



Gazette

Service Knowledge Leadership Professional Development

www.marylandarted.org

Summer 2017



Students and teachers at the BWI Student Art Exhibit.

BWI SPRING SHOW

KRISTEN FILIPOVICH, GRAPHIC ARTS TEACHER

Elmwood Elementary, BCPS

MAEA Program Committee Chair for Student Exhibits

The Stories We Share was the theme of this Spring's BWI Student Art Exhibit. Twelve Maryland counties were represented in grades 3 through 12. The 24 students' art pieces ranged in media and subject matter that displayed hard work, determination, and creative expressions in sharing narratives. At the reception on Saturday, May 20th, BWI's Mike Phennicie celebrated the partnership that the airport has with MAEA in showcasing the student artistry throughout Maryland. He also commended the selected artists on their achievement and touted that around 6 million people will see the artwork at the Observation Deck Gallery. Sarah Neubold, MAEA's President-Elect shared the importance of art in our society and in our schools. The guest speaker

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MESSAGE FROM THE PRESIDENT

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GINO MOLFINO

MAEA President

“ART IS NOT A THING; IT IS A WAY.”

-Elbert Green Hubbard

Hello MAEA!

This issue of the MAEA Gazette comes at a time when most educators are afforded a bit of time to rest and reflect on everything that went by at a lightning pace during the school year. It isn't often that we have time to sit and read, so take a deep breath, relax, and enjoy the articles included in this issue of the Gazette and consider the many connections to the artistic behaviors that we as art makers hold close to our heart and work to share with students.

Kate Collins, Program Director, MA Interdisciplinary Studies shares information about the interdisciplinary arts infusion program at Towson University and ways to invest in yourself to develop new skills and interests. Your work this summer can help you **generate and ask NEW questions and pursue multiple pathways to generate NEW ideas** for the classroom.

Pam Ehrenreich, a BCPS teacher at Chesapeake High School STEM Academy shares her thoughts on managing student choice in the classroom and the true value of **uncertainty, change, and risk taking** as opportunities to **explore, identify, and refine solutions to problems**. The article had me thinking and questioning new ways of organizing professional learning to provide teacher driven experiences.

MAEA STATEMENT OF PURPOSE

The purpose of this organization is to encourage, strengthen, and promote the role of the visual arts in education by: promoting quality instruction in visual arts education conducted by certified art teachers; encouraging study of art teaching; improving the conditions of art teaching; and encouraging and conducting research in art education. To these ends the Association will: hold public discussions; sponsor institutes, conferences and programs; publish articles, reports and surveys; and work with other related organizations to provide advocacy for arts education.

Consider sparking a conversation by asking questions of a colleague or seek out a new experience that will enable you to develop some unique challenges to share with your students.

The article by Meghann Harris (Baltimore City Schools) at the Baltimore Design School honors the memory of a past student while discussing collaborative art making. Through **working effectively together, being inclusive, and learning alongside others from diverse backgrounds/experiences**, the students of BDS promote community healing and understanding. There are many ways to strike up a conversation, **collaborate**, and make some new connections this summer. Don't know where to start? There is an exhaustive list of Baltimore area resources on the [Bmore Art](#) website/online journal, which provides creative and critical coverage of the Baltimore cultural landscape and beyond.

There is no better way to authentically make both large and small changes in your practice than to partner with a motivating artist-friend to strike up a visual conversation and collaborate. [David Modler \(Journal Junkies\)](#) and [James Reese](#) describe in this video how they are collaborating to move their personal practice forward.

While considering how to advocate for students, move forward and **ensure continuous growth/improvement**, Mary Hester, Director of Programs and Admin for AEMS shares her thoughts on this term's legislative session. She reports on how AEMS advocated for and against the legislation during state sessions.

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Contact Elisa Patterson, editor, for more information at e-patterson@nga.gov

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

Conference Attendees: approximately 350-400

BWI SPRING SHOW

(CONTINUED FROM PAGE 1)

was Samantha Nachlas, a first-year teacher at Arcola Elementary, Georgian Forest Elementary, and Harmony Hills Elementary Schools in Montgomery County Public Schools. This school year she was awarded the National Art Education Association's New Professional Art Educator Award. Her speech inspired students to pursue their

passion for the arts and to continue to work hard toward their dreams. Throughout the ceremony, students, families, educators, and supervisors were applauded for their part in shaping the world around us into a more beautiful place. The artwork will be on display until October 2017 in the Observation Deck Gallery.



Sarah Neubold and Samantha Nachlas



Samantha Nachlas



Student Kayla Davis, left, with her mother, Kelly Ackwood



L to R, Teacher Holly McAslan, student Iman McNeil and her mother, Marlo McNeil

MESSAGE FROM THE PRESIDENT

(CONTINUED FROM PAGE 3)

Consider community partnerships and local student exhibition opportunities that clearly communicate and advocate for what you truly do with students in the classroom. [The linked video by James Reese, NAEA Vice President \(Pacific Region Elect\)](#) showcases a district partnership with a local mall and how they turned retail space into a professional and thoughtful gallery that highlights student learning and advocates for the arts!

Ingrid McCoy's article identifies websites that highlight close reading strategies through the arts. There are 10 great sites that she recommends that support student literacy through the arts. Luckily we are ideally located in close proximity to Baltimore and Washington DC and have some of the world's best museums at our fingertips to practice some of these strategies. There are a great number of wonderful exhibits opening this summer that you can immerse yourself in and practice your looking, observation, and reading skills! [Summer of Yoko Ono](#) opens at the Hirshhorn on June 17, [Down These Mean Streets: Community and Place in Urban Photography](#) at the Smithsonian American Art Museum from May 12th – August 6th, and [Front Room:](#)

[Adam Pendleton](#) at the Baltimore Museum of Art from March 26th – October 1st to name just a few.

I know that you will certainly take time for yourself this summer to sip an umbrella drink, bask in the warm sun, make stuff, and turn off the teacher switch for a few seconds to rejuvenate the soul. This renewal comes in various forms and I encourage everyone to get out there to experience something new and consider Elbert Green Hubbard's (an American writer, publisher, philosopher, and artist) following words: "art is not a thing, it is a way." The critical and creative behaviors that we work to instill in students—through the arts—are vitally important for their success and ours as maker and teachers. The way of living that Hubbard hints at in his quote is the WHY we teach. The discipline of ART just so happens to be how we personally engage and make connections for all students in the classroom. The artistic behaviors and 21st-century skills (inquiry, innovation, risk taking, honoring the process, collaboration, perseverance, communication) that we hope to pass on to students, are the same skills we need to model to ensure that these behaviors ultimately become lifelong dispositions for all our students.

As I leave you to enjoy your summer, please note that the 2017 MAEA State Conference is taking place on October 20. The theme, Make Change, brings attention to art as a catalyst for change in the world around us, and as a powerful force for effecting change and nurturing engagement and mindfulness within ourselves and our students. Consider submitting an MAEA 2017 Conference proposal to share the wonderful things that you

bring and support to your classrooms. Looking forward to seeing you there in October!



Sincerely,
Gino
president.mdarted@gmail.com

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NAEA RECOGNIZES OUTSTANDING MARYLAND ART EDUCATORS

Several art educators from Maryland were awarded honors at the NAEA convention this past March. Recently retired Baltimore County Public Schools Coordinator of Art, Linda Popp, was awarded the Mac Arthur Goodwin Award for Distinguished Service Within the Profession. Just starting her practice, Samantha Nachlas was awarded the New Professional Art Educator. See the complete list of Maryland awardees:

Maryland Art Educator-**Nan Park**

Mac Arthur Goodwin Award for Distinguished Service Within the Profession-**Linda Popp**

NAEA, The Council for Exceptional Children (CEC), VSA Peter J. Geisser Special Needs Art Educator-**Patricia Lane-Forster**

J. Eugene Grigsby, Jr. Award-**David Driskell**

Eastern Region Museum Education Art Educator-**Elisa Patterson**

Rising Stars Secondary Recognition Program-**Julia Sigrist**

New Professional Art Educator-**Samantha Nachlas**

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



L to R, June Krinsky-Rudder, NAEA Eastern Division Director, Nan Park, Gino Molfino, MAEA President



CALL FOR PROPOSALS!

The 2017 Maryland Art Education Association Conference will be sponsored and hosted again by the Maryland Institute College of Art.

SAVE THE DATE!

Friday, October 20, 2017

8:00am-5:00pm

Maryland Institute College of Art
1300 W. Mt. Royal Avenue
Baltimore, MD 21217

THEME: makeCHANGE / MAKEchange

makeCHANGE

Art transforms the world around us. As artist-educators, we "make CHANGE" by innovating for positive change.

MAKEchange

Art cultivates presence. As artist-educators, we also "MAKE change" through engaging in making to elicit change in self and others.

The 2017 MAEA Conference theme brings attention to art as a catalyst for change *outward*, in the world around us, and *inward*, as a powerful force for effecting change and nurturing presence within ourselves and our students.

Art education talks, innovative teaching practice, hands-on workshops, and demonstration lessons that show the power of art to bring about positive change-in classrooms, schools, museums, local communities, and beyond-are the central focus of this year's conference.

- How have you and your colleagues used art to effect positive change?
- How have you used art to respond to change in light of today's social and cultural concerns, educational climate, political climate, environmental concerns, and global issues?
- How has artistic practice-either your own or the practice you nurture in your students-opened doors to greater self-awareness, presence, and reflection?

We invite you to share your expertise with the MAEA community by submitting a conference proposal. [The proposal process has been streamlined and requires answering 4 key questions \(just 50 words each\) and is aligned to NAEA's scoring rubric.](#)

DEADLINE FOR PROPOSALS: JULY 7, 2017

Submit your proposal [here](#).

Questions? Conference Contacts:

Sarah Neubold, MAEA President-Elect: Sarah_D_Neubold@mcpsmd.org

Nan Park, MAEA Conference Coordinator: nparksohn01@mica.edu

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MARYLAND ARTS EDUCATION ADVOCACY: THE 2017 LEGISLATIVE SUMMARY

MARY HESTER

Director of Programs and Administration
Arts Education in Maryland Schools (AEMS) Alliance)

Maryland's arts education advocacy organization, Arts Education in Maryland Schools (AEMS) Alliance, was busy researching and advocating during the 2017 legislative session to support the vision that all Maryland public school students have equitable access to arts education so that they can learn and achieve in and through dance, media arts, music, theatre, and visual arts. Below are summaries of the 2017 legislation AEMS successfully advocated in favor and against in pursuit of this mission.

HB 75: EDUCATION – GRADUATION REQUIREMENTS – FINE ARTS

House Bill 75 would have added non-fine arts disciplines (computer science, multimedia, and computer programming) to the classes fulfilling the one credit of fine arts Maryland high school students must earn to graduate.

Lori Snyder, AEMS Executive Director, testified against HB 75, specifically citing the bill's significant potential to negatively impact Maryland schools' abilities to provide well-rounded, equitable educational experiences, including the fine arts, to all Maryland students. The bill received an unfavorable report by the Ways and Means Committee.

HB 150/SB170: BUDGET BILL (FISCAL YEAR 2018)

The FY 2018 Budget continued stable funding of \$731,530 to Fine Arts Grants.

Lori Snyder and Mary Ann Mears, AEMS founder and board member, testified in support of continued stable funding of Fine Arts Grants, specifically citing the need for the funding to ensure all Maryland students have equitable access to quality arts instruction in all fine arts disciplines: dance, media arts, music, theatre, and visual arts in all Maryland schools. The bill was passed.

HB 684: EDUCATION – STATE GRANTS TO EDUCATION AID

HB 684 will help offset decreases in education funding to jurisdictions with declining enrollment numbers.

AEMS did not testify, but supports offsets to decreases in education funding in order to ensure continued access to educational opportunities, including the fine arts, in jurisdictions with declining enrollment numbers, including Baltimore City, Carroll County, Calvert County, Garrett County, and Talbot County. Offsets to decreases in funding are needed as the Commission on Innovation and Excellence in Education (Kirwan Commission) continues reviewing and updating education funding formulas for Maryland.

For continued updates on arts education advocacy in the state of Maryland, please sign up for AEMS list serve by following this [link](#).

MAEA PROFESSIONAL DEVELOPMENT CLAY WORKSHOP

KATELYN BLACK

MAEA Secretary

On April 29th, several Maryland Art Educators gathered at Baltimore Clayworks Studio to work with the co-director of the Community Arts program, Herb Massie. He was recently awarded the *2016 Sue Hess Maryland Arts Advocate of the Year Award* by Maryland Citizens for the Arts for his contributions to the state. During this MAEA professional development session participants learned about the many different artist residences that are offered through Baltimore Clayworks to help bring community art to schools throughout the region. Our goal was to discuss the importance of community art, and how clay can assist in teaching collaboration with students. Herb led a great discussion about the personal artwork he creates and the experiences he has had working with students in the community. He also provided exemplar lessons and tips for teaching clay in the classroom. Following Herb's inspired discussion, the art teachers collaborated with one another in groups of 3-4 to create their own murals based on themes from the natural world.



Clay mural created by workshop participants



Herb Massie leading the clay workshop



More murals created by workshop participants



Katelyn Black on far left collaborates with other workshop participants

TEACHING INNOVATIONS FROM AROUND THE STATE

Teachers are often called upon to change their classroom practices, sometimes due to reasons beyond their control. Art educators see these challenges as opportunities! See how these art educators responded to challenges with innovative solutions.

If you have been “invited” to try something new in your practice or just have a clever classroom hack, please share with the MAEA community in the Gazette. Submit your ideas to e-patterson@nga.gov

Students Self-Monitor Using Artist Studio Process Boards

Pamela Ehrenreich

Makers Turned Note-takers: Implementing the Cornell Way in Studio Art Class

Erin Lehrmann

Building Community through Local Partnerships

Kristen Filipovich

A Monster Mash Up: Collaborating Between Schools

Mrs. Kyler Kamp

STUDENTS SELF-MONITOR USING ARTIST STUDIO PROCESS BOARDS

PAMELA EHRENREICH

Fine Arts Department Chair
Chesapeake High School STEM Academy,
Baltimore County Public Schools

I have been teaching art at the secondary level for over twenty years, each year brings opportunities to improve my teaching practice and have an impact on my students. This school year brought about many changes. Baltimore County's paradigm shift from teacher-led classrooms to learner-centered environments where students take ownership over their learning, is changing the landscape of instruction. This transformation mirrors my own teaching philosophy as a choice based art educator of the past ten years in which I focus on teaching artistic behaviors (TAB), foster student ideas, independence and encourage unique solutions.

As I reflect on this school year, becoming one of three Baltimore County Lighthouse High Schools in which every student was issued a device, has had a profound impact on my delivery of instruction. Technology facilitates the artmaking in my learner-centered choice-based artist studio. Students can discover their own exemplars, seek out new techniques, and virtually visit galleries while I serve as a facilitator to help them along their artistic journey. Students are introduced to a big idea each quarter where they can use

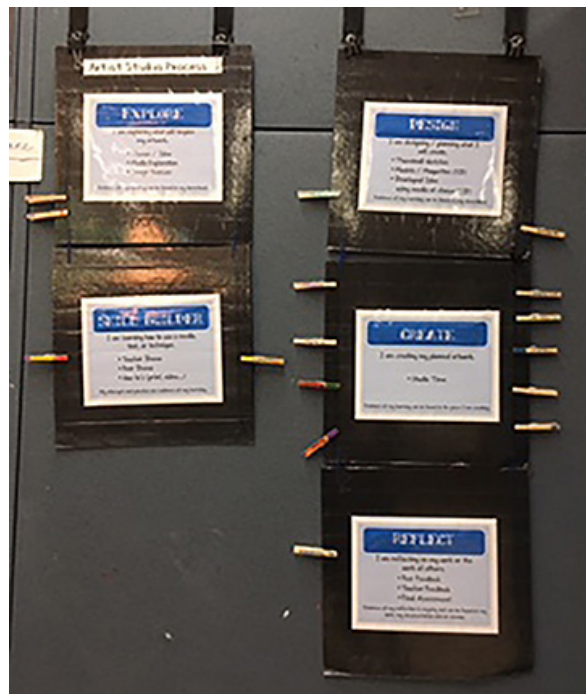
a variety of websites and digital content to find their own artist exemplars who have explored the same idea. Students can then develop their own essential questions based on a self-selected theme through the lens of our quarterly big idea. Personalized essential questions help guide students through their inquiry of themes, choice of medium, and design of solutions. Skill builders are introduced to students based on specific techniques needed or requested. Images and references can be readily used to expand design solutions or to inspire. Using our learning management system, I can send content related materials to all or some students, as needed, personalizing their learning experience. The creation of their artwork is impacted through a constant stream of feedback. We use Seesaw a web-based application that allows students to post their daily progress and respond to reflection questions. The constant feedback loop gives students an opportunity to talk about their work, offer suggestions to peers, and most importantly make modifications to their own work. Students reflect on their artmaking with artist statements and self-evaluation using single target rubrics.

All of this is done using self-pacing facilitated by my artist studio process board, a seven-day studio cycle, and an openness to varied student solutions. The studio process board mirrors the design cycle for students and includes exploration, skill builders, design/planning, creation, and

reflection. “I can” statements provide guidance for work at each stage, aligning with the National Visual Arts Standards. Students determine where they are in the artmaking process when they enter the studio by placing their clothespin on the artist studio process board. It is not unusual to have students in all phases of the studio process in the same class and this serves as a visual for me to determine targeted small group instruction. I am quickly able to determine who might need a demonstration based on what they have selected on the board. If they have selected a skill builder verse, I know to touch base with them later in class because they are in the middle of creating and need time to work. Since students post their progress each day, I can assess their needs and offer suggestions using the comment or discussion features and provide links to content material that might enhance their learning. Students freely move their clothespin on the studio process board as needed during studio time.

The introduction of the quarterly big idea is generally done at the beginning of each quarter as whole group instruction. Skill builder days are designed as challenges to introduce new skills before we start the studio cycle to give everyone a foundation. A seven-day studio cycle helps to keep pacing and ensure students have adequate time to explore ideas and artists, develop skills, design personal solutions, create works, and reflect, however it is fluid. The seven-day studio cycle is meant to be a guide, some students may need more than a single day to explore their theme, while others can explore their theme and plan their design solution in a single class period. Skill builders can be infused based on needs and interests which may also deviate from the studio cycle. Day one is used for exploration of student selected themes through the lens of the quarterly big idea. Day two allows for brainstorming and planning of solutions through thumbnail sketches, media exploration and or maquettes.

Days three through six are studio days to allow time for the development of ideas. Every seventh day a class critique is held. Students could be critiquing explorations, skill builder challenges, design plans, in progress works or finished pieces depending on where they are in the studio process. Once a piece is completed, students reflect on their work completing a single target rubric and artist statement where they explain their artmaking choices. These reflections are completed on their device through a turn-in feature and include progress images from their seesaw posts. Once a reflection has been turned in, students begin the studio process again, with the option to use the same theme or explore a new topic. Students are required to complete at least two artworks each quarter, however, some create more and a few due to the complexity of their work complete just one. The combination of high tech and low tech strategies enables me to facilitate a self-paced, choice based learner-centered studio environment where I facilitate student ideas and enable them to think and act like artists. It has been an amazing year!



Artist studio process board

MAKERS TURNED NOTE-TAKERS: IMPLEMENTING THE CORNELL WAY IN STUDIO ART CLASS

ERIN LEHRMANN

(First year) Art Teacher, North County High School
Anne Arundel County Public Schools

As an art teacher, for me, the word **A**nnovation always connotes problem-solving; generating a creative and elegant solution. The problem that required my most innovative thinking this year was my school's initiative to embrace Cornell Notes in every classroom. I was also asked to give Professional Development to my colleagues about the ways that Cornell Notes can help students to be successful in my art classroom, (implying that if we can do it in an untraditional academic setting we can do it anywhere). I grappled with this task on a number of levels, both practical and philosophical.

I wondered how my students, of incredibly diverse backgrounds and possessing a wide range of needs and abilities, would be able to take notes in an effective way that would help them to be more successful artists without frustrating them so greatly that they would become discouraged long before we took out the art-making materials. However, as an artist and a teacher, this challenge to create a form of notetaking that would help my

students achieve all of these results—and that would also help them to succeed on Quarterly Exams, SLO Post-assessments, and in future classes—was a challenge that I could not resist.

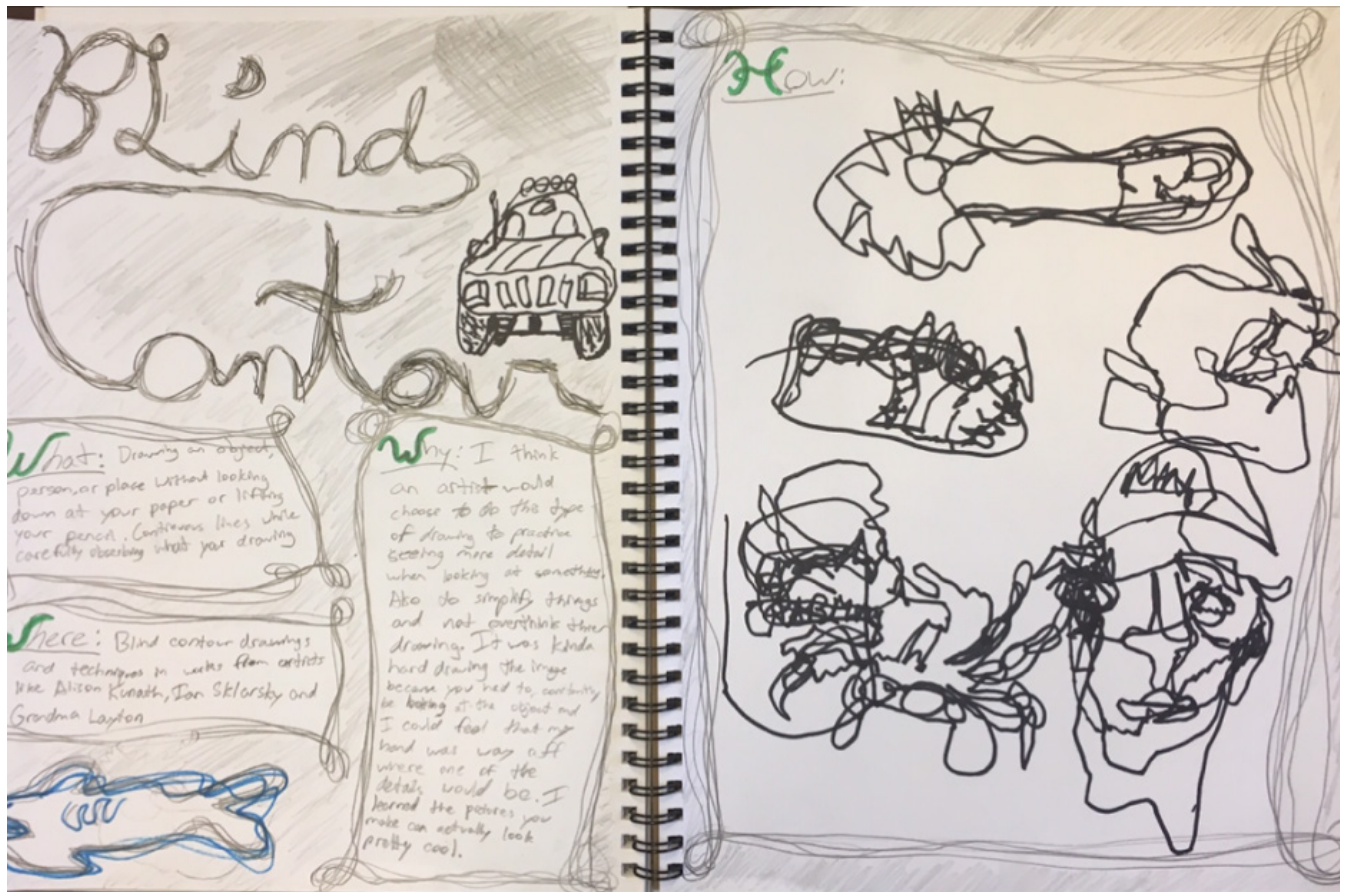
...the impact of making the learning in this class concrete and intentional has been measurable.

In the sketchbooks that we were already using for daily warm-ups, I asked students to synthesize information from a one-page handout that I gave them on the topic of the day. For example, on blind contour day students created a journal spread that broke down what blind contour drawings are, where in the art world or artistic process an artist would create such a drawing, and a page or two where they demonstrated their attempts at making blind contour drawings

of items from the still life box or from each other. The “Why?” section was left blank and following our note-taking activity, students would return to the page and add a reflection: why we learned about blind contour drawing and what they took away from the experience.

Now, leafing through student journals, I feel a twinge of envy: I wish I had had such an impressive and comprehensive sketchbook when

I was a high school student. These are artifacts that students can be proud of, and an excellent resource that they can refer back to in upper-level classes or at the very least during a major project that incorporates the skills or ideas they have taken notes on. I’m the first to admit that I was incredibly skeptical, but the impact of making the learning in this class concrete and intentional has been measurable.



Example of Cornell Notetaking in the studio art classroom

BUILDING COMMUNITY THROUGH LOCAL PARTNERSHIPS

KRISTEN FILIPOVICH

Graphic Arts Teacher
Elmwood Elementary School, Baltimore
County Public Schools

This Spring, I had big plans for my art club which had about 24 students ranging in grades 2nd to 5th grade. My goal was to create an opportunity for students to connect with their community and nature through a service learning type of art-making experience. Although I have been teaching for 9 years, this was my first year at Elmwood Elementary, located in the Overlea/Fullerton area of Baltimore County. I knew it was essential for me to make connections with local organizations that would benefit students' relationships with their community outside of the school walls. It was serendipitous that the Holt Park

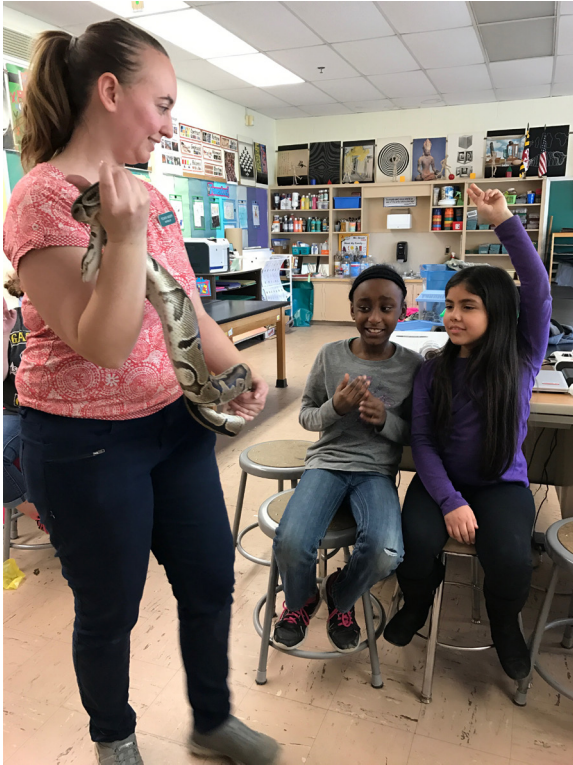


Animal sign posts created by Elmwood Elementary Art Club students

and Center for the Arts happened to be two blocks away from the school grounds.

With tremendous excitement and support, Rowan Weber, Activity Coordinator and Naturalist, eagerly facilitated a project and collaboration with Holt Park and my art club students. She immediately coordinated an *Animal Talk* visit to the school, which would bring nature indoors. As a way for students to show their gratitude for the visit and celebrate the creatures they encountered, the art club would be tasked with creating signs posts for the park's local garden. In March, Rowan arrived with a Baby Box Turtle, Diamond-back Terrapin, Cane Toad, and Ball Python. Many shrills of joy and excitement filled the room as she patiently explained each animal. This gave students a chance to appreciate live reptiles and amphibians in an up close and personal interaction that even involved touching the creatures. After the animal talk, students sketched the creatures from observation. Their sketches were used as inspiration for the design and name added to the signage for the garden.

After the visit, students were excited to be making something out of wood that would be posted outdoors. Using recycled wood pieces that I had from when my deck was built and help from my neighbor, the pieces were cut into pointed signs and posts. Students enjoyed sanding and prepping the wood just as much as painting their designs. Some students collaborated on the signs,



Rowan Weber, Activity Coordinator and Naturalist from Holt Park, shows a Ball Python to art club students

dent’s motivation and engagement. I hope it was instilled in them to see the real-world connection between art, nature, and community.

Quote from Rowan Weber to use with a photo she is in, “The signs turned out really well, I was charmed!”



Elmwood students prepping their wooden signs



Students sketching their designs from life

which brought an extra element of relationship building to the design process. Once the signs were completed and sealed with an outdoor agent, I delivered them to Holt Park in the beginning of May. As a bonus to fostering community, Rowan employed Pre-K students in a Nature Program to help locate and install a special place for each sign in the garden. Through the entire experience, I was very proud of my stu-

Some students collaborated on the signs, which brought an extra element of relationship building to the design process.



Student sketching her design



Students painting their signs



A Pre-K youngster helps install a sign



Pre-K youngsters using the sign posts to find their favorite animals

A MONSTER MASH UP: COLLABORATING BETWEEN SCHOOLS

MRS. KYLER KAMP

K-5 Art Teacher

Crofton Meadows Elementary School, Anne
Arundel County Public Schools

I would love to share a lesson that took place last fall with my 2nd-grade classes at Crofton Meadows Elementary School, in collaboration with two other schools. I teamed up with my sister's class in West Virginia, Mrs. Connor at Keyser High. The

other was from our feeder system, South River High with Mrs. Baker.

Our students designed monsters with unique characteristics and personalities. The students wrote about their creatures and their lifestyles. After generating sketches, the monsters were created two-dimensionally by cutting and pasting construction paper into paper collages. Students had to problem solve throughout in order to translate their detailed pencil drawings into the correct shapes and sizes of cut paper. Some students realized they needed to make accommodations to make their design come to fruition.



Completed painted clay monster

Our students designed monsters with unique characteristics and personalities.

We sent our collages off, along with their writings to the high school artists. They used clay and sculpted the monsters to create three-dimensional versions. The high school artists were challenged with finding ways to make the sculptures stand and how to add details such as fur and claws to capture the monster personalities. They sent the clay sculptures back to us here at Crofton Meadows, where our 2nd-graders were able to complete the color with glaze.

After this process was complete, Mrs. Connor's artists at Keyser High agreed to video chat with us. We were able to see each other, ask questions, and thank them for their hard work. My students were beyond excited with this experience.

This lesson was a great way to see a creative approach to our curriculum, as it aligned with the "We Are Collaborators" and "We Are Creators" units for our 2nd graders. Also, the collaboration with our feeder system was a great opportunity for them to be involved with older artists, and possibly even imagine where they, themselves may be one day.





Student creates a paper collage



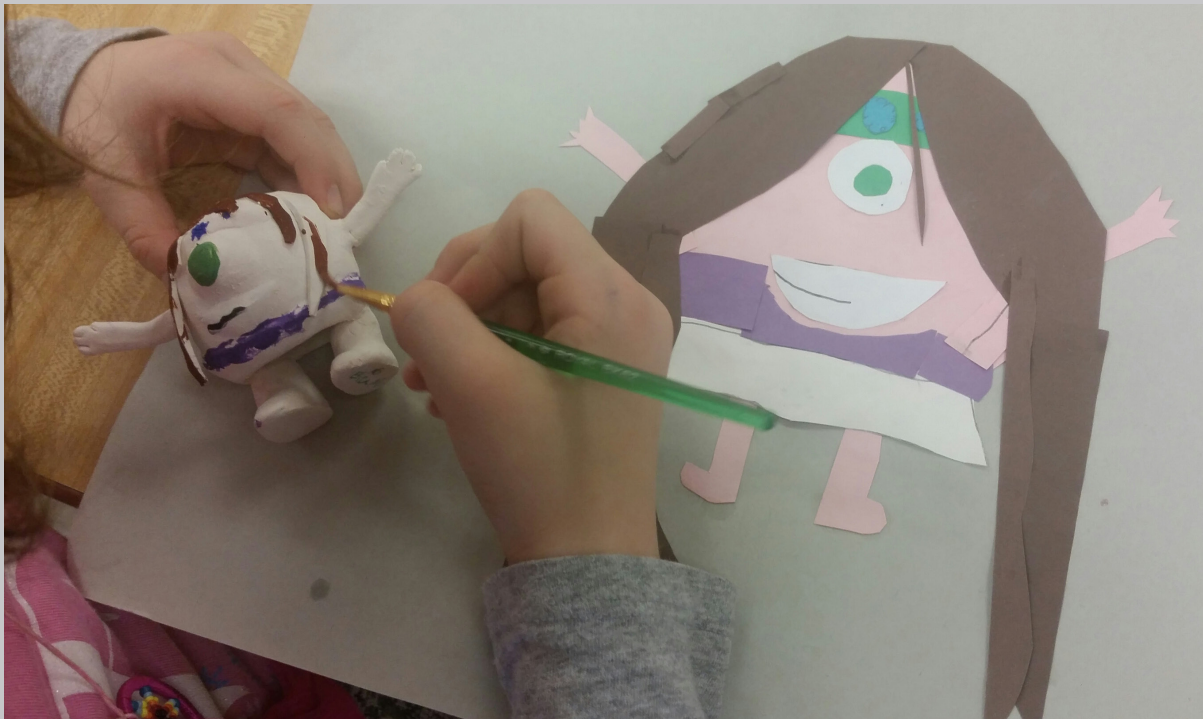
Students creates a paper collage



Unpainted clay monsters



Student painting a clay monster



Student painting a clay monster

TEN GREAT WEBSITES THAT SUPPORT LITERACY THROUGH AND IN THE ARTS

INGRID MCCOY

Arts Integration Lead Teacher
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In my seemingly endless pursuit of Art and Arts Integration online resources, I have compiled a list of ten fun, informative and innovative websites. These sites are wonderful tools for arts literacy. One of the great things about the sites is that many have interactive platforms that can expose your students to new ways of working with artful thinking and literacy. Investigate and enjoy!

1. Here is a link to a Weebly site (which I can actually access from school) that has grade level arts related literacy prompts. <http://visualprompts.weebly.com/view-all.html>
2. This site has online interactive literacy activities organized by grade level and topics. <http://www.readwritethink.org/classroom-resources/student-interactives/>
3. Scholastic has 57 student interactive activities that allow students to create, organize, publish, practice language, and writing. <http://teacher.scholastic.com/activities/scrapbook/>
4. Essay Punch supports character analysis, essay writing support and online activities for students. <http://www.essaypunch.com/>
5. Write a step by step essay online with Paragraph punch! <http://www.paragraphpunch.com/index.php>
6. Check out this site from “across the pond”. It is chock full of research, videos, writing tasks and lessons for every content area. <http://www.bbc.co.uk/bitesize/ks2/english/writing/>
7. Reading, writing, and grammar interactive activities to watch videos, play games, read and take quizzes. <http://www.makebeliefscomix.com/Comix>
8. The teaching channel has videos that showcase teachers using AI strategies. <https://www.teachingchannel.org/>
9. The Getty Museum has resources for poetry and visual art, ELD lessons, narrative storytelling, expressions and emotions, and portraits and characters. <http://www.getty.edu/education/teachers/index.html>
10. This is a comprehensive site with assessments, lessons plans, resources, and artmaking activities. <http://www.everyarteverychild.org/artmaking/index.html?cat=theater>

How Do You HANDLE A STUDENT'S DEATH?

MEGHANN HARRIS

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“How do you handle a student’s death?”

Before I could comment, the young pre-service teacher uttered the question, in shock, to her fellow classmates in that evening’s seminar course. She whispered it, several times, over and over, in a hushed tone, as if trying to console herself or wrap her head around what she’d just heard. Their professor glanced at me, the cooperating teacher, and we shared a brief knowing look but knew it wasn’t the time to answer.

The real answer is that there is no proper way to handle a student’s death. Every teacher hopes that they’ll never have to encounter that question.

Early in the morning of March 26th, 2017, Baltimore lost Victorious Swift. Victorious was my student for many years. I met him in the 7th grade as his student teacher in Stephanie Cafaro’s 2-D Design and Multimedia classroom at Baltimore Design School. The year he was starting at BDS, I was starting as a teacher. He was lanky, distractible, hilarious, exuberant, musical, active, and a gigantic ball of gangly energy bouncing all around the classroom. He loved all of his classmates and they loved him. As his student teacher, the most

common problem that I had with Victorious was discipline, because the moment I would tell him to stop petting a student on their head, he would get me laughing about how absolutely absurd that phrase was, to begin with.

The following year, I was hired at BDS to stay on as their design teacher and proceeded to teach Victorious for several years after that. As a high schooler, Vic, with his proclivity for socializing with and befriending peers, found his passion for mentoring others. When Victorious joined the 9th grade, he began tutoring in the Baltimore Algebra Project, showing young students how to complete their math assignments, while also learning to be an activist in his community and advocate for the needs of his fellow classmates. In the 10th grade, Victorious joined my Architecture and Graphic Design class. While he still maintained his humorous nature from middle school, Vic was an excellent draftsman and could often be found assisting other students with their models or elevation drawings in my classroom. This was also the year of Freddie Gray’s death. Victorious, Alanis, Daijanae, and several other students were leaders in their school community to participate in protests during the Baltimore Uprising or in the conversation that needed to take place in the city, afterward. At the end of that school year, Victorious and a few fellow classmates joined with guest artist Alanna Purdy to create a documentary in my classroom about

how they felt the rest of the world viewed Baltimore City students following the Baltimore Uprising. I still get goose bumps when I remember Victorious and Renee singing “Lift Every Voice and Sing” at the conclusion of the video. Finally, in the summer following that school year, Victorious participated in a paid summer work position with the Baltimore Algebra Project. At the end of their placements, the students had a celebration where they invited the community to hear their presentations of their work. I brought my mother and we sat there tearing up in pride as Victorious spoke, smacking each other on the arm and saying “stop crying, dummy!” We couldn’t help it, though. This person that I’d known for so long was so clearly a grown man with immense talent and capabilities.

The way I looked at Victorious at that presentation, full of awe and appreciation for the person he’d become, was how I felt each time I saw him in the hallway in the two years that followed. He was just such a person. The students in his graduating class adored him. Even when you were mad at him, you couldn’t keep a straight face for more than a few seconds before he had you laughing all over again.

For part of his junior year, Victorious’ family left Baltimore. He swore to us that he would come back, promising to graduate with his classmates who were part of our school’s first graduating class. Upon his return to the city, students came running from all directions to jump on him and hug him to the ground. With each embrace, he would pick the student off the ground, to his over six-foot height, and squeeze each of them tight.

My last memory of Victorious was two weeks before his death. I didn’t teach him during the 2016-17 school year, so chances to see him were rare. He would often sneak into my classroom, though, for a hug or to see how things

were going. One day I stepped into the hallway for a brief moment to check on a student. When I returned, my student, Renee, asked me to come up front to dance to the classroom music with her. I complied, feeling silly, and told her I wasn’t getting the dance. Renee made a face at something behind my head and when I turned around, I found Victorious dancing behind me, mimicking Renee’s dance moves, and shrieked. The whole class busted into laughter, apparently all a part of the joke, and Victorious immediately ran up to me to hug me and say “I’m sorry Ms. Harris, I couldn’t help it, that was too funny.” That was the last hug I ever got as Victorious’ teacher.

At 1:26 PM on Sunday, March 26th, while I was laid up at home with the flu, I received a text from my student, Shae. It read nothing other than “Ms. Harris” and a terribly distraught emoji.

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The real answer is that there is no proper way to handle a student’s death. Every teacher hopes that they’ll never have to encounter that question.

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I waited as I watched the three dots flicker on the screen. The next text was a screenshot of a picture from Instagram that read “19 y/o fatally shot.” Scrolling through the comments, my

breath caught as I read the phrase “R.I.P. Victorious” over and over to myself. Finally, that evening, a community Robocall went out from the school, stating that Victorious Swift had passed. That was when it truly hit me that he was gone. I cried myself to sleep.

Whatever I felt that night couldn't compare to the loss the school community felt the week we lost Victorious. Students and parents called me all day and night that Sunday. Teachers texted one another in disbelief, sharing the last thing that happened between them and Victorious in their classroom. While I was forced to stay out with a fever that week, the students, teachers, and school community mourned the loss of Victorious. Teachers greeted students at the front doors to hug them and support them that Monday morning. The English teacher of the seniors kept them in her classroom throughout

the day and acted as a home for them to console and comfort one another. The school allowed the seniors to order food together and say a prayer over their family meal, with one of Victorious' best friends, Di'Andre, leading the prayer. Teachers, students, and staff created a wall for Victorious out of brown paper and cardboard where they could post photos of him and write messages to him. During their final period that Monday, our high school students came out of their classes and stood shoulder to shoulder and hand in hand in the hallway, wrapping every wall outside of the classrooms, to be together as one group. They leaned on one another for support and love as some cried, some stood silent, and some just tried to look out for others who needed it.

I returned to school the following week, embracing each one of my seniors in silent hugs as they entered my classroom on the first day back. By second period, my Mixed Media class, which is comprised of only seniors and some of Victorious' closest friends, were already in solution mode. The week before I'd left, the students proposed that we make senior t-shirts. On my return, they had several ideas in the works to include Victorious on the t-shirt. Tuesday, we talked about our ideas together, but also discussed the impending funeral, which would take place that day after school. Work was slow as students talked about their memories of Vic, or told me how they swore they saw him in the hallway that day or walking into English with Ms. Bledsoe. One student remarked, “wouldn't it be funny if he just walked in the door right now?”

That afternoon, my mother joined me at Victorious' funeral on Park Heights Avenue. We walked into the funeral home, passing families and ushers. One usher pointed us to the largest chapel in the back. We passed several teachers and family members crying as we walked into the room. I kept my face straight and chin up, trying not to

That Monday, our high school students came out of their classes and stood shoulder to shoulder and hand in hand in the hallway, wrapping every wall outside of the classrooms, to be together as one group.

look at anyone too long for fear that I wouldn't hold it together. Finally, Victorious' aunt came to my mother and I and handed us a flower pin with Victorious' photo on it. The photo blurred in my hands as my eyes filled and my hands started shaking. My mom and my mentor at the school hugged me and held onto me. We waited in line to step up to Victorious' coffin with all of his loved ones, peers, long-time friends, mentors, teachers, and community members. By the time we got to the front of the line, I was holding hands with one of my younger students who was also having a hard time trying to contain how she felt. She and I stepped up to the coffin together, seeing a Victorious who looked nothing like himself but dressed in all white and still looking sharp. My student and I hugged each other for several moments and I whispered one last promise to Vic before moving to the side of the chapel.

When we finally made our way to our seats, I kept feeling loving grasps on my shoulders and whispers to "stay strong." Then, one by one, students laid their hands on my shoulder to get my attention. I turned to find my original students waiting in line to see Victorious at the front of the chapel. Students who had left BDS and moved away, or switched to different schools to be with family, or had to move to another state; all of them were there behind me. I left my seat to hug them and talk to them in the hallway and comfort them. When I would finish hugging one student, I would find another who I hadn't seen in years behind them. While we cried together, I couldn't help but be amazed at how many remarkable children Victorious had brought together. Each one of these people had a special relationship with Vic that couldn't be touched with words or description. By the time the students and I had calmed down and several of us got together to encourage the kids to go inside, as a group, the chapel was completely full. There were no seats left. Rows and rows of people

stood at the back of the chapel or kneeled at the back of the final pew. I talked to Victorious' mom weeks later who told me that over 500 people were in attendance at his funeral. This was the mark that Victorious made in all of our lives. What I felt, in my heart, as his teacher, was felt throughout that room by brothers, sisters, aunts, uncles, nieces, nephews, godchildren, pastors, coaches, neighbors, friends, classmates, peers who hadn't even gone to his school but who met him through volunteering, activism, or music, new teachers and old teachers, staff who had long retired and staff who had just met him. At the conclusion of the service, we raised our hands into fists outside the funeral home, lifting balloons on strings that carried our hopes and dreams that we would accomplish in the name of Vic. Vic's mother, Victory, led the chant as we counted down, "3...2...1... VICTORIOUS!" and let our balloons off into the sky.

What do you do when you return to your classroom after that? The next Wednesday the seniors and I came back together. My interns were also a part of the class that day. The students and I were sullen and quiet. We started off class, a collective grumpy bunch, despite the jovial nature of our caring pre-service teacher interns. Several minutes into class, however, Shae, who had originally texted me about Victorious, arrived, also grumpy. After a few minutes of discussion, Shae interrupted to say that she'd taken one of our intern's lessons on block printing and carved Victorious' name into a block which she'd stamped all over the paper mural the students made. Our spirits brightened after that and I shifted the discussion to ask about the senior shirts, which now seemed more important than ever. We gathered, together, at one of the computers to see designs that my student, Robert, had secretly been crafting in class. He opened a design that read "2017 Swift Justice" (Justice being Victorious' last name). The students,

interns, and I took in the design for several moments, quietly appreciating. Robert explained that he believed what happened to Victorious was wrong and, in a moment of complete honesty, “total bulls***.” I let the cussword pass, for once, given the situation, and looked at the students for approval. Tyi’Shawn broke the silence and said, “I dig that, bro.” One by one the other students started to nod. Robert, who is often silent and hates sharing artwork, grinned broadly. By the end of a few more classes, we settled on a design that the seniors would all agree to. We sought senior approval and had them sign our sign up sheet. We agreed that the front of the shirt would read “We Are Victorious” and the back would say “2017 Seniors” with a halo over the 7. Robert completed the final mock-ups, and we set out to tell the school community, teachers, staff, and seniors, to bring in white shirts.

Over the next couple weeks, in a class of seniors who had been downtrodden and defeated after Victorious’ death, our group came back to life. Each of the students brought in a white shirt, while teachers brought in their shirt plus a \$1-\$2 donation to contribute to the dye or ink. Co-workers that I rarely get to see anymore volunteered gallon jugs, plastic bags, and extra shirts for needy students to help us with the project. Shae, who has a knack for tie-dye, demonstrated all of her special methods for dyeing shirts to the students. Renee and David volunteered to help with any side task that required a keen eye for detail. Tyi’shawn, meanwhile, offered the muscle and carried all of our jugs of the soda ash and water mixture to and from our classroom, which is not equipped with a sink. The seniors argued and fought over who would get to tie-dye their favorite teacher’s t-shirts, most especially, the cherished duo: Mrs. Canal and Ms. Wooden, two of their longest-standing teachers. Renee excitedly brought me each teacher’s shirt, after rinsing, asking if she could go show the teacher it was made for, despite the graphics not even being on the shirt, yet. MaKayla beamed at the sight of the shirt she dyed for her favorite teacher, Mr. Ndara, saying “Y’all I DID that.”

So here I sit in my classroom at the end of a loving day of dyeing, rinsing, and appreciating our shirts. The true labor of love will come when it is time to print the graphics on each tie-dyed shirt. Not only are we printing shirts, front AND back, for every senior and for every teacher who brought in a shirt, but also an additional 31 shirts for each of Victorious’ family members, including his mother, Victory, his six brothers and sisters, four step-siblings, fifteen nieces and nephews, and two great-nieces, who, according to his mom, think, “he hung the moon.” Knowing all the effort that we have ahead, I can’t help but feel that this is some of the most important design work my students and I will do together

As a graphic design teacher, I tell my students that our work fulfills a need. I think this is what our hearts needed, more than anything.

this school year. As a graphic design teacher, I tell my students that our work fulfills a need. I think this is what our hearts needed, more than anything.

Four weeks from now, my seniors will return from their senior trip to pick up their shirts and take their senior exams. We will take a group picture of all of us wearing our shirts. We will present the shirts to Victory and her family. The students will wear their shirts in pride to the senior events and banquet. And on June 3rd, Victory will walk across the stage to receive her son's diploma. While they don't mask the aching grief that any of his family or friends feel, perhaps these shirts are a small way that we can carry Vic with us.

"How do you handle a student's death?" There is no real way to handle a student's death. But the seniors of Baltimore Design School and I both hope that through these works, through this loving labor, through the sweat and dye and ink of printing each shirt with care, we have done something to celebrate our beloved student's life. Each day that we wear our shirts, we are reminded: We are Victorious.

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INTRODUCING THE M.A. PROGRAM IN INTERDISCIPLINARY ARTS INFUSION AT TOWSON UNIVERSITY

KATE COLLINS

Program Director, M.A Interdisciplinary
Arts Infusion
Towson University

Towson University's MA program in Interdisciplinary Arts Infusion started two years ago in Fall 2014 and saw its first graduating class this May. Growing out of the Post-Bac Certificate in Arts Integration that Towson began offering in 2007, the creators of the MAIAI program decided to look even broader when they designed the program. The AI efforts at Towson have always embraced integration with all of the various art forms and focused on connections between them so maintaining an interdisciplinary focus was an obvious choice. While arts integration in schools continues to be a major focus for MAIAI, we chose to name the program arts *infusion* because we recognize that the arts can be meaningfully infused into many sectors of society beyond schools. This includes communities, health care and corrections settings, corporate and civic realms, and with marginalized and vulnerable populations. Given that, we wanted our students to be able to explore all of those rich possibilities. Consequently, we are designed to address the interests of dedicated teachers, teaching artists, and school administrators who want to deepen their arts integration

knowledge and skills, but we also welcome those with an entrepreneurial spirit who seek to stretch themselves in new directions. The result is that the MAIAI program attracts a wonderfully diverse range of students.

The program is 36 credits and it is designed for working professionals. All courses are offered in the evening and students can take just one or two courses each semester, depending on their needs. Arts infusion practices are very hands-on so most of our courses are on campus and taught in our beautifully appointed Center for the Arts. Where possible, to accommodate busy schedules and long commutes, we have been adapting some of our courses to become blended online courses that meet in-person, perhaps only four or five times each semester. Classes are taught by Towson faculty as well as guest faculty who are experts in the specialized areas we explore. Our programming includes a wonderful array of guest artists and speakers, attendance at arts events on and off campus, site visits, panel discussions, conferences and more. For summer 2018, students will now have the option of a study abroad program to Berlin, Germany to explore the ways in which artists, arts organizations, and schools are employing the arts in innovative ways to support and engage refugees. We have also just made it possible for students to be admitted for Fall, Spring, or Summer semesters.

There are many exciting things happening with the MAIAI program. In fact, we thought it would be helpful for readers to hear directly from some MAIAI students. Here's what they have to say:

WHY DID YOU JOIN THE MAIAI PROGRAM?

I decided to join the MAIAI program because I was at that point in my career as a teacher, that I needed to go back to school and get my master's degree to keep my certification. I was currently at a great new school, my friend who was already in the program told me about this arts integration masters and it was intriguing to me since I was at an Arts Integration based school and felt this could provide me more knowledge about this type of teaching, pedagogy and be a resource in my school for other colleagues. If I was ever to leave the teaching profession I could have a broad understanding of how art can be used in other venues in other fields. – Laura, Art Teacher, Baltimore Lab School, Baltimore City

The MAIAI program offers a unique graduate experience that both meets my needs as a current visual arts educator and also opens the door for new career opportunities and connections. I initially was interested in Arts Integration programs, but when I saw course listings for the MAIAI program, I knew it was the perfect match. – Kristen, Elementary Art Teacher, Harford County Public Schools

WHAT HAS BEEN THE MOST ENJOYABLE PART OF BEING IN MAIAI AND/OR WHAT ASPECTS HAVE LED TO THE MOST SIGNIFICANT LEARNING SO FAR?

One of my favorite parts of the MAIAI program is the camaraderie. My peers are also my professional colleagues, so we have a lot in common. We are always bouncing ideas off each other.

Also, the instructors have been great. They are knowledgeable and have diverse experiences in their fields. – Erin, Art Teacher, Baltimore County Public Schools

I have become a more well-rounded arts teacher, and have learned that you don't have to be a master of all art forms, you just need to be able to understand and speak the language. – Lando, 11th grade English and Theatre Arts teacher, Anne Arundel County Public Schools.

FOR VISUAL ART TEACHERS, WHAT WOULD YOU SAY TO OTHER VISUAL ART TEACHERS ABOUT THE BENEFITS OF THE MAIAI PROGRAM?

I've taken away new teaching strategies and ideas for projects I want to try with my students.

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I have become a more well-rounded arts teacher, and have learned that you don't have to be a master of all art forms, you just need to be able to understand and speak the language.

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I am always inspired to try new things in my classroom. – Erin, Art Teacher, Baltimore County Public Schools

The MAIAI program has allowed me to expand my teaching practice and incorporate arts integration and interdisciplinary work into my curriculum. I love having the unique opportunity to work side by side with a wide variety of teachers from different grade levels and subjects. Working with a variety of teachers, all with a passion for the arts gives me the skills and confidence to collaborate with classroom teachers at my school. – Kristen, Elementary Art Teacher, Harford County Public Schools

The MAIAI program will only make you a stronger teacher. It will provide strategies that you may not have thought of or done. It opens up a new way of engaging your students that works in and out of the art room. The strategies bring other subject areas into the art room. It's cross-curricular. – Barry, Art Teacher, Baltimore County

If you would like to learn more about MAIAI, visit our website at towson.edu/maiai and look for us on Facebook.



Current MAIAI student Leshe Anderson with Program Director Kate Collins.
Photo by Kanji Takeno