

Fresh Paint

Spring/Summer 2020
Volume 43 / Issue 2

A Case Study in
Classroom
Management:
**Designing
an Art Room
for Effective
Learning**

PLUS:

Distance Learning
Resources

Museum Spotlight:
Boca Raton
Museum of Art

2020 K-12 Student Art
Assessment & Virtual
Exhibition





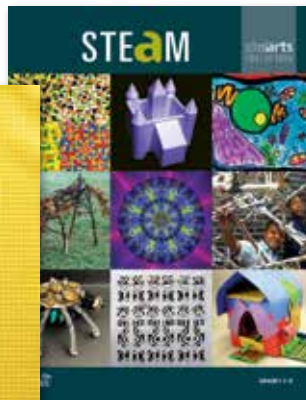
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Contents

Spring/Summer 2020 / Volume 43 / Issue 2

FEATURES

- 11** Distance Learning Resources
- 13** A Case Study in Classroom Management:
Designing an Art Room for Effective Learning



- 24** 2020 K-12 Student Art Assessment & Virtual Exhibition
- 28** Museum Spotlight:
Boca Raton Museum of Art
- ## DEPARTMENTS
- President's Reflection / 4
- Advertisers Index / 5
- Board Consultant's Report / 6
- Important Dates / 7
- Division Updates / 7
- International Museum Day / 21
- YAM Update / 22



ABOUT THE COVER

Jolimar Figueroa-Rivera, Grade 8
Joy – drawing
Howard Middle School
Teacher: Kris Finn

FreshPaint

The purpose of this publication is to provide information to members.

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Reflection

President's Reflection



Dr. Jackie Henson-Dacey
President, FAEA

Inspiration can be ignited through the study of the visual arts. What is it about art that causes us to think creatively or feel inspired? Why is art capable of causing a change in our perspective on life? We turn to art for creative inspiration because it represents pure ideas and our history. Changing how we see our teaching and learning can allow us to become more attuned to our environment. A fresh examination of how we seek inspiration through our own lives and professions will direct positive energy into constructing a curriculum that nurtures students' curiosity. Inspiration always exists, but we need to be working toward finding it. A student's simple acts and pleasures of a day can be viewed through wonder and astonishment with an encouraging art professional. These moments are waiting to be spoken of through their art.

Begin your own quest for inspiration by minimizing distractions. Avoid binge-watching another show. Grab your sneakers and walk, listen to different music, observe how birds feed, read something new, and learn something new – and don't be afraid to be bad at first. Because when you are learning something new, you get to face the same challenges you had when you first started learning about art, and now you know there is a path to proficiency and personal satisfaction. The solutions to problems are present in your mind, but you reach out and grab them – with both hands. Exploring artistic processes naturally causes something to stir up in the mind of the art educator – be it curiosity, awe, frustration, or satisfaction.

Through a private tour at the Metropolitan Museum of Art in New York City a few years ago, I was provided with an enriched and inspirational presentation and profound engagement with Jackson Pollock's *Autumn Rhythm (Number 30)*, 1950. Pollock formally studied art in Los Angeles, where he met and became good friends with Philip Guston – this is a very interesting connection (as you will see further on). The curator asked us to view *Autumn Rhythm* from a distance and the first thing I noticed was how Pollock did not paint to the edges, he left a small border around the painting to create a strong sense of tension or contained visual movement. I would not consider myself a huge fan of Pollock's work, but I truly embrace and enjoy Abstract Expressionism. We were then guided to sit close to the painting, finding a small section to sketch. Pollock paints with such immediacy, slashing strokes of brown, black, white, and blue (along with embedded bark, glass fragments, and

dead dragonflies). His work provided a renewed understanding of drawing, creating a juxtaposition of thin with thick, light and dark, smooth and rough all coming together to create an extraordinary balance between accident and control - evoking the essence of nature. After sketching a small section of Pollock's artwork, I began to appreciate the power of this painting, its inner strength and truth of nature, and its playful approach of beauty. Curiosity was ignited!


Philip Guston was my next closer look at the Met. Examining *Stationary Figure*, 1973, the first impression was PINK, Pepto Bismol. Instantly I had the feeling of an upset stomach, and the figure in the room aided in this emotional response. Guston abandoned Abstract Expressionism, stating that he wanted to tell stories. He spurred on the rediscovery and return of representational imagery in the 20th century. This giant cartoonlike painting seemed apocalyptic with its bare light bulbs, trash can, cigarettes, and solitary figure lying in bed awake while a clock ticked through time. This image, along with most of Guston's paintings, represent a nauseating reality of a wartime experience. Students can engage with this image and find meaning and connections for inspiration in their own artworks. Two very different artworks, two friends, two approaches to ignite curiosity through different perspectives on the world.

I am also finding inspiration in a book called, *Peak: Secrets from the new science of expertise*, by Anders Ericsson and Robert Pool. This book fully demonstrates a powerful approach to mastering almost any skill. These authors present three decades of original research that presents a new way to understand teaching and learning. This approach is fundamentally different from what we traditionally think about when teaching a new skill or learning one. Many people think that art skills are an innate talent, and if you don't have this talent, you cannot be successful at art (or any other skill). Expertise comes from a discrete series of prescribed practices. As I was reading through this book, I started to remember how practicing new techniques and skills through an integrated knowledge approach produced a high level of personal success. For example, when I was 12 years old, I would play pool with a very close friend of mine every day during the summer. We would spend one hour every morning playing pool in her 'game room.' After we practiced every morning, we would collaboratively share our chores. She lived on a small farm, and I lived in a large ranch estate in Massachusetts.

Yes, this was before the internet, so we had to do chores every day to keep the property and livestock properly tended to. She went on vacation to Canada for a month with her parents, and I was asked to maintain their property for the month of July. Every morning I would start with a game of pool. I didn't play against anyone, but I focused on improving my game. At this point in my life I had not won a game against my friend. As I worked the farm and both properties, I started to realize that the game of pool utilized math, specifically geometry. I then started to focus on applied mathematics and physics. As I focused on this application through daily practice of pool, I became astute at the game. Upon my friend's return, we played pool, and I won. That was the last time we played pool. We designed our free time with games such as field hockey and ultimate frisbee, two sports I excelled at because I began applying the Law of Reflection in Physics. This integrated approach to learning new skills sparked my own curiosity about knowledge.

As we chart this new land and shift our focus on how we teach and learn, embedding our own curiosity into the curriculum will inspire the learners to seek out new possibilities while integrating their knowledge of the world. Let us take these solitary times and infuse them with WONDER! 🌟

Artfully Yours,



Dr. Jackie Henson-Dacey, President

about



The mission of the Florida Art Education Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership. The vision of the Florida Art Education Association, hereinafter designated as FAEA or as the Association, is to provide art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.



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Square 1 Art	8
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University of Florida	7
Wardell Publications & Products	31

Fresh Paint is the award-winning publication of the Florida Art Education Association (FAEA). *Fresh Paint* contains articles of interest to art educators of all levels – from kindergarten through college level. It is published four times annually and distributed to more than 700 art teachers, school district art supervisors, museum educators, higher education professionals, community art educators and artists, as well as other state and national art associations.

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Board Consultant's Report ...

**Kathleen D. Sanz PhD
Board Consultant, FAEA**

As we move into the summer of 2020, we are embarking on a new time. The second semester of school for teachers, students, and parents have undergone unprecedented times for teaching and learning. As the country and world continue to work through the tumultuous times with COVID-19, we have been given the opportunity to show our resilience and creativity in the continuation for educating our students and helping them through these trying times.

Florida schools will remain closed through the end of the semester. Visual arts educators are going above and beyond and are reaching out to each other to provide emotional and teaching support. The Florida Art Education Association is here to help support you in these endeavors. In addition, the National Art Education Association has posted support information on their website.

The FAEA Board is working diligently to continue to support the mission to *promote art education in Florida through professional development, service, advancement of knowledge and leadership*. While we have had to cancel some of our summer workshops, we will continue to reach out to you in ways to continue our important mission.

The COVID-19 pandemic has changed everything. We need to put health and safety first, communicate often with each other and your students, seek support, innovate, and create. In an effort to put safety first, and in the interest of social distancing, the staff are working remotely to continue to provide the important services for our members.

Advocacy and Legislation

It is not a stretch to assume that legislators will be called back to a special session to address the dramatic budget shortfall the state will experience. We need to remain engaged with our local and state leaders. Pay attention and continue to advocate for the importance of visual arts for all Florida students.

Florida Seal of Fine Arts, Senate Bill 1100

Our major goal for the 2020 Legislative Session was to get the Florida Seal of Fine Arts legislation written ([flsenate.gov/Session/Bill/2020/1100](https://www.flsenate.gov/Session/Bill/2020/1100)) and sponsored in the Senate and the House. We were successful. We met and exceeded our goal for this year. Not only was the legislation sponsored, but it was heard in two committees. We owe a tremendous debt of gratitude to Senator Darryl Rouson (District 19, St. Petersburg) and Representative Benjamin Diamond (District 68, St. Petersburg) for sponsoring and championing this bill. It takes years to get a bill passed, and we are committed to moving forward with this legislation.

Where some see tremendous challenges ahead, I see great opportunities. The arts have been lifesaving. The arts are critical to human civilization. Thank you so very much for everything you do for Florida's children. Do your best to stay safe in these tumultuous times. 🍓

Kathleen D. Sanz PhD
Board Consultant, FAEA

Division Updates...



Elementary School
Division Director

Colleen Schmidt
Partin Settlement Elementary
Osceola County

Hello, Elementary Art teachers! So, things are not normal right now. Most of us would be having final art shows, maybe firing clay projects, and dealing with testing schedules. But our plans have changed drastically, and although we are sad to let go of some year-ending projects, many of us are rising to meet this new challenge. Many of us have had a very sharp learning curve. In trying to focus on the positive of this experience, I have seen my teaching teammates really pull together, share, and teach each other and totally transition to an online format in a week. Teachers have really come through in this time, and I am proud to be an art teacher working with amazing professionals. Well, today was my first day (March 29, 2020) with teaching online to my students. It had a few glitches, but overall, it went well. My students were so excited to connect with me online, and I was happy to hear and see them. I feel like one of the take-aways from this event will be how important our teachers and our public schools are to our society. Hopefully we will get back to normal soon and be seeing our students back in the art room!

Thanks so much for all that you do for your students!



Middle School
Division Director

Ashley Monks
Indiantown Middle School
Martin County

Our season has changed once again, and so have our schools across America. Welcome to the digital age of virtual schooling. Happy that we have the opportunity to teach our dear students remotely, yet still missing seeing their smiling faces. The first week (March 31, 2020) has been an experience, and there have been some hiccups, but it will all work out one way or another. Try to lean on each other and reach out to those who go live for their art students. I have been watching and am really impressed with everyone's work. Think Rosie the Riveter mentality and keep thinking to yourself "We Can Do This!"

Now that we are all home it is time for us! Museums all around the world are open for virtual tours. Learn a new skill. Dabble in some art making and get creating! This is also a time to rejuvenate our inner selves. Make a studio corner or create an outside oasis for your art making. As we disconnect from the outside, remember that it is only for a little bit. We will get through this, and it will be great for us all.

ArtLabs are still in the works and on track for July, so keep that in mind when you are planning your summer outings this year. Stay tuned for more information.

continued on page 8



Calendar

FAEA continues to monitor the fluid situation related to the spread of COVID-19. The concerns for health, safety, and the impact on members remains the top priority. As event registrations and dates are being regularly updated, we invite you to visit FAEA.org for the latest information.

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Division Updates...

continued from page 7



**High School
Division Director**

**Latonya Hicks
Largo High School
Pinellas County**

We know that these are “character building” times! The impact will only make itself visible with time. Please know that I am with you in this boat and share in your concern for what comes next. I know your mind may be somewhere else, but if you can, over the next few days and weeks, take some time to do something for yourself. Art is your passion, so make some!

Have fun with exploring this new DIGITAL LEARNING EXPERIENCE. Can you craft a new museum experience for your students? Join a Facebook page, subscribe to a blog, or create a group with teachers you trust to share ideas and let off a little steam.



With change comes progress. Together we are STRONGER!



**Higher Education
Division Director**

**Jeff Broome
Florida State University
Leon County**

When I envisioned myself writing my first column for *Fresh Paint* as the new Director of the Higher Education Division, I could have never guessed I would be doing so under the current circumstances. At the time of this writing, the spread of the COVID-19 virus has led to the closing of K-12 schools until May 1st, and many of us will be delivering remote instruction throughout summer session. Although I am unsure how the situation may have changed by the time this issue reaches your hands, I encourage us all to help one another as much as we can during this period of uncertainty.

While COVID-19 has altered the way that many of us deliver instruction, I remind you that FAEA has shown significant interest in providing a boost to the visibility of our research efforts. As you may have noticed from my recent communications, the FAEA Editorial Committee is enthusiastically considering the regular publication of

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Division Updates...

research articles within the pages of *Fresh Paint*. Please contact me if you would consider republishing one of your previous articles within these pages. The Editorial Committee appears most interested in reprinting recent articles that are directly relevant to the concerns of K-12 art teachers.

I close this column by thanking my predecessors, from whom I have learned much. With the support of all the excellent leaders within our division – including recent Directors, Debra McGann, Susannah Brown, Sara Scott Shields, and Michelle Tillander – we're sure to get through these difficult times together.



Museum Division Director

Miriam Machado
Patricia & Phillip Frost
Art Museum @ FIU
Miami-Dade County

Just like you, it feels like I learned overnight how to navigate the digital world and stay connected to our dedicated teachers and colleagues. In my search for support of the new normal, I came across the following quote that resonated with me from Debra King, *New York Times* best-selling author and master healer: “*May the next few months be a period of magnificent transformation.*” Immediately I thought of how my colleagues, our staff, and family including the technology challenged members, have quickly jumped onto the Zoom platform, staying focused, positive, and more connected than ever.

My most recent experience via Zoom with Miami Museum educators underscored the value of collaboration, communication, and professional memberships. We shared our challenges in forecasting budgets, executing programs, and meeting the demands of ever-shifting needs. The exchange offered a feeling of comfort to know you are not alone.

As we brainstorm solutions, we have an opportunity to reflect on our teaching practices and strengthen our professional networks. We have more online videos and *museum at home* art lessons than ever imagined. Create a virtual meeting, download a platform, and rekindle your relationships. Stay connected and motivated.

I look forward to my *magnificent transformation* with hope that we will make it through the next few months safely and in good health. Support your colleagues, art and museum associations, and share your lessons. We are in this together!



Debra King



Supervisor/Administration Division Director

Pamela Haas
School District of Osceola
County Florida
Osceola County

As we look toward wrapping up the 2019-2020 school year, we can reflect on a school year that will certainly be one for the books. I am so proud of our school districts, administrators, and especially our arts teachers across the state who pulled together and accomplished the unimaginable: converting arts curriculum into distance learning while still demonstrating the importance of the arts. In March, FAEA's arts administration and supervision division came together in an emergency virtual meeting to discuss our challenges with switching to distance learning, but more importantly, we shared ideas and strategies to make this challenging time a success. I also applaud FAEA for pulling together a list of resources that were shared out to our membership in support of our efforts.

As we reflect upon this school year, I think what we will remember most is how the arts were the one common bond that humanity shared in our own society, nation, and global community. It was humbling to see fine and performing arts organizations, artists, and museums pull together and collectively get us through these unprecedented times via the arts. Remember that healing power of the arts, and create your own work in the coming months to submit to the 2020 Member Exhibition (which will open in the summer) or consider taking an FAEA ArtLab or the Creative Leadership Workshop to recharge yourself as an artist. Wishing you all good health as we approach the summer months and bid the 2019-2020 school year farewell.



Local Art Education Assembly Division Director

Christine Schebilski
Heron Creek Middle School
Sarasota County

The world is changing, and humankind must adapt. For your association to survive, it must adapt as well. Communication within your association is key to its success. When meeting face-to-face presents challenges, your association must find creative ways to discuss, plan, and decide.

Here are suggestions for member communication. First, sharing information that doesn't require discussion; this could include deadlines or event dates, even sharing your membership application. Information, images, and documents can be shared via email or posted on a website or social media. Second, members can use a virtual platform

continued on page 10

Division Updates...

continued from page 9

to share ideas, discuss current topics, and challenges facing them. You may consider choosing a platform that allows attendees to dial in by phone, which may help with members' schedules. Chatrooms and forums can facilitate conversation, such as using your group's Facebook page. Also helpful can be using video/audio conferencing applications such as Skype or Zoom. Last, group decision-making requires confidentiality for elections and voting. A Google search revealed these top websites for capturing votes: Survey Monkey, Google Doodle, and Election Runner.

There are a variety of ways that your board can continue to communicate! To make sure that you're reaching out to members in an inclusive way, use email. With email, you can use its calendar features for events and alerts for important dates and invite members to other formats of communication: sending links to surveys asking what media platforms, video, or audio conferencing they are familiar with. Go from there!

Remember, reach out to members early and often, using as many methods possible, even the age-old phone call! Best wishes to you and your associations as we all adapt to this ever-changing world. Stay healthy and creative!



Retirees Representative

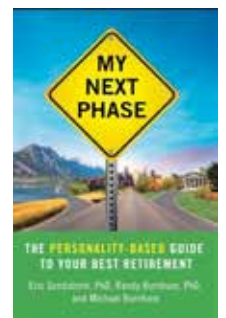
Bonnie Bernau
Alachua County

Hello, fellow retirees! I am healthy and sincerely hope you are too. And how are you adapting to quarantine? I think our innate creativity provides an advantage! I'm intrigued by the globally connected groups singing and playing instruments together using online platforms. It's the arts that connect us as human beings, right?

I'm adapting to suddenly becoming an "online educator" at the University of Florida – not what I signed up for – but there are 'helpers' out there, just like Mr. Rogers said! I've found a resourceful Facebook group for keeping up with my students who are 'digital natives.' You might wish to join the 11K people communicating through Facebook's "Online Art & Design Studio Instruction in the Age of Social Distancing."



Before this group became my besties, I was already relying on Facebook for that connection. Like many of you, I am (mostly) retired and missed the synergy of a creative team. Now almost everyone is in the same situation due to current quarantine restrictions. May I introduce you to another group I follow? I typically scroll through the Creative Aging Facebook page and found an intriguing concept in a recommended book, *My Next Phase*, by Eric Sundstrom. This author contends that we carefully plan for the majority of our lives ... until we retire. He enthusiastically endorses planning for the many years after we stop working, saying it should be renamed "Re 'fire' ment. Sundstrom suggests we follow our innate creativity and asks, "What are you doing to stay 'fired up'?"



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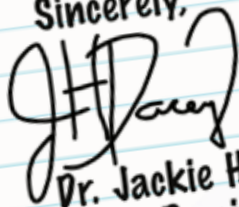
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Distance Learning Resources

FAEA has compiled an ever-evolving resource list to assist in the reinvention of teaching and learning for our students. United as professional educators, we can provide an opportunity to support each other in a compassionate and empathetic manner during these uncertain times. Know that the FAEA Board of Directors are here to support our membership as we transform learning.

Sincerely,



Dr. Jackie Henson-Dacey
FAEA President

Visit

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for a rich list of resources to support your critical work as an visual art educator.

Resources Include:

- Video Resources
- Standards Based Visual Arts Resources
- Art Making and Enrichment Ideas
- Distance Learning Social Media Groups
- Online Tools
- Virtual Museums and Collections





Author Note

This article is a revised and abridged version of a manuscript originally featured in *Art Education* in 2013 (see corresponding citation within the reference list). Authorization to republish the article was granted by a gratis permission letter from the National Art Education Association and the Taylor and Francis Group.

Correspondence concerning this article should be addressed to **Jeff Broome**, Department of Art Education, 1033 William Johnston Building, 143 Honors Way, Florida State University, Tallahassee, FL 32306-1232. Email: jbroome@fsu.edu



A Case Study in Classroom Management: Designing an Art Room for Effective Learning

Jeffrey L. Broome

Department of Art Education, Florida State University

*** 2020 NAEA Southeastern Region Higher Education Art Educator of the Year ***

Although both teachers and the general public consistently report that the management of student behavior ranks high among educators' most difficult tasks (Kuster, Bain, Newton, & Milbrandt, 2010; Langdon & Vesper, 2000), organized investigations into classroom management remained rare until the latter parts of the 20th century (Marzano, 2003). Once such research inquiries became more prevalent, scholars began to concentrate on different factors that influenced student behavior, including a group of publications on the impact of classroom arrangements (Kritchevsky & Prescott, 1977; Schwebel & Cherlin, 1972; Weinstein, 1977). Over time, the information from these publications was used by Susi (1986, 1989, 1990, 1996, 1999) to make suggestions for art teachers in arranging their own class space, yet data sets were rarely collected through the direct observation of art classrooms.

The purpose of this republished and abridged case study summary (Broome, 2013) is to describe the resulting instructional experiences for an art educator who had the unique opportunity to design a new art room with particular attention paid to the subsequent effects in classroom management. The

findings of this study may aid art educators in considering the rearrangement of their own art rooms and will also provide suggestions to preservice and first-year art teachers preparing their classrooms for the first time.

The Case

I first met the subject of this case study, Ms. Nancy (a pseudonym), when I was evaluating a preservice student teacher assigned to her elementary art room. During our interactions, I learned that Ms. Nancy's entire school site—including her art room—had been scheduled for a massive renovation with new construction. In this process, Ms. Nancy volunteered to be part of a site-based committee that provided suggestions in iterative cycles to a school district project manager assigned to the renovation.

Once construction was completed, I made an appointment to take photographs of the new art room before it had received significant student use. I then waited a year, allowing Ms. Nancy and her students time to get acclimated to their new

continued on page 14

Classroom Management

continued from page 13

space, before I returned to collect qualitative data. My case study research incorporated approximately 20 hours of field observation spread out over several visits, and also three interviews with Ms. Nancy. The findings for this study are presented thematically by suggested frameworks for evaluating workspaces (Steele, 1973; Weinstein, 2007).

Findings

Security and Shelter

Due to the unique and potentially dangerous materials used in art instruction (Qualley, 2005), issues of physical security should receive the highest priority. Ms. Nancy made sure that materials that were not age-appropriate were put out of reach, and that furniture was arranged in a logical order for clear paths of travel. Unlike art teachers who inherit spaces unintended to serve as art rooms, Ms. Nancy's class was designed with a large kiln room attached to the main instructional area. Entrance into the kiln room was limited by a key-accessed door as a way to prevent children from venturing near unsafe hot surfaces. The room was equipped with proper ventilation (see Figure 1) and shelving approved to withstand high temperatures.

Ms. Nancy also asked classroom designers to include space for a large storage room. She wisely limited student access to this space and stored potentially harmful equip-

Figure 1
Kiln Room with Appropriate Ventilation



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Figure 2
Carpeted Area Providing a Sense of Softness and Color



ment, such as her paper cutter, in this area. The storage room was designed with large sets of windows that faced the instructional area of the class. The visibility provided by these windows added a sense of security; “I can go in there and still see the entire class,” Ms. Nancy explained.

Psychological Security

While most classrooms are created to address physical security, many designers fail

to provide psychological security in the form of inviting and comforting environments. Like most art rooms, Ms. Nancy’s classroom could be described as a *hard place* (Weinstein, 2007) without textured wallpaper, and with hard classroom desks and floor tiles. Having predominantly hard surfaces can be advantageous during clean-up, but can be unappealing to children who “feel more secure and comfortable in environments that contain items that are soft or responsive to their

touch” (Weinstein, 2007, p. 34). Ms. Nancy attempted to balance the hard surfaces in her room with softer areas, such as a large colorful carpet where students often sat for direct instruction (see Figure 2), and symbolic soft items, such as a displayed teddy bear dressed in typical artists’ garb.

Ms. Nancy also felt that the provision of natural light, or *transparency*, and elements of nature (Fraser & Gestwicki, 2002)

continued on page 16

Classroom Management

continued from page 15

were important components in creating a psychologically pleasing classroom. Ms. Nancy was fond of gardening and I counted over a dozen plants in the art room that created a pleasing ambiance. In terms of transparency, three tall windows and a door constructed of transparent panes had been installed on the far side of the classroom (see Figure 3). “I think it affects the mood,” Ms. Nancy told me. “The room has a sense of place. You can see outside and know what the weather is like.” Beyond the door was an outside patio with an adjacent community garden; on occasion students were allowed to work outdoors with specific materials or help Ms. Nancy with tending the garden.

Figure 3
Windows Allowing Natural Light



Social Contact

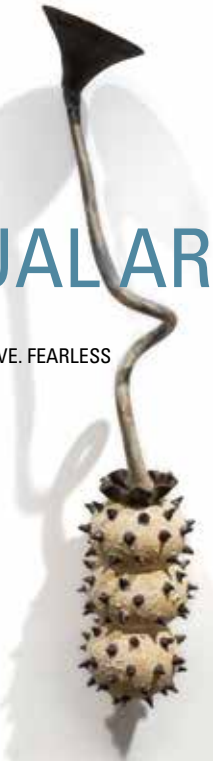
Ms. Nancy’s classroom encouraged social interaction on several levels, beginning with her selection of large tables that each seated

four children. While many art teachers prefer to sit students at larger tables simply as a means for sharing art supplies, Ms. Nancy also used group seating to encourage peer

assistance and collaboration throughout studio production and clean-up periods.

In arranging the larger tables, Ms. Nancy considered how her classroom might

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support her own interaction with students as well. By placing the tables in an angular *horseshoe* configuration, Ms. Nancy created empty space in the center of the horseshoe for her large carpet, and most classes began by sitting in this area first. She used this space effectively at the beginning of class for instruction, demonstration, and conversation, without the distraction of tempting art materials at students' fingertips.

To further influence interaction with students, Ms. Nancy tucked her own teacher's desk away in a corner (Weinstein, 2007), and she did not sit there during instructional time. Instead, Ms. Nancy circulated the classroom to assist and monitor activities, often sitting with students in that process. Her teacher's desk was not useless; she used it for storage and for computer work between classes.

Symbolic Identification

Work environments are often bare and offer poor symbolic representation of the people that use such spaces and the tasks that are completed there (Weinstein, 2007). This was not the case in Ms. Nancy's room, as her display of student work and prints demarked the classroom as a space for art education. Displayed books and prints from diverse cultures related to class activities, school demographics, and thematic instruction. I noted multiple displays of student artwork in the hallways away from Ms. Nancy's room as well, further establishing the school as a place that valued the visual arts.

Within the art room, other items were on display that symbolically represented Ms. Nancy's personal interests and her relationships with students. These items included photographs of her pets and numerous potted plants that symbolized Ms. Nancy's role as the sponsor of the schools' *Green Club*. Teachers who share appropriate information about their lives may actually help students to perceive them as "real people" and build positive foundational rapport in that process. Ms. Nancy's caring relationship with students was also symbolically represented through several displayed photographs, including photos of a fieldtrip to a museum and of two students that Ms. Nancy met with regularly as their faculty mentor.

Figure 4
Computer Station



Figure 5
Sinks with Deep and Wide Basins



Task Instrumentality

Teachers can arrange classrooms in ways that help facilitate the numerous tasks expected of students (Weinstein, 2007). Ms. Nancy kept wet or messy areas consisting of paint supplies, drying racks, and sinks far away from

dry supply tables and her computer center (see Figure 4). At her wet area, Ms. Nancy's three sinks were selected for uniquely wide and deep basins that prevented spills and allowed elbow room for children (see Figure 5).

continued on page 18

Classroom Management

continued from page 17

To further facilitate task instrumentality, Ms. Nancy subscribed to the philosophy that certain materials should be accessible and organized so that students could responsibly

retrieve and return such supplies. “As much as students can do on their own, the better,” said Ms. Nancy. “It gives the class a studio feeling.” During my observations, I watched students retrieve a variety of supplies, aprons, sketchbooks, clipboards, and books from various centers throughout the room.

Some aspects of task instrumentality are determined by the initial design of class-

rooms, and teachers have to recognize these limitations and arrange space accordingly. Ms. Nancy recognized that the focal points of her instruction were often determined by the placement of her white board, LCD projector, and touch-detection SMART board. She also realized that the limited number and location of electrical outlets in her room restricted the placement of some equipment (Weinstein, 2007), presenting one of the few flaws in her classroom design. “There aren’t many outlets in the room and they are hard to get to,” admitted Ms. Nancy.

Growth

While classrooms can be arranged with rows of desks suited for the completion of worksheets and technical exercises, space can also be arranged to allow for the introduction of provocative material that may stimulate cognitive growth (Fraser & Gestwicki, 2002; Steele, 1973). Ms. Nancy provided some resources in her room that students could use for self-exploration, often when they had finished their primary instructional objectives for the day. During different situations, students were given opportunities to work freely in their sketchbooks, with extra clay, manipulatives, or at a literature area. Each activity was designated a specific space in the room and the rug was often used to explore manipulatives away from students still working at larger tables.

Conclusions

In consideration of the lack of research on classroom management for art teachers, the purpose of this study was to investigate the resulting experiences for an art educator who had the opportunity to design a new room with specific foci paid to the benefits in classroom management. The findings were presented in relationship to five functions of work spaces established by Steele (1973) and Weinstein (2007). The results offer practical options that preservice and first-year art teachers, as well as veteran art educators, can consider when arranging or reorganizing their classrooms. By sharing the experiences of those in unique educational situations, researchers add to the resources that may be used by others in collective decision-making (Donmoyer, 1990). 🎨



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continued on page 20



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Julie Orsini Shakher, *Night Sunning No 1*, oil on gessoed Luan board.

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continued from page 18

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international museum day

Monday, May 18, 2020

Each year since 1997, the International Council of Museums has organized International Museum Day, which represents a unique moment for the international museum community.

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Take A Journey Through Art

Youth Art Month is an annual arts advocacy program held nationwide that is administered by the Council for Art Education. Celebrated during the month of March, this program is designed to encourage support for quality K-12 school art programs and promote art material safety. The Youth Art Month program provides a forum for recognizing skills such as problem-solving, creativity, observation, and communication, which are developed through visual art experiences. There are three main opportunities in which states get involved in Youth Art Month: Flag and Banner Program, Artwork Program, and the Year in Review Report.

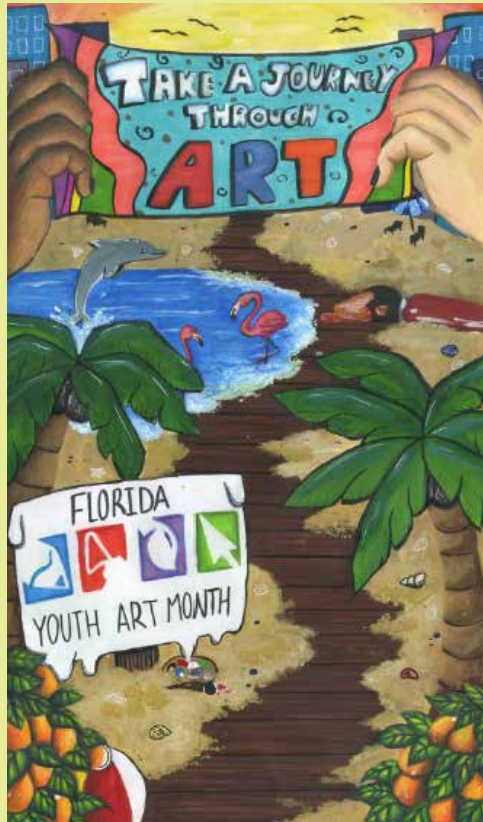
Flag and Banner Program

A design contest is held in each state in which students design a flag or banner that creatively reflects their state and incorporates the national theme chosen for 2020: “Take a Journey Through Art.” In Florida, FAEA coordinates the annual Youth Art Month Flag Design Competition that is open to all K-12 art students. This year’s winner is eleventh-grader Sureily Marestein from AP Mays Conservatory of the Arts, and her teacher is Gerald Obregon.

Every year, the winning design from each state is then displayed at the Youth Art Month Museum at the annual National Art Education Association (NAEA) Convention in March. However, due to the COVID-19 pandemic, the NAEA Convention in Minneapolis was canceled this year. You can still view Sureily’s winning flag, as well as the flag designs of past years’ winners, in the new YAM Flag online gallery on the FAEA website.

Artwork Program

The Youth Art Month program encourages teachers, schools, and school districts to highlight their art programs and advocate the value of art by displaying student artwork to the public. Numerous resources are provided to help teachers plan ways to get involved, including



Sureily Marestein
Tropical Travels

mixed media

AP Mays Conservatory of the Arts
Teacher: **Gerald Obregon**

ideas for activities, fundraising guides, and planning calendars.

This year, FAEA debuted a special Youth Art Month Instagram takeover by FAEA members that shared their valuable insight by showcasing their classrooms, techniques, and art programs. The members that participated were: Michael Ann Elliott, Chrissy Schebilksi, Ashley Monks, Pamela Haas, Latonya Hicks, Christy Garton, Cassia Kite, Colleen Schmidt, Chloe DuBois, and Jeff Broome.

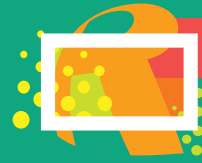
Year in Review Report

At the end of each year, FAEA submits Florida’s Youth Art Month national report to the Council for Art Education. This report includes a digital scrapbook compiled of a list of accomplishments and local press releases of Florida’s K-12 art programs, such as student art exhibits, advocacy events, community support and outreach, funding for the arts, and other arts-related activities that occurred throughout the year. It is through these yearly state reports that the Council recognizes programs for outstanding achievement with financial awards and trophies. If you would like to be a part of Florida’s yearly report, please send photos, descriptions, and/or media articles to info@faea.org with the subject title

“YAM Event” at any time throughout the year.

How Do I Participate?

Participating in Youth Art Month is much easier than you think – visual arts teachers celebrate the arts every day in their classroom! Celebrations can be as simple as a single class learning activity that focuses attention to the value of arts, or they can involve collaborations that result in multi-school art exhibits. Visit the Youth Art Month page on the FAEA website to learn more about the program and access free resources on activity ideas, sample proclamation letters and press releases, and much more. 🎨



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K-12 Student Art Assessment & Virtual Exhibition



Thank you to Sargent Art for
sponsoring prizes for the
2020 K-12 Student Art Assessment
& Virtual Exhibition

With the end of an extremely unprecedented spring semester due to the COVID-19 pandemic, now more than ever is the time to reflect upon the positive moments (both big and small) from the school year by celebrating the artistic achievements of Florida's students, teachers, and school art programs. FAEA is proud to showcase student artwork from the 2020 K-12 Student Art Assessment & Virtual Exhibition.

As Florida's premier program for assessing student artwork, the K-12 Student Art Assessment & Virtual Exhibition serves as a tool to help visual arts teachers develop their art programs and foster performance in the classroom.

FAEA is delighted to have received over 1800 entries of outstanding artwork from students across all grade levels and art disciplines. Each entry was thoroughly evaluated and scored by highly-trained adjudicators with a research-based rubric specific to the student's academic grade level, which was based on national models. Based on the student's score, the awards consisted of: "Award of Emerging Artist" for those with a score up to 3.0, "Award of Merit" for a score of 3.0-3.4, "Award of Excellence" for a score of 3.5-3.9, and the "Award of Excellence with Distinction" for a perfect score of 4.0.

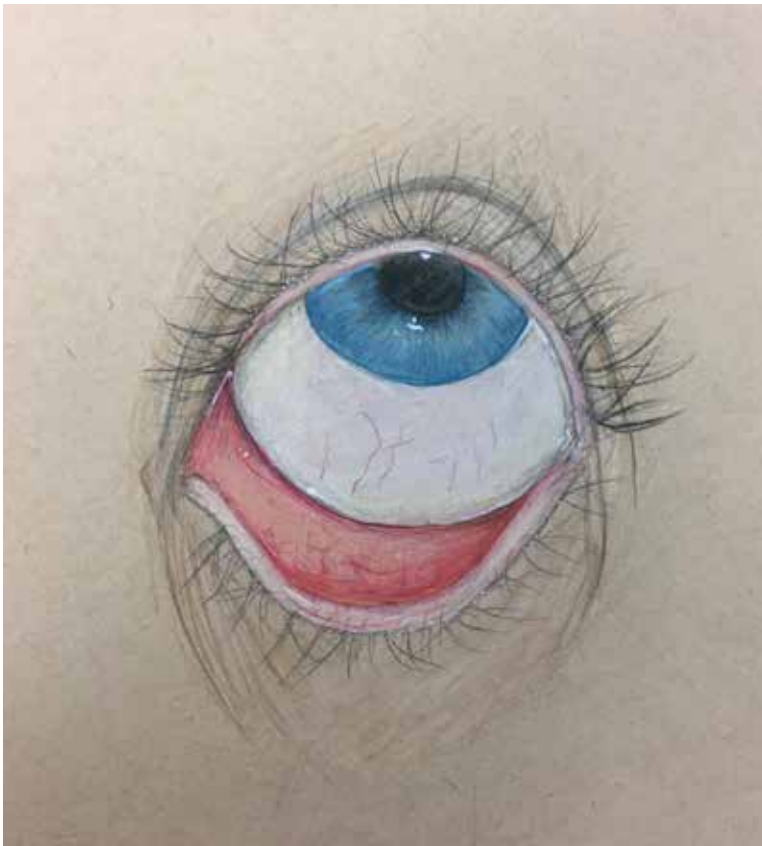
All artworks that received an "Award of Excellence" and an "Award of Excellence with Distinction" are featured in a virtual exhibition on FAEA's new online gallery. Additionally, the artworks that received the "Award of Excellence with Distinction" will be exhibited at the 2020 FAEA Annual Conference in Ponte Vedra Beach on November 5-8.

FAEA would like to thank Sargent Art for sponsoring the prizes for the 2020 K-12 Student Art Assessment & Virtual Exhibition. The Elementary, Middle, and High School winners will receive a certificate and art supplies worth \$100 in retail value. Their teachers will also receive classroom art supplies worth \$300 in retail value. The overall winning student awarded "Best in Show" will receive art supplies worth \$500 in retail value, and their teacher will receive classroom art supplies worth \$1000 in retail value. As a "thank you" for supporting your students' academic endeavors in art, Sargent Art has also generously sent participation gifts to the schools whose Principals had sent their participation information during the submission process.

Best in Show



Kristen Zavoina
Pains
painting
East Lake High School
Teacher: Eileen Iacobucci
Grade 12



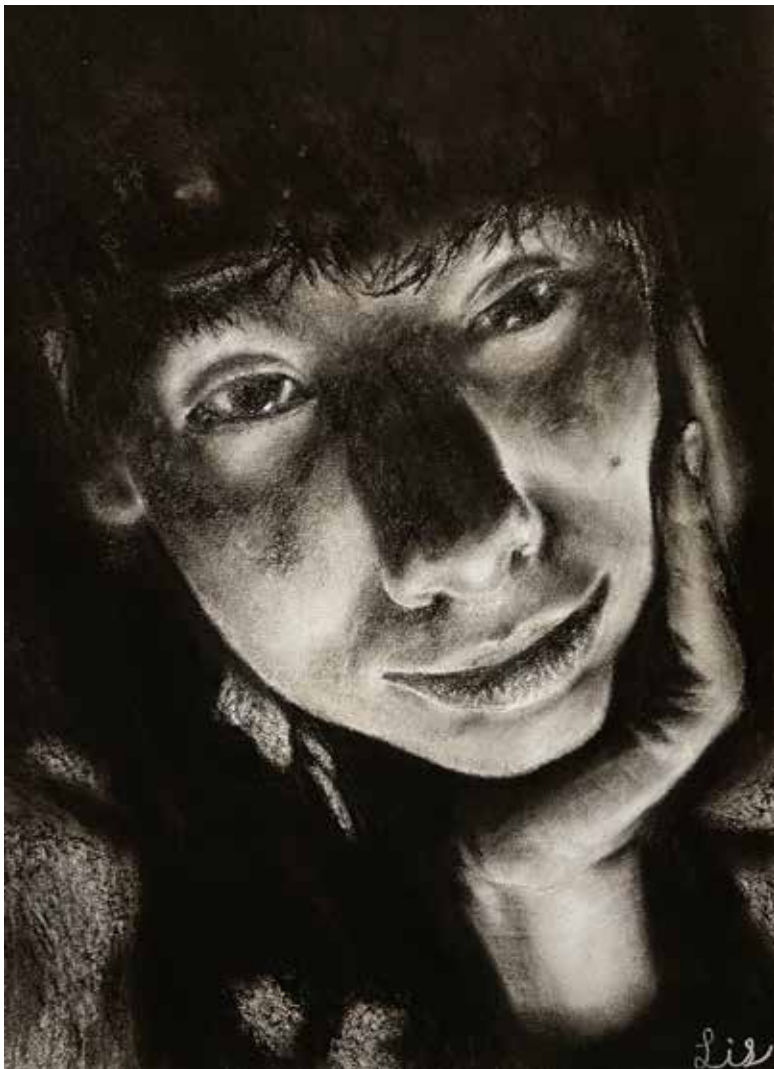
Brooke Levy
It Has Been a Long Day!
drawing
Partin Settlement Elementary
Teacher: Colleen Schmidt
Grade 5

Elementary School Winner



Aaliyah Love
Basket of Vegetables
drawing
AP Mays Conservatory of the Arts
Teacher: Gerald Obregon
Grade 8

Middle School Winner



High School Winner

Henson Lis

Robert

drawing

Dr. Phillips High School

Teacher: Abigail Callaway

Grade 9

Please join FAEA in congratulating the winners of the 2020 K-12 Student Art Assessment & Virtual Exhibition!

FAEA would like to thank all of the students, teachers, and schools that participated this year. Scores and certificates can be downloaded from participating teachers' FAEA accounts.

To view this year's Virtual Exhibitions featuring all of the artworks that received the "Award of Excellence" and

the "Award of Excellence with Distinction," please visit the FAEA website. We encourage you to celebrate your students' artistic achievements by sharing the virtual exhibitions to your students, their parents, and your school administrators.

Special thank you to the 2020 K-12 Student Art Assessment & Virtual Exhibition sponsor, Sargent Art, for providing the prizes for this year's winners and the participation gifts.



museum spotlight

This column provides FAEA members with information about Florida art museums and the academic offerings they provide.

Journey with us to Southeast Florida to the Boca Raton Museum of Art.

BOCA RATON MUSEUM OF ART

As the “Official Fine Arts Museum for the City of Boca Raton,” the Boca Raton Museum of Art (BRMA) plays a key role in enhancing the cultural, educational, and economic vitality of Southeast Florida and has maintained the reputation of being one of its leading cultural institutions, drawing 200,000 visitors annually.

Deeply rooted in the history of its city, BRMA exemplifies the cultural impact and ripple effect of the visual arts in small towns across America. The Museum’s roots reach back to the 1940s when a group of socially active women came together to form various civic groups and established the Art Guild of Boca Raton in 1950. Over the next 35 years, the organization grew and began a serious program of collections acquisition and exhibitions. In 1985, it became known as the Boca Raton Museum of Art. Its trajectory and progress continued, and in 2001, BRMA became accredited by AAM and opened its current facility in Mizner Park. The Museum’s Art School remained at the original site and expanded, currently offering over 100 weekly classes in a variety of media – drawing, painting, mixed media, ceramics, jewelry, textiles, photography, and floral sculpture.



Having recently completed two of its three phases of renovations and celebrating its 70th anniversary in 2020, BRMA looks toward the future with renewed enthusiasm. The institution continues to attract people of all ages with numerous offerings – exhibitions, sculpture gardens, films, docent-guided tours, special events, family programs, art classes, professional development for educators, and lectures.

In particular, the Museum’s Education Department has received numerous awards for its academic programs over the years – Palm Beach County School District’s Volunteers of the Year Award in the Nonprofit category – gold (2018), silver (2014), and bronze (2016) and the Cultural Council of Palm Beach County’s Liman Award for Education Excellence in 2018. There are many opportunities for academic learning through the Museum’s programs on-site, through outreach, and on its website. Here are three programs of interest for art educators:

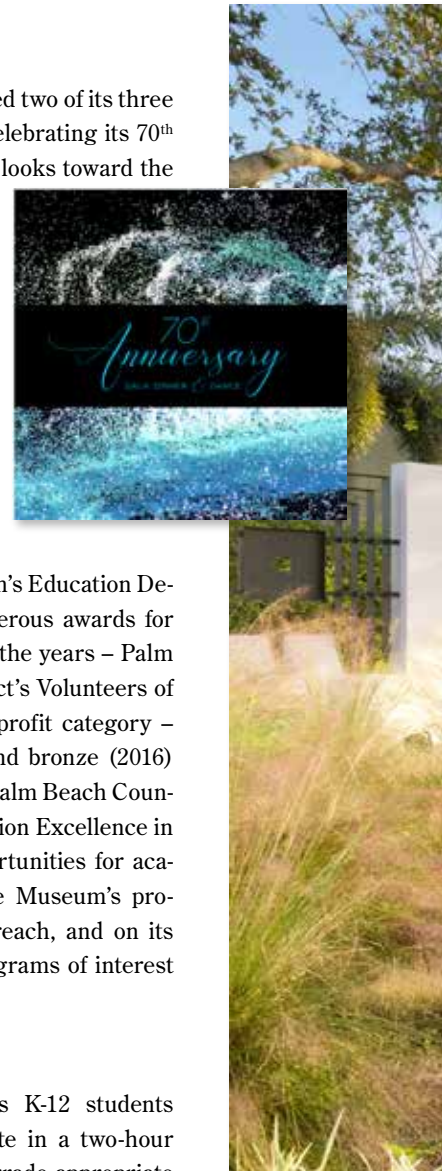
Education Mornings

Education Mornings targets K-12 students and teachers who participate in a two-hour creative and stimulating grade-appropriate experience at the Museum. One portion is a studio workshop to create a work of art based on a selected theme. The other portion involves a docent-guided tour investigating the theme in greater detail by looking at original works of art. Themes that have been offered over the years include still-life, portraiture, narrative, assemblage, abstraction, still life, sculpture, landscape, and social/civic advocacy.

Teachers, both art and classroom, love the program. Gwenn Seuling, art teacher at Boynton Beach High School, explains,



Art Find— Young ones can stop by the Museum’s front desk for the latest Art Find activity, challenging them to locate works of art all over the Museum. Complete the challenge and return to the desk for a special prize!





“*Education Mornings* is a hugely popular field trip for my students! I am always amazed at how few of my students have been to a museum.” Seuling continues, “I put as much art appreciation into my classes as possible, but there is nothing like seeing the art in person - the scale, the texture, and the variety. I love the question, ‘How is this art?’ because those are the conversations we all jump into and enjoy most. After making art with the Museum’s practicing artists, the sharing and critique that

follows reinforces the critical thinking and evaluation they have learned in class.”

There are three telling facts that indicate success with the *Education Mornings* program:

- 1) Students return to the Museum with their families;
- 2) Students’ pride in creating art during the program; and
- 3) teachers return with their students year after year.

continued on page 30

Museum Spotlight

continued from page 29

Educational Programs Coordinator Maria Brueggeman states, “This program provides valuable out of classroom enrichment for students.”

Express Yourself

The Education Department partners with Palm Beach County School District schools to develop creative, interdisciplinary projects that enhance learning and provide new ways of implementing the state-mandated curriculum in the classroom. In its sixth year, the *Express Yourself* program combines the visual arts with language arts to inspire 2nd- through 5th-grade teachers (and subsequently students) to take the risk of making art in the classroom as a catalyst to write more vividly and build student vocabulary.

The Museum staff took an ancient Greek concept – ekphrasis – to create this dynamic program. Ekphrasis is a vividly written description of a work of art and derived from the time of Socrates, circa 470-399 B.C.E. It has been used by writers, historians, and artists throughout time. Ekphrasis both challenges and motivates the writer to carefully examine and consequently write about a work of art. In the classroom setting, ekphrasis provides a creative teaching method for educators and engages the students both intellectually and emotionally in a stimulating manner to expand their writing skills.

With support of the school’s administration and generous funders over the years, *Express Yourself* uses portraiture coupled with writing as its focus. Hammock Pointe Elementary’s Principal Stephanie Cook explains, “The *Express Yourself* program reinforces content and provides a creative, motivational component. I love the support that the Boca Raton Museum of Art provides us. They are our best community partner, year after year.” One of her teachers, Gayle Glickman, noticed not only the enthusiasm of the students but also the increased use in descriptive language in their writing. Glickman adds, “The students learn new vocabulary, and this motivates more detailed writing and further improvement. They eagerly await the next writing class that is coupled



One proud and excited “Express Yourself” Poinciana Elementary student with her family enjoying the exhibition.

with an artwork. How often does that happen?”

All participating teachers meet with Museum staff to receive training, write lesson plans, schedule field trips and develop language arts strategies to engage students. Using ekphrasis as the technique to describe their artwork, the Museum staff and docents utilize works on view to introduce the students to portraits. During the field trip, the teachers and students create their first work, self-portraits. Back in the classroom, teachers introduce lessons to expand student vocabulary to generate poetry and narratives to accompany their creations. With the first project under their belt, they launch into the second and third projects putting their own spin on portraits. The symbiotic learning between teachers and students creates great excitement.

Luis Glickman, BRMA Academic Programs Manager, provides insight to the impact of the program, “*Express Yourself* has enabled administrators and educators to understand the relevance of the Fine Arts to the curriculum. This program provides a year-long creative experience connected to the curriculum that will never be forgotten by the participants. The detailed lesson plans provided enable teachers to confidently implement *Express Yourself* throughout the school year.”

Art teacher Bonnie Liepper from Whispering Pines Elementary remarked, “*Express Yourself* has been a highlight for our students. This program has been a great way to introduce museums to students. For me, personally, it has been a highpoint to be a team member of this integrated program.”

At the Museum, a culminating family night and exhibition, which includes both the artwork and written work, celebrates the teachers’ dedication and showcases the students’ work. This program demonstrates their progression over the school year and validates what is well known – the arts motivate students to reach higher academic success.

Internships for Upper Division and Graduate College Students

The Museum offers college students a semester-long internship in the Education Department. Introduced in 2007, the Museum has provided over 45 internships to students seeking a work experience in a dedicated, professional, and dynamic educational setting. “We’ve had students that major in English, studio arts, art history, and anthropology,” stated Claire Clum, Director of Education. “Many of them receive college credit through their institution. Not only do they receive professional training, but we witness their personal growth. It is quite rewarding.”

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There is a formal application process and interview for the coveted positions. The Museum looks for candidates that are organized, detail-oriented, and computer literate. Students should possess strong writing skills and love working with people. The staff matches the student's skill and interest set with projects that need to be completed. Interns have assisted with a variety of projects – implementing student tours, writing and recording cell phone tour stops, researching museum collection, and creating activity sheets.

Former intern Laura Grant highly recommends the experience. She recalled, "My internship at the Museum laid the groundwork for my passion for museum education. It gave me an opportunity to improve my critical thinking and communication skills, which prepared me for graduate school and professional working life. I loved the variety of projects I worked on and the chance to learn about multiple areas of museum education. The staff was supportive, generous with their energy and expertise, and ensured I was made to feel a part of the team."

BRMA staff continues to broaden their reach and look into new avenues for inspiration and learning. Visit, digitally or in person, to enjoy and utilize the educational offerings at the Boca Raton Museum of Art. 🌐

Fresh Paint's next edition will feature a new Florida cultural gem in Museum Spotlight!



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