



## NAEA COMC J. Eugene Grigsby, Jr. Award Rubric

Name of Nominee \_\_\_\_\_

State \_\_\_\_\_

Total Points \_\_\_\_\_

The J. Eugene Grigsby Jr. COMC award honors individuals who have made distinguished contributions to the field of art education in advancing and promoting education, investigation, and celebration of cultural and ethnic heritage within our global community. The record of achievement may reflect remarkable scholarly writing, research, professional leadership, teaching and/or community service that advances the ideals of culturally responsive pedagogy in teaching and learning communities. Further, this award highlights the legacy of Dr. J. Eugene Grigsby Jr. in bringing to light accomplishments historically and contemporarily by people of color in fully advancing NAEA policy and practice.

### **Dr. J. Eugene Grigsby, Jr.**

Celebrated artist, writer and educator Jefferson Eugene Grigsby, Jr. brought the enduring concept of culturally responsive instructional approaches to the forefront of art education. Emphasizing the human rights imperative intrinsic in the inclusion of culture and ethnicity in art education, Grigsby brought attention to the centrality of art education to the civil rights movement in America. Dr. Grigsby modeled through both his scholarship and NAEA involvement his vision for the inclusion and recognition of traditions, artistic practices, and accomplishments of people of color within the visual arts.

Grigsby represents several decades of leadership within NAEA which include vice president of the National Art Education Association from 1972-74, president of the Arizona Art Education Association from 1988-90, chair of the Pacific region, and contributor to the establishment of the Committee on Multi Ethnic Concerns in 1980. Grigsby began his undergraduate work at Johnson C. Smith University in Charlotte, North Carolina. Within a year, he transferred to Morehouse College in Atlanta, Georgia, where he first met his long time mentor, Hale Woodruff. Under Woodruff's tutelage, Grigsby graduated from Morehouse College in 1938 equipped with extensive artistic experience that he would retain throughout his life. Grigsby went on to obtain his B.A. degree from Morehouse College, his M.A. degree in art from Ohio State University and his Ph.D. in art education from New York University.

Dr. Grigsby has a long and distinguished career as an art educator. He began working at Carver High School as an art teacher. After the closing of the school in 1954, Grigsby began working at Phoenix Union High School where he remained until 1966. In 1958, early recognition of his leadership included his election by the Museum of Modern Art in New York City to represent the United States as an art teacher at the Children's Creative Center at the Brussels World Fair. This experience inspired Grigsby to initiate a number of art programs in community centers, housing projects and day care centers in the Phoenix area.

Grigsby began teaching at the university level in 1966, working at the School of Art at Arizona State University until 1988. During this time, Grigsby published *Art and Ethics: Background for Teaching Youth in a Pluralistic Society*, the first book ever written for art teachers by an African

American artist and educator. In 2001, *The Art of Eugene Grigsby Jr.: A 65 Year Retrospective* was featured at the Phoenix Art Museum. The exhibit featured insightful commentary of Grigsby's life and influence on the art and education world by his many colleagues, friends and family.

**Relationship to the Work of Eugene Grigsby, Jr.**

Nominee's contributions to the profession reflect, expand, or extend the work of Eugene Grigsby in clear and particular ways.	<b>4</b>	
Nominee's contributions to the profession reflect, expand, or extend the work of Eugene Grigsby in a general way.	<b>3</b>	
Nominee's contributions to the profession reflect, expand, or extend the work of Eugene Grigsby in a fragmented or unclear manner.	<b>2</b>	
Nominee's contributions to the profession reflect, expand, or extend the work of Eugene Grigsby in somewhat distant ways.	<b>1</b>	
Nominee's contributions to the profession do not reflect, expand, or extend the work of Eugene Grigsby.	<b>0</b>	

**Contributions to the Profession:**

Rate each area below on a scale of 1 to 4 with 4 being the highest and 0 being the lowest possible score.

Scholarship regarding cultural and ethnic heritage within the visual arts	<b>1-4</b>	
Leadership and mentorship that promote the inclusion of global perspectives in art education	<b>1-4</b>	
Research that extends the culturally responsive philosophies Dr. Grigsby advanced in his work	<b>1-4</b>	
Scholarship that recognizes the accomplishments both historically and contemporarily by people of color in the field of art education	<b>1-4</b>	

**Letters of support:**

Nominee's letters of support provide <b>superior</b> evidence of advancing the cause of art education.	<b>5</b>	
Nominee's letters of support provide <b>moderate</b> evidence of advancing the cause of art education.	<b>3</b>	
Nominee's letters of support provide <b>limited</b> evidence of advancing the cause of art education.	<b>2</b>	
Nominee's letters of support provide <b>no</b> evidence of advancing the cause of art education.	<b>0</b>	

**Comments** – Please provide up to 5 points/comments that are specific to the work of the nominee to help clarify why this person should receive this award.



## Distinguished Service Outside the Profession Award Rubric

**Name of Nominee** \_\_\_\_\_

This award is to recognize outstanding achievement and contributions in previous years by persons or organizations outside the field of art education. Given the variety of roles of individuals and/or organizations who can be nominated for this award, all candidates may not have achievement or service in each area.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

Outstanding Achievement	
Contributions to the Profession	
Service to the Field of Art Education	
Service to Arts Education at the national/state level, including NAEA	
Letters of Support	
<b>Total Points (25) points possible)</b>	

### Outstanding Achievement

Nominee has been recognized for <b>significant</b> support in the field of art education	<b>5</b>	
Nominee has been recognized for <b>moderate</b> support in the field of art education.	<b>3</b>	
Nominee has been recognized for <b>some</b> support in the field of art education	<b>2</b>	
Nominee has <b>not</b> provided support to the profession	<b>0</b>	

### Contributions to the Profession

Nominee has made <b>significant</b> contributions to the profession commensurate with this award	<b>5</b>	
Nominee has made <b>moderate</b> contributions to the profession commensurate with this award	<b>3</b>	
Nominee has made <b>some</b> contributions to the profession	<b>2</b>	
Nominee has <b>not</b> made contributions to the profession	<b>0</b>	

### Service to the Field of Art Education

Nominee has <b>significant</b> evidence of service to the field of art education	<b>5</b>	
Nominee has <b>moderate</b> evidence of service to the field of art education	<b>3</b>	
Nominee has <b>limited</b> evidence of service to the field of art education	<b>2</b>	
Nominee has <b>no</b> evidence of service to the field of art education	<b>0</b>	

### Service to Arts Education at the national/state level, including NAEA

Nominee has an <b>exceptional</b> history of service to arts education at the national/state level, including NAEA	<b>5</b>	
Nominee has a <b>good</b> history of service to arts education at the national/state level, including NAEA	<b>4</b>	
Nominee has a <b>limited</b> history of service to arts education at the national/state level which may include NAEA	<b>3</b>	
Nominee has a history of service to arts education at the national/state level which may include NAEA	<b>2</b>	
Nominee has a history of service to arts education but no service to NAEA	<b>1</b>	

**Letters of support:**

Nominee's letters of support provide <b>superior</b> evidence of outstanding achievement and contributions to the field of art education.	<b>5</b>	
Nominee's letters of support provide <b>moderate</b> evidence of outstanding achievement and contributions to the field of art education.	<b>3</b>	
Nominee's letters of support provide <b>limited</b> evidence of outstanding achievement and contributions to the field of art education.	<b>1</b>	
Nominee's letters of support provide <b>no</b> evidence of achievement and contributions to the field of art education.	<b>0</b>	



## The Mac Arthur Goodwin Award for Distinguished Service within the Profession Rubric

Name of Nominee \_\_\_\_\_

This award is to recognize outstanding achievement, contributions, and service in previous years to the field of art education and to National and State/Province Associations.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

Outstanding Achievement	
Contributions to the Profession	
Service to the Field of Art Education	
Service to the National Art Education Association	
Letters of Support	
<b>Total Points (25 points possible)</b>	

### Outstanding Achievement

Nominee has been recognized for <b>significant</b> achievement in the field of art education	<b>5</b>	
Nominee has been recognized for <b>moderate</b> achievement in the field of art education.	<b>3</b>	
Nominee has been recognized for <b>some</b> achievement in the field of art education	<b>2</b>	
Nominee has <b>not</b> yet made significant contributions to the profession	<b>0</b>	

### Contributions to the Profession

Nominee has made <b>significant</b> contributions to the profession commensurate with this award	<b>5</b>	
Nominee has made <b>moderate</b> contributions to the profession commensurate with this award	<b>3</b>	
Nominee has made <b>some</b> contributions to the profession	<b>2</b>	
Nominee has <b>not</b> yet made significant contributions to the profession	<b>0</b>	

### Service to the Field of Art Education

Nominee has <b>significant</b> evidence of service to the field of art education	<b>5</b>	
Nominee has <b>moderate</b> evidence of service to the field of art education	<b>3</b>	
Nominee has <b>limited</b> evidence of service to the field of art education	<b>2</b>	
Nominee has <b>no</b> evidence of service to the field of art education	<b>0</b>	

### Service to the National Art Education Association

Nominee has an <b>exceptional</b> history of service at the national level	<b>5</b>	
Nominee has a <b>good</b> history of service at the national level	<b>3</b>	
Nominee has a <b>limited</b> history of service at the national level	<b>2</b>	
Nominee has <b>no</b> history of service at the national level	<b>0</b>	

### Letters of support:

Nominee's letters of support provide <b>superior</b> evidence of exemplary service within the profession	<b>5</b>	
Nominee's letters of support provide <b>moderate</b> evidence of exemplary service within the profession	<b>3</b>	
Nominee's letters of support provide <b>limited</b> evidence of exemplary service within the profession	<b>2</b>	
Nominee's letters of support provide <b>no</b> evidence of exemplary service within the profession	<b>0</b>	



## Eisner Doctoral Research Award in Art Education Award Rubric

**Name of Nominee:** \_\_\_\_\_

Please indicate your rankings for the candidates using the point scales indicated, where 1 is the lowest and 5, 10, and 15 are the highest scores. The maximum score is 30 points.

	Points Possible	Score
<p><b>Nominee cover letter</b></p> <p>Strength of the letter in conveying the significance of the research to the field. Clarity of language and expression.</p>	5	
<p><b>Letter from the mentor/advisor or committee member</b></p> <p>The mentor/advisor nomination letter should discuss the significance of the doctoral student's research to the profession and field of art education, and include evidence that the dissertation has been completed and successfully defended.</p>	10	
<p><b>1000 word dissertation abstract written by the nominee</b> <i>(to be viewed in combination with nominee's CV and full dissertation)</i></p> <p>Abstract: Clarity of language and expression. Demonstrates potential for a publishable journal length manuscript to evolve from this work.</p> <p>Research: The doctoral research makes a significant contribution to the field in topic, methodology, and/or results.</p> <p>Potential for Scholarly Contribution: The combination of materials demonstrates the potential for the author to make a significant contribution to the field of art education as a scholar, researcher, and published author.</p>	15	
<b>TOTAL:</b> _____		<b>/30</b>
<b>Comments:</b>		



## NAEA Manuel Barkan Memorial Award Rubric

Name of Nominee \_\_\_\_\_

State \_\_\_\_\_

Total Points \_\_\_\_\_

This award is conceived as a tribute to Dr. Manuel Barkan. Selection is based on a work of scholarship published in *Art Education* or *Studies in Art Education* published from October 2014 through September 2015.

### Manuel Barkan (1913–1970)

"A visionary art educator at Ohio State University" who had "designed a model of art education that combined the teaching of art history and art criticism with art making activities" (J. Paul Getty), Manuel Barkan recognized the role of disciplinary structures of knowledge in guiding curriculum decisions but his views on curriculum reform embodied a synthesis of viewpoints, some reflecting the influence of social reconstructionism and Progressive education from the 1930s.

Barkan taught art for the Roslyn, Long Island, school district. He left New York to accept a position in the education department of the Toledo museum and, during the war years, worked as an industrial designer. In 1947 he was offered a position to teach design at the Ohio State University, and became head of the art education area after receiving his degree in 1951. He held this position until his death in 1970.

Barkan regarded the social environment as a place where the child learns through his or her interactions with others. Barkan did not regard self-expression as the principle aim of art education as was common with his contemporaries. Rather, he saw it as a means through which children could be encouraged to interact with other human beings thereby to establish their sense of self.

Barkan wrote *A Foundation for Art Education* (1955) and *Through Art To Creativity* (1960). With Laura Chapman he prepared *Guidelines for Art Instruction through Television for the Elementary School* followed by a set of guidelines for aesthetic education (1970), a program of the Central Midwestern Regional Educational Laboratory. He also presented his *Curriculum and the Teaching of Art* report to the NAEA in Washington, DC (1964).

### Scholarship:

Article deals carefully and imaginatively with an important issue, problem, or practice in the field in a manner that sets it above and beyond the norm.	<b>4</b>	
Article deals with an important issue, problem, or practice in the field in a manner that is typical of the norm or deals imaginatively with a less important issue, problem or practice.	<b>3</b>	
Article deals with a lesser issue, problem, or practice in the field in a manner that is the norm.	<b>2</b>	
Article deals with issue, problem, or practice in the field in a manner that sets it below the norm.	<b>1</b>	
Article deals with issue, problem, or practice in the field in a manner that is of no use to the profession.	<b>0</b>	

**Comments** – Please provide up to 5 points/comments that are specific to the work of the nominee to help clarify why this person should receive this award.



## NAEA Marion Quin Dix Leadership Award Rubric

Name of Nominee \_\_\_\_\_

State \_\_\_\_\_

Total Points \_\_\_\_\_

This award is presented in honor of NAEA's third President, Marion Quin Dix, in recognition of her pioneer work in the development of NAEA as a national professional organization. This award is given to recognize outstanding contributions and service to the profession by a current or past State/Province Association officer in the performance and/or development of specific programs, goals or activities at the State/Province Association level.

### Marion Quin Dix

After teaching for twenty years (1923-1943) Marion became the Art Supervisor in Elizabeth, New Jersey and retired twenty nine years later in 1972. She also taught summers and Saturdays at Rutgers from 1931 to 1969. As Art Supervisor for Elizabeth, Marion had each art teacher stop using the standard coloring book lessons and develop their own course of study.

By the summer of 1946 most art programs were stopped because of World War II. This is when Marion had the idea of the Creative Art Education Workshop which allowed educators time and access to test out art materials as opposed to conventions that simply allowed them to pick up literature on art materials. At the time Marion was chairman of the Professional Relations Committee for Eastern Arts and questioned why there was no national organization to connect the four regional art educator organizations. During meetings to explore this concept, Marion nominated Dr. Edwin Ziegfeld, Head of the Art Department at Columbia, as the first chairman of the NAEA in 1947. She was asked to run for the next presidency term but turned it down because she did not want the Eastern region to be over represented. Then 2 years later Marion Quin Dix became the third president to the NAEA (1953-55). She was concerned that art educators were selling art education to themselves, so she made efforts to bring in people from other fields with the goal of having more integrated education.

Marion was the first woman to serve as president of both the Eastern Arts Association (1949-50) and the National Art Education Association (1953-55). She is the author of many articles about art education and has received many awards including an honorary doctorate from Kean College in Union, New Jersey.

### Contributions to the Profession:

Nominee has made significant contributions through leadership and service to the profession at the State/Province level.	<b>4</b>	
Nominee has made valuable contributions through leadership and service to the profession at the State/Province level.	<b>3</b>	
Nominee has made some contributions to the profession through leadership and service at the State/Province level.	<b>2</b>	
Nominee has made minor contributions to the profession through leadership and service at the State/Province level.	<b>1</b>	
Nominee has made no contributions to the profession at the State/Province level.	<b>0</b>	

**Letters of support:**

Nominee's letters of support provide <b>superior</b> evidence of advancing the cause of art education.	<b>5</b>	
Nominee's letters of support provide <b>moderate</b> evidence of advancing the cause of art education.	<b>3</b>	
Nominee's letters of support provide <b>limited</b> evidence of advancing the cause of art education.	<b>2</b>	
Nominee's letters of support provide <b>no</b> evidence of advancing the cause of art education.	<b>0</b>	

**Comments** – Please provide up to 5 points/comments that are specific to the work of the nominee to help clarify why this person should receive this award.



**NAEA, The Council for Exceptional Children (CEC), VSA  
Beverly Levett Gerber Special Needs Lifetime Achievement Award  
Award Rubric**

**Name of Nominee** \_\_\_\_\_

This rubric should be used in scoring candidates for the Beverly Levett Gerber Special Needs Lifetime Achievement Award.

Given the variety of roles of NAEA members who can be nominated for this award, all candidates may not have expertise in each area.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box:

Impact on Special Needs Students	
Scholarly Writing	
Research	
Professional Leadership	
Teaching	
Community Service	
<b>Total Points (30 points possible)</b>	

**Impact on Special Needs Students:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of achievement that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of achievement that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> record of achievement that has had some impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> record of achievement that has had a small impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> record of achievement that has had an impact on students with disabilities and special needs.	<b>1</b>	
Candidate shows <b>no</b> evidence of bringing distinction to the profession of special needs art education students.	<b>0</b>	

**Scholarly Writing:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
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Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has <b>no</b> record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Research:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate <b>no</b> record of research that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Professional Leadership:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has brought <b>no</b> record of leadership that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Teaching:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has <b>no</b> record of teaching that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Community Service**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of community service that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of community service that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> record of community service that has had some impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> record of community service that has had a small impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> record of community service that has had an impact on students with disabilities and special needs.	<b>1</b>	
Candidate shows <b>no</b> record of community service that has had an impact on students with disabilities and special needs.	<b>0</b>	



**NAEA, The Council for Exceptional Children (CEC), VSA  
Peter J. Geisser Special Needs Art Educator of the Year  
Award Rubric**

**Name of Nominee** \_\_\_\_\_

This rubric should be used in scoring candidates for the Peter J. Geisser Special Needs Art Educator of the Year.

Given the variety of roles of NAEA members who can be nominated for this award, all candidates may not have expertise in each area.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box:

Impact on Special Needs Students	
Scholarly Writing	
Research	
Professional Leadership	
Teaching	
Community Service	
<b>Total Points (30 points possible)</b>	

**Impact on Special Needs Students:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of achievement that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of achievement that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> record of achievement that has had some impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> record of achievement that has had a small impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> record of achievement that has had an impact on students with disabilities and special needs.	<b>1</b>	
Candidate shows <b>no</b> evidence of bringing distinction to the profession of special needs art education students.	<b>0</b>	

**Scholarly Writing:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
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Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has <b>no</b> record of scholarly writing that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

### Research:

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of research that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate <b>no</b> record of research that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

### Professional Leadership:

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of leadership that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has brought <b>no</b> record of leadership that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Teaching:**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> and continuous record of teaching that has had a significant impact on students with disabilities and special needs.	<b>1</b>	
Candidate has <b>no</b> record of teaching that has had a significant impact on students with disabilities and special needs.	<b>0</b>	

**Community Service**

Candidate has brought distinction to the profession of special needs art education through an <b>exceptional</b> and continuous record of community service that has had a significant impact on students with disabilities and special needs.	<b>5</b>	
Candidate has brought distinction to the profession of special needs art education through an <b>outstanding</b> and continuous record of community service that has had a significant impact on students with disabilities and special needs.	<b>4</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>very good</b> record of community service that has had some impact on students with disabilities and special needs.	<b>3</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>good</b> record of community service that has had a small impact on students with disabilities and special needs.	<b>2</b>	
Candidate has brought distinction to the profession of special needs art education through a <b>limited</b> record of community service that has had an impact on students with disabilities and special needs.	<b>1</b>	
Candidate shows <b>no</b> record of community service that has had an impact on students with disabilities and special needs.	<b>0</b>	



**NAEA National and Regional Higher Education Division  
Art Educator of the Year Awards Rubric**

**Name of Nominee** \_\_\_\_\_

\_\_\_\_\_ National \_\_\_\_\_ Regional (\_\_\_\_ Eastern \_\_\_\_\_ Pacific \_\_\_\_\_ Western \_\_\_\_\_ Southeastern)

This rubric should be used in scoring candidates for the National Higher Education Division Art Educator and the Regional Division Art Educator(s) of the Year.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

National and Regional NAEA Activities	
State/Province Activities	
Leadership Roles, Offices, Honors in Other Professional Organizations	
Program Development, Publications, Artistic Production and/or Exhibitions	
Teaching/Related Experiences	
Letters of support	
<b>Total Points (24 points possible)</b>	

**NAEA National and Regional Activities within Nominee's Division:**

<p>Candidate has an <b>exceptional</b> history of active professional participation within their division at the national and regional levels within their division such as:</p> <ul style="list-style-type: none"> <li>● held leadership positions at the national and/or regional levels (such as National and/or Regional VP, Division Director, regional division director)</li> <li>● served on at least three committees at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>● received multiple national and/or regional honors or recognitions</li> <li>● regularly presented at NAEA Conventions</li> <li>● attended at least two Regional Summer Leadership meetings</li> <li>● assisted with the development and implementation of NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences).</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of professional active participation within their division at the national and regional level such as:</p> <ul style="list-style-type: none"> <li>● held a leadership position at the national and/or regional level (could be but not limited to a divisional committee or regional division director)</li> <li>● served on at least two committees at the national level and/or regional level</li> <li>● received a national honor and/or regional honor</li> <li>● regularly presented at NAEA Conventions</li> <li>● attended a Regional Summer Leadership meeting</li> <li>● participated in NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences)</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of professional active participation within their division at the national and regional level such as:</p>	<b>2</b>	

<ul style="list-style-type: none"> <li>• served on a committee at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>• has received a national and/or regional honor/recognition</li> <li>• has presented at NAEA Conventions</li> <li>• attended a Regional Summer Leadership meeting</li> <li>• participated in more than one NAEA webinar</li> </ul>		
<p>Candidate has a <b>limited</b> history of professional active participation within their division at the national and regional level:</p> <ul style="list-style-type: none"> <li>• has served on a committee at the national or regional level</li> <li>• has attended an NAEA Convention or regional conference</li> <li>• participated in at least one NAEA webinar</li> </ul>	<b>1</b>	
<p>Candidate shows <b>no</b> professional active participation at the national and/or regional level</p>	<b>0</b>	

**State/Province Division Activities within Nominee’s Division:**

<p>Candidate has an <b>exceptional</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• held leadership positions at the state/province level</li> <li>• chaired state/province committees</li> <li>• received multiple state/province honors</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• held a leadership positions at the state/province level</li> <li>• served on several state/province committees</li> <li>• received a state/province honor</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• served/serves on a committee at the state/province level</li> <li>• received a state/province honor</li> <li>• presented sessions at their state/province conference</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• presented a session at the state/province conference</li> </ul>	<b>1</b>	
<p>Candidate shows <b>no</b> professional active participation at the state/province level</p>	<b>0</b>	

**Leadership Roles, Offices, Honors in Other Professional Organizations**

<p>Candidate has <b>exceptional</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> <li>• held a leadership position in professional associations/organizations</li> <li>• received honors in a professional association/organization</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p>	<b>3</b>	

<ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> <li>• held a leadership position in professional associations/organizations</li> <li>• received honors in a professional association/organization</li> </ul>		
<p>Candidate has an <b>emerging</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• held a leadership position in another professional organization</li> <li>• received an honor/recognition from another professional organization</li> <li>• shows evidence of one or more accomplishments in another professional organization</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of actively participating in organizations outside the field of art education</p>	<b>1</b>	
<p>Candidate has <b>no</b> history of membership in any other associations/organizations</p>	<b>0</b>	

**Program Development, Publications, Artistic Production and/or Exhibitions:**

<p>Candidate has <b>exceptional</b> history of:</p> <ul style="list-style-type: none"> <li>• program development and implementation</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, resources (including digital/multimedia), newsletter articles, courses of study, blog posts).</li> <li>• receiving grants and awards, including fellowships and residencies</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of curating student or other exhibitions</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>1</b>	
<p>Candidate has <b>no</b> evidence of program development, publications, grants, research papers, artistic production or student exhibitions</p>	<b>0</b>	

**Teaching/Related Experiences:**

Candidate has <b>exceptional</b> history of highly accomplished teaching <ul style="list-style-type: none"><li>• chairing or writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li><li>• designing and/or facilitating professional learning experiences and/or planning processes</li><li>• mentoring and coaching (i.e.: supervisor or mentor to preservice teachers, interns, other educators)</li></ul>	<b>4</b>	
Candidate has <b>good</b> history of accomplished teaching <ul style="list-style-type: none"><li>• chairing or writing curriculum, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>3</b>	
Candidate has <b>emerging</b> history of accomplished teaching of <ul style="list-style-type: none"><li>• writing curriculum, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>2</b>	
Candidate has <b>limited</b> history of accomplished teaching <ul style="list-style-type: none"><li>• writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>1</b>	
Candidate has <b>no</b> experience teaching, facilitating, and/or implementing curriculum	<b>0</b>	

**Letters of Support:**

Candidate's letters of support provide <b>exceptional</b> evidence of exemplary teaching and leadership	<b>4</b>	
Candidate's letters of support provide <b>good</b> evidence of exemplary teaching and leadership	<b>3</b>	
Candidate's letters of support provide <b>emerging</b> evidence of exemplary teaching and leadership	<b>2</b>	
Candidate's letters of support provide <b>limited</b> evidence of exemplary teaching and leadership	<b>1</b>	
Candidate's letters of support provide <b>no</b> evidence of exemplary teaching and leadership	<b>0</b>	



**NAEA National and Regional Preservice Division  
Member of the Year Awards Rubric**

**Name of Nominee** \_\_\_\_\_

\_\_\_\_\_ National    \_\_\_\_\_ Regional (\_\_\_\_ Eastern    \_\_\_\_ Pacific    \_\_\_\_ Western    \_\_\_\_ Southeastern)

This rubric should be used in scoring candidates for the National Preservice Division Art Educator and the Regional Division Member(s) of the Year.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

<b>National NAEA Activities (5)</b>	
<b>Preservice Division NAEA Activities (5)</b>	
<b>State/Province Activities (5)</b>	
<b>Student Chapter Activities (5)</b>	
<b>Letters of support (5)</b>	
<b>Total Points (25 points possible)</b>	

**NAEA National Activities:**

<p><b>Candidate has an exceptional history of professional active participation within their division at the national level within their division such as:</b></p> <ul style="list-style-type: none"> <li>* Presented at NAEA Conventions</li> <li>* Attended NAEA Conventions</li> </ul>	<b>5</b>	
<p><b>Candidate has a good history of professional active participation within their division at the national level such as:</b></p> <ul style="list-style-type: none"> <li>* Submitted a proposal to present at NAEA Conventions</li> <li>* Attended at NAEA Conventions</li> </ul>	<b>4</b>	
<p><b>Candidate has an emerging history of professional active participation within their division at the national level such as:</b></p> <ul style="list-style-type: none"> <li>* Attended at NAEA Conventions</li> </ul>	<b>3</b>	
<p><b>Candidate has a limited history of professional active participation within their division at the national level:</b></p>	<b>2</b>	

*Submitted request for funding to university or college in order to attend NAEA Convention *Candidate has assisted in fundraising efforts at his/ her university or college in attending an NAEA Convention		
<b>Candidate has assisted in fundraising efforts at his/ her university or college in attending an NAEA Convention</b>	<b>1</b>	
<b>Candidate shows no professional active participation at the national level</b>	<b>0</b>	

**NAEA Activities within the Preservice Division:**

<b>Candidate has an exceptional history of professional active participation within the Preservice Division such as:</b> * held position of Regional Division Director * Presented at Student Chapter Roundtables at NAEA Conventions	<b>5</b>	
<b>Candidate has a good history of professional active participation within the Preservice Division such as:</b> * Volunteered for, and regularly communicated with National and Regional Directors of the Preservice Division *Served on Ad-Hoc committees of the Preservice Division * presented at Student Chapter Roundtables at NAEA Conventions	<b>4</b>	
<b>Candidate has an emerging history of professional active participation within the Preservice Division such as:</b> * Received a regional recognition from Preservice Division * Presented at Student Chapter Roundtables at an NAEA Convention	<b>3</b>	
<b>Candidate has a limited history of professional active participation within the Preservice Division such as:</b> * presented NAEA strategic visions, trends, and general information to local student chapter *Reached out to Regional or National level Directors on events taking place at his/ her local student chapter	<b>2</b>	
<b>Candidate has maintained NAEA and Preservice Division membership</b>	<b>1</b>	
<b>Candidate shows no professional active participation at the national or regional level</b>	<b>0</b>	

**State/Province Division Activities:**

<b>Candidate has an exceptional history of professional active participation within their division at the state/province level such</b>	<b>5</b>	
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<b>as:</b> * held/holds leadership positions at the state/province level * chaired some state/province committees *has received multiple state/province honors *has regularly presented sessions at state/province conferences		
<b>Candidate has a good history of professional active participation within their division at the state/province level such as:</b> *has held/holds a leadership positions at the state/province level *has served on several state/province committees *has received a state/province honor *has regularly presented sessions at state/province conferences	<b>4</b>	
<b>Candidate has an emerging history of professional active participation within their division at the state/province level such as:</b> *has served/serves on a committee at the state/province level *has received a state/province honor *has presented sessions at their state/province conference	<b>3</b>	
<b>Candidate has a limited history of professional active participation within their division at the state/province level such as:</b> *has received a state/province honor *has presented a session at the state/province conference	<b>2</b>	
<b>Candidate has attended a state/province conference</b>	<b>1</b>	
<b>Candidate shows no professional active participation at the state/province level</b>	<b>0</b>	

**Local Student Chapter Activities:**

<b>Candidate has an exceptional history of professional active participation within their division at the local level such as:</b> * held/holds leadership positions at the student chapter level * chaired student chapter committees *has received multiple student chapter honors *has regularly orchestrated events for the student chapter	<b>5</b>	
<b>Candidate has a good history of professional active participation within their division at the local level such as:</b> *has held/holds a leadership positions at the local level *has served on a local committee or led a local effort *has received a local honor *has regularly orchestrated an event at the local level	<b>4</b>	
<b>Candidate has an emerging history of professional active participation within their division at the local level such as:</b>	<b>3</b>	

*has served/serves on a leadership or support role at the local level *has proven to be an active member at the local level		
<b>Candidate has a limited history of professional active participation within their division at the local level such as:</b> *usually attends events for, and has remained a reasonable active member at the local level	<b>2</b>	
<b>Candidate has attended several local events</b>	<b>1</b>	
<b>Candidate shows no professional active participation at the local level</b>	<b>0</b>	

**Letters of support:**

<b>Candidate's letters of support provide superior evidence of exemplary new professional teaching and leadership</b>	<b>5</b>	
<b>Candidate's letters of support provide moderate evidence of exemplary new professional teaching and leadership</b>	<b>3</b>	
<b>Candidate's letters of support provide limited evidence of exemplary new professional teaching and leadership</b>	<b>1</b>	
<b>Candidate's letters of support provide no evidence of exemplary new professional teaching and leadership</b>	<b>0</b>	



## NAEA National and Regional Museum Division Art Educator of the Year Awards Rubric

Name of Nominee \_\_\_\_\_

\_\_\_\_ National \_\_\_\_ Regional (\_\_\_\_ Eastern \_\_\_\_ Pacific \_\_\_\_ Western \_\_\_\_ Southeastern)

This rubric will be used in evaluating candidates for the Museum Division National and Regional Art Educator of the Year awards.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

National and Regional NAEA Activities	
State/Province Activities	
Leadership Roles, Offices, Honors in Other Professional Organizations	
Program Development, Publications, Artistic Production and/or Exhibitions	
Teaching/Related Experiences	
Letters of support	
<b>Total Points (24 points possible)</b>	

### NAEA National and Regional Activities within Nominee's Division:

<p>Candidate has an <b>exceptional</b> history of active professional participation within their division at the national and regional levels within their division such as:</p> <ul style="list-style-type: none"> <li>● held leadership positions at the national and/or regional levels (such as National and/or Regional VP, Division Director, regional division director)</li> <li>● served on at least three committees at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>● received multiple national and/or regional honors or recognitions</li> <li>● regularly presented at NAEA Conventions</li> <li>● attended at least two Regional Summer Leadership meetings</li> <li>● assisted with the development and implementation of NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences).</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of professional active participation within their division at the national and regional level such as:</p> <ul style="list-style-type: none"> <li>● held a leadership position at the national and/or regional level (could be but not limited to a divisional committee or regional division director)</li> <li>● served on at least two committees at the national level and/or regional level</li> <li>● received a national honor and/or regional honor</li> <li>● regularly presented at NAEA Conventions</li> <li>● attended a Regional Summer Leadership meeting</li> <li>● participated in NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences)</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of professional active participation within their</p>	<b>2</b>	

division at the national and regional level such as: <ul style="list-style-type: none"> <li>• served on a committee at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>• has received a national and/or regional honor/recognition</li> <li>• has presented at NAEA Conventions</li> <li>• attended a Regional Summer Leadership meeting</li> <li>• participated in more than one NAEA webinar</li> </ul>		
Candidate has a <b>limited</b> history of professional active participation within their division at the national and regional level: <ul style="list-style-type: none"> <li>• has served on a committee at the national or regional level</li> <li>• has attended an NAEA Convention or regional conference</li> <li>• participated in at least one NAEA webinar</li> </ul>	<b>1</b>	
Candidate shows <b>no</b> professional active participation at the national and/or regional level	<b>0</b>	

**State/Province Division Activities within Nominee's Division:**

Candidate has an <b>exceptional</b> history of professional active participation within their division at the state/province level such as: <ul style="list-style-type: none"> <li>• held leadership positions at the state/province level</li> <li>• chaired state/province committees</li> <li>• received multiple state/province honors</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>4</b>	
Candidate has a <b>good</b> history of professional active participation within their division at the state/province level such as: <ul style="list-style-type: none"> <li>• held a leadership positions at the state/province level</li> <li>• served on several state/province committees</li> <li>• received a state/province honor</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>3</b>	
Candidate has an <b>emerging</b> history of professional active participation within their division at the state/province level such as: <ul style="list-style-type: none"> <li>• served/serves on a committee at the state/province level</li> <li>• received a state/province honor</li> <li>• presented sessions at their state/province conference</li> </ul>	<b>2</b>	
Candidate has a <b>limited</b> history of professional active participation within their division at the state/province level such as: <ul style="list-style-type: none"> <li>• presented a session at the state/province conference</li> </ul>	<b>1</b>	
Candidate shows <b>no</b> professional active participation at the state/province level	<b>0</b>	

**Leadership Roles, Offices, Honors in Other Professional Organizations**

Candidate has <b>exceptional</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as: <ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> <li>• held a leadership position in professional associations/organizations</li> <li>• received honors in a professional association/organization</li> </ul>	<b>4</b>	
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<p>Candidate has a <b>good</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> <li>• held a leadership position in professional associations/organizations</li> <li>• received honors in a professional association/organization</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• held a leadership position in another professional organization</li> <li>• received an honor/recognition from another professional organization</li> <li>• shows evidence of one or more accomplishments in another professional organization</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of actively participating in organizations outside the field of art education</p>	<b>1</b>	
<p>Candidate has <b>no</b> history of membership in any other associations/organizations</p>	<b>0</b>	

**Program Development, Publications, Artistic Production and/or Exhibitions:**

<p>Candidate has <b>exceptional</b> history of:</p> <ul style="list-style-type: none"> <li>• program development and implementation</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, resources (including digital/multimedia), newsletter articles, courses of study, blog posts).</li> <li>• receiving grants and awards, including fellowships and residencies</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of curating student or other exhibitions</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of:</p> <ul style="list-style-type: none"> <li>• program development</li> <li>• publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>• a listing of ongoing personal artistic production</li> <li>• a listing of student exhibitions</li> </ul>	<b>1</b>	
<p>Candidate has <b>no</b> evidence of program development, publications, grants, research papers, artistic production or student exhibitions</p>	<b>0</b>	

**Teaching/Related Experiences:**

<p>Candidate has <b>exceptional</b> history of highly accomplished teaching</p> <ul style="list-style-type: none"> <li>• chairing or writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li> <li>• designing and/or facilitating professional learning experiences and/or planning processes</li> <li>• mentoring and coaching (i.e.: supervisor or mentor to preservice teachers, interns, other educators)</li> </ul>	<b>4</b>	
<p>Candidate has <b>good</b> history of accomplished teaching</p> <ul style="list-style-type: none"> <li>• chairing or writing curriculum, frameworks, content standards, assessments</li> <li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li> </ul>	<b>3</b>	
<p>Candidate has <b>emerging</b> history of accomplished teaching of</p> <ul style="list-style-type: none"> <li>• writing curriculum, frameworks, content standards, assessments</li> <li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li> </ul>	<b>2</b>	
<p>Candidate has <b>limited</b> history of accomplished teaching</p> <ul style="list-style-type: none"> <li>• writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li> <li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li> </ul>	<b>1</b>	
<p>Candidate has <b>no</b> experience teaching, facilitating, and/or implementing curriculum</p>	<b>0</b>	

**Letters of Support:**

<p>Candidate's letters of support provide <b>exceptional</b> evidence of exemplary teaching and leadership</p>	<b>4</b>	
<p>Candidate's letters of support provide <b>good</b> evidence of exemplary teaching and leadership</p>	<b>3</b>	
<p>Candidate's letters of support provide <b>emerging</b> evidence of exemplary teaching and leadership</p>	<b>2</b>	
<p>Candidate's letters of support provide <b>limited</b> evidence of exemplary teaching and leadership</p>	<b>1</b>	
<p>Candidate's letters of support provide <b>no</b> evidence of exemplary teaching and leadership</p>	<b>0</b>	



**NAEA National and Regional Supervision/Administration Division  
Educator of the Year Awards Rubric**

Name of Nominee \_\_\_\_\_

\_\_\_\_\_ National \_\_\_\_\_ Regional (\_\_\_\_ Eastern \_\_\_\_\_ Pacific \_\_\_\_\_ Western \_\_\_\_\_ Southeastern)

This rubric should be used in scoring candidates for the National and Regional Supervision/Administration Division Art Educator of the Year Award.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

National and Regional NAEA Activities	
State/Province Activities	
Leadership Roles, Offices, Honors in Other Professional Organizations	
Program Development, Publications, Artistic Production and/or Exhibitions	
Teaching/Related Experiences	
Letters of support	
<b>Total Points (24 points possible)</b>	

**NAEA National and Regional Activities within Nominee's Division:**

<p>Candidate has an <b>exceptional</b> history of active professional participation within their division at the national and regional levels within their division such as:</p> <ul style="list-style-type: none"> <li>• held leadership positions at the national and/or regional levels (such as National and/or Regional VP, Division Director, regional division director)</li> <li>• served on at least three committees at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>• received multiple national and/or regional honors or recognitions</li> <li>• regularly presented at NAEA Conventions</li> <li>• attended at least two Regional Summer Leadership meetings</li> <li>• assisted with the development and implementation of NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences).</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of professional active participation within their division at the national and regional level such as:</p> <ul style="list-style-type: none"> <li>• held a leadership position at the national and/or regional level (could be but not limited to a divisional committee or regional division director)</li> <li>• served on at least two committees at the national level and/or regional level</li> <li>• received a national honor and/or regional honor</li> <li>• regularly presented at NAEA Conventions</li> <li>• attended a Regional Summer Leadership meeting</li> <li>• participated in NAEA professional development opportunities (such as webinars, SummerVision, international delegation, preconferences, regional conferences)</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of professional active participation within their division at the national and regional level such as:</p>	<b>2</b>	

<ul style="list-style-type: none"> <li>• served on a committee at the national and/or regional level (could be but not limited to a divisional committee)</li> <li>• has received a national and/or regional honor/recognition</li> <li>• has presented at NAEA Conventions</li> <li>• attended a Regional Summer Leadership meeting</li> <li>• participated in more than one NAEA webinar</li> </ul>		
<p>Candidate has a <b>limited</b> history of professional active participation within their division at the national and regional level:</p> <ul style="list-style-type: none"> <li>• has served on a committee at the national or regional level</li> <li>• has attended an NAEA Convention or regional conference</li> <li>• participated in at least one NAEA webinar</li> </ul>	<b>1</b>	
<p>Candidate shows <b>no</b> professional active participation at the national and/or regional level</p>	<b>0</b>	

**State/Province Division Activities within Nominee’s Division:**

<p>Candidate has an <b>exceptional</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• held leadership positions at the state/province level</li> <li>• chaired state/province committees</li> <li>• received multiple state/province honors</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• held a leadership positions at the state/province level</li> <li>• served on several state/province committees</li> <li>• received a state/province honor</li> <li>• regularly presented sessions at state/province conferences</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• served/serves on a committee at the state/province level</li> <li>• received a state/province honor</li> <li>• presented sessions at their state/province conference</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of professional active participation within their division at the state/province level such as:</p> <ul style="list-style-type: none"> <li>• presented a session at the state/province conference</li> </ul>	<b>1</b>	
<p>Candidate shows <b>no</b> professional active participation at the state/province level</p>	<b>0</b>	

**Leadership Roles, Offices, Honors in Other Professional Organizations**

<p>Candidate has <b>exceptional</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> <li>• held a leadership position in professional associations/organizations</li> <li>• received honors in a professional association/organization</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>• long term membership in several professional organizations</li> </ul>	<b>3</b>	

<ul style="list-style-type: none"> <li>held a leadership position in professional associations/organizations</li> <li>received honors in a professional association/organization</li> </ul>		
<p>Candidate has an <b>emerging</b> history of leadership roles, offices and honors in professional organizations within or outside the field of art education such as:</p> <ul style="list-style-type: none"> <li>held a leadership position in another professional organization</li> <li>received an honor/recognition from another professional organization</li> <li>shows evidence of one or more accomplishments in another professional organization</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of actively participating in organizations outside the field of art education</p>	<b>1</b>	
<p>Candidate has <b>no</b> history of membership in any other associations/organizations</p>	<b>0</b>	

**Program Development, Publications, Artistic Production and/or Exhibitions:**

<p>Candidate has <b>exceptional</b> history of:</p> <ul style="list-style-type: none"> <li>program development and implementation</li> <li>publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, resources (including digital/multimedia), newsletter articles, courses of study, blog posts).</li> <li>receiving grants and awards, including fellowships and residencies</li> <li>a listing of ongoing personal artistic production</li> <li>a listing of curating student or other exhibitions</li> </ul>	<b>4</b>	
<p>Candidate has a <b>good</b> history of:</p> <ul style="list-style-type: none"> <li>program development</li> <li>publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>a listing of ongoing personal artistic production</li> <li>a listing of student exhibitions</li> </ul>	<b>3</b>	
<p>Candidate has an <b>emerging</b> history of:</p> <ul style="list-style-type: none"> <li>program development</li> <li>publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>a listing of ongoing personal artistic production</li> <li>a listing of student exhibitions</li> </ul>	<b>2</b>	
<p>Candidate has a <b>limited</b> history of:</p> <ul style="list-style-type: none"> <li>program development</li> <li>publications (this can include but is not limited to websites or blogs, books, articles, published research, curriculums, newsletter articles, courses of study)</li> <li>a listing of ongoing personal artistic production</li> <li>a listing of student exhibitions</li> </ul>	<b>1</b>	
<p>Candidate has <b>no</b> evidence of program development, publications, grants, research papers, artistic production or student exhibitions</p>	<b>0</b>	

**Teaching/Related Experiences:**

Candidate has <b>exceptional</b> history of highly accomplished teaching <ul style="list-style-type: none"><li>• chairing or writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li><li>• designing and/or facilitating professional learning experiences and/or planning processes</li><li>• mentoring and coaching (i.e.: supervisor or mentor to preservice teachers, interns, other educators)</li></ul>	<b>4</b>	
Candidate has <b>good</b> history of accomplished teaching <ul style="list-style-type: none"><li>• chairing or writing curriculum, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>3</b>	
Candidate has <b>emerging</b> history of accomplished teaching of <ul style="list-style-type: none"><li>• writing curriculum, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>2</b>	
Candidate has <b>limited</b> history of accomplished teaching <ul style="list-style-type: none"><li>• writing curriculum, interpretive plans and materials, frameworks, content standards, assessments</li><li>• experience as a mentor (i.e.: supervisor, preservice teachers)</li></ul>	<b>1</b>	
Candidate has <b>no</b> experience teaching, facilitating, and/or implementing curriculum	<b>0</b>	

**Letters of Support:**

Candidate's letters of support provide <b>exceptional</b> evidence of exemplary teaching and leadership	<b>4</b>	
Candidate's letters of support provide <b>good</b> evidence of exemplary teaching and leadership	<b>3</b>	
Candidate's letters of support provide <b>emerging</b> evidence of exemplary teaching and leadership	<b>2</b>	
Candidate's letters of support provide <b>limited</b> evidence of exemplary teaching and leadership	<b>1</b>	
Candidate's letters of support provide <b>no</b> evidence of exemplary teaching and leadership	<b>0</b>	



NATIONAL **ART EDUCATION** ASSOCIATION  
SHAPING HUMAN POTENTIAL

**NAEA National/NAEA Regional Art Educator of the Year Award & Elementary/Middle Level /Secondary Division Art Educator of Year Award Rubric**

Candidate's Name \_\_\_\_\_ NAEA # \_\_\_\_\_

*Please specify/circle the appropriate category:*

**Award:**      National      Regional

**Division:**    Elementary    Middle Level    Secondary

                  Preservice    Higher Education

                  Museum      Supervision & Administration

**Region:**    Eastern    Pacific    Southeastern    Western

Optional Comment from the Adjudicator:
--

**Years in Art Education:** 0-10    11-20    21-30    30+      **Years in Division:** 0-10    11-20    21-30    30+

**SCORE SUMMARY:** After scoring each section, please summarize your scores and fill in this chart.

<b>1. NAEA NATIONAL/NAEA REGIONAL/NAEA DIVISIONAL ACTIVITIES</b>	<i>Max 28 points</i>	
<b>2. STATE/PROVINCE/CHAPTER ART EDUCATION ASSOCIATION ACTIVITIES</b>	<i>Max 16 points</i>	
<b>3. OTHER PROFESSIONAL ORGANIZATIONS/COMMUNITIES/SCHOOLS ACTIVITIES</b>	<i>Max 16 points</i>	
<b>4. ART EDUCATION TEACHING/RELATED EXPERIENCES</b>	<i>Max 20 points</i>	
<b>TOTAL Points Awarded</b>	<i>Max 80 points</i>	

Adjudicator's Signature \_\_\_\_\_ Date \_\_\_\_\_

# 1. NAEA NATIONAL/NAEA REGIONAL/NAEA DIVISIONAL ACTIVITIES:

**1a Participation:** Participating in national/regional/divisional conventions, conferences, webinars, events, etc. This includes participation in NAEA Interest Groups

Circle one

No evidence of participation in national/regional/divisional activities	0
Emerging participation in nation/regional/divisional activities	2
Notable participation in national/regional/divisional activities	4
Significant participation and involvement in national/regional/divisional activities	6
Impactful participation and involvement, development, and/or betterment of national/regional/divisional activities	8

**1b Honors:** National/Regional/Divisional recognition, awards, honors, grants, etc.

Circle one

No evidence of recognition, awards, honors, and/or grants at the national/regional/divisional level	0
Emerging recognition(s), award(s), honor(s), and/or grant(s) at the national/regional/divisional level	1
Notable recognitions, awards, honors, and/or grants at the national/regional level/divisional	2
Significant recognitions, awards, honors, and/or grants at the national/regional level/divisional	3
Impactful and/or prestigious recognitions, awards, honors, and/or grants received at multiple levels	4

**1c Presentations:** Present at national/regional/divisional conventions, conferences, workshops, events, webinars, professional development, etc.

Circle one

No evidence of presentations at national/regional/divisional events	0
Emerging presenter: panel participant, co-presenter, group presentation, single presentation at the national/regional/divisional level	2
Notable presenter: occasionally presenting, lead presenter, multiple presentations at the national/regional/divisional level	4
Significant presenter: regularly presenting, leading group presentations, hosting panels, presenting at multiple levels	6
Impactful presenter: frequently presenting, multiple presentations at multiple levels, invited presentations, contributing to the advancement in the field of art education	8

**1d Leadership:** Leadership positions/offices held at the national/regional/divisional levels, including committees, task forces, commissions, interest groups, etc.

Circle one

No evidence of leadership position(s)/office(s) held at the national/regional level/divisional	0
Emerging leadership positions/offices held at the national/regional level/divisional	2
Notable leadership position(s)/office(s) held, contributing to the development of art education at the national/regional level/divisional	4
Significant leadership positions/offices held, influencing the development of art education at the national/regional level/divisional	6
Impactful and/or prominent leadership positions/offices held, meaningfully guiding art education at the national/regional level/divisional	8

Total points for NAEA NATIONAL/NAEA REGIONAL/NAEA DIVISIONAL ACTIVITIES 1a-1d <i>Max 28 points for this section</i>	
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## 2. STATE/PROVINCE ART EDUCATION ASSOCIATION ACTIVITIES

**2a Participation:** Participating in state/province/chapter conventions, conferences, webinars, events, etc.

Circle one

No evidence of participation in state/province/chapter activities	0
Emerging participation in state/province/chapter activities	1
Notable participation in state/province/chapter activities	2
Significant participation and involvement in state/province/chapter activities	3
Impactful participation and involvement, development, and/or betterment of state/province/chapter activities	4

**2b Honors:** State/Province/Chapter recognition, awards, honors, grants, etc.

Circle one

No evidence of recognition, awards, honors, and/or grants at the state/province/chapter level	0
Emerging recognition(s), award(s), honor(s), and/or grant(s) at the state/province/chapter level	1
Notable recognitions, awards, honors, and/or grants at the state/province/chapter level	2
Significant recognitions, awards, honors, and/or grants at the state/province/chapter level	3
Impactful and/or prestigious recognitions, awards, honors, and/or grants received at multiple levels	4

**2c Presentations:** Present at state/province/chapter conferences, workshops, events, webinars, professional development, etc.

Circle one

No evidence of presentations at state/province/chapter events	0
Emerging presenter: panel participant, co-presenter, group presentation, single presentation at the state/province /chapter level	1
Notable presenter: occasionally presenting, lead presenter, multiple presentations at the state/province/chapter	2
Significant presenter: regularly presenting, leading group presentations, hosting panels, presenting at multiple levels	3
Impactful presenter: frequently presenting, multiple presentations at multiple levels, invited presentations, contributing to the advancement in the field of art education	4

**2d Leadership:** Leadership positions/offices held at the state/province/chapter levels, including committees, task forces, commissions, etc.

Circle one

No evidence of leadership position(s)/office(s) held at the state/province/chapter level	0
Emerging leadership positions/offices held at the state/province/chapter level	1
Notable Leadership position(s)/office(s) held, contributing to the development of art education at the state/province/chapter level.	2
Significant leadership positions/offices held, influencing the development of art education at the state/province/ chapter level	3
Impactful and/or prominent leadership positions/offices held, meaningfully guiding art education at the state/province/chapter level.	4

Total points for STATE/PROVINCE/CHAPTER ACTIVITIES 2a to 2d <i>Max 16 points for this section</i>	
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### 3. OTHER PROFESSIONAL ORGANIZATIONS/COMMUNITIES/SCHOOLS ACTIVITIES

**3a Participation:** Participating in other professional organizations/communities/schools conventions, conferences, webinars, events, etc.

Circle one

No evidence of participation in other professional organizations/communities/schools activities	0
Emerging participation in other professional organizations/communities/schools activities	1
Active participation in other professional organizations/communities/schools activities	2
Significant participation and involvement in other professional organizations/communities/schools activities	3
Impactful participation and involvement, development, and/or betterment of other professional organizations/communities/schools activities	4

**3b Honors:** Other Professional Organizations/Communities/Schools recognition, awards, honors, grants, etc.

Circle one

No evidence of recognition, awards, honors, and/or grants in other professional organizations/communities/schools	0
Emerging recognition(s), award(s), honor(s), and/or grant(s) in other professional organizations/communities/schools	1
Notable recognitions, awards, honors, and/or grants in other professional organizations/communities/schools	2
Significant recognitions, awards, honors, and/or grants in other professional organizations/communities/schools	3
Impactful and/or prestigious recognitions, awards, honors, and/or grants received at in multiple other professional organizations/communities/schools	4

**3c Presentations:** Art/Art Education related presentations for other professional organizations/communities/ school conferences, workshops, events, webinars, professional development, etc.

Circle one

No evidence of art/art education presentations in other professional organizations/communities/schools	0
Emerging presenter: panel participant, co-presenter, group presentation, single presentation in other professional organizations/communities/schools	1
Notable presenter: occasionally presenting art/art education presentations, lead presenter, multiple presentations in other professional organizations/communities/schools	2
Significant presenter: regularly presenting art/art education presentations, leading group presentations, hosting panels, presenting in multiple other professional organizations/communities/schools	3
Impactful presenter: frequently presenting art/art education presentations, multiple presentations at multiple levels, invited presentations, contributing to the advancement in the field of art education in other professional organizations/communities/schools	4

**3d Leadership:** Leadership positions/offices held in other professional organizations/communities/schools, including committees, task forces, commissions, etc.

Circle one

No evidence of leadership position(s)/office(s) held in other professional organizations/communities/schools	0
Emerging leadership positions/offices held in other professional organizations/communities/schools	1
Notable leadership position(s)/office(s) held, contributing to the development of art education in other professional organizations/communities/schools	2
Significant leadership positions/offices held, influencing the development of art education in other professional organizations/communities/schools	3
Impactful and/or prominent leadership positions/offices held, meaningfully guiding art education in other professional organizations/communities/schools	4

Total points for OTHER PROFESSIONAL ORGANIZATIONS/ COMMUNITIES/ SCHOOLS ACTIVITIES 3a-3d. <i>Max of 16 points for this section</i>	
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#### 4. ART EDUCATION TEACHING/RELATED EXPERIENCES

**4a Program Development/Implementation:** Field learning experiences, curriculum development, student art exhibitions/showcases, writing district/state initiatives, standards, designing/facilitating professional learning experiences, community partnerships, new courses, internships, guest artists, residences, etc.

Circle one

No evidence of program development/implementation	0
Emerging program development/implementation	2
Notable program development/implementation contributing to meaningful outcomes	4
Significant program development/implementation influencing and guiding successful outcomes	6
Impactful program development/implementation, leading transformative outcomes	8

**4b Publications/Exhibitions:** Websites, blog posts, podcasts, books, articles, research, curriculums, digital and multimedia resources, newsletter articles, courses of study, art educator as an artist, individual and group exhibitions, etc.

Circle one

No evidence of publications/exhibitions	0
Emerging publication(s) and/or exhibition(s)	1
Notable publications/exhibitions contributing to the field and/or discourse of art/art education	2
Significant publications/exhibitions advancing the art/art education field and/or discourse	3
Impactful publications/exhibitions influencing and/or guiding the art/art education field and discourse through exceptional, widely recognized contributions	4

**4c Mentoring/Supervising/Sponsoring:** Supervising, mentoring, or sponsoring preservice/student teachers, interns, other educators/art educators, and/or art club, National Art Honor Society/National Junior Art Honors Society/Preservice Chapters.

Circle one

No evidence of mentoring/supervising/sponsoring	0
Emerging/occasional involvement serving as a mentor/supervisor/sponsor	1
Notable/frequent involvement serving as a mentoring/supervising/sponsor	2
Significant/consistent involvement serving as a mentor/supervisor/sponsor	3
Impactful/exceptional involvement and recognition as a mentor/supervisor/sponsor	4

**4d Personal/Professional Artistic Growth and Learning:** Engaging in opportunities to develop personal artistic growth and influence outcomes for all learners, these could include acquiring certifications, workshops, classes, courses to advance personal teaching art or to meet the needs of learners of all variabilities.

Circle one

No evidence of personal/professional artistic growth and learning	0
Emerging personal/professional artistic growth and learning through engagement in opportunities	1
Notable personal/professional artistic growth and learning through engagement in relevant opportunities	2
Significant personal/professional artistic growth and learning through consistent engagement in opportunities which influence artistic outcomes personally and for all learners	3
Impactful personal/professional artistic growth and learning through ongoing participation in transformative opportunities, deepening personal outcomes and contributing back to others for the betterment of all learners	4

Total points for ART EDUCATION TEACHING/RELATED EXPERIENCES 4a-4d

*Max of 20 points for this section*



## National Art Honor Society Sponsor Award Rubric

**National Art Honor Society Sponsor** \_\_\_\_\_

This award is to recognize outstanding achievement, contributions, and service in previous years to the field of art education by a National Art Honor Societies Chapter (NEAHS, NJAHS, and NAHS).

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

Fostering inspiration & creativity of art students and all students at the school	
Promotion of visual art within the school &/or community	
Individual & group participation in exhibitions, scholarship, and grant opportunities	
Community service and fundraising to support art in the school & community	
Letters of Support	
<b>Total Points (20 points possible)</b>	

**Fostering inspiration and creativity of art students and all students at the school:**

<b>Extensive</b> and strong examples of evidence of sponsored activities provided	4	
<b>Strong</b> examples of evidence of sponsored activities provided	3	
<b>Good</b> examples of evidence of sponsored activities provided	2	
<b>Limited</b> or no evidence of sponsored activities provided	1	

**Promotion of visual art within the school &/or community:**

<b>Extensive</b> and strong examples of evidence of sponsored activities provided	4	
<b>Strong</b> examples of evidence of sponsored activities provided	3	
<b>Good</b> examples of evidence of sponsored activities provided	2	
<b>Limited</b> , weak or no evidence of sponsored activities provided	1	

**Individual & group participation in exhibitions, scholarship, and grant opportunities:**

<b>Extensive</b> and strong examples of evidence of sponsored activities provided	4	
<b>Strong</b> examples of evidence of sponsored activities provided	3	
<b>Good</b> examples of evidence of sponsored activities provided	2	
<b>Limited</b> weak or no evidence of sponsored activities provided	1	

**Community service and fundraising to support art in the school & community:**

<b>Extensive</b> and strong examples of evidence of sponsored activities provided	4	
<b>Strong</b> examples of evidence of sponsored activities provided	3	
<b>Good</b> examples of evidence of sponsored activities provided	2	
<b>Limited</b> , weak or no evidence of sponsored activities provided	1	

**Letters of support:**

Candidate's letters of support provide <b>superior</b> evidence of sponsorship and leadership	4	
Candidate's letters of support provide <b>moderate</b> evidence of and sponsorship and leadership	3	
Candidate's letters of support provide <b>limited</b> evidence of exemplary sponsorship and leadership	2	
Candidate's letters of support provide <b>no evidence</b> of exemplary sponsorship and leadership	1	

## RAEA National Emeritus Art Educator Award

Name of Nominee: \_\_\_\_\_ State: \_\_\_\_\_

Retired Art Educator for at least 3 years?  Yes  No      Date of Retirement (mm/dd/yyyy): \_\_\_\_\_  
 Current NAEA Member?  Yes  No      NAEA Membership number: \_\_\_\_\_  
 Current RAEA Interest Group Member?  Yes  No      (Any "NO" response invalidates award eligibility)

Achievement color zones: → Achievement Categories: ↓	After Retirement ONLY	Local	State	Regional	National	Inter-National	Held Office or Chairman	ROW TALLY TOTALS
<b>Teaching:</b>								
<b>Professional Leadership:</b>								
<b>Other Contributions:</b>								
<b>COLUMN TALLY TOTALS:</b>								
<b>EXTENDED VALUES:</b>	X 3 = _____	X 3 = _____	X 4 = _____	X 5 = _____	X 6 = _____	X 6 = _____	X 7 = _____	

**TOTAL SCORE**      ↑

**Tie Breaker Extra Points: Submission Materials** (Circle each "+3" which qualifies.)  
 +3 points if date of retirement (mm/dd/yyyy) is listed on NAEA Nomination Form  
 +3 points if service & achievements ONLY AFTER retirement are listed on Vita

Judge's Name \_\_\_\_\_ **TIE BREAKER FINAL SCORE:** \_\_\_\_\_

**RUBRIC DIRECTIONS:** (See sample rubric below.)

1. First, read one achievement listed on the nominee's vita and decide under which achievement category it should be listed: "Teaching," "Professional Leadership," or "Other Contributions."
  2. Next, make sure *that* same achievement happened after the date of retirement and put one tally mark in the appropriate **orange** box in the "After Retirement ONLY" column.
  3. Then decide on which level that *same* achievement should be scored and put one tally mark in the appropriate **yellow** box. (At the end of scoring this same achievement, the total number of tally marks in the *orange* boxes should be the same as the total number of tally marks in the *yellow* boxes.)
  4. Lastly, if the nominee has held an office or chairmanship in this *same* achievement, place one tally mark in the purple column.
5. Repeat steps 1-4 until all achievements on the vita have been scored.
6. At the bottom of the rubric there is a place for extra credit points. Please circle each +3 that qualifies for that nominee.
7. Now sign your name at the bottom of the rubric beside "Judge's Name." At this point you are finished and can send me your results. I need a separate rubric for each nominee with all tally marks clearly shown and extra credit points circled on each rubric. Once I receive your completed rubrics, I will check all of the math for accuracy.

#### **Rationale for "Achievement Categories":**

"Teaching, Professional Leadership and Other Contributions" are the three categories established for the *RAEA National Emeritus Art Educator Award*.

#### **Rationale for "Achievement Color Zones" and "Extended Values":**

1. The orange column gives credit for achievements **ONLY** after retirement, which is the focus for the award.
2. The yellow columns represent the different levels of achievements. The higher the level; the greater the reach of influence for students and mentoring of other teachers, therefore each level progresses in extended value.
3. The purple column is used to acknowledge (and encourage) those who have put in the extra hours it takes to be a leader in the field. A nominee who has held an office or has been a chairman of a committee should receive more points through the extended value than one who has just been a "member" of a committee.

#### **Rationale for "The Tie Breaker Extra Points":**

In case there is a tie when comparing the "Total Score" results from all of the voting members of the Emeritus Award Selection Committee, each candidate will receive...

- "Extra credit points" for following directions with their submission materials. The extra credit points, when added to the "Total Score" results in the "Tie Breaker Final Score" (yellow highlighted line).
- If a tie still exists, the Emeritus Award Selection Committee Chairman uses the higher "After Retirement" "Extended Value" Total as the deciding factor. (Red box)

# Sample Rubric

## RAEA National Emeritus Art Educator Award

Name of Nominee: John Doe State: TN

Retired Art Educator for at least 3 years?  Yes  No Date of Retirement (mm/dd/yyyy): 2009  
 Current NAEA Member?  Yes  No NAEA Membership number: #22222  
 Current RAEA Interest Group Member?  Yes  No (Any "NO" response invalidates award eligibility)

Achievement color zones: →	After Retirement ONLY	Local	State	Regional	National	Inter-National	Held Office or Chairman	ROW TALLY TOTALS
<b>Achievement Categories: ↓</b>								
<b>Teaching:</b> • Presenter at NAEA (2011-13) 3 years	III				III			6
<b>Professional Leadership:</b> • TAEA President (2010-2012) 3 yrs • Speaker for In-Service (2011)	III I	I	III				I	9
<b>Other Contributions:</b> • Book published (2021) • SW Research (2013-17) 5 yrs • Outstanding Service Award (2015)	I III I	I		III				14
<b>COLUMN TALLY TOTALS:</b>	14	2	3	5	4	0	1	29
<b>EXTENDED VALUES:</b>	X 3 = <u>42</u>	X 3 = <u>6</u>	X 4 = <u>12</u>	X 5 = <u>25</u>	X 6 = <u>24</u>	X 6 = <u>0</u>	X 7 = <u>7</u>	116

**TOTAL SCORE** ↑

**Tie Breaker Extra Points: Submission Materials** (Circle each "+3" which qualifies.)  
 +3 points if date of retirement (mm/dd/yyyy) is listed on NAEA Nomination Form  
 +3 points if service & achievements ONLY AFTER retirement are listed on Vita

Judge's Name \_\_\_\_\_

**TIE BREAKER FINAL SCORE:** 116 + 3 = 119



## NAEA State/Province Association/Interest Group Newsletter Award Rubric

Name of Newsletter \_\_\_\_\_

State \_\_\_\_\_ Digital \_\_\_\_\_ Hard Copy \_\_\_\_\_

This rubric should be used in scoring submissions for the NAEA Newsletter Award.

**Score Summary Box:** After completing the scoring in each section below, summarize the scores in this box:

<b>VISUAL Graphic Design</b>	
Format & Appearance	
Layout	
Typography	
Ease of Use/Readability	
Illustration/Visuals	
<b>Total Points (20 points possible)</b>	
<b>EDITORIAL CONTENT/QUALITY</b>	
Content	
Structure	
Writing Style/Articles	
<b>Total Points (12 points possible)</b>	
<b>STATE NEWS AND ISSUES</b>	
Quality of internal organizational information	
Quality of professional information (curricular issues, art education issues, teaching issues)	
Quantity of State Topics and Issues issue #1	
Quantity of State Topics and Issues issue #2	
Quantity of State Topics and Issues issue #3	
<b>Total Points (20 points possible)</b>	
<b>NATIONAL NEWS AND ISSUES</b>	
Quality of National Topics	
Quantity of National Topics	
<b>Total Points (8 points possible)</b>	
<b>Total Points (60 possible points):</b>	

### Visual: Graphic Design

#### Consistency of Basic Formatting

- Mailing address
- Editor's name
- Publication date
- Consistent banner (name of newsletter, association name)

- Board members contact info in at least one issue
- Masthead info (dates of publication, advertising info if applicable),
- Reprint and/or copyright information
- Mission statement
- Logo if applicable
- Calendar of events

### Format and Appearance

The newsletter has a consistent appearance with most of the same information appearing in each issue, 7-8 of the above items in EVERY issue	4	
The newsletter has inconsistencies in appearance, 5-6 of the above items in EVERY issue	3	
The newsletter has numerous inconsistencies in appearance; 4-5 of the above items in EVERY issue	2	
The newsletter has little consistency between issues	1	

### Layout

Overall look/design is uncluttered with a good balance of white space and copy Quality of design and style is consistent throughout all issues	4	
75% of pages are uncluttered with good balance of white space and copy Quality of design and style is a little less consistent	3	
50% of the pages are uncluttered with balance of white space and copy Quality of design and style is a little inconsistent	2	
25% of pages are uncluttered with balance of white space and copy. Quality is very inconsistent	1	

### Typography

Typeface is easily read/good size, consistently used Fonts are limited to two or three with variation in size Fonts consistent from issue to issue Newsletter is easy to read	4	
Typeface easily read 75% of pages or issues Fonts are limited to two or three Newsletter is easy to read through 75% of the pages Fonts are consistent issue to issue	3	
Typeface is easily read through 50% of pages or issues Fonts are limited three to seven Newsletter is easy to read through 50% of the pages Fonts vary from issue to issue	2	
Typeface easily read through 25% of pages or issues Too many fonts used Newsletter is easy to read through 25% or less of the pages Font size varies from issue to issue	1	

### Ease of Use/Readability

Placement of key items appears in approximately the same place every issue Headings are visually effective in helping readers find and follow information	4	
Placement of key items appears in the approximately same place 75% of the time in all issues Headings used in about 75% of the pages	3	
Placement of key items appears in the same place 50% of the time in all issues Headings are used in 50% of the pages	2	
Placement of key items appears in the same place 25% or less of the time in all issues Headings are used 25% or less of the time	1	

### Illustration/Visuals

Visual art used to enhance the articles Photos, art work, visuals, pullouts, quotes used to break up area of dense copy Captions used on photos and artwork	4	
Visual art used to enhance 75% of articles. Photos, art work, visuals, pullouts, quotes used to break up area of dense copy 75% of the time Captions used on photos and artwork 75% of the time	3	
Visual art used to enhance 50% of articles Photos, art work, visuals, pullouts, quotes used to break up area of dense copy 50% of the time Captions used on photos and artwork 50% of the time	2	
Visual art used to enhance 25% or less of articles Photos, art work, visuals, pullouts, quotes used to break up area of dense copy 25% or less of the time Captions used on photos and artwork 25% or less of the time	1	

### EDITORIAL CONTENT/QUALITY

- Covers a variety of topics that relate to members, the state, region and/or organization.
- Educates members about the profession and about professional development.
- Captures the readers' interest through interesting articles, examination of issues.
- Suits the purpose and audience through writing tone and style.
- Presents articles on effective teaching, education changes and reform.
- Consistent use of terminology; acronyms and abbreviations spelled out a defined upon first occurrence.

#### Content:

Content is useful to the members of the organization. Covers topics listed above	4	
Content is useful and helpful to members of the organization 75% of the time Includes topics listed above in 75% of the issues	3	
Content is useful and helpful to members of the organization 50% of the time Topics above included 50% of the time	2	
Content is useful and helpful to members of the organization 25% or less of the time. Topics above included 25% or less of the time Contents appear not useful or helpful or not included	1	

#### Structure: Grammar, Spelling etc.

Correct consistent spelling, punctuation, grammar and capitalization throughout all issues	4	
Correct consistent spelling, punctuation, grammar and capitalization in 75% of the newsletters. Small number of errors	3	
Correct consistent spelling, punctuation, grammar and capitalization in 50% of the newsletters	2	
Correct consistent spelling, punctuation, grammar and capitalization in 25% of the newsletters	1	

#### Writing Style/Articles

Articles reflect an orderly and logical development of the subject matter Writing tone and style reflect purpose and are geared to member needs	4	
Articles reflect an orderly and logical development of the subject matter in about 75% of the issues Writing tone and style reflect purpose and are geared to member needs 75% of the time	3	

Articles reflect an orderly and logical development of the subject matter in about 50% of the issues Writing tone and style reflect purpose and are geared to member needs 50% of the time	<b>2</b>	
Articles reflect an orderly and logical development of the subject matter in about 25% or less of the issues Writing tone and style reflect purpose and are geared to member needs 25% or less of the time	<b>1</b>	

### STATE NEWS & ISSUES

- Informs members of events and activities of the organization and other items of interest
- Includes calendar, or items about shows, contests, museum events, etc.
- Presents information about meetings, conferences and conventions and other activities of the organization.
- Includes information about state events, membership, regional news, and teaching level.
- Presents information about mandates, requirements, and policy issues at the state level.
- Includes honoring deceased members, special honors given members, awards, recognition of members.

### QUALITY of internal organizational information

Depth of content is considerable. Contents are easily usable to readers Educates members about the organization activities, activities of other organizations, and items of importance to the profession/membership Most items above appear in every issue in some form	<b>4</b>	
75 % of content has depth and is useful to members 75% of issues educate members about the organization activities, activities of other organizations, and items of importance to the profession/membership	<b>3</b>	
50 % of content has depth and is useful to members 50% of issues educate members about the organization activities, activities of other organizations, and items of importance to the profession/membership, organizations, and items of importance to the profession/membership	<b>2</b>	
25 % of content has depth and is useful to members 25% of issues educate members about the organization activities, activities of other organizations, and items of importance to the profession/membership	<b>1</b>	

### QUALITY of professional information (curricular issues, art education issues, teaching issues

Depth of content topic is considerable. Contents are easily usable by readers, Educates members about arts education issues, curricular issues, and/or teaching issue with sufficient depth. Items above appear in every issue in some form	<b>4</b>	
Depth of content is good in 75% of issues Educates members about education issues activities, curricular issues and/or teaching issues in 75% of pages	<b>3</b>	
Depth of content is good in 50% of issues Educates members about education issues activities, curricular issues and/or teaching issues in 50% of pages	<b>2</b>	
Depth of content is good in 25% or less of issues Educates members about education issues activities, curricular issues and/or teaching issues in 25% or less of pages	<b>1</b>	

### QUANTITY

Rate each issue of the newsletter separately.

- Amount of coverage of the topics selected.
- Strong focus is achieved in topics presented.

- Topics could include art curriculum and arts education, teaching issues (discipline, departmental issues, etc), general education issues, and national issues.
- This category does NOT include the 'bulletin board' issues, internal reports.

#### Evaluation of issue #1

Quantity of coverage is deep, presenting a broad discussion/coverage of the issue(s)	4	
Quantity of coverage is good in 75% of issue	3	
Quantity of coverage is good in 50% of issue.	2	
Quantity of coverage is good in 25% of issue	1	

#### Evaluation of issue #2

Quantity of coverage is deep, presenting a broad discussion/coverage of the issue (s)	4	
Quantity of coverage is good in 75%. of issue	3	
Quantity of coverage is good in 50% of issue	2	
Quantity of coverage is good in 25% or less of issue	1	

#### Evaluation of Issue #3

Quantity of coverage is deep, presenting a broad discussion/coverage of the issue(s)	4	
Quantity of coverage is good in 75% of issue	3	
Quantity of coverage is good in 50% of issue	2	
Quantity of coverage is good in 25% of issue	1	

### NATIONAL ISSUES, NEWS, CONCERNS

#### Topics: National - Supports the mission/activities of the organization

- Informs members of events, special stories of national interest included of the national organization and other items of interest.
- Presents information about publications, meetings, conferences and conventions and other activities of the National organization.
- Presents information about mandates, requirements, and policy issues at the National level.

#### QUALITY:

Depth of content is considerable. Contents are easily usable by readers and educate members about the organization activities, activities of other organizations, and items of importance to the profession/membership. Every issue includes national information.	4	
Depth of content is good in 75% of issues 75% of content is usable and educates members about the organization activities, activities of other organizations, and items of importance to the profession/membership, 75% of issues include national information.	3	
50% of content is good and educates members about the organization activities, activities of other organizations, and items of importance to the profession/membership, 50% of issues include national information.	2	
25% or less of content is good and educates members about the organization activities, activities of other organizations, and items of importance to the profession/membership, 25% of issues include national information.	1	

**QUANTITY****Number of national item included in each issue:**

Quantity of coverage is deep and covers the topic(s) extremely well	<b>4</b>	
Quantity of coverage is good 75 % of the time.	<b>3</b>	
Quantity of coverage is good 50 % of the time.	<b>2</b>	
Quantity of coverage is good 25% or less of the time	<b>1</b>	

**Comments** - Please provide up to 5 points/comments that are specific to the work of the nominee to help clarify why this newsletter should receive this award.



## Preservice Chapter Sponsor Award Rubric

**Chapter Sponsor** \_\_\_\_\_

This award is to recognize outstanding achievement, contributions, and service in previous years to the field of art education by a Student Chapter Sponsor.

**Score Summary Box** After completing the scoring in each section below, summarize the scores in this box:

Fostering inspiration and creativity of art students and all students of the school	
Promotion of cross-curricular/visual art within the school &/or community	
Individual & group participation in scholarship and grant opportunities	
Fundraising to support art in the school & community	
Letters of Support	
<b>Total Points (20 points possible)</b>	

### **Fostering inspiration and creativity of art students and all students of the school**

Extensive and strong examples of evidence of sponsored activities provided	<b>4</b>	
Strong examples of evidence of sponsored activities provided	<b>3</b>	
Good examples of evidence of sponsored activities provided	<b>2</b>	
Limited or no evidence of sponsored activities provided	<b>1</b>	

### **Promotion of cross-curricular/visual art within the school &/or community**

Extensive and strong examples of evidence of sponsored activities provided	<b>4</b>	
Strong examples of evidence of sponsored activities provided	<b>3</b>	
Good examples of evidence of sponsored activities provided	<b>2</b>	
Limited, weak or no evidence of sponsored activities provided	<b>1</b>	

### **Individual & group participation in scholarship and grant opportunities**

Extensive and strong examples of evidence of sponsored activities provided	<b>4</b>	
Strong examples of evidence of sponsored activities provided	<b>3</b>	
Good examples of evidence of sponsored activities provided	<b>2</b>	
Limited weak or no evidence of sponsored activities provided	<b>1</b>	

### **Fundraising to support art in the school & community**

Extensive and strong examples of evidence of sponsored activities provided	<b>4</b>	
Strong examples of evidence of sponsored activities provided	<b>3</b>	
Good examples of evidence of sponsored activities provided	<b>2</b>	
Limited, weak or no evidence of sponsored activities provided	<b>1</b>	

### **Letters of support**

Candidate's letters of support provide <b>superior</b> evidence of sponsorship and leadership	<b>4</b>	
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Candidate's letters of support provide <b>moderate</b> evidence of and sponsorship and leadership	<b>3</b>	
Candidate's letters of support provide <b>limited</b> evidence of exemplary sponsorship and leadership	<b>1</b>	
Candidate's letters of support provide <b>no</b> evidence of exemplary sponsorship and leadership	<b>0</b>	



**New Professional  
Art Educator of the Year Award Rubric**

**Name of Nominee** \_\_\_\_\_

**State** \_\_\_\_\_

**Total Points** \_\_\_\_\_

This rubric should be used in scoring candidates for the New Professional Art Educator of the Year.

**Score Summary Box: After completing the scoring in each section below, summarize scores in this box.**

National NAEA Activities (5)	
Preservice Division NAEA Activities (5)	
State/Province Activities (5)	
Professional Standards for Visual Arts Educators (5)	
Personal and Student Artwork (5)	
Letters of Support (5)	
Total Points (30 points possible)	

**NAEA National Activities:**

Candidate has an exceptional history of professional active participation within their division at the national level within their division such as: * held leadership positions at the national level * regularly presented at NAEA Conventions	5	
Candidate has a good history of professional active participation	4	

within their division at the national level such as: * presented at NAEA Conventions		
Candidate has an emerging history of professional active participation within their division at the national level such as: *has regularly attended NAEA Conventions	3	
Candidate has a limited history of professional active participation within their division at the national level: *has attended an NAEA Convention	2	
Candidate has presented a session or attended an NAEA Convention	1	
Candidate shows no professional active participation at the national level	0	

**NAEA Activities within the Preservice Division:**

Candidate has an exceptional history of professional active participation within the Preservice Division such as: * held position of Regional division director * regularly presented at Student Chapter Roundtables at NAEA Conventions	5	
Candidate has a good history of professional active participation within the Preservice Division such as: * held position of Regional division director * presented at Student Chapter Roundtables at NAEA Conventions	4	
Candidate has an emerging history of professional active participation within the Preservice Division such as: * received a regional recognition * presented at Student Chapter Roundtables at an NAEA Convention	3	
Candidate has a limited history of professional active participation within the Preservice Division such as: * presented at an NAEA Convention * attended an NAEA Convention	2	
Candidate has attended an NAEA convention	1	
Candidate shows no professional active participation at the national or regional level	0	

**State/Province Division Activities:**

Candidate has an exceptional history of professional active participation within their division at the state/province level such as: * held/holds leadership positions at the state/province level * chaired some state/province committees *has received multiple state/province honors *has regularly presented sessions at state/province conferences	5	
Candidate has a good history of professional active participation within their division at the state/province level such as: *has held/holds a leadership positions at the state/province level *has served on several state/province committees *has received a state/province honor *has regularly presented sessions at state/province conferences	4	
Candidate has an emerging history of professional active participation within their division at the state/province level such as: *has served/serves on a committee at the state/province level *has received a state/province honor *has presented sessions at their state/province conference	3	
Candidate has a limited history of professional active participation within their division at the state/province level such as: *has received a state/province honor *has presented a session at the state/province conference	2	
Candidate has presented a session or attended a state/province conference	1	
Candidate shows no professional active participation at the state/province level	0	

**Professional Standards for Visual Arts Educators:**

As seen in "Philosophy in Teaching Art" Candidate has strong evidence of strong proficiency in the following professional standards: * understanding of their subject, their students characteristics and learning styles, and the various constructions of identity * making informed curricular decisions, using students to plan appropriate instruction, and using contemporary technology to enhance their teaching * understanding diverse social and cultural constructions of identity * conducting meaningful and appropriate student learning assessments, reflecting on their own teaching, and assessing their program's	5	
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effectiveness * collaborating with other educators, and serving their schools and communities		
As seen in "Philosophy in Teaching Art" Candidate has moderate evidence of proficiency in the professional standards (listed above)	3	
As seen in "Philosophy in Teaching Art" Candidate has limited evidence of proficiency in the professional standards (listed above)	1	
As seen in "Philosophy in Teaching Art" Candidate has no evidence of proficiency in the professional standards (listed above)	0	

**Personal and Student Artwork:**

Candidate's personally-made artwork and students' artwork show evidence of strong proficiency in the National Core Arts Standards	5	
Candidate's personally-made artwork and students' artwork show evidence of proficiency in the National Core Arts Standards	3	
Candidate's personally-made artwork and students' artwork show limited evidence in the National Core Arts Standards	1	
Candidate's personally-made artwork and students' artwork show no evidence in the National Core Arts Standards	0	

**Letters of Support:**

Candidate's letters of support provide superior evidence of exemplary new professional teaching and leadership	5	
Candidate's letters of support provide moderate evidence of exemplary new professional teaching and leadership	3	
Candidate's letters of support provide limited evidence of exemplary new professional teaching and leadership	1	
Candidate's letters of support provide no evidence of exemplary new professional teaching and leadership	0	



## NAEA Rising Stars Secondary Recognition Award Rubric

Name of Nominee \_\_\_\_\_

Current Grade Level \_\_\_\_\_ Junior \_\_\_\_\_ Senior

School \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

This rubric should be used in scoring students who have been nominated for the Rising Star Award.

**Score Summary Box:** After completing the scoring in each section below, summarize scores in this box.

NAHS and Schoolwide Participation	
Personal Statement about Art Education	
Artwork	
Letters of Recommendation	
<b>Total Points (20 points possible)</b>	

### NAHS and Schoolwide Participation:

Demonstrates <b>exceptional</b> involvement and leadership in NAHS and school-wide activities, with strong evidence of meaningful community service, contributions, and recognition through awards or honors.	5	
Demonstrates <b>strong</b> involvement and participation in NAHS and school-wide activities, with clear evidence of leadership, service, and accomplishments.	3	
Demonstrates <b>some</b> involvement in activities, leadership, service, or recognition, but evidence may be limited in depth, consistency, or detail.	1	
Candidate did <b>not</b> submit evidence of participation, leadership, service, or recognition.	0	

### Students personal Statement about Art Education:

Candidate has a <b>strong</b> statement about their goals and purposes for art education and their career as an art educator	5	
Candidate has <b>moderate</b> statement about their goals and purposes for art education and their career as an art educator	3	
Candidate has a <b>limited</b> statement about their goals and purposes for art education and their career as an art educator	1	

Candidate has <b>no</b> statement about their goals and purposes for art education and their career as an art educator	0	
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**Artwork:**

Candidate shows <b>advanced</b> creative ability and skill in visual art	5	
Candidate shows <b>moderate</b> creative ability and skill in visual art	3	
Candidate shows <b>emerging</b> creative ability and skill in visual art	1	
Candidate did <b>not</b> submit artwork for consideration	0	

**Letters of Recommendation:**

Candidate's letters of recommendation provide <b>superior</b> evidence of activities that promote and support the purposes of the National Art Honor Society and the candidate's pursuit of art education	5	
Candidate's letters of recommendation provide <b>moderate</b> evidence of activities that promote and support the purposes of the National Art Honor Society and the candidate's pursuit of art education	3	
Candidate's letters of recommendation provide <b>limited</b> evidence of activities that promote and support the purposes of the National Art Honor Society and the candidate's pursuit of art education	1	
Candidate has <b>no</b> letters of support of activities that promote and support the purposes of the National Art Honor Society and the candidate's pursuit of art education	0	



## NAEA Viktor Lowenfeld Award Rubric

Name of Nominee \_\_\_\_\_

State \_\_\_\_\_

Total Points \_\_\_\_\_

This award was established in 1960 by friends and former students of Dr. Lowenfeld. Selection is based on the relationship of nominee's contributions to the work of Viktor Lowenfeld and the level of significance of contributions made to the profession.

### Viktor Lowenfeld (1903–1960)

Viktor Lowenfeld, professor of art education at the Pennsylvania State University, helped to define and develop the field of art education in the United States.

Austrian born Lowenfeld taught art in the elementary schools in Vienna while attending the Vienna Academy of Fine Arts. Then, the Vienna Kunstgewerbeschule as well as studying sculpture under Edward Steinberg. Inspired by Sigmund Freud, Lowenfeld developed ideas on the therapeutic uses of creative activity in the arts resulted in several books: *Die Entstehung der Plastik* (The genesis of sculpturing, 1932), *Plastische Arbeiten Blinder* (Sculptures of the blind, 1934) and his first English **and** his first English publication, *The Nature of Creative Activity* (1939).

During World War II Lowenfeld taught psychology at the Hampton Institute in Virginia. A number of his Hampton students became prominent artists, including John Biggers, Elizabeth Catlett, and Samela Lewis. Lowenfeld was chairman of art education 1946 to 1960. In 1947 *Creative and Mental Growth* was published and became the single most influential textbook in art education during the latter half of the twentieth century, having gone through seven editions. This text was widely adopted in courses for prospective elementary school teachers throughout the United States. His book describes the characteristics of child art at each stage of development and prescribes appropriate types of art media and activities for each age. Its strong psychological orientation provides a scientific basis for creative expression and the practices that cultivate it. Lowenfeld's views of child art were grounded in constructs drawn from the psychoanalytic school of psychology in which evidence of aesthetic, social, physical, intellectual, and emotional growth is reflected in the art of children and the concept of stages of growth in art. He saw the free expression of children in artistic media as necessary for the healthy growth of the individual. A number of education students were drawn to Lowenfeld both through his text *Creative and Mental Growth*, and through extensive lectures and presentations given at state and national conferences throughout the late 1940s and 1950s.

### Relationship to the Work of Viktor Lowenfeld

Nominee's contributions to the profession reflect, expand, or extend the work of Viktor Lowenfeld in clear and particular ways.	4	
Nominee's contributions to the profession reflect, expand, or extend the work of Viktor Lowenfeld in a general way.	3	
Nominee's contributions to the profession reflect, expand, or extend the work of Viktor Lowenfeld in a fragmented or unclear manner.	2	
Nominee's contributions to the profession reflect, expand, or extend the work of Viktor Lowenfeld in somewhat distant ways.	1	
Nominee's contributions to the profession do not reflect, expand, or extend the work of Viktor Lowenfeld.	0	

**Contributions to the Profession:**

Nominee has made significant contributions through research, teaching, and/or leadership.	<b>4</b>	
Nominee has made some contributions through research, teaching, and/or leadership.	<b>3</b>	
Nominee has made minor contributions through research, teaching, and/or leadership.	<b>2</b>	
Nominee has made some contributions through one area – either: research, teaching, or leadership.	<b>1</b>	
Nominee has made no contributions through research, teaching, and/or leadership.	<b>0</b>	

**Letters of support:**

Nominee's letters of support provide <b>superior</b> evidence of advancing the cause of art education.	<b>5</b>	
Nominee's letters of support provide <b>moderate</b> evidence of advancing the cause of art education.	<b>3</b>	
Nominee's letters of support provide <b>limited</b> evidence of advancing the cause of art education.	<b>2</b>	
Nominee's letters of support provide <b>no</b> evidence of advancing the cause of art education.	<b>0</b>	

**Comments** – Please provide up to 5 points/comments that are specific to the work of the nominee to help clarify why this person should receive this award.



## NAEA State/Province Association/Interest Group Website Award Rubric

**Name of State/Province Association/Interest Group** \_\_\_\_\_

To recognize excellence in the development and ongoing maintenance of a State/Province association or Special Interest Group website.

**URL of Website** \_\_\_\_\_

**Score Summary Box:** After completing the scoring in each section below, summarize the scores in this box:

Site Organization	
Depth of Content	
Visual Impact	
Communication	
Resources	
Interactivity	
Holistic Evaluation - WOW Factor	
<b>Total Points (28 points possible)</b>	

### Site Organization

Site Organization may include

- Systematic layout of pages
- Site map,
- Color-coding of information,
- Intuitive organization of links,
- Easy navigation, menus, back-buttons, etc

The navigation of the website is extremely well thought out and provides for both highly efficient and intuitive information acquisition	<b>4</b>	
The website is easily navigated and the ease of acquisition of information is, for the most part, relatively clear-cut	<b>3</b>	
While some functionality in the organization is apparent, there is also confusion as to the location and accessibility of various components, some of which may not be incorporated into the site's framework	<b>2</b>	
Little concern for efficient or ease of information retrieval seems to have been built into the design of the website, and there may or may not be considerable gaps in the incorporation of elements in the site that would otherwise be helpful in providing basic functionality	<b>1</b>	

### Depth of Content

Depth of Content may include the following:

- Mission statement, Constitution & Bylaws,
- State Council, State Conference Information,
- NAEA Award Information,
- NAEA Regional Vice President Contact Information,
- NAEA Website link and information
- American Disabilities Act information
- VSA information

- State regions and contact information,
- Organization news, events, etc.

The site provides a wide variety of useful and accurate information in a professional and educational manner  Links are provided to NAEA information Links are provided to American Disabilities Act with sufficient information Links are provided to VSA and sufficient information	<b>4</b>	
There is sufficient depth and accuracy of content available in the website to make it a functional tool as both a source of information and communication  Links are provided to NAEA information Some information is provided for Americans with Disabilities and VSA	<b>3</b>	
There is some depth and accuracy to the content of information being presented, it appears to be uneven and in need of additional material and/or updating  Links are provided to NAEA information Little information is provided for Americans with Disabilities or VSA	<b>2</b>	
There is little depth or accuracy evident in the material being presented on the website making the dispersal of information and / or its value as a communication tool superficial  No NAEA links are provided No links are provided to the American Disabilities Act information or VSA	<b>1</b>	

### Visual Impact

Visual Impact may include the following:

- Overall design and appearance of Home Page,
- Use of graphics, graphic organizers,
- Color choices for text and background, page composition, thematic organization, etc.

There is great consideration given to the aesthetic component of the design of the website that significantly adds to both its appeal and functionality	<b>4</b>	
There is sufficient consideration given to the aesthetic component of the design of the website which helps in the facilitation of both its appearance and utility	<b>3</b>	
There is some consideration given to the aesthetic component of the design of the website making it interesting from a visual point of view that may or may not add to its overall effectiveness	<b>2</b>	
There is little or no consideration evident in the aesthetic component of the design of the website	<b>1</b>	

### Communication

Communication may include the following:

- Webmaster contact information, website policies,
- appropriate access to members,
- minutes from past state meetings,
- standing committees and chairperson contact information,
- member-to-association communication,
- member-to-member communication, such as lesson plan exchanges, blogs, forums, etc.

Extremely user-friendly and well thought out communication tools are provided in order to best serve membership exchange and interconnectivity, organization	<b>4</b>	
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improvement, and the needs of website guests		
A good array of contact tools is available on the website to help facilitate needed communication for different populations.	<b>3</b>	
Communication tools are available on the website but are not necessarily as user friendly or as well maintained as they might be	<b>2</b>	
There appears to be little or no contact information available on the website that would allow for meaningful contact facilitation	<b>1</b>	

### Resources

Communication may include the following:

- Webmaster contact information, website policies
- Appropriate access to members
- Minutes from past state meetings,
- Standing committees and chairperson contact information
- Member-to-association communication
- Member-to-member communication, such as lesson plan exchanges, blogs, forums, etc.
- State Standards
- National Standards

A wide range of resources are presented in an extremely organized, very relevant and informative manner striking a balance between quantity and quality  Resources are provided in order to best serve both membership as well as other guests	<b>4</b>	
A good range of art education resources is presented in an organized fashion that is relevant and informative	<b>3</b>	
Meaningful art education resources are available on the website but only provide basic information  Organization is minimal. Too few resources to be truly helpful	<b>2</b>	
There appears to be little or no resource information or links available Resources are irrelevant or unorganized	<b>1</b>	

### Interactivity

Interactivity may include the following:

- Online forms,
- Rollover text,
- Media such as animations, audio, and video clips,
- Discussion board, blog, wiki, podcasts, etc.

The site makes very effective use of several current technologies (such as graphics, text, audio, video clips, member discussion boards, blogs, wikis) for the association and its membership  The use of multimedia and web technologies supports and enhances the content of the site  Membership can access association forms and register online for the state/province association conference	<b>4</b>	
Site includes several appropriate multi-sensory representations (graphics and text) that appropriately enhance and support the content of the site.  Membership and general public can interact with the association through the website on a basic level.	<b>3</b>	

Site includes a few multi-sensory representations (graphics and text). There is limited access to content through hypertext and images	<b>2</b>	
Site is either only text-based or technology features that are incorporated tend to detract from the content. No examples beyond hypertext included	<b>1</b>	

**Holistic Evaluation (WOW Factor)**

WOW! Factor present. The website is well, organized, visually appealing, the art education content and resources for members are meaningful and impressive a variety of options for communicating and interacting are available	<b>4</b>	
Wow factor present 75% of the time. The website is visually appealing, there is a structure to the website; content and resources are present; and options for communicating and interacting are available	<b>3</b>	
Wow factor present 50% of the time. The website has visual appeal; there is some structure to the website; content and resources are present, limited options for communicating and interacting are available	<b>2</b>	
Wow factor present 25% of the time. The website has an unevenness in visual appeal, there is some structure to the website, content is present; limited resources; limited options for communicating or interacting exist	<b>1</b>	

**Comments** - Please provide up to 3 points/comments that are specific to the work of the nominee to help clarify why this website should receive this award.



## **Gilbert A. Clark and Enid Zimmerman Leadership Advocacy Award**

### Criteria to be used for selection of the awardee

Demonstrates leadership and advocacy:

- by participating in NAEA related activities
- in educational settings in schools, museums, and/or community centers
- at regional, national, and/or international levels
- through activities and/or inquiries that have not received noteworthy recognition



## **Agent of Change in Equity, Diversity, and Inclusion Award**

*The Agent of Change award emerged from a call to action in committing to equity, diversity, inclusion, and social impact by NAEA. As part of the 2021–2025 NAEA Strategic Vision, Equity, Diversity, and Inclusion (ED&I) was recognized as a “super pillar” in the plan; it is both its own unique goal as well as one that is interwoven across the other four pillars: Learning, Research & Knowledge, Advocacy & Policy, and Community Vibrancy. Additionally, the creation of this recognition is part of the recommendations made by the NAEA ED&I Task Force and implemented by the ED&I Commission.*

### **Purpose**

The purpose of the award is to honor an individual who exemplifies, demonstrates, and/or leads social impact or social justice efforts in the work they do within visual arts, design, and media arts education. We acknowledge that addressing systemic transformation requires agents of change, allies, and accomplices. The award intends to honor and amplify voices that have and continue to be marginalized and the added intellectual and emotional burden that such art educators face in the work they do in contributing to the advancement of equity, diversity, and/or accessibility in art education.

### **Key Questions to Consider**

- How has the candidate promoted diversity, equity, and/or inclusion, and cultural competency development among NAEA members and/or within the communities they partner with?
- What key area of diversity, equity, and/or inclusion has the candidate been a champion for? (e.g., recruitment, retention, climate, community outreach, lead initiatives, increasing awareness and understanding)
- In what specific ways has the candidate advanced the fostering of diversity in their association/workplace to amplify the potential of multiple voices?

### **Eligibility**

Active NAEA members who have presented on topics of ED&I in localized and/or institutional ways in art education while demonstrating sustained practices of social justice and offer a critical voice in the field and work collaboratively to uplift the voiceless and encourage positive outcomes as part of larger solutions to social change. ED&I Commissioners are not eligible for nomination.

### **Submit**

Online nomination information, vita that highlights significant work, a cover letter of nomination, an additional letter supporting the nomination, and a voice recording providing a statement on the candidate’s body of work and how it has exemplified equity, diversity, and/or inclusion OR a collection of works that document projects and scholarship in equity, diversity, and/or inclusion within art education.

**Agent of Change in Equity, Diversity, and Inclusion Award Rubric (Total of 20 possible points)**

0 Points - No evidence

1 Point - Entry Level Agent of Change

2 Points - Emerging Agent of Change

3 Points - Developing Agent Of Change

4 Points - Transforming Agent of Change

Criteria	Points	Notes/Comments
Candidate promotes diversity, equity, and/or inclusion, and cultural competency development among NAEA members and/or within the communities they partner with.		
Candidate has been a champion for key areas of diversity, equity, and/or inclusion. (e.g., recruitment, retention, climate, community outreach, lead initiatives, increasing awareness and understanding)		
Candidate advanced the fostering of diversity in their association/workplace to amplify the potential of multiple voices. Provides specific examples.		
Candidate facilitated/presented in professional learning communities on topics of ED&I in localized and/or institutional ways in art education while demonstrating sustained practices of social justice.		
Candidate offered a critical voice in the field to uplift the voiceless and encourage positive outcomes as part of larger solutions to social change.		