Sculpture Garden  
The National Museum of Women in the Arts  
The Phillips Collection  
The Corcoran Gallery of Art  
The National Building Museum  
The Smithsonian American Art Museum  
The National Portrait Gallery

**Registration opens spring 2012.**  
E-mail [info@arteducators.org](mailto:info@arteducators.org) for details.

# RETHINK

## DEGREES IN ART EDUCATION





**AT NAZARETH COLLEGE, TEACHING ART IS AN ART.**

Introducing our new 3-year dual degree art education program:

- Complete your B.S./M.S. Ed. and New York state certification in five years.

.....

Contact us for more information about this and other programs, including:

- Undergraduate art education (initial certification)
- Graduate art education (initial certification)
- Graduate art education (professional certification)

Call 585-389-2860 or visit  
[go.naz.edu/art-ed](http://go.naz.edu/art-ed)

4245 East Ave., Rochester, NY 14618 • 585-389-2860 • [go.naz.edu/art-ed](http://go.naz.edu/art-ed)

## STUDENT CHAPTER (SC)

[www.arteducators.org/community/student-chapter](http://www.arteducators.org/community/student-chapter)

**Amanda A. Batson**, NAEA Student Chapter President, MA Candidate at The University of Texas at Austin. E-mail: [Abatson.naea@gmail.com](mailto:Abatson.naea@gmail.com)

The NAEA National Convention has just come to an end. The Student Chapter hopes that each of you were able to go back to your universities with ideas generated from the sessions, new knowledge, and a greater appreciation for our field. The advocacy shared between everyone in attendance is just overwhelming and creates excitement for a chapter. Take what you learned from the conference back to your college and student chapter. Come together as a group to recap and try to strengthen your chapter and your art education department.

The NAEA Student Chapter Presidential Team and The Retired Art Educators Association would like to congratulate Columbia University as the RAEA Outstanding Student Chapter of the Year. Their chapter has proven to be a leader in our field of early professionals. We would also like to acknowledge the passion and strength that the chapters from Kutztown University and SUNY New Paltz possess as student chapters and advocates for art education.

### The National Presidential Team

The national presidential team serves as the team of mentors and mediators who oversee individual university student chapters. Information comes straight from the NAEA staff, Board of Directors, and executive members to the national student chapter team and is distributed to each registered chapter through various publications, e-blasts, and through the student chapter website. The team desires to help mentor student chapters from across the country in their personal growth and early professional opportunities, by making the National Convention experience meaningful to them.

Additional members of the Student Chapter team are our Student Outreach Coordinators. These individuals are key to maintaining communication between the national presidency, student members, and other chapters within each region. As a student chapter, make sure that you and your SOC rep communicate on a regular basis and inform them of the work and advocacy efforts of your student chapter.

You must register your individual chapters with the national team in order to receive important information. Registration happens twice a year and is posted on [www.naeastudentchapter.ning.com](http://www.naeastudentchapter.ning.com). Keep in mind; registration with the student chapter does not automatically register you with NAEA.

Make sure to visit the Student Chapter ning to be up to date on student opportunities, scholarships, conference, and museum pre-conference information, and for tips to strengthen your student chapter.

As I transition into the role as the Student Chapter Past President, I would like to introduce the next *NAEA News* columnist and new Student Chapter President, Melissa Schaefer. Melissa has served as a strong member of the NAEA Student Chapter both locally in her state and nationally as a Student Outreach Coordinator, Assistant to the team, President-Elect, and now our current team leader. She has been a Youth Art Month Coordinator and currently teaches Elementary school outside of Chicago, IL. It has been my pleasure to serve NAEA and look forward to one more year on the team and a lifetime of friendships and inspiration from my fellow art education colleagues. ■

## INDEPENDENT SCHOOL ART EDUCATION (ISAE)

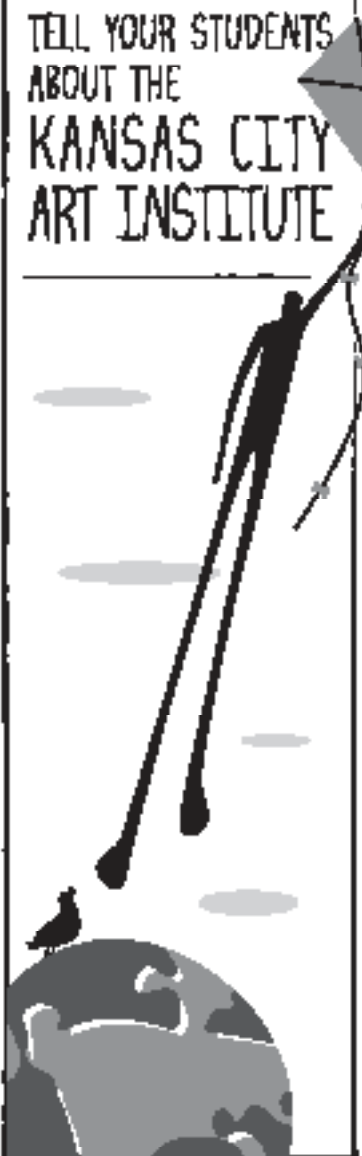
**Co-Presidents: Rebecca A. Stone-Danahy**, Upper School Visual Arts Instructor and Visual Arts Department Chair, Forsyth Country Day School, 5501 Shallowford Road, Lewisville, NC 27023. Tel: 336-945-2134, ext. 423. E-mail: [RebeccaStoneDanahy@fcds.org](mailto:RebeccaStoneDanahy@fcds.org). **Barbara Nueske-Perez**, Arizona Association for Independent Schools Tesseract School Middle School/Upper School Visual Arts/Visual Literacy Educator, 3939 Shea, Phoenix, AZ 85028. 480-385-3673. Fax: 480 385 3673. E-mail: [bperez@tesseractschool.org](mailto:bperez@tesseractschool.org)

Hello! This newsletter article marks the fourth year of the Independent School Art Education special issues group of NAEA. We have been very blessed to have both a platform through NAEA and the opportunity to develop a voice for the collective community of independent school art educators. Within the past 4 years, we have had columns published in *NAEA News*, we have established a Facebook page (Independent School Art Education [ISAE]) and two ning sites (<http://naea-secondary-teachers.ning.com/> and <http://isenet.ning.com/group/independentschoolarteducation>). There is a listserv group hosted by NAEA and any NAEA member can subscribe (by sending an e-mail to: [ISAE@artedlists.org](mailto:ISAE@artedlists.org) with the word *subscribe* in the subject line). As a special issues group, we have been represented at the NAEA Delegates Assembly officially for 4 years and thus given a voice in the development of position and platform statements, we have had four business meetings or conversations with colleagues (although unofficially the independent school folks have attended round tables and presentations at the National Convention for a decade), and our community continues to grow!

Ever mindful of the current economy, independent school art educators are striving to make their art programs second to none. Collaboration during this time is more important than ever before and we want you to know that you have a support structure through ISAE! If you are an independent school art educator (and even if you are not) now is the time to get involved. Please feel encouraged to reach out and share your ideas, your dreams, and your frustrations. Your voice, your time, and your talent are meaningful. Get involved and share your passion and compassion in the ISAE networking community. You'll be hearing much more from us this spring and summer and we look forward to working with you. ■ Cheers!

Rebecca and Barbara


**TELL YOUR STUDENTS ABOUT THE KANSAS CITY ART INSTITUTE**



Encourage your students to visit the Kansas City Art Institute this summer and explore our many programs leading to the Bachelor of Fine Arts degree.

Majors include animation, art history, ceramics, creative writing, digital filmmaking, digital media, fiber, graphic design, illustration, painting, photography, printmaking and sculpture.

KCAI also offers certificates in Asian Studies and Community Arts and Service Learning. For brochures about these new certificate programs, email a request to [info@kcai.edu](mailto:info@kcai.edu).



**KANSAS CITY ART INSTITUTE**  
A four-year college of art and design  
[www.kcai.edu](http://www.kcai.edu)

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

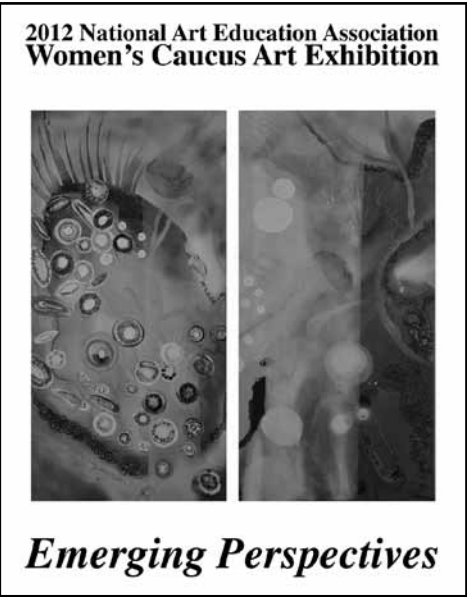
**Karen Keifer-Boyd**, Women’s Caucus President. PhD, Professor of Art Education & Women’s Studies at The Pennsylvania State University, School of Visual Arts, 210 Arts Cottage, University Park, PA 16802-2905. E-mail: [kk-b@psu.edu](mailto:kk-b@psu.edu)

In reflecting on the past 2 years as Women’s Caucus president, with heartfelt appreciation, I thank you all for enlivening the Women’s Caucus (WC) meetings, events, and sessions at NAEA Convention, and for your year-long work infusing feminist principles and practices in your teaching, artmaking, research, service, and all aspects of your life.

The NAEA Women’s Caucus is actively challenging gender discrimination, supporting women art educators in their professional endeavors, and educating the general public about the contributions of women in the arts. Members are mentoring and energizing each other. **The Women’s Caucus has grown to 133 members in 2012—from 119 members in 2011, 86 in 2010, and 69 in 2009. There are 26 life memberships, which indicate a commitment to the mission of the Women’s Caucus. Leadership in the Women’s Caucus comprises a 16-member Board. Please visit the officer page at <http://naeawc.net/officers.html> to contact members of the newly elected and appointed WC Board.**

- NAEA WC Board 2012-2013:
- Co-Presidents Elizabeth Delacruz & Joanna Rees** (2012-2014)
  - Co-President Elect Sheri Klein & Jennifer Motter** (2012-2014)
  - Past President Karen Keifer-Boyd** (2012-2014)
  - Treasurer Carrie Nordlund** (2009-2013)
  - Membership Coordinator **Heather Fountain** (2008-2013)
  - Conference Program Coordinator Michelle Bae** (2012-2013)
  - Exhibition Coordinator Elizabeth Garber** (2012-2014)
  - Web Coordinator Manisha Sharma** (2012-2013)

- Outreach Coordinators **Olga Ivashkevich & Christine Woywod** (2012-2014)
- Research Coordinator Linda Hoeptner Poling** (2010-2013) & **Marissa McClure** (2012-2013)
- Professional Development Coordinator **Jane Cera** (since 2011)
- Listserv Coordinator Elizabeth Garber** (since 1998)
- Archivist Julia Lindsey**
- At the NAEA Convention members received a beautiful color print 2012 Women Caucus Exhibition Catalogue. Those not able to attend should have received yours in the mail. If you have not, please contact Membership Coordinator, Heather Fountain ([fountain@kutztown.edu](mailto:fountain@kutztown.edu)). What an honor to have **Howardena Pindell** as our exhibition juror this year! She described that compassion and empathy were two distinctive emotions she felt from the work in the 2012 NAEA WC exhibition. A beautiful digital version of the catalogue is available at <http://naeawc.net/exhibitions.html>. Artists in the 2012 NAEA WC Exhibition included **Alison Aune, Kristin Baxter, Cynthia Bickley-Green, Amy Albert Bloom, Hazel Bradshaw-Beaumont, Jane Cera, Joan L. Davidson, Anita delaCruz, Gretchen Ebersol, Patti Edwards, Judith Fowler, Susan Gabbard, Christine Gorbach, Elka Kazmierczak, Jean Langan, Deborah Lott, Carrie Green Markello, S. Mayo, Paula L. McNeill, Maria Elena Botello Mogas, Linda Neely, Laura Petrovich-Cheney, and Laura Sapelly**. I am deeply grateful to **Carrie Nordlund**, who in 2008 proposed a renewal of the Women’s Caucus exhibitions—a long tradition of showing works of art by Women’s Caucus members—that had subsided for years. Now, 4 years later, this tradition is re-established with a momentum of participation. Carrie states: “As I resign from the position of Women’s Caucus Exhibition Coordinator, I



**2012 NAEA Women’s Caucus Exhibition Catalogue Cover**

**Cellular Consciousness. S. Mayo, 2010. (2) Panel Diptych 4’x3’ each, Acrylic on Canvas.**

**This piece references intracellular communication across permeable membranes—hinting that this is what can enable emerging perspectives to grow.**

look forward to seeing how the exhibition will expand in novel forms and with new leadership. Make art!” Elizabeth Garber has stepped forward as Exhibition Coordinator for the 2013 NAEA WC Exhibition. By **June 1, 2012**, please send her (at [egarber@email.arizona.edu](mailto:egarber@email.arizona.edu)) nominations of artists near the Fort Worth, TX, area to jury the 2013 NAEA WC Exhibition and to be the NAEA WC breakfast speaker at the National Convention in Fort Worth, TX. Information on how to vote for those nominated will be sent to members.

Also, my appreciation to all who brought the WC mission alive with NAEA WC 2012

Convention presentations and participation at the sessions. The meetings and presentations included:

The NAEA WC **Lobby Session**, founded in 2008, serves as an informal forum for democracy, social justice, and equity issues in and through art and art education. The 2012 Lobby Session continues to develop action plans from responses to: “What do you believe is critical to lobby for in 2012?” Lobby Session transcriptions from each year are available at <http://naeawc.net/activism.html>

*Community Service-Learning: Public Service Announcement Videos to Empower Women’s Lives* by **Adetty Pérez Miles**

*Girls, Cultural Productions, and Resistance* by **Olga Ivashkevich, Michelle Bae, Elizabeth Garber, Marissa McClure**

*Women’s Caucus Art Exhibition: Emerging Perspectives* coordinated by **Carrie Nordlund**

*REvive, REconnect, REsearch: Walking the Path of Reflective Practice* by **Caryl Church, Heather Fountain, Juliann Dorff, Linda Hoeptner-Poling**

*Women’s Caucus Business Meeting: Ask a Mentor* facilitated by **Karen Keifer-Boyd, Joanna Rees, Sheri Klein, Jane Cera**

*Girl Power! A Cultural Conversation* by **Deborah Smith-Shank, Elizabeth Delacruz, Kryssi Staikidis, Shari Savage**

*Joining Forces* by **Cathy Smilan, Kathy Miraglia, Karen Keifer-Boyd, Wanda Knight**

*Board Meeting: Advocacy and Leadership Mentoring Stories* facilitated by **Karen Keifer-Boyd, Elizabeth Delacruz, Heather Fountain, Linda Hoeptner Poling**

Women’s Caucus continues to be a force of change toward gender equity and social justice. I am honored to have served as President from 2010-2012. Thank you for your support! ■

LIFELONG LEARNING (LLL)

**Priscilla A. Lund**, Montana State University, 136 Reid Hall, Bozeman, Montana 59717. E-mail: [plund@montana.edu](mailto:plund@montana.edu)

*Guest columnist: Susan Whiteland, Visiting Asst. Professor Art Education, University of Florida, [swhiteland@ufl.edu](mailto:swhiteland@ufl.edu)*

Picture Pals describes a new venture taking place as one of the observational experiences for pre-intern art educators at the University of Florida this semester. Typically students are assigned placements with local art educators for a period of 30 contact hours. During this time the future teachers learn from veteran art teachers in the field such things as lesson delivery methods, assessment strategies, and classroom behavior management. This spring the future art teachers are reaching beyond the K-12 classroom walls to make community connections. In conjunction with their regular observational requirements, the preservice art educators are involved in a collaborative project that teams clients from an adult day care center with young children from a child care center housed on the University of Florida’s campus. The art education students will be bringing studio production, art history, and visual culture to both populations while participating in authentic community-based art education. Equally important to the situational learning for the art education students is providing a precedent for establishing mutually beneficial relationship building between children and multi-age adult learners within the context of a university education course.

The Picture Pal project involves 5 class sessions or approximately 15 hours of contact time between university students and children or adults. Art educators introduce to adult day care clients the idea of becoming a friend with a young child. The friendship will be facilitated by exchanging pictures created in a pop-up book format between the two centers. During the first meeting with the adult care clients university art students will introduce adult learners to paper engineering by instructing the adults on how to cut and fold pop-up cards. After experimenting with the creation of several folding techniques adult learners will be encouraged to use the pop-up techniques to illustrate a childhood memory. Reminiscing about the past not only provides opportunity for the university students and the adult clients to recognize commonalities between themselves, but the illustrated memories also become the medium for the adult learners to connect with children at the child care center. Preservice art educators will introduce the artists, Carmen Lomas Garza and Faith Ringgold, to the children and adult learners at their respective centers. Both artists are recognized for producing artwork that utilizes childhood memories.

The second lesson in the project involves the preservice art educators taking the pop-up books to the child care center. The children are introduced to their new picture pals through the adult artwork and written messages. In

response to the adult art the children create a page to be added to the collaborative book. The 4-year old children at the child care center will be encouraged to illustrate time in the present by depicting something related to their day while using the printmaking medium of stamping. Examples of Andy Warhol’s pop art screen prints will be shown to the children as well as the narrative art of Garza and Ringgold that reflects scenes from everyday life.

Adults at the adult day care center are responsible for composing the third page of the collaborative book which suggests the future aspect of time. Adult artists will be encouraged to use collage to illustrate important values or ideas that they desire to pass along for the benefit of the children’s future. The big idea of future time and growing older are considered through Miwa Yangi’s Grandmother series. In this series the artist imagines herself in the future as a grandmother and then photographs how she envisioned herself in this role.

The last bookmaking component takes place at the child care center. The children will be encouraged to draw what they want to be when they grow up using chalk pastel and water-based markers. Children will also be given the opportunity to marbleize the front and back cover of the book using shaving cream and washable watercolor. The project is brought full circle when the preservice art educators return the collaborative books to

the adult artists at the adult day care center along with any messages from the children.

**The intergenerational collaborative book-making project is designed to make connections between the university art educators, preschool children and multi-age adult learners.** At the conclusion of the experience, university students will reflect on their time with the two populations and answer questions about whether their own perspective changed in regard to the children and adults through the course of the project. Preservice educators will also consider if they envision themselves leading a similar project in their prospective classroom, thereby validating the experience as meaningful.

Picture Pals is one of three lifelong learning experiences in which the preservice art educators at University of Florida will be afforded the opportunity to become involved. Other opportunities include collaborating with the director of museum education on the university’s campus in two community outreach endeavors to senior adults. The collaboration is structured to create dialogue about several paintings from the museum’s permanent collection and allow older adults the opportunity to experience the medium of chalk pastel. Through these three projects preservice art education at the University of Florida is training educators to advance lifelong learning. ■

## ART EDUCATION TECHNOLOGY (AET) (formerly EMIG) [www.niu.edu/artedu/AET](http://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](mailto:blackj@cc.umanitoba.ca)

Guest columnist: Christine Liao,  
[cllyliao@gmail.com](mailto:cllyliao@gmail.com)

### Cell Phones and Apps: How They Can Be Used Creatively

**T**here's an app for that! Smart phone and tablet mobile devices have transformed the ways in which many people communicate and how they interact both with media and with



other people. In 2007, I visited *Cell Phone: Art and the Mobile Phone*,<sup>1</sup> at the Contemporary Museum in Baltimore, MD, one of the first exhibitions to feature the cell phone as an example of new media. With all the characteristics of new media, specifically "digitality, interactivity, hypertextuality, dispersal, and virtuality" (Lister, Dovey, Giddings, Grant, & Kelly, 2003, p. 13), cell phones are undeniably a new way to create and display art. In addition to these qualities, the cell phone has become a personal device through which people express themselves such that its cultural meaning has come to inhere in the idea of communication as itself a sort of multi-layered artistic endeavor. Featuring many of the services and applications, including videos and text messaging, that cell phone technologies

offered at the time, the exhibition inevitably showcased the cell phone as a retailer of and vehicle for the possibilities that technologies could bring to art. However, the cell phone has since been reinvented in the guise of touch-screen smart phones. Today, these mini computers (including smart phones and tablets) are presenting even greater possibilities as an art medium.

Artists have used cell phones as a medium in many ways, as the exhibition showed, including to create sculptures. However, here I want to focus on the cell phone's interactivity and specifically the interactivity of the touch-screen smart phone (or tablet). Apps are at the center of creating this interactivity. At present, the two most popular platforms are Apple's iOS and Google's Android. There are hundreds of thousands of apps available for both platforms, covering almost everything that most people can think of and want to do on these devices.

**But what does this have to do with art education?** A while ago, I came across a TEDx video<sup>2</sup> featuring a 6th-grader talking about how he and his peers are helping each other learn to create apps and their plans to create some for educational purposes. Yes, 6th-graders are doing it. Although this particular 6th-grader had the advantage of knowing computer coding, it is no longer necessary to write computer code in order to create an app. Tools are available to help a novice create an app simply by dragging and dropping objects on a computer screen. And some of them are free. Among the free tools is Google's App Inventor, and though Google shut down this service at the end of 2011, as of this writing,

MIT's Center for Mobile Learning planned to make the tool available on its own server in spring 2012.<sup>3</sup> This is an intuitive tool that can help people without computer-programming knowledge learn to use and create apps for the Android platform. Most Android phones or tablet devices allow users to install their own apps without using the Android Market Place.<sup>4</sup> Even users who do not have an Android device can use a computer simulation of the platform, an emulator, in order to see their apps run on a computer screen. I see this ability as useful to educators, because it means that students do not require a mobile device in order to create and interact with an app (although there are some limitations to this approach). Instead, they can interact with their creations on a computer screen.

My goal here is not to explain how to use the tool, but to prompt thinking about its potential in and implications for art education. I see creating an app as a way of creating interactive new media art. My central questions on this point are these: How can art teachers help students create apps as interactive artworks? And, how can art teachers teach interactivity as aesthetics? In order to educate undergraduate art education majors about interactivity, I have taught Net art, which shares the characteristics of new media and can be created using relatively simple programs.<sup>5</sup> From my teaching experience, I have found that many students see the Web as an information and entertainment provider and do not consider it a medium for their own creations. Yet, given the opportunity to create work in this context, they quickly come to see the possibilities of interactivity in artmaking. Therefore, I envision

apps and cell phones as art media that can challenge students' assumptions about art, media, and aesthetics. Further, by creating an app, one creates a game of sorts—either explicitly or implicitly. As more and more art educators are looking into the value of teaching game-making (see Patton, 2011), I have no doubt that app-game/artmaking has great potential for art education. Thus, I look forward to seeing art educators use this new medium. ■

### References

- Lister, M., Dovey, J., Giddings, S., Grant, I., & Kelly, K. (2003). *New media: A critical introduction*. New York, NY: Routledge.
- Patton, R. (2011). *Games as artistic medium: Interfacing complexity theory in game-based art pedagogy* (Doctoral dissertation). Pennsylvania State University, University Park, PA.

### Endnotes

- 1 Information about the exhibition can be found here: [www.contemporary.org/past\\_2007\\_01.html](http://www.contemporary.org/past_2007_01.html)
- 2 The video can be seen here: [www.youtube.com/watch?v=ehDAP1OQ9Zw](http://www.youtube.com/watch?v=ehDAP1OQ9Zw)
- 3 For information on App Inventor at MIT's Center for Mobile Learning, see <http://mitmobilelearning.org>
- 4 For commercial purposes, Android charges a one-time registration fee for people who wish to upload apps to its Market Place (from which most Android users purchase and download their apps). For details, see <http://developer.android.com/guide/publishing/publishing.html>
- 5 Programs such as DreamWeaver or even Word can be used to create Web pages with hyperlinks and simple interactive features. There are also many free online programs available for creating websites.

## NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com/>

**Vicki Breen**, NASDAE Interim Reporter, New Mexico Public Education Department, 505-239-657. E-mail: [vicki.breen@state.nm.us](mailto:vicki.breen@state.nm.us)

**NASDAE Information and Membership:** NASDAE President Vicki Breen (NM) ([vicki.breen@state.nm.us](mailto:vicki.breen@state.nm.us)) and Vice-President Limeul Eubanks (MS) ([leubanks@mde.k12.ms.us](mailto:leubanks@mde.k12.ms.us)) want to thank members for all their current work across the country and are excited to move forward as an organization. NASDAE is a unique organization and affiliate to the National Art Education Association.

SEADAE/NASDAE members have set up or are setting up future webinars broadcast on selected dates for all states' use and to provide numerous resources. NASDAE will link to all state websites, and invite state consultants to link their most important and best research about Arts and Arts Education and its impact on education on the NASDAE site. NASDAE members worked together on this at the New York Convention with much follow-up through the NASDAE ning link: <http://nasdae.ning.com> NASDAE and other groups continue to focus on 21st Century Skills and Issues, such as:

- Communication
- Collaboration
- Critical Thinking and Problem Solving
- Creativity
- Innovation
- Information Literacy
- Media Literacy
- Technology Literacy
- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability
- Leadership and Responsibility
- The ARTS are an essential language to strengthen LITERACY
- The ARTS develop essential skills for global competitiveness in the 21st Century—Global Workforce

- ARTS EDUCATION creates Student Success in School, Work, and Life
- ARTS EDUCATION nurtures Engaged Learners—the Arts promote active and complex learning

CORE Subjects with skills maps are:

- English, Reading, or Language Arts
- World Languages
- Fine Arts
- Mathematics
- Science
- Geography
- Social Studies

21st Century Skills Maps are available at [www.P21.org](http://www.P21.org). The Partnership made alliances with organizations that represent the core academic subjects, including Social Studies, English, Math, Science, Geography and the Arts. The maps enable educators, administrators, and policymakers to make concrete examples of how 21st Century Skills can be integrated across content/core areas.

**In the same way, NAEA is combining efforts with all its Issues Groups** across the organization and across the country, to combine and strengthen each other's group and ideas through Innovation. By the time you read this, you will have probably participated in some way of developing, implementing, and communicating new ideas to others and will have acted on new and creative ideas to make tangible and useful contributions to areas you are used to working in and in areas you haven't worked in before.

The Chief Council of State School Officers (CCSSO), U.S. Department of Education staff, and NCCAS and SEADAE/NASDAE members continue to work together to bring the National Common Core Arts Standards (NCCAS) to schools and students in the near future.

Lynn Tuttle (AZ) and Joyce Huser (KS) are working on a data project with Bob Morrison of Quadrant Art Research. This information will provide a baseline of percentages of teachers in arts classrooms. This project will collect student and teacher data to help groups understand how many certified arts teachers are working in their states. Read about the study at: [www.edweek.org/media/dfa2011minireportfindings-13data.pdf](http://www.edweek.org/media/dfa2011minireportfindings-13data.pdf). Twenty states have agreed to explore obtaining this type of data to share through Bob Morrison.

NASDAE will continue to work on issues of Advocacy and Leadership, Evaluation, Accountability and Data Collection, Balanced Curriculum, developing strengths in working together, and continually overhauling our progress. ■



### Artists from A to Z

*Artobet* is a magical adventure of 26 artists from A (Anguissola) to Z (Zorach). Each segment of this 42-minute entertainingly educational narrative film offers stories about the artist and short poems that help children understand and remember the artists' work.

Ideal for ages 3-8, *Artobet* was created by two moms—one an innovative teacher who created an original early reading program, and the other an award-winning filmmaker. For more information, please visit: [www.artobet.com](http://www.artobet.com)

## SPECIAL NEEDS IN ART EDUCATION (SNAE) [www.southernct.edu/~gerber/SEDarts/](http://www.southernct.edu/~gerber/SEDarts/)

**Adrienne Hunter**, SNAE President. 2226 Shady Avenue, Pittsburgh, PA 15217. E-mail: [snae1@verizon.net](mailto:snae1@verizon.net)

Special Needs in Art Education is proud to present our 2012 Award Winners! Congratulations to all!

**The National Art Education Association (NAEA), The Council for Exceptional Children (CEC), and VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award** recognizes an NAEA/SNAE member whose career of outstanding achievement and service has made a unique and lasting impact on art education for students with special needs. The **2012 NAEA/CEC/VSA Beverly Levett Gerber Special Needs Lifetime Achievement Award** is presented to **Dr. Frances E. Anderson**.

Dr. Anderson's professional achievements are impressive. Her tireless advocacy and pioneering work to bring art into the lives of people with special needs has influenced the fields of art therapy and art education. Dr. Anderson, a Distinguished Professor of Art, taught at the University of Illinois for 32 years. She coordinated the Art Education and Art Therapy undergraduate programs and taught graduate studies in Art Therapy. Dr. Anderson trained art therapists, art educators, and other professionals through her leadership, voluminous writings, presentations, and teaching. Dr. Anderson has persistently worked to bring art therapists, art educators, and special educators together. She has been the recipient of six Fulbright Awards. Now retired and living in South Carolina, she continues her work as a consultant.

Dr. Anderson has been a leader and member of numerous professional organizations and significant committees. Among her extensive professional accomplishments, she led research task forces for the American Art Therapy Association (AATA) and NAEA. She coordinated and contributed to the research for Very Special Arts and CEC, and edited and contributed to NAEA journals. She has developed and conducted countless professional workshops for state, national, and



**Frances Anderson**

international schools and organizations. Dr. Anderson's lifetime achievements have touched the lives of her students, colleagues, and people with special needs around the world.

Susan D. Loesl, Milwaukee Adaptive Art Specialist and Past-President of the NAEA Special Needs Issues Group, best describes Dr. Anderson: "Her ground breaking work in providing tried and true adaptive art experiences opened many opportunities for art educators as well as art therapists to work with children with special needs of all ages and disabilities in schools, treatment centers, and hospitals, as well as other facilities. Dr. Anderson has shared her work in books, professional and research journals, videos, national and international conference presentations, workshops, and through her university teaching." Dr. Anderson is a role model for us all.

The **National Art Education Association (NAEA), The Council for Exceptional Children (CEC), and VSA Special Needs Peter J. Geisser Art Educator of the Year Award** recognizes an NAEA member for outstanding achievement, service, and leadership in providing exemplary art education to students with special needs. Further, this award recognizes the recipient's commitment to art education's important role in the lives of people with special needs, mentoring their art accomplishments in the schools and in the community.

**Ms. Kathi Zamora** is the recipient of the **2012 NAEA/CEC/VSA Special Needs Peter J. Geisser Art Educator of the Year Award**. Kathi has taught at John F. Miller School,

a special education school in Las Vegas, NV, for over 30 years, serving over 20 of those years as the school's art educator. She has been recognized by the teachers in her school for her tireless work to bring art to her students and understanding of their special challenges to other professionals. Kathi's training combines an art education undergraduate degree with graduate work, specializing in students with severe and profound challenges. She has brought her knowledge and experience about art lessons that work in inclusive settings to district and community workshops. Kathi focuses on adapting lessons for different challenges, utilizing peer tutors, and modifying teachers' expectations and lesson plans to fit a diverse population.

In addition to students with severe and profound challenges, many of Kathi's students present visual and auditory challenges. Their challenges do not limit Kathi. She continually gathers new ideas and modifies them to become meaningful experiences. Gwen Loucks, a school special education teacher,

writes about the many extra hours Kathi spends helping other teachers in their classrooms and in campus-wide projects like their "Sensory Fair." Kathi's students' quilt square design was selected to represent Nevada in the 1996 "Quilts Across America." It was made by a cooperative peer group of special needs students and their 4th-grade peers. Her students' mural was included in the "Las Vegas' 100 Murals" centennial project and the book commemorating the event.

Kathi has worked with Very Special Arts to provide after-school workshops for the Nevada Association for the Handicapped and planned community-wide Very Special Arts Festivals. Her students have won prizes in the Very



**Kathi Zamora**

Special Arts Holiday Design contest, a local advertising contest, and for corporate holiday card designs. In addition, she helped launch a local art gallery and works with other community groups. C. Jean Trudell, Principal of John F. Miller, describes Kathi Zamora as a "dedicated art educator, who deserves to be recognized for the effort and caring she brings to the job each day." ■

## EARLY CHILDHOOD ART EDUCATORS (ECAE)

**Marissa McClure**, University of Arizona, 520-626-0419. E-mail: [mam3@email.arizona.edu](mailto:mam3@email.arizona.edu)

We would like to extend our gratitude to the many ECAE members who shared their research, convictions, and proposals with us during the 2012 NAEA Convention in New York! We look forward to continuing these conversations as we prepare to meet once again, in Fort Worth, TX, in 2013. As Past President, I am pleased to be co-writing this column with (as of New York) our Current President, Angela Eckhoff. Angela is Assistant Professor of Teaching and Learning at Old Dominion University in Norfolk, VA. She shares, I am excited to serve as the incoming President of the issues group and I am pleased that I will have the opportunity to work closely with Marissa during her term as Past President. Marissa's engaging columns over the past 2 years have continued to bring us all together long after we've lugged those overstuffed conference totes back to our homes and classrooms. I hope to continue that valuable ongoing conversation in forthcoming columns. It is an exciting time in our field as we create a new vision for early childhood arts education. My own interests involve supporting the arts-focused pedagogical practices of early childhood teachers and exploring the varied contexts where young children and families interact with the arts. I hope we can use this column to share our members' efforts and successes in ensuring that every child has

access to meaningful early arts experiences. I look forward to our continuing conversation.

Angela and I would like to share some of the exciting professional and research development conferences that may be of interest to members during summer and autumn 2012.

**The 20th International Reconceptualizing Early Childhood Education Conference** will be held at Pennsylvania State University from November 4-7, 2012. "Reconceptualizing the Field: Past, Present, and Future" invites proposals from early childhood researchers, pedagogues, practitioners, and other cultural workers. Conference organizers share, "In line with the traditions of RECE, proposals should aim at challenging traditional assumptions about theory or exploring new directions in research, policy, and practice in early childhood education and care (ECEC), and childhood studies. This year we welcome all proposals reflecting these traditions and particularly work that helps us engage in dialogue about the past, present, and future of reconceptualization efforts." The deadline for submission is May 20, 2012. Proposals can only be submitted to [RECE@uga.edu](mailto:RECE@uga.edu) and will be reviewed by international program committee and volunteer reviewers.

The Eighth North American Reggio Emilia Alliance (NAREA) Summer Conference, "Dialogues for Quality in Education:

Giving Visibility to Creative Thinking and Collaboration in Our Schools and Communities," will be held from June 21-24, 2012, in Portland, OR, in collaboration with Reggio Children and Portland Children's Museum. The conference will feature The Wonder of Learning—The Hundred Languages of Children exhibit from Reggio Emilia, Italy. Speakers include Tiziana Filippini, Pedagogista, Responsible for Pedagogical Coordination of Preschools and Infant-Toddler Centers, Istituzione of the Municipality of Reggio Emilia; Vea Vecchi, Atelierista, Responsible for Reggio Children Exhibitions, Publishing and Ateliers; and Amelia Gambetti, Insegnante, Responsible for Reggio Children International Network and International Liaison for Consultancy to Schools. Registration is available on the NAREA website ([www.reggioalliance.org](http://www.reggioalliance.org)) through April 30, 2012.

**The International Innovations in ECE: A Canadian Forum on Early Childhood Frameworks** will be held at the University of Victoria School of Child & Youth Care, from July 13-15, 2012. Conference organizers share, "Early childhood care and education is very much on the contemporary international agenda, and one key facet of that agenda is the introduction of early childhood frameworks. These frameworks have profound implications for early years policies, programs, research, and practice—they have

provided the opportunity for numerous innovations in the field. This conference, the first of its kind in Canada, brings renowned early childhood leaders from Reggio Emilia Italy, New Zealand, and Australia to Victoria, British Columbia, for learning, sharing, and planning ways forward for Canada's young children and families." The conference features Dr. Carla Rinaldi (Reggio Emilia, Italy), President and inspirational leader of Reggio Children; Dr. Margaret Carr (New Zealand), Co-author of the innovative and influential Te Whaariki, New Zealand's bi-cultural early childhood curriculum framework; and Dr. Jennifer Sumsion (Australia), Co-leader of the national consortium that recently developed Belonging, Being, and Becoming: The Early Years Learning Framework for Australia. The conference is hosted by the Unit for Early Years Research and Development, located at the University of Victoria's School of Child & Youth Care. The conference builds on the ongoing Investigating Quality project initiated by the Unit in 2005, which explores the links from theory to policy to practice. In addition, The Wonder of Learning—The Hundred Languages of Children exhibit will be hosted in Vancouver, BC, from July-December 2012. More information is available at: <http://uvicearlyyears.ca/main.cfm?cid=2529> and <http://wonderoflearningvancouver.com/> ■

# Thank You to our 2012 New York City Convention Exhibitors!

## Akua Water-based Inks

Susan Rostow, 212-473-4670  
info@waterbasedinks.com  
www.waterbasedinks.com

## AMACO/Brent

Elaine Zimmerman, 800-374-1600  
ezimmerman@amaco.com  
www.amaco.com

## Art Image Publications

Magalie Boulrice, 800-361-2598  
marketing@artimagepublications.com

## Art to Remember

Courtney Veigel, 800-895-8777  
courtneyv@arttoremember.com  
www.arttoremember.com

## Arts & Activities Magazine

Maryellen Bridge, 888-278-7678  
maryellen@artsandactivities.com  
www.artsandactivities.com

## Artsonia

Jim Meyers, 224-538-5060  
info@artsonia.com  
www.artsonia.com

## Barron's

Frederick Glasser, 800-645-3476  
fglasser@barronseduc.com  
www.barronseduc.com

## Blick Art Materials

Linda Carter, 309-343-6181  
info@dickblick.com  
www.dickblick.com

## Boston University

Racelle Dizon, 866-347-6876  
qgivens@cfaonline.bu.edu  
http://arteducation.bu.edu/naea

## Bullseye Glass Company

Jim Jones, 503-232-8887  
sales@bullseyeglass.com  
www.bullseyeglass.com

## California College of the Arts

Robynne Royster, 415-703-9532

## Ceramic Publications

Steve Hecker, 866-721-3322  
shecker@ceramics.org  
www.ceramicartsdaily.org

## Chesapeake Ceramics

Allison Jachowski, 410-247-1270  
educators@chesapeakeceramics.com  
www.chesapeakeceramics.com

## Chester Book Co.

Whitney Kuefler, 952-469-6699  
craftbooks@finneyco.com  
www.chesterbookco.com

## Chroma, Inc.

Robin Hayes, 717-626-8866  
infousa@chromaonline.com  
www.chromaonline.com

## ColArt Americas Inc.

Bill Stefanowicz, 732-562-0770

## College of Visual Arts

Elyan Paz, 651-757-4040  
www.cva.edu

## Corcoran College of Art and Design

Robert Garcia, 202-639-1814  
admissions@corcoran.edu

## Crayola, LLC

Linda Arnold, 610-253-6272  
larnold@crayola.com  
www.crayola.com

## Cress Manufacturing Co.

Robert J Peles, 775-884-2777  
www.cressmfg.com

## Crystal Productions

Amy Woodworth, 847-657-8144  
custserv@crystalproductions.com  
www.crystalproductions.com

## Davis Publications, Inc.

Julian Wade, 508-754-7201  
contactus@davisart.com  
www.davisart.com

## Dixon Ticonderoga Co.

Traci Worrell, 800-824-9430  
tworrell@dixonusa.com  
www.prang.com

## Ed Hoy's International

Maureen Matuzewski, 800-323-5668  
events@edhoy.com  
www.edhoy.com

## Faber-Castell

Bill Nicholson, 610-316-0710  
billn@fabercastell.com  
www.fabercastell.com

## FM Brush Company

Veronica Towey, 718-821-5939

## Fredrix Artist Canvas

Barry Diamond, 800-241-8129  
www.FredrixArtistCanvas.com

## General Pencil Company

Ingrid Abberton, 650-369-4889  
sales@generalpencil.com  
www.generalpencil.com

## Getting To Know, Inc.

Kiki Stathakis, 312-642-5526  
questions@gettingtoknow.com  
www.gettingtoknow.com

## Golden Artist Colors / Williamsburg Handmade Oil Colors

Bill Hartman, 607-847-6154  
bhartman@goldenpaints.com  
www.goldenpaints.com

## Grand View University

Diane Johnson, 515-263-2810  
admissions@grandview.edu  
www.gvartanddesign.com

## Graphic Display Systems

Bob Tobias, 717-274-3954  
panels@graphicdisplaysystems.com

## iLoveToCreate

Alyson Dias, 559-291-4444  
adias@ilovetocreate.com  
www.ilovetocreate.com

## Inovart Inc.

John M. Smith, 941-751-2324  
john@inovart.net  
www.inovart.net

## Iwata-Medea Inc.

Joanna Murphy, 503-253-7308  
www.iwata-medea.com

## Jack Richeson & Company

Michael Richeson, 920-738-0744  
michael@richesonart.com  
www.richesonart.com

## Kansas City Art Institute

Darcy Deal, 800-522-5224

## Kiki Magazine

Amy Mauch, 859-491-5454  
amy.mauch@kikimag.com  
www.kikimag.com

## L&L Kiln

Denise Vance, 856-294-0071  
denise@hotkilns.com  
www.hotkilns.com

## Massachusetts College of Art & Design

Liz Rudnick, 617-879-7174  
liz.rudnick@massart.edu  
www.massart.edu

## Mayco

Karen Shelton, 614-876-1171  
kshelton@maycocolors.com  
www.maycocolors.com

## McGraw-Hill Education

Norma Fiala, 614-430-4482  
norma\_fiala@mcgraw-hill.com  
www.mheonline.com

## MD Enterprises/Pro Panels

Mark Burris, 800-525-4159  
questions@propanels.com  
www.propanels.com

## Messiah College

Gene VanDyke, 717-796-1800

## Michael's

Kyra Balentine, 800-642-4235  
balentik@michaels.com  
www.michaels.com

## NASCO

Rhonda Rigney, 209-545-1600  
modestosales@enasco.com  
www.enasco.com/artsandcrafts

## National Gallery of Art

Leo J. Kasun, 202-842-6280  
EdResources@nga.gov  
www.nga.gov/education/learningresources

## New Hampshire Institute of Art

Amanda Abbott, 603-836-2576  
aabbott@nhia.edu  
www.nhia.edu

## Original Works

Sharon Squiers, 800-421-0020  
sharons@originalworks.com  
www.originalworks.com

## Pacon Corporation

Lori Nelson, 920-830-5214  
lori.nelson@pacon.com  
www.pacon.com

## Paragon Industries LP

Shelia Collins, 972-288-7557  
shelia@paragonweb.com  
www.paragonweb.com

## Pearson

Shirley Lacroix, 401-440-6667  
shirley.lacroix@pearson.com  
www.pearsonschool.com/art

## Royal Brush Mfg.

Susan Kelly, 219-660-4170  
www.royalbrush.com

## Roylco Inc.

Sandra Smith, 800-362-8656

## Sakura of America

Julia Reed, 510-475-8880-126  
jreed@sakuraofamerica.com  
www.sakuraofamerica.com

Creating Pathways with  
**THE DINNER PARTY**

Join artist  
**Judy Chicago**  
and members of  
*The Dinner Party*  
Curriculum Team to  
explore the rich content  
of *The Dinner Party*

Join us this **SUMMER** at  
**KUTZTOWN UNIVERSITY**  
for an active, substantive  
**Workshop/Institute for Teachers!**

**July 8-13, 2012**

Be part of a major curriculum initiative to  
provide educators with materials to teach about  
*The Dinner Party*, social issues, and women's  
achievements throughout history.

**www.TheDinnerPartyInstitute.com**

**CONTACT: Dr. Marilyn Stewart**  
stewart@kutztown.edu P: 484-646-4310

Please note that the Institute is strictly limited to 30 participants.  
Offered by Kutztown University, in partnership with Through the Flower, a  
nonprofit feminist art organization founded by Judy Chicago, and with  
co-sponsor, the National Art Education Association.

**Sanford Brands, Prismacolor/Sharpie**  
Natasha Forouzannia, 630-481-2050  
natasha.forouzannia@sanford.com  
www.prismacolor.com

**Sargent Art**  
Bhakti Oza, 800-424-3596  
jbhakti.oza@sargentart.com  
www.sargentart.com

**Savannah College of Art and Design**  
Anita Bentley, 912-525-5100  
abentley@scad.edu  
www.scad.edu

**Scholastic, Inc.**  
Kimone Johnson, 212-343-4536  
http://teacher.scholastic.com/  
products/classmags.asp

**School of the Art Institute of Chicago**  
Helen McElroy, 312-629-6115  
www.saic.edu

**School Specialty Sax Arts & Crafts**  
Susan Zolkowski, 800-388-3224  
www.saxarts.com

**SchoolArts Magazine**  
Jackie Gothing, 508-754-7201  
jgothing@davisart.com  
www.schoolartsonline.com

**Sebrof/Forbes**  
Dennis Forbes, 703-425-0786

**Shain Solutions**  
Julie Ryno, 920-842-2136  
jryno@diversifiedwoodcrafts.com  
www.shainsolutions.com

**Sheffield Pottery, Inc.**  
Jennifer Adams, 413-229-7700-13  
schools@sheffield-pottery.com  
www.sheffield-pottery.com

**Shimpo Ceramics**  
Karen Wise, 800-237-7079

**SilverGraphics Studios Inc.**  
Gretchen Feero & Betty Dufresne  
518-384-1931  
info@silvergraphics.com  
www.silvergraphics.com

**Skutt**  
Ron Kieling, 503-774-6000  
ron@skutt.com  
www.skutt.com

**Smart-Fab**  
Gil Brosh, 877-633-7790  
info@smartfab.com  
www.smartfab.com

**Spectrum Glass Company**  
Scandia Wood, 425-483-6699  
matthews@spectrumglass.com  
www.spectrumglass.com/arteducators

**Spectrum Glazes**  
Richard Arnfield, 416-747-8310  
richard@spectrumglazes.com  
www.spectrumglazes.com

**Speedball Art Products**  
Hannah Rankin, 704-978-4198  
hannahrankin@speedballart.com  
www.speedballart.com

**Square 1 Art**  
Jane Reid Higdon, 678-906-2291  
jhigdon@square1art.com  
www.square1art.com

**Staedtler Mars Limited**  
Kathy Louis, 800-776-5544  
info@staedtler.ca  
www.staedtler.ca

**SUNY Fashion Institute of Technology**  
Laura Arbogast, 212-217-3760  
www.fitnyc.edu

**Tandy Leather Factory**  
Christine Hatter, 817-903-8628  
chatter@leatherfactory.com.com  
www.tandyleatherfactory.com

**The Art Institutes**  
Julie Walsh, 412-995-7302  
jawalsh@aii.edu  
www.aiadvantage.com

**The College Board**  
Wendy Free, 770-225-4089  
wfree@collegeboard.org  
http://apcentral.collegeboard.com/apc/  
Controller.jspf

**The University of the Arts**  
Continuing Studies Division, 215-717-6006  
cs@uarts.edu  
www.cs.uarts.edu

**Triarco Arts & Crafts**  
Amber Nelson, 763-551-2109  
info@triarcoarts.com  
www.eTriarco.com

**United Art and Education**  
Michael Gugel, 260-478-1121  
info@unitednow.com  
www.unitednow.com

**Utrecht Art Supplies**  
Tara Voicheck, 800-223-9132  
tvoicheck@utrecht.com

**Vessels for Charity**  
Wanda Laing, 631-605-1230  
us@vesselsforcharity.org  
www.vesselsforcharity.org

**Walter Foster Publishing Inc.**  
Anne Landa, 949-380-7510  
anne@walterfoster.com  
www.walterfoster.com

**Westcott (Acme United)**  
Rachelle Berarducci, 203-319-2143  
customerservice@acmeunited.com  
www.westcottbrand.com

**Witzend Workshop (Rabinowitz Design)**  
Sandy Rabinowitz, 203-393-2397  
sandy@twisteezwire.com  
www.twisteezwire.com

**Zolo Inc.**  
Dan Stirling, 540-372-7603  
dan@zolo.com  
www.zolo.com



TEXAS TECH UNIVERSITY  
College of Visual & Performing Arts  
**School of Art™**

**The MASTERS in ART EDUCATION (MAE) program supports contemporary classroom pedagogy, studio practice, and research in relation to social theory & visual culture. This engaging degree can be completed in three years with summers at Tech’s Hill Country campus in Junction, TX, and online classes during fall & spring.**

**Contact: [future.akins@ttu.edu](mailto:future.akins@ttu.edu)**

**MFA in ART & MA in ART HISTORY see: [www.art.ttu.edu](http://www.art.ttu.edu)**

**Texas Tech University offers the DOCTOR of PHILOSOPHY in FINE ARTS (PHD), recognized worldwide for its curriculum combining studies in music, theatre, and the philosophy of art, with a field of specialization in art “*Critical Studies and Artistic Practice.*”**

**Contact:**  
**[c.cortez@ttu.edu](mailto:c.cortez@ttu.edu)**  
**[www.fadp.vpa.ttu.edu](http://www.fadp.vpa.ttu.edu)**



TEXAS TECH UNIVERSITY  
College of Visual & Performing Arts  
**Fine Arts Doctoral Program™**

# THE RESOURCES YOU NEED THE SOURCE YOU TRUST

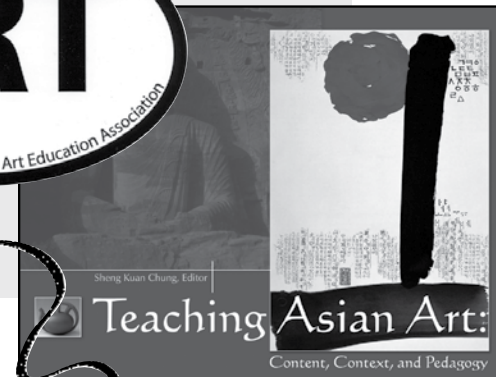
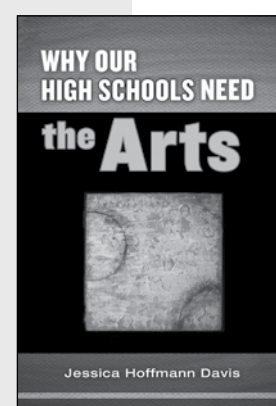
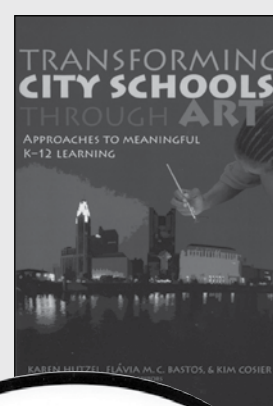
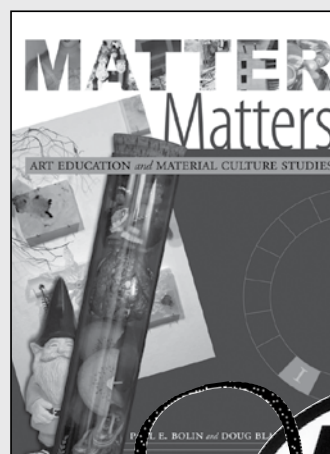
The *Art Education Resource Guide* makes connecting with suppliers simply.

The Guide's comprehensive, field-specific database makes finding relevant results effortless. Tap into the incredible network of the National Art Education Association with the premiere online search tool and directory for art educators.

Naea

It works for your classroom.  
It works for you.  
See how at:  
[ArtEducationResourceGuide.com](http://ArtEducationResourceGuide.com)

## New from NAEA!



Available at [WWW.ARTEDUCATORS.ORG/STORE](http://WWW.ARTEDUCATORS.ORG/STORE)  
Or call 800-299-8321  
for shipping/handling and to order.

NEWS  
Advancing Art Education  
Naea

National Art Education Association  
1806 Robert Fulton Drive, Suite 300, Reston, VA 20191

## APRIL IS AUTISM AWARENESS MONTH

Take Advantage of Special Prices on NAEA Resources!

**R**eaching and Teaching Students with Special Needs through Art is a collaboration between professionals in both special education and art education. Over 500 years of author experience makes special education information relevant to the art room. *Understanding Students with Autism through Art* builds on the educational and behavioral strategies found throughout *Reaching and Teaching* and focuses on individuals with autism spectrum disorders, the most rapidly growing population with special needs. Collaboratively written, *Understanding Students with Autism through Art* provides timely background information and demonstrates the many ways art education can enrich the lives of students with autism.

—Beverly Levett Gerber, Co-editor



FOR A LIMITED TIME, get both *Reaching and Teaching Students with Special Needs through Art* and *Understanding Students with Autism through Art* for **\$45**

(NAEA Member Price) / \$55 (non-member). A savings of \$10!

OR order *Understanding Students with Autism through Art* for **\$25** (NAEA Member Price) / \$29 (non-member)

Available at [WWW.ARTEDUCATORS.ORG/STORE](http://WWW.ARTEDUCATORS.ORG/STORE)  
or call 800-299-8321 for shipping/handling and to order.

Offer good through May 4, 2012.