

fall 2018

vaea

Virginia **art** Education Association



*Salma, Degas and I, Old Donation School, Virginia Beach. Art Teacher: Leigh Drake*



**creativity -takes- courage**



**- HENRI MATISSE**

# vaea

*Our mission  
is to promote, support  
and advance visual  
arts education through  
leadership, professional  
development and service.*

## *The VAEA News Magazine*

is a publication of the Virginia Art Education Association, and is distributed to members three times a year: January, May and September.

## *Articles*

are submitted by the Executive Board and Extended Board members. Contact your Regional President, Division Representative, or appropriate Affiliate Liaison to offer news or photographs for inclusion in their reports.

## *Contact Information*

for the extended board is found on the inside back page.

## *Student Art*

is welcome and may be submitted by current members directly to the News Magazine Editor at [newsmagazine.vaea@gmail.com](mailto:newsmagazine.vaea@gmail.com).

## *Vendors*

wishing to advertise should contact Peggy Wood, Executive Secretary, at [wood.vaea@gmail.com](mailto:wood.vaea@gmail.com).

## *Submission Deadlines*

Winter Issue: November 15  
Spring/Summer Issue: March 15  
Fall/Conference Issue: July 15

*The VAEA News Magazine from 1999, 2003, and 2018. Previous editor, Kathy Barclay took the newsletter from a newspaper format to a color magazine full of student artwork.*



## **The New Look of the VAEA Newsmagazine**

You are not imagining things; the VAEA news magazine has a new look! **Kelly Bisogno**, an art teacher in Chesterfield county, has taken over as editor, and is pleased to bring you this issue.

Kelly has taken over the position from **Kathy Barclay**, who has been the editor of this magazine for 20 years. Kathy's leadership and vision for this publication has been recognized by the NAEA on numerous occasions. This publication has often taken the first or second place honor when judged against news publications from across the nation. The work that Kathy has done for the VAEA for the past 20 years as editor is marked by excellence, and she is leaving a legacy that will allow her work to inspire us in the years to come.

You can view previous publications on the our website:

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

## **Correction**

Please accept our heartfelt apology for mislabeling this artwork in the previous issue of this newsmagazine. This artwork was created by Kayla at Tucker High School. We are so proud to feature outstanding artists like Kayla from across Virginia!



*Kayla, Tucker HS. Art Teacher: Tanya Rogish*

# President's Message

by Linda Conti

*"I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear."* -NELSON MANDELA

"Creativity Takes Courage," first quoted by artist Henri Matisse, and the theme of our VAEA fall conference is a call to art educators in Virginia. It is a call to hold firm to our knowledge of how art develops young minds. We know from our training and experience how learning about art keeps students' minds open to creative solutions. It is a reminder that it may be difficult to go against the louder voices in our culture, voices that may deny scientific facts or encourage poor behavior. We guide our students each day to be good citizens of our world, to be considerate of others and to use good manners. We must continue to lead young people in a positive direction.

We must also teach them to use their skills in art for social action, to tell the truth. Art has a power to tell the story without words. Our students will be the ones to use that visual literacy skill to shape the world of the future. We do not want them to fear speaking out. We want them to know that there may be an honest dialog between people trying to do their best for the world.

In my classes I try to help my students learn who they are, and what they want to say about the world. They then use the skills and knowledge I teach them to build their voice through their art.



Gabe, Staunton River HS. Art Teacher: Susan Hubble

# Calendar

**Sept 9 - 14 2018**  
NATIONAL ARTS IN EDUCATION WEEK  
[www.nationalartsineducationweek.org](http://www.nationalartsineducationweek.org)

**Sept 21 - Nov 4, 2018**  
CENTRAL REGION:  
ART EDUCATOR AS ARTIST SHOW  
Crossroads Art Center - Glen Allen

**October 1, 2018**  
DEADLINE FOR REGIONAL BOARD ELECTIONS

**October 25 - 27, 2018**  
VAEA CONFERENCE  
Midlothian - Central Region

**March 1, 2019**  
ARTS ACROSS VIRGINIA DAY

**March 14 - 16, 2019**  
NAEA CONFERENCE  
Boston, Massachusetts

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# Vice-President's Message

by Sarah Warner

“Creativity Takes Courage,” a quote by Henri Matisse, is our 2018 conference theme this year, a fitting message for our members! Most of us have been in situations (whether professional or personal) where we had to have the courage to stand up for our profession, our students, or the arts. When I attended the NAEA Leadership conference this past July, I was dismayed to learn there are only 9 elementary art teachers currently in the entire state of Mississippi. I want to say thank you to our courageous VAEA members who tirelessly advocate for our profession. As an elementary art teacher, I am not sure I would have a job without those advocates who have come before me. May we all as VAEA members find the courage to continue standing up and making sure our profession, students, and the arts are a priority in education.

**I am so excited to share about our fall conference which will be held in the Central Region from October 25-27, 2018 at the DoubleTree by Hilton Hotel in Midlothian, Virginia.** Our conference is an excellent way to try new things, gain fresh ideas and connect with your peers. Members of the Central Region have been working hard to help create a great conference for you. I would like to give a special thanks to **Meghan Hamm**, president of our host region, for her efforts to help bring this conference together.

This year we had a large number of presenter proposals submitted and because of you, we have a very full schedule with multiple topics suited for a variety of levels. Our sessions begin at 12:00 on Thursday and end at 2:35 on Saturday. This conference will once again showcase materials and opportunities from a full house of vendors representing a wide range of companies and art schools. They are only open from Thursday evening through Friday afternoon, so be sure to schedule time to stop by the ballroom to see them.

We truly have a jam-packed schedule for this conference! There are several things I would like to highlight. On Thursday, October 25 there are two off-site options at museums: a tour at VMFA “Fine Arts and Flowers” and a session at the Institute of Contemporary Art, “Exploring Architecture.” On Friday, October 26 at 11:00, we have a session with a special guest speaker, Marilyn Galvin Stewart, Ph.D., Professor of Art Education and Co-coordinator of Graduate Programs in Art Education at Kutztown University. Dr. Stewart has been the recipient of multiple awards, including in 2011, the NAEA National Art Educator of the Year.

Our keynote speaker this year will be Paul DiPasquale. DiPasquale produces public sculpture about history and the people who made it. One of his most renowned sculptures is the Arthur Ashe Monument on Richmond’s Monument Avenue. Please plan on attending the General Session on Friday, October 26 at 4:00 to hear his speech. After our General Session, make sure to attend our popular Artisans’ Gallery which begins at 6:00. Our VAEA members will offer their fabulous handmade art for sale. We will again be staying on site for our Friday Night Event which is now “Project Craftway” and begins at 7:00. Like last year, the Artisans’ Gallery and Friday Night Event will be beside one another and overlap in times to give our members options for

*NAEA Summer Design Workshop at NAEA Headquarters in Alexandria, Virginia*

## **BLICK Art Education Workshops, June 20-21, 2018 | Alexandria, VA**

NAEA joined forces with Blick Art Materials to offer members two days of free workshops at the NAEA Studio & Gallery in Alexandria, VA. Educators from across the country engaged in hands-on collaboration, led by Blick Art Educators, that explored Standards-based lessons adaptable for all ages. Four lessons were presented—one on each half-day. A number of Virginia educators attended and had a wonderful time working together.

*Sean Murphy, Linda Conti, Sandee Darden, Meredith Kerr, Jodie Linkous*





## VAEA fall professional development conference

October 25 - 27, 2018  
Midlothian, Virginia

More information and registration links are at  
[www.vaea.org](http://www.vaea.org)

activities. The Artisans' Gallery is free to attend while Project Craftway requires a ticket. I want to give a special thanks to **Julz Suder**, the chair of the Friday Night Event and her committee. These members have gone to great lengths to make Project Craftway a night to remember: a place to socialize, interact in creative endeavors, and build community. You will not want to miss this! Please note this event will have light snacks but is not a full meal.

We are changing the Awards Breakfast this year to an Awards Brunch, so we will have sessions on Saturday beginning at 9:00.

On Saturday, October 27 at 9:00 there is a session with Tennessee Art Education Association president Melody Weintraub as she discusses the work of Stanley Bleifeld and his monument to the struggle for African American Civil Rights, It Seemed like Reaching for the Moon which was dedicated at the statehouse in Richmond, Virginia in 2008. From 10:00-10:40 we will have division and retiree meetings. And then don't forget to get your ticket for the Awards Brunch



Cullen, Faces. Kettle Run HS. Art Teacher: Christena Smith

which will be held from 11:00-12:30. At 12:45 we will have special guest artist, Diego Sanchez give a 50-minute lecture, followed by a hands-on session at 1:45. Diego Sanchez is an award-winning artist who was born in Bogota, Colombia, South America. He earned an MFA from VCU in Painting and Printmaking, has taught art at all levels, and is currently at St. Catherine's School. His works of art have been shown throughout the world and are in a variety of collections.

**Our conference service project this year will be:** Art Supplies for Change the World RVA: [www.changetheworldrva.org](http://www.changetheworldrva.org). Change the World RVA is the leading organization in Central Virginia specifically addressing the needs of high school and college students facing homelessness and housing instability. They are asking for new art supplies. Please be aware VAEA cannot accept art supplies paid for by school district or county funds. There will be a place in the registration area to collect these needed art supplies.



In addition, educators may show their artwork through the electronic gallery. Look for the monitor in the registration area to see the work of your colleagues from across the state. As a reminder, please make sure to book your room for the conference through our VAEA block of rooms. All VAEA's activities are supported by funds generated by the conference, including the work of the VAEA board, regional boards, Virginia representation at the national level, and art advocacy to those in state and local government. Filling our block of rooms as required by the hotel also keeps future conference fees lower for you. Presenters will again be offered the opportunity to register early. This will give you the benefit of getting into some of your top choices of ticketed sessions, before they fill to capacity. Presenters, please also remember

if you charge a fee, you must keep copies of receipts for materials, fill out a reimbursement form located on the VAEA website, and give these items to **Peggy Wood**, our Executive Secretary. Putting together our conference really is a team effort, and we could not do it without you, our members.

*We look forward to seeing everyone soon at the 2018 VAEA conference!*

## NAEA National Leadership Conference in Charleston, South Carolina, July 23-26, 2018

The National Art Education Association held their summer leadership conference in Charleston, South Carolina this past July. Presidents and officers of all 50 states were present to review NAEA policy statements, learn about the NAEA diversity study, and hear several artists tell their art story. The Blick art education team was present for a great hands-on exercise in the "Game of Art Ed". You will certainly see this coming your way in the future. VAEA President **Linda Conti**, Vice-President **Sarah Warner**, and Elementary Division Director **Lee Darter** were all in attendance. We have an effective team in the NAEA SE Region, and it was extremely helpful to have time together as leaders to develop insight into how to make our own state organizations even better!

*Lee Darter, Sarah Warner, and Linda Conti*

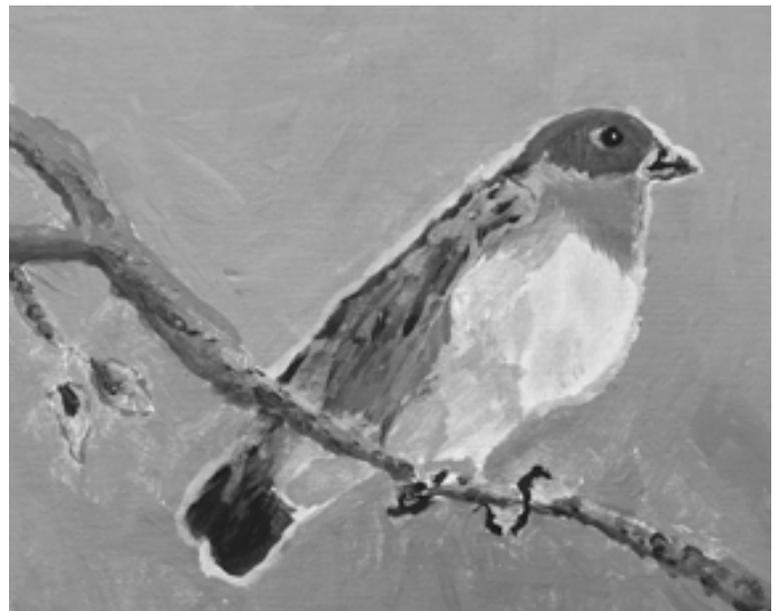


*Participants of the NAEA Summer Leadership Conference*



## *In Memory*

Sadly, Tidewater Region's President, Jodie Linkous, died in a car accident on August 19, 2018. Jodie brought so much joy to friends, students, and others, she will be greatly missed. She taught at Oakland Elementary school in Suffolk, Virginia. She volunteered with VAEA for many years, helping sell merchandise, presenting workshops, and as an officer in her region. Her presidency was marked by a commitment to her teachers, making sure they felt supported and had time to make art in their lives. Her theme for her presidency was "Getting EXCITED about art education", and she has written about that topic on page 13 of this magazine. Jodie brought her own excitement about art to every class, using costumes, stories, and even treats to bring others' creativity to the forefront. We will certainly miss her special energy. She was one of a kind: the best kind.



*Nathan, 8th grade, Bluebird. Acrylic on canvas panel.  
Staunton River Middle School, Bedford County.  
Teacher: Marie G. Levine*

# Advocacy

by Michael Gettings

*"Read what my medal says: 'Courage'.  
Ain't it the truth? Ain't it the truth?"*

— COWARDLY LION

We talked last time about how you are the most important advocate for the arts in your building. Teaching art with rigor, high expectations, meaning, depth and skill; having a robust and transformative program, people will notice. What your students make and do are visible evidence of their learning. Since you have the unique ability to show learning, meaning and growth through student art works, you should display them every place you can find in your building.

Let's explore other ways to advocate for your art programs.

Engage your school board in the arts. Whenever a student has success take it to your board. Get them to recognize the student's success at board meetings. Speaking of the school board, do you have an art display there? It is easy, and everybody should do one. Rotate it out every month or so. When March (Youth Art Month) rolls around, have a special show and get on the board agenda. Have your students present an artful gift to the board and superintendent. Speak about the importance of the arts.

Speaking of superintendents, how about soliciting a quote from your superintendent about the importance of the arts in education? Once you get this quote, use it on your email signature lines, post it at all art shows. Use it when you talk to the school board in March about the importance of art education. It is also worth having your principal send you a quote too.

Branching out, some folks have offered art classes in their school or office. I try to teach at least one free art class in our central office. Secretaries, specialists and directors have signed up for classes on art history, drawing, stained glass and ceramics. These are not the wine and paint type of

experiences, but real art instruction. People love them and always ask when the next one will take place.

Pay attention to what is happening on the state level, too. The VAEA and Virginia Coalition for Fine Arts Education (VCFAE.org) are both really good at sending out legislative or state school board alerts. Read these alerts and respond

to them (from your home email and never on school time). Communicate with your state school board or legislator. Create a relationship with these folks if you can. They actually listen. Make sure they see art education as something essential, not just making pretty things or someone else's planning time.

Finally, two things that take a bit more time and effort but are totally worth it. The state school board has a public speaking period at each board meeting. Sign up, go and talk for 3 minutes about the importance of art education (Search: Virginia Board of Education Public Meetings). The Virginia General Assembly meets in the winter, generally January through March. They have a day when you can go to legislative offices and meet with them or their aides. Virginians for the Arts (vaforarts.org) sponsors an arts advocacy day, too.

Two very important things though: be sure you let your PR or administrators know you are doing this, take personal leave and be sure that it is understood that you are not representing your county or school.

Look forward to Arts Across Virginia Day 2019. The first Friday of March will be an arts blitz across social media to promote and advocate for the arts! More to come!

You deserve a medal for all you do. Keep the arts strong. Be a courageous art education advocate!



Ashlynn, "Firework" Compound Word, Clover Hill HS  
Art Teacher: Victoria Kirtley

# Awards

by Naomi Suyers

## Teaching Was My Passion

Artists choose to teach art for a variety of reasons. For me, teaching art was not a job, it was a passion. I am well aware we do not teach for awards or recognition and certainly not for the money. However, in the climate we live in, high quality arts programs are the first to go. The NAEA awards program is one of many ways to keep the arts in the forefront, by increasing public awareness.

This year, the award nominations have been reviewed by designated adjudicators. I hope you have participated by either being nominated or by nominating a co-worker. If you did not participate this year, I hope you will next year.

As you look through your conference materials, please plan on participating in your Regional and Division meetings to congratulate this year's nominees and regional winners. Make plans to join us for the Saturday morning Awards gathering where our state winners will be revealed and celebrated.

**Keep your eyes open at conference, you will see lots of past award winners, a few of whom are listed to the right.**

# Policy

Barbara Laws

VAEA's mission "to support, promote, and advance art education" is also supported by the Virginia Coalition for Fine Arts Education (VCFAE) which brings "together arts education stakeholders to promote and advocate for sequential, high quality arts programs for all children in the Commonwealth taught by highly qualified arts educators." Arts education professional organizations, VAEA, Virginia Music Educators Association, and the Virginia Theatre Association provide financial support and representatives who work on behalf of you and your students. The Virginia Commission for the Arts and the Department of Education act as advisors, and supporting organizations include Virginians for the Arts and Young Audiences of Virginia.

## 2017 National and Regional NAEA Award Recipients

*Marisa Pappas*  
National Middle Level Art Educator

*Rachel Burgett*  
Southeastern Region Elementary Art Educator

*Kirstie Hein Sadler*  
Southeastern Region Middle Level Art Educator

## 2017 Virginia State Award Recipients

*Sarah Matthews*  
Virginia Art Educator of the Year,  
Chesterfield County School System

*Sean Murphy*  
Elementary Art Educator of the Year,  
Alexandria City Public Schools

*Susan Silva*  
Secondary Art Educator of the Year,  
Fairfax County Public Schools

*William Wightman*  
Distinguished Service within the Profession Award,  
James Madison University

VCFAE representatives contact legislators, meet with Department of Education (DOE) administrators, and appear before the Virginia Board of Education. Often, we educate our board members and legislators as to the unintended consequences that particular policies might have, and we have seen adjustments made which lessen the impact on arts instruction in the schools.

One recent example of the VCFAE process is the DOE proposal to require a stand-alone middle school career investigations course which would have had significant negative impact on student access to arts courses. We quickly put together a position statement which outlined the issues and made recommendations for alternative

means of achieving the same instructional goals. DOE administrators were contacted, a meeting was scheduled, and during discussions, additional alternatives were suggested. During this time, VCFAE representatives appeared before the BOE, both at their regular and town hall meetings, and presented a consistent message in line with the VCFAE position statement. We also published the position statement so that our association members and other stakeholders could communicate concerns and solutions. Subsequently, a Superintendent's Memo was issued which listed permissible alternative ways of meeting the course goals. During the 2018 session, career investigation requirement bills, which also included flexible implementation in line with the DOE, were proposed and the VCFAE indicated our support and took the opportunity to thank legislators.

The lessons from this example would speak to the strategies that we use - and which might be helpful for others who wish to make an impact at the policy level and who want to beef up their advocacy strategies. We work at identifying and developing relationships and communicating consistently with policy makers, in this case the BOE, DOE administration including the Superintendent of Public Instruction, and members of the Virginia Legislature, particularly those involved in the Education Committees.

In addition to promoting collaboration and discussion, having relationships with policy makers also provides

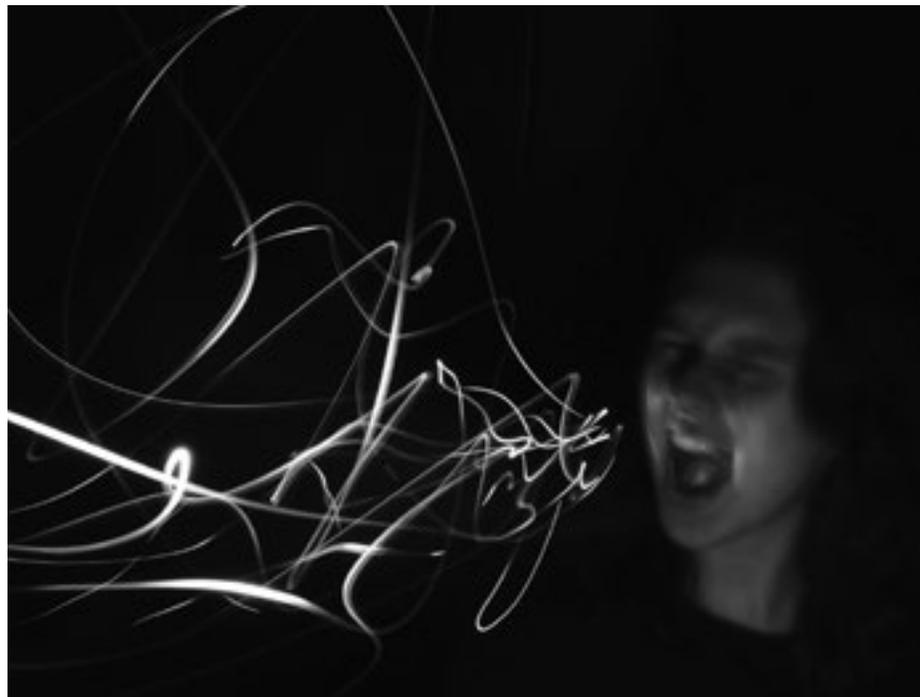
access to information so that we have a "feel" for the policy climate and can act proactively or have knowledge of a policy which might impact arts education negatively and respond accordingly. We also use other means for research - subscribing to General Assembly (GA) Education Committee meeting and action notification through Legislative Information Services, monitoring (GA) proposed bills, and reviewing BOE agendas and other documents.

We develop position statements and responses to proposed policy, especially when we have concerns, so that we all speak the same language and provide constructive solutions. When necessary, we disseminate to arts education members and other stakeholders to ask for assistance in educating our policy makers.

Finally, our ultimate stakeholders are Virginia's children and you are their first line of advocacy. The VCFAE also depends on you. Without your support, we would not have been able to make a difference in access to and the quality of arts instruction available to our students. You may want to think about ways that you can develop those relationships with your legislators and other policymakers. And as we go through the new school year, we may be calling on your assistance once again. For those new to the process, please make sure that you send any communications to stakeholders through your personal email. (We also encourage that you use personal email for VAEA/NAEA.) Additional information, including VCFAE positions statements and links to legislators, is available on [vcfae.org](http://vcfae.org). Thank you for all you do for Virginia's children!



Alexia, Staunton River HS. Art Teacher: Susan Hubble



Josie, Light Screaming, Kettle Run HS. Art Teacher: Tisha Burke

# Y.A.M.

Jawan Brooks  
& Kelley Shradley-Horst



## Have the Courage to Share How Your Students Soar

On a daily basis, art specialists across Virginia do incredible things. Utilize Youth Art Month (March) to capture what you do and share it with others. Art educators exhibit amazing creativity. They come up with countless ways to share students' work, use art to serve communities, and

share the importance of art with others (including stakeholders and decision makers). If you want to find out how to empower your program, then get more involved. Increase awareness and share your ideas by attending the session "Speaking the Language of Your Administrators," at the VAEA conference in October.

### Back to School Thoughts

As you start the year, now is the time to think through activities that can make your year and Youth Art Month take flight.

- **Relevant Professional Development and Team Building (across grade levels or within a building)** - Have an artist lead a workshop allowing you to become comfortable with your

peers. This will promote sharing of ideas within your division/city/school. Don't forget to make art... feed your soul throughout the year too.

- **Bulletin Board/Showcase** - In a prominent display share what happens in the art room or in art activities through an exhibit of images and examples from past years.

- **Visiting Artists** - Consider planning with other schools in your division to keep the costs down or write a grant. Also, look to school partners and family members that are artists.

Think about how you can inspire your students to be courageous and take the leap of creativity. If you have never offered students choice in a project, give open ended lessons a try. There is great joy in seeing what your students can create with minimal instruction.

### The 2019 Y.A.M. Theme

The Youth Art Month theme for 2019 is Your Art, Your Story. Consider using the theme for artwork and a division focus for this school year. As you plan your calendars and create Youth Art Month events and publicity, please remember to use the 2019 theme logos and general YAM logos found on the VAEA website under advocacy.

### The 2019 Y.A.M. Flag Competition

It is time to design the 2019 YAM flag. The template can be found on the VAEA website. Please use the template and complete designs that feature

1. The theme: Your Art, Your Story,
2. Art Supplies (art focus) or
3. Items that represent the commonwealth of Virginia (state shape, dogwood, etc).

Designs may incorporate one or all of the features listed and must include the YAM logo. Designs should be postmarked by December 14. A rubric (found on the website) will be used to assess the designs. One design will be selected to create the flag that will represent Virginia at the NAEA conference in Boston, Massachusetts, spring 2019. Consider using the flag as a substitute lesson plan while you attend conference.

Thank you for submitting Youth Art Month portfolios and reports. This year we will try hard to provide materials to help you celebrate and document. See individual division portfolio submissions and the final 2018 Virginia compiled report at conference.

We look forward to seeing you in Richmond. Please stop by the table, pick up information and let us know how we can help you celebrate Youth Art Month.



A.C. 5th grade, Cedar Point Elementary  
Art Teacher: Lee Darter

# Regional Messages

## BLUE RIDGE

*Andrea Stuart*

“Creativity Takes Courage:” these words of Henri Matisse are simple and true. Expressing creativity means taking something that is deeply personal to you and sharing it with others at the risk of being judged.

Creativity is inspiring to others. It challenges the inner spirit.

Many of our students do not know how to be creative. First, they are not yet experienced in the world and are very affected by what others think and the approval of others. They are also trained to take the test and show others concrete answers. They are terrified when they have to create. They search on Pinterest to find ideas, believing they are being creative.

Identifying new (creative) ideas is challenging for the art teacher as well. Many counties and communities still do not have enough elementary art teachers. Schools share positions like art and music and our students just get what they get. Many elementary art teachers share schools and they only see their 300+ kids for half a year and/or for short classroom times. Art in middle school is shared with many rotations to serve as an introduction for a later elective path of study in high school. Even then those choosing band may never take a visual art class and the fine arts credit required for graduation can be fulfilled with Career and Technical Education. As a result, creativity takes even more courage due to the lack of art classes and the shortage of art teaching positions in many of our schools. In many other cultures art is elevated as a much more important area of study because it helps students visualize higher mathematical problems in both physics and calculus.

One of the great joys of teaching art is bringing creativity into our students’ lives. Opening their minds to explore their feelings, making sense of their experiences and feeling confident to express the things they’re questioning and exploring. As an art teacher I can help my students by translating their questions, feelings and explorations into important creations.

Our region offers many professional development events for our teachers. Our spring workshop, “Another Way of Watercolor” and our summer museum day, “Making the Museum Experience Meaningful, a visit to the VMFA”, provided inspiring and challenging opportunities for our own creativity. The upcoming state conference has more class offerings help to keep art teachers abreast of new ideas and techniques to reveal and enable creativity within our students and enrich their lives through artistic expression and creativity.



*Blue Ridge Region members visit the Virginia Museum of Fine Arts*

## CENTRAL

*Meghan Hamm*

I recently took the Partners in the Arts Community Inquiry and Digital Storytelling class at the Joan Oates Institute at the University of Richmond. We were tasked to learn unfamiliar technology, use this technology, interview strangers, and present our work to the class. I was riddled with anxiety at times and fearful of stepping outside of my comfort zone. Through daily reflections, I realized that I would not grow as an educator, artist, or person if I did not find the courage to go outside of my comfort zone, be brave, and experience something new. I was reminded of what I tell my students, “If it isn’t scary or hard, it isn’t worth doing.” After I got past my fears of judgement the creative wheels began to turn and I was able to enjoy the processes I was learning. As we start a new school year, our students may also experience the unfamiliar in the art room. We should remind them that “Creativity takes Courage” and help guide them into a memorable experience of art making.

The VAEA state conference will be hosted by Central Region in October. I encourage you to be courageous and get creative during this professional development weekend. I also encourage you to volunteer at this year’s conference. We are in need of volunteers to help distribute registration packets and help with the merchandise table. Please look for an email to participate. I look forward to seeing you October 25-27!

# Regional Messages

*continued*

## NORTHERN VIRGINIA

*Cheryl Miehle*

Embracing the theme of the upcoming conference, “Creativity Takes Courage,” Northern Virginia stepped up and tried something new. In May we held our first Spring Fling. The day long event included five presentations for participants to choose from and lunch with no charge to our members. **Jean Marie Galing**, with the help of **Susan Silva**, shared her presentation on Gelli Plate Printmaking to a packed room. **Lee Darter** showed her participants how to have *Fun with Felting*, while **Julie Galvin** helped her participants *Alter Papers* into beautiful mixed media designs. **Sean Murphy** shared his experience with *Visual Journaling and Sketchbooks* taken from his experience working with the National Gallery. And last but not least, **Julie Cacciola**, with assistance from the one and only **Sarah Matthews**, shared the mega-hit *Scrappy Animals* workshop Sarah presented at last year’s conference. A great day was had by all, and it was our chance to try something different, and the feedback received was so positive!

We are currently in the planning stages to host our Fall Ball which will follow a similar format as the Spring Fling consisting of various workshops hosted one day with lunch provided. If you haven’t already seen a flyer, be sure to check out the NVAEA webpage for more details as the Fall approaches, and as always, we hope to see you there!



*Pedrom, Faces, South Lakes High School.  
Art Teacher: Matt Ravenstal*



*The NVAEA held a Spring Fling in May with five inspiring workshops.*



Chelsea Z. Central Academy Middle School. Art Teacher: Courtney May

## TIDEWATER

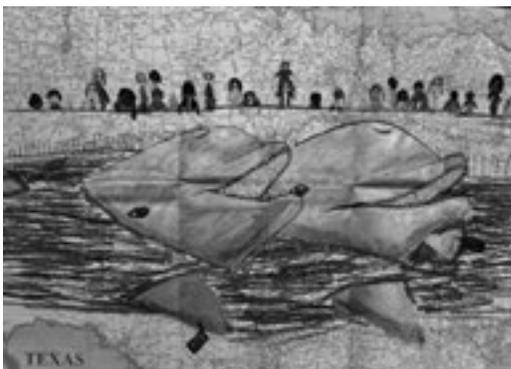
Jodie Linkous

Our theme for the last two years has been about getting EXCITED about art education! We are in one of the most amazing professions because we get to help students find their courage to pursue creativity through the study and creation of art. For many students, and even more adults, finding the courage to pursue their creativity can be difficult. I have always truly enjoyed the first few months of school with my kindergarten and first grade students. There is no fear for younger students. As a teacher it is such a pleasure to see students truly enjoying the act of creating. These little ones are not concerned about the perceptions of others or what their art “should” look like. They just create.

It is said that “courage is not the absence of fear, but rather the judgement that something else is more important than fear.” In my personal journey to find the right path in life, fear and self-doubt played a part in my nine different majors through my college years. Taking the easy road led me to literature, political science, pre-law, and other courses of study. While pursuing art and nurturing my need to create was always in my heart, my fear was that something so personal to me, an expression of myself, wouldn’t be good enough and held me back. When I couldn’t resist any longer and took my first college studio art class, I realized it was more important to have the courage to pursue what was in my heart and to create for myself.

We have all had these moments and times of self-doubt. No matter the exact situation, we as teachers can use these feelings to better understand our students and to help them have the courage to be creative in their art, to try new things, and to be true to themselves. While art will not be the correct life path for every student, it is our job to help them see that sharing their thoughts, ideas, and personal expression will build a lifelong love of expressing their creativity.

TVAEA had our second summer workshop, this year at MOCA in Virginia Beach. Artist **Marlowe Emerson** led a workshop about creating and discussing abstract art with students. Summer was a great time to get together and create. We look forward to seeing everyone at conference. We have some fun and exciting plans for our regional meeting. Please feel free to email ideas and suggestions or questions to [luvteachingart@gmail.com](mailto:luvteachingart@gmail.com).



Nadia, Dolphins in Captivity. Old Donation School, Virginia Beach  
Art Teacher: Leigh Drake

## SOUTHWEST

Richard Moon

Are your best art students also the ones with the deepest empathy for others?

Are your best art students likely not to be happy with the status quo?

Are your best art students also the ones most likely to be active in social and political issues?

Creativity takes courage. Art-making and exhibiting is a vulnerable activity that exposes you to the world. Artists care about others and work or fight for change where there is injustice and inequity. Art-making prepares you to be courageous and vulnerable.

In Southwest Virginia, some of our most courageous artists are involved in a battle with Mountain Valley Pipeline, a corporation that will bring a natural gas pipeline through many private and public lands in Virginia. The artists have created art bringing attention to the project. They have put their time, livelihoods, and personal safety on the line to stand up for the landowners in our area who are having the pipeline routed across their property against their will.

Keep fighting the good fight for your students and your art programs. They will grow up and continue the fight for what is right.



In Southwest Virginia, some of our most courageous artists are involved in a battle with Mountain Valley Pipeline

Jackson, 6th grade,  
Bird in the Wind.  
Swift Creek Middle  
School. Art Teacher:  
Lauren Cifranic



Julia, Opposite, Harrisonburg HS  
Art Teacher: Jauan Brooks



Audrey, 7th  
grade, The  
Future of Peace.  
Staunton River  
Middle School,  
Bedford County.  
Teacher: Marie G.  
Levine



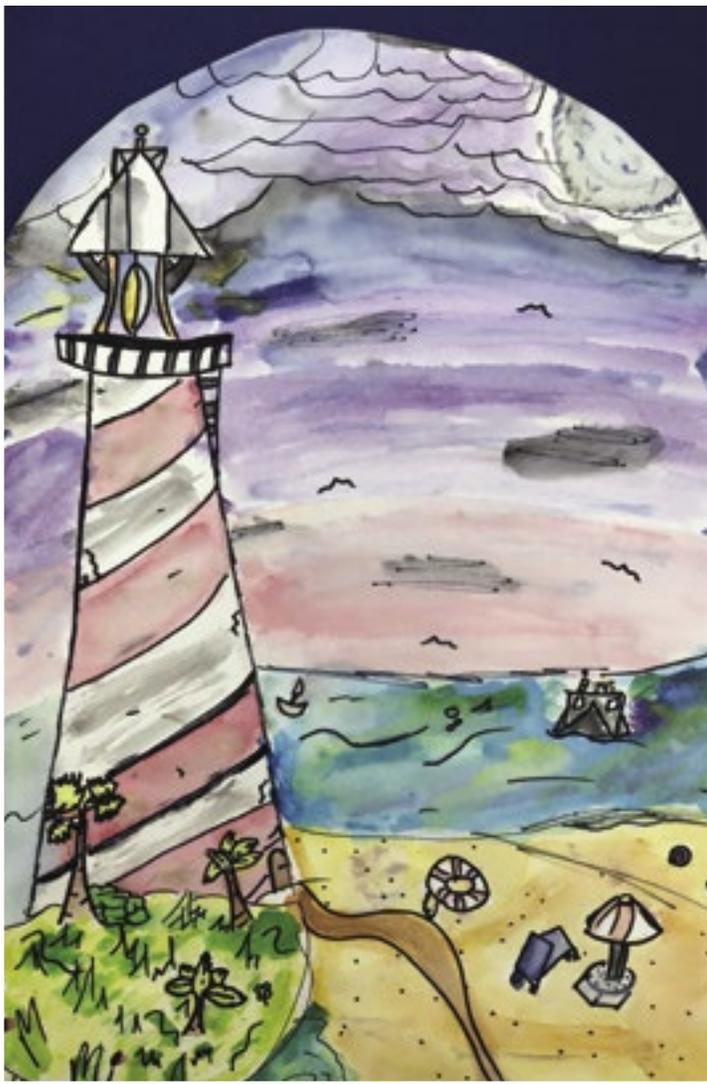
Tally, Gloucester HS. Art Teacher: Robe Barkley



Ben, Sunflowers, Cub Run Elementary.  
Art Teacher: Robin W. Goble



Parker B.  
Cedar Point Elementary  
Art Teacher: Lee Darter



Olivia, Grade 4, Glen Allen Elementary Art Teacher: Karen Siler

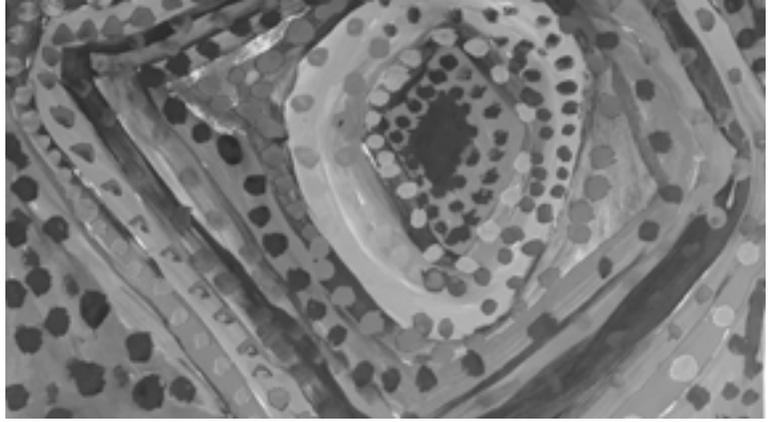


Karina, Sophia, South Lakes HS. Art Teacher: Matthew Ravenstahl

# Division News

## ELEMENTARY

Lee Darter



Nora, 1st Grade. Cold Harbor ES. Art Teacher: Sarah Cross

### Courage To Be Your BEST...

As art teachers, we all want the very best for our students.



S.T. 1st grade, Cedar Point Elementary  
Art Teacher: Lee Darter

Sometimes we need to have the courage to stand up and make sure the rest of the academic and administrative world understands just how important art is in the educational system. One way to make sure you are appreciated for your efforts is to always follow best practices for teaching in your classroom.

In their book "Anatomy of a Top Teacher," Lanlois and Zales identify eight proven methods of effective teaching:

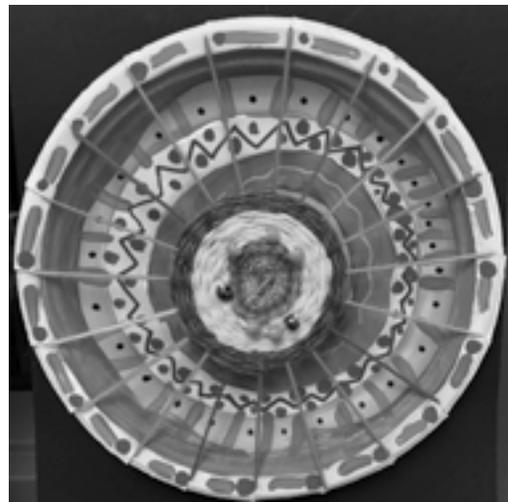
- High expectations of student achievement
- Course methods and routines that are clear to the student
- Varied and appropriate teaching method and materials
- A supportive, cooperative atmosphere
- Enthusiasm, energy, caring, and maintenance of a nonthreatening atmosphere
- A manifest belief in the importance of one's subject
- Instruction related to student interests
- Content expertise

To keep up with best practices in teaching, Lanlois and Zales emphasize that educators should learn as much as they can about course methods and routines. They also suggest that teachers provide varied and appropriate teaching methods and materials for their students. By

attending the VAEA and NAEA conferences you are taking vital steps toward implementing best practices of teaching in your classrooms. The VAEA art conference provides fun and exciting workshops in which you can investigate and explore how to make your classroom a more effective and exciting place to learn. Content expertise is vital to making sure your students are engaged in the process of learning and are thus receiving a quality art education. By attending conferences, you are showing your principal and your parents that you are committed to providing your students the best art education possible.

This year's conference theme is "Creativity Takes Courage." I find this statement to be very true. As art teachers we must have the courage every single day to stand up and demonstrate just how important a quality art education is. Sadly, not everyone we know or come in contact with understands how art can positively impact a child's life. We all must become our students' art advocates. The best way for you to be ready to take on that challenge is to be well informed about your craft, an expert in your chosen field.

Make plans to attend the Elementary Division Meeting at this year's conference in Midlothian, Virginia, on Oct 25-27, 2018. We will have great things to talk about and share. Please bring all your ideas, questions, concerns and ways we can improve elementary art in Virginia. We will also discuss pairing new teachers with retired art teachers for support, classroom management strategies, and best practices in elementary art. We will have a hands-on lesson as well. Best of all, there will be DOOR PRIZES. I hope to see all my elementary friends there! Remember to send in photos of your student's art work for the next newsletter to: [news magazine.vaea@gmail.com](mailto:news magazine.vaea@gmail.com)



Isabelle Circular Weaving, Cool Spring Primary  
Art Teacher: Tina Oberg

# MIDDLE

*Holly Bess Kincaid*

Encouraging the practice of making and being creative can be a daunting task. For us as educators we struggle with balancing the roles we play in our lives of educator, spouse, parent, friend, and artist. We might face challenges of time or fears that keep us from feeding that inner call to create. It takes courage to hear that inner voice and give it the opportunity to speak.

Students face similar fears in middle school of finding their place within their changing world. As educators we need to guide our students on the path to being brave creators. How can you help students find their inner Creative Courage?



*Hope, Book Sculpture, Staunton River Middle School, Bedford County  
Art Teacher: Marie G. Levine*

**C Classroom Community-** Students need a safe place to create where they feel their voice is valued, respected and time to experiment with different materials/techniques to find their own way of expression. Take time at the beginning of the year to create a community within your classroom where everyone feels safe to be brave and express their thoughts.

**O Observe-** Take time to step back to observe students' interests and skills. When you notice things, you can find opportunity to share artists, art or materials that might further inspire exploration.

**U Understanding-** Each student may have a different creative voice. Each student may find a connection to different styles, mediums or art. Frustration can kill creativity when we feel that we must fit a certain mold. Search for those ways you can encourage students from their current skill level and boost their confidence and desire to grow artistically. Encourage students to share, discuss and respond to artwork in a critique in constructive ways. Students may offer "two glows and a grow" where they share two things that are successful and offer a suggestion or clarifying question that might help students to further develop their work.

**R Reflect on work-** Students need opportunities to step back, reflect on the process of creation, see the work from another vantage point and express their view. Written reflections, an art buddy chat, or a quick teacher review can help students when they feel they are at a roadblock to either finishing or solving a creative problem. Small moments or documents can help redirect, assess growth and help in finding future direction for creative endeavors.

**A Accept mistakes-** Build a community that can grow from mistakes or attempts that didn't quite turn out the way we hoped. We are human and through our mistakes we can learn to see where we need to gain more knowledge, skill or change direction. Behind every masterpiece there may be hidden a variety of eraser marks, painted over brush strokes or crumpled pages that came before. Allow students occasionally the opportunity to reflect, revise or even redo. You might be happy surprised in the change in approach to a creative challenge.

**G Give CHALLENGES-** Open ended prompts, design challenges or big ideas will allow students opportunity to create from their own personal experiences, memories or knowledge. Challenge students to do an art room version of "Chopped" where they get a limited basket of materials, a time limit to create, and then present to judges. Create a Trash-to-Fashion show using recycled materials. Design furniture out of cardboard, create a new toy, or design a game. Our world needs problem solvers. Give students room to practice problem solving in your creative space.

**E Explore new styles, techniques, and artists-** Many times, when we learn new skills or find new ways to approach mark making we can find pure joy in the making! Give students and yourself time to play with art materials.

Be creative, be courageous.... Face that blank page with the expectation of exploration, enjoyment in the making and see where it takes you!

## SECONDARY

*Meredith Snyder*



*Adam, Clover Hill HS. Art Teacher: Meredith Snyder*

In keeping with the 2018 VAEA conference theme, “Creativity Takes Courage,” I’d like to focus this article on the importance of teaching students how to develop their own creative and original ideas in the making of art. As teachers we have all had that student who tells you (even after you have presented an amazing lesson with idea options) “I don’t know what to do. Give me an idea.”

Two years ago, a co-worker introduced me to a wonderful book that is worth sharing with your students, especially those who have artist block. The book is called “Steal like an Artist,” by Austin Kleon. The author of the book encourages students to look at other artists’ works for inspiration, then challenges them to transform the work, making it uniquely their own. I’ve found this book to be especially helpful for students who are planning to take AP Art or are working to develop their college art portfolios.

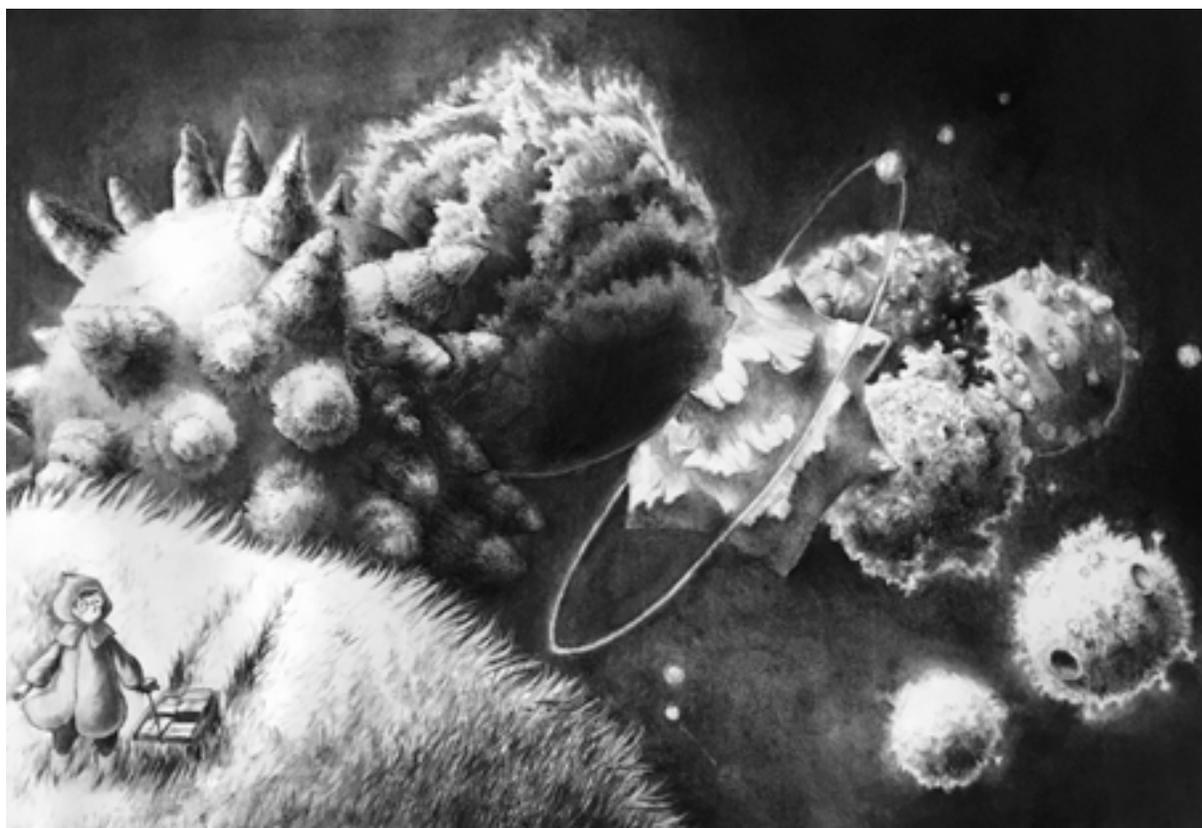
Just in the past year after introducing this book I’ve observed several students using this concept of finding artists that inspire them by researching, observing, mimicking and growing. Sometimes the student work starts off being fairly similar to the artist they admire, however once they build confidence with the subject matter and medium, they bloom off in their own direction, finding their own creative voice in the process.

Here’s an example from this year: AP art student Adam was very inspired by the Gibson Girls, created by the late 19th and early 20th century artist Charles Dana Gibson. Adam admired the strength and poise of the women portrayed in these portraits.

*Phoebe, Untitled Dreamscape, South Lakes High School. Art Teacher: Matt Ravenstahl*

To avoid using images belonging to other artists from the internet, Adam built up the confidence to ask his classmates to pose for him. After completing about five works based on the Gibson Girls he decided to turn his attention to himself and explore his own inner feelings about confidence and beauty. Along the way he became comfortable making faces in the mirror and exaggerating his features. He also found the courage to ask for feedback from his peers and regularly stepped back from his work to look at it from across the room. As a freshman and sophomore, Adam was very shy and barely spoke with any of his classmates. Because of his dynamic artistic growth and creativity, in his junior and senior year Adam’s confidence bloomed and he became one of the top leaders in the art classroom.

As a teacher, one of the hardest things is helping to guide students to find that artistic inner voice. Letting students know that it’s ok to look and learn from other artists, explore and play with a variety of mediums, and that sometimes failing can teach a person more than succeeding will help to build their creativity and courage.



# HIGHER EDUCATION

*Dr. Roger Tomhave*

## The Art Curriculum as a Model Approach for Cultivating Higher Order Thinking Skills

by Nicole Ross, guest writer

For the past decade, discourse in curriculum theory has revolved around revitalizing standardized curricula in a way that fosters critical and comprehensive thinking skills—skills that art educators have been cultivating for years. Even still, Donald (2000) noted that “despite the rhetoric surrounding teaching higher-order skills like critical thinking and problem solving, many disciplines focus on the acquisition of knowledge” (p. 6). The art curriculum is unique in the descriptiveness of information, the volume of standards, and the constructivist approach to knowledge. The combination of these qualities is especially conducive in fostering higher order thinking skills. Ultimately, if contemporary educational research desires to foster comprehensive and critical thinking skills, the art curriculum seems fertile ground for examining ways that these skills can be effectively implemented.

In a study for my Master’s thesis, I investigated questions such as, “What types of thinking do different formats of standards-based curriculum promote?” And, “How can curriculum be better designed and implemented to promote higher order thinking skills?” In the process, I analyzed and compared the current Standards of Learning (SOLs) in World History I (WHI), English 8, and Art 8. In addition, I evaluated unit documents from teachers of these selected content areas, observed classes, and conducted interviews.

Analysis of adopted curricula, unit documents, observations, and interviews contributed to my understanding of the various types of thinking promoted within each -- WHI, English 8, and Art 8. Research revealed that the World History I (WHI) curriculum emphasizes memorization and comprehension of information. Very infrequently are students prompted to critically consider events of history, evaluate their implications, apply new understandings, or synthesize their own understandings. English 8 promotes more analytical and applicational thinking. Evaluation, knowledge, analysis, and application are primarily emphasized, while comprehension and synthesis are relatively neglected. Art 8 emphasizes more complex thinking skills including application, evaluation, and synthesis.

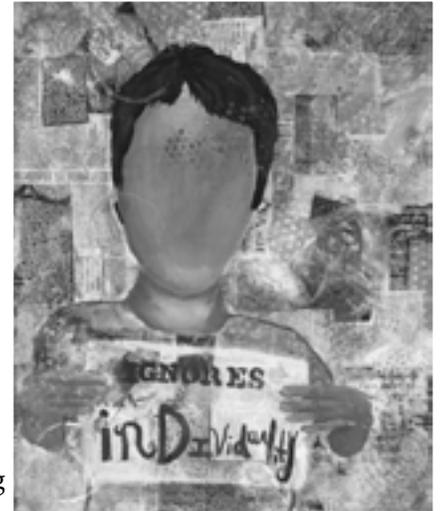
Scholarly literature coupled with data analysis informed my resolution to my second research question. Ultimately, it is my opinion that the art curriculum can function as a model for other content areas. Three larger concepts were extrapolated from research regarding a curriculum for higher order thinking: democratic approaches, convoluted

and relative topics of discussion, and student interpretation, discovery, and reflection. Data analysis illustrated how each of these considerations is already inherent in the current art SOLs, which was the apex of my study.

**Democratic.** In this approach, students would be involved equally in the formation of curriculum. For this to happen, parts of the curriculum need to be left undetailed so that student need, interest, and experience can be woven in liberally. Kent den Heyer, professor at the University of Alberta, envisions “students and teachers listening to each other’s work through profound questions about present social arrangements” (2008, p. 255). The level of descriptiveness characterizing the learning objectives in the art curriculum is especially conducive to this approach. For instance, objective

8.4 states, “students will synthesize prior knowledge and experience to create works of art” (VDOE, 2013, p. 28). While the objective requires that students synthesize experience to create works of art, it allows for each student to incorporate his/her own personal knowledge and experience. The curricular format in most other content areas doesn’t allow for this kind of unplanned time and space for student deliberation because “if it is not tested, it will be less likely to actually make a difference in teachers’ practices” (Apple, 2003, p. 521).

**Convoluted and Relevant Discussion.** Positioning dialogue as a central aspect of education—including “situations in which the ends are uncertain, confused, or in conflict”—is fundamental in a curriculum fostering higher order thinking capacities (Petrina, 2004, p. 109). These conversations and deliberations “engage students in deeper levels of thinking” (Walker, 2001, p. 1). In this approach, teachers are responsible for presenting concepts relevant to students and asking questions to promote complex thinking about colloquial issues. If students can relate to information presented to them and understand its applicability, then they will find more credence in learning and engage deeper with information. Given the loosely defined learning objectives, and the manageable volume of mandated standards, the art curriculum enables such discourse. Ultimately, dialogue has intellectually transformative power if students can “enter into a more open-ended epistemological equation, one that transcends the limitations of intellectual rigor” (Beyerbach & Davis, 2001, p. 63). A curriculum with fewer requisites, like that of the art curriculum, would better lend itself to this sort of exploratory dialogue.



*Morgan, 12th grade, Social Statement, Skyline High School.*

*Art Teacher: Cindy Redmon*

## Student Interpretation, Discovery, and Reflection.

Student construction of knowledge involves interpretation, discovery, and reflection of knowledge, “not simply reproduc[ing] it through memorization, recall, or routinized application” (Walker, 2001, p. iv). When students can interact with knowledge in this way, they establish more personalized connections to information and a deeper, more complex understanding of concepts. In this reflective model, students are exposed to the fallible nature of knowledge, and are forced to examine their perspectives and consider new possibilities—constructing self-evaluated opinion instead of adopting inherited opinion. The SOLs that compose the art curriculum allow for student construction of knowledge. For instance, students are challenged to “formulate a working definition of art” and “aesthetics as related to art” (VDOE, 2013, p. 29). Instead of having definitions handed to them, students are given the opportunity to construct their own understandings.



Kyla M, Rizzi City, Laurel Lane Elementary.  
Art Teacher: Erin Elmore

yet these conversations have hardly translated into the classroom. By examining the inter-workings of a curriculum that is already promoting higher order thinking skills, I hope to have articulated an alternative and cogent approach for revitalizing curriculum.

Although the limitations of my study are numerous and well defined in my thesis, I believe that my findings from data analysis of the selected courses is symptomatic of the disciplines at large, the Virginia SOLs as a whole, and standardized curriculum in general. A curriculum cultivating higher order thinking skills has been a long-prevalent topic of educational conversation,

# SUPERVISION

Mike Kalafatis

## Observing Creativity in the Classroom

I believe the best part about being an arts administrator is observing creativity on a daily basis.

When arts supervisors walk in classrooms, we're there to observe, listen, offer support, celebrate successes, and to assess need. Many administrators approach classroom observations and 'walk-throughs' with a measurable criterion in mind. These 'Look For' documents are used by arts specialists to help guide our visits and are often shared with school administrators. The 'look for' objectives are an effective way to instruct school/county administrators, many of whom have little experience in the arts, on best practices in an art classroom.

**Mike Gettings** in Chesterfield County has his 'look for' broken in to five major parts that should be seen over the course of one unit, not necessarily witnessed in one observable block of time. His first focus is the planning stage, where he wants to see relevance and connections to students' lives and evidence of clear instructional goals. The second major area is student engagement and the variety of instructional strategies utilized to meet those needs. I have highlighted a few below:

- » Students understand the goal and purpose of the lesson.
- » Students are engaged in high level critical thinking and design problems.
- » Lessons align to the CCPS Art framework and Virginia Art SOLs.
- » Skills techniques are taught sequentially and in context.
- » Modelling is used to demonstrate skill, technique or processes.
- » Lesson Objectives are posted. Visuals relating to the ongoing project are visible.
- » Teacher using a wide variety of questioning strategies; questions align to higher level thinking.
- » Students self-assess and critique artwork.

The third area Mike stresses is a safe and welcoming environment fostering respectful, positive, safe, student-centered learning. A classroom where expectations are posted, student movement is purposeful, and the use of materials is respected. The fourth component is the use of relevant data to guide their instructional content and delivery. Student engagement is stressed in the form of whole, small group or individual instruction. And, assessment tools are available and in use.

The fifth area is student work being displayed appropriately and labeled with lesson concepts.

**Jen Stackpole** in Hanover County took the SOLs and 5Cs- communication, collaboration, critical thinking, creativity, and a fifth—citizenship, and created a ‘look for’ list for principals. The list contains what students should be engaged in during an art class.

Certain competencies are highlighted at all three levels (Elementary, Middle and High School):

- » Drawing from observation (communication, critical thinking)
- » Communicating experiences and ideas through personal artwork (communication, critical thinking, creativity)
- » Inventing Creative/ divergent solutions to art-making problems (communication, creativity)
- » Discussing the how and why of art (collaboration, communication, critical thinking)
- » Explaining preferences among works of art (critical thinking, communication)
- » Comparing/ contrasting works of art (critical thinking, communication)

Then there are ‘look fors’ that increase their higher order thinking skills as they develop from one level to the next. In elementary school grades, the ‘look for’ Translating the 3D world on a 2D surface (communication, critical thinking, creativity) changes to Translating the 3D world onto a 2D surface using linear & non-linear perspective at the middle school level. Another example of how the Hanover ‘look for’ develops: Demonstrating craftsmanship in their art (critical thinking) used with 4th and 5th graders and Middle School students changes to Refining media skills/ craftsmanship in their art at the high school level.

**Aaron Stratten** in Fairfax County focuses first on a progressive hierarchy when thinking about the development of ‘look for’ statements. Before you can focus on concept-based lessons, idea development, reflection strategies or effective assessment strategies, certain priorities come first:

- » Classroom management routines explicitly taught, practiced, and reinforced
- » Inclusion of specific, appropriate media skills in each lesson
- » Instruction and time management
- » Open-ended, concept-base challenge
- » Ideation and planning processes provided/ taught
- » Student Centered/ inquiry

Within Aaron’s ‘look for’ development, each one of these statements is broken down in further detail. For example: Open Ended, concept-base challenge includes art making challenge should be student solved, not teacher solved and personally relevant.

‘Look fors’ are a guide for all arts administrators to use as we work to assess student engagement, and teacher efficacy. These documents support teachers and administrators as we observe creativity each day.

*Contributors to this article:*

*Mike Gettings- Chesterfield County Public Schools*

*Aaron Stratten- Fairfax County Public Schools*

*Jen Stackpole- Hanover County Public Schools*



*Nadia, Tiger. Old Donation School. Art Teacher: Leigh Drake*

# MUSEUM EDUCATION

*Truly Matthews*

Museum educators aim to make programmatic connections to exhibitions that allow visitors and program participants to have new experiences and make meaningful personal connections. Virginia MOCA recently collaborated with Maggie LeFante, a local yoga and meditation instructor



*Maggie LeFante leading guided meditations at Virginia MOCA Teen Takeover*

for two summer programs: Teen Takeover and Teacher Institute in conjunction with a recent exhibition, Inka Essenhigh: A Fine Line. LeFante led a series of guided meditation in the gallery space for both programs. Inka Essenhigh is a contemporary painter who is known for her surreal figurative forms and use of line and color. The artist often uses a series of meditative exercises while she works to

explore color, place, and memory and to encourage experimentation. In her early work Essenhigh painted using free association and automatic drawing to connect to a “collective unconscious” that informed the content of her work.

During Teen Takeover, LeFante led two scheduled guided meditation exercises in the galleries. LeFante started off each session in a group circle with a grounding exercise, then asked that students to find a work of art in the exhibition that they connect with in some way and sit in front of it, their chosen work of art became their focus for the meditation. After the sessions, LeFante commented that she was blown away by how receptive the teen participants were. She was delighted by their willingness to open themselves up to seeing in a new way and to break away from the other events of the evening and to choose to immerse themselves in just a few minutes of quiet contemplation. After the concentration practice students had the opportunity to share their experiences. LeFante noted that it was powerful to see how everyone viewed the works differently and believes that sharing our unique perspective with others allows us to connect to the works on a deeper level and can help us recognize the nuances in life beyond art.

Virginia MOCA also collaborated with LeFante during Teacher Institute held in partnership with Virginia Beach City Public Schools. LeFante led a workshop as a part of the two-day professional development program. The workshop aimed to give teachers the tools to conduct artwork focused meditation exercises to encourage closing, help students connect to a works of art while also experiencing the self-regulatory benefits of mindfulness and meditation.

*To the right, you will find an excerpt from a handout created by Maggie LeFante.*

## *Meditative Exercise* TO PRACTICE WITH STUDENTS:

**Ground students by making them stand in place or sit straight up at a desk, connecting feet evenly to the floor.**

*Instruct students to take a mental body scan from head to toe with eyes closed.*

**Ask:** Are you holding any tension in your body? Where can you let it go?

Take 3 deep breaths.

*Instruct students to shake it out with shoulder rolls, wiggling fingers, etc.*

### **Bring focus to work of art**

**Ask:** What do you see? How does it make you feel?

Close the eyes, find a comfortable seat. Open eyes and gaze at the image as if focused on one tiny square. Allow the face and body to relax, the eyes may become hazy.

*After 2 minutes – instruct students to close the eyes. Visualize the image in the mind.*

**Ask:** What do you see? How do you feel?

Open the eyes again.

**Ask:** What did your mind leave out? What did you miss the first time gazing at the image?

Come back to focusing on the image, this time taking the whole scope of it into view.

*After 2 minutes – instruct students to close the eyes. Visualize the image in mind once again.*

**Ask:** What do you see? What themes, words, colors, or emotions are you connecting to the work?

Take 5 deep breaths with the eyes closed.

Open the eyes a final time.

Come back to focusing on the image.

**Ask:** How has your perception of the work changed from your initial viewing to now?

*Encourage students to discuss, journal, and/or create their own work based on the feelings the original piece evoked.*

# Research

*Dr. Pamela Lawton*

Summer is an excellent time to reflect and recharge. It is also the only time educators have to do the things we don't have time for during the school year. I find myself juggling my creative and scholarly research agendas in summer. This means, I'll make art for half the summer break, and work on scholarly research the second half. Oftentimes the two intertwine, as much of my scholarly research is arts-based. For example, I'm working on quite a bit of paperwork for a research and teaching Fulbright Visiting Professorship at the University of Edinburg in Scotland for the spring 2019 semester. I proposed a research project that involves college students, secondary school students, and adults making artist's books together on community-based issues of importance to them. As the artist-educator-researcher my role involves teaching the art skills, facilitating idea generation, making art with the participants, and observing the learning that takes place among intergenerational learners as they make art together.

Many of us do this sort of community-based art research, whether we are working with a group of learners after school on art projects or over the course of the summer break, working with art camps, arts organizations, or families in our neighborhood. We are teaching, making art, facilitating learning, and in the process conducting informal research on what it means to teach art, and be a more effective, empathetic, and relevant art educator. The work we do as art educators is socially engaged, but through the reflection process on teaching and learning we are also engaged in research.

While in the UK this coming spring, I will also be working as an artist associate for one week through the Tate Modern Exchange Associates program in London. As a socially engaged artist I will create and facilitate an art project with a community that seldom comes to the museum. The project will be very similar to the one I'm conducting as a Fulbright scholar,

except I will not formally collect any data on what and how participants are learning through the creative process. However, as an artist-educator-researcher, I will reflect on what I'm learning from the experience as an artist and use that information to inform future socially engaged art projects.

Our field has become more open to creative research as scholarship and how we as art educators negotiate our various identities as artist, teacher and researcher. Two top journals in our field put out calls for articles on the topic. *Visual Inquiry: Learning & Teaching Art* seeks articles and visual essays addressing the overlapping identities of art educators; artist-scholar, the artist-teacher, the teaching artist and the artist-teacher-researcher. *Studies in Art Education* has a call for submissions on social engagement in art education. What is the role of social engagement in art? How are research methodologies in art education taught, learned, practiced, or reimaged in response to social engagement?

These are roles, ideas, and questions we as artist-educators confront and navigate on a regular basis. What are you doing in your art/teaching/research practice? Let us know so we can share it with our membership.

Teaching creatively takes both research and courage.



*Myrissa, 12th grade, Self-Portrait. Skyline High School, Art Teacher: Cindy Redmon*

# Spotlight from the VAEA Archives

Anne-Marie Slinkman



## Creativity Takes Courage: Pearl Quick

Pearl Quick is our spotlight from the archives this month. Ms. Quick served our organization and the art education profession in many different capacities throughout her long career. Although she came to the teaching profession later than most (at the age of 39), she lived up to her name, quickly getting to work “catching up” as she describes it.



Jessica, The Roman Coliseum. Tucker HS. Art Teacher: Tanya Rogish

Pearl Quick taught elementary, middle, and high school art over her 30+ year career, retiring from Tuckahoe Middle in Henrico County in 2007. In addition, she served as Art Supervisor for the Virginia Department of Education for several years before returning to the classroom in 1991. After her retirement, Ms. Quick worked at the Richmond Academy teaching a variety of art and technology courses to students in grades 7 through 12.

Ms. Quick served on the VAEA board continuously from 1986 to 1999 in many different roles. She served as VAEA archivist, membership chair, state department liaison, secretary, vice president (1994-1995), and president (1998-1999). As VAEA Vice President, she organized two excellent conferences, and implemented several new initiatives that are still used by our organization today. She embraced new technologies to help our organization stay current in a changing world. She helped to develop this publication, as well as our website. As VAEA President, Pearl Quick made sure we had a presence on the World Wide Web before most people were even familiar with the web at all. Innovation was something that came easily to Ms. Quick.

Her long service and dedication, as well as her drive and innovative spirit show how she embodied the theme of this issue, “Creativity Takes Courage”. Below is an excerpt from an April 2016 interview\* with Pearl Quick conducted by Amanda Barbee, at the time a graduate student in the Department of Art Education at Virginia Commonwealth University.

**Amanda Barbee:** You were talking earlier about not letting opportunity pass you by. I’ve heard that sentiment several times, but how did you feel that you personally were taking advantage of that notion? I did hear you also say that you say “yes” to too many things. What does that look, smell, feel like when you see leadership coming and choose to take it?

**Pearl Quick:** I have this philosophy that anyone can do anything they want to do, if they want it bad enough. But you can’t pass up an opportunity when it comes along, when it may be gone forever. I was not raised in the best of circumstances. I was the first person in my family to graduate from high school; we won’t even talk about college. I think I’ve always felt growing up that I wanted to prove myself. Not to anybody else but to myself. To prove to myself that I could do anything. That I was as good as anyone else. I think that provided the drive that I started with, that, “I am as good as anybody else and I’ll prove it.” So when opportunities would come up I would grab at them, whether I knew how to do them or not.

*\*This interview is part of the Virginia Art Education Association Distinguished Fellows’ Legends and Legacies Project, a project developed by Dr. David Burton. The Legends and Legacies project was created to preserve the histories of prominent Virginia art educators. The entire interview, as well as interviews with many other VAEA Distinguished Fellows, can be found on the VAEA website.*

# Retiree News

*Ginna Cullen*

Hello everyone. Welcome to the new academic year. I hope all of you have had a successful summer and have had the opportunity to visit some galleries and to make art.

As retired art educators, one of our obligations, I believe, is to offer our knowledge, stories, advice and help to those still practicing in the profession. Please look for us at the conference in the fall. You won't be able to miss us, because of our smiles and the buttons we will be wearing.

Also, for those of you who think being retired is restful and that we have little to do, I can assure you that the opposite is true. With this in mind, it is with great pleasure that we are able to share some of the work of retired educator and former VAEA board member, **Carla Jaranson**.

Carla taught for 40 years and has continued to teach since she retired in 2010. In addition, she has studied Chinese brush paint extensively since 1978 and has traveled widely in pursuit of her avid interest in this discipline.



Brush Paintings by Carla Jaranson  
Above: *Mystic Mountain Pine*  
Top right: *Bon Appetite 2*  
Right: *Orchid Dance 2*



*Jeremy, Staunton River HS. Art Teacher: Susan Hubble*

## Former VAEA president, Cen Waters dies

Inocencia "Cen" Waters passed away recently. Upon hearing this news my personal memory flood gates crashed open. Cen was president of the VAEA from 1984-1985, before much of our current VAEA membership was born. She was among the earliest VAEA Art Educator award winners and brought a degree of elegance to the association. I still remember her stylish dress (and hat) as she stood at the podium during one of the VAEA Conferences. Her heavy Puerto Rican accent only added to her aura. Many of her beautiful tile mosaics hung on the walls of Clover Hill High School in Chesterfield County for years following her retirement. In her retirement, Cen became a master gardener and continued to enjoy this work for many years.

On a personal note, it was during Cen's term that I became involved with the VAEA as the newsletter editor. My VCU MAE advisor, **Dan Reeves** recommended me for the job to **Barbara Laws** and **Chuck Bleick** who were serving with Cen on the VAEA board. That personal recommendation and invitation opened the door to my life-long commitment to the VAEA. At the time I was working in a school system without a supervisor in the isolation of only a handful of art teachers; had it not been for the invitation to volunteer, I may never have had the courage to step up. It really didn't matter that I didn't have a clue about editing a newsletter.

Cen was a remarkable woman and I feel fortunate to have known her.

*Submitted by Peggy Wood*

# Membership

*Patsy Parker*

## Membership...what do you get for your money?

**Virtual Art Educators** – monthly webinars, archived NAEA Convention videos, Virtual Conferences and more. Earn university credit for participating in live and archived events. Go to [virtualarteducators.org](http://virtualarteducators.org)

**National Visual Arts Standards** – FREE Arts Standards Toolbox App! Easily view the National Visual Arts Standards, design standards-based units, lessons and more. Tactile Experience? Art Education Journal and NAEA News arrive in the mail.

**NAEA Website** – create your member account at [arteducators.org](http://arteducators.org) and have access to members only web content.

**Open Forum Digest** – Burning questions and thoughtful responses in a 24-hour turnaround. (Rather like that daily ration of chocolate...anticipation and satisfaction.

It's yours for the taking! You don't have to sit for hours on line...just nibble like that favorite bag of M & M's!

Remember, I am your liaison with the NAEA and will be

glad to assist you with any issues or changes with your membership. Come see me at the conference membership table for a hug and we will get the wheels turning.



*Clark, Father and Son.  
South Lakes High School  
Art Teacher: Matt Ravenstahl*

### VAEA Membership – 817

- Blue Ridge – 114
- Central – 215
- Northern VA – 259
- Southwestern – 84
- Tidewater – 134.
- Active Professional – 635
- Associate Membership – 7
- Emeritus – 44
- First Year – 32
- Institutional – 2
- Preservice – 79
- NAEA Office – 15
- Administration/Supervision – 37
- Elementary – 276
- Middle – 89
- Secondary – 217
- Combinations of Elementary, Middle and Secondary – 16
- Higher Education – 31
- Museum Education – 19
- Virginia Association of Independent Schools – 28
- Private – 12
- Religious Affiliation – 20



## Arp, Art & Intuition

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#### Museum Education

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#### Kelly Shradley-Horst

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**NEXT NEWSMAGAZINE DEADLINE: NOVEMBER 15, 2018**

Send reports and articles to Peggy Wood, Executive Secretary, at [wood.vaea@gmail.com](mailto:wood.vaea@gmail.com)

Send photos and student artwork to Kelly Bisogno, News Magazine Editor, at [newsmagazine.vaea@gmail.com](mailto:newsmagazine.vaea@gmail.com)

Send address changes to Patsy Parker, Membership Chair, at [p2artkrt@gmail.com](mailto:p2artkrt@gmail.com)

**vaea fall professional  
development conference**

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More information and registration  
links are at [www.vaea.org](http://www.vaea.org).

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*Karina, Self Portrait, South Lakes HS.  
Art Teacher: Matthew Ravenstahl*



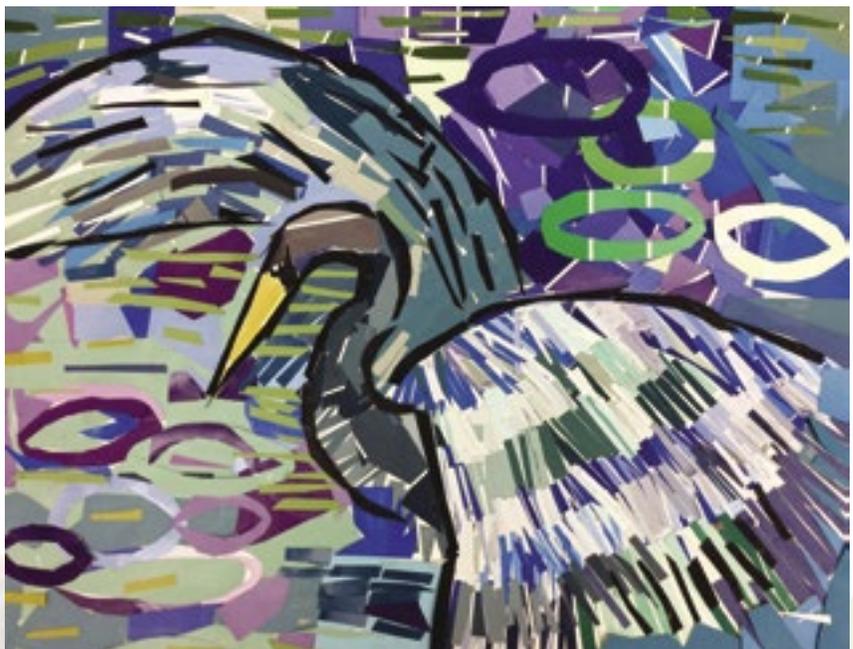
*Kyla, Rizzi City. Laurel Lane Elementary  
Art Teacher: Erin Elmore*



*Poppy, grade 3. Hill School  
Art Teacher: Mary Woodruff*



*Addison, 7th grade, Charley Harper-inspired Panda.  
Staunton River Middle School, Bedford County.  
Art Teacher: Marie G. Levine*



*Ying, Heron. Old Donation School.  
Art Teacher: Leigh Drake*