How is talent defined in a young artist? What is the role of art education in gifted education? How much value do we place on visual art in school and in our homes? These are the questions parents and educators face when a child demonstrates an affinity for creating art. Attempting to answer these important questions about art and art education will help guide us as we try to nurture a child who is talented in the visual arts. The first step in this process is conveying confidence in art as a critical and complex experience.

Raising the levels of arts awareness is an important initial goal. The differences between terms such as “art,” “the arts,” and the “fine arts” are easily misunderstood. “The arts” is a general term that applies both to the fine and applied arts. In the fine arts, work is structured around discovered problem situations in which the artist creates his or her own problem as well as the solution (Getzels and Csikszentmihalyi, 1976). The “fine arts” refer to painting, drawing, sculpture, printmaking, media arts, literature, theatre, music, and dance. Art or “visual art,” a subset of “fine arts,” refers only to the first five. The performing arts include dance, vocal and instrumental music, musical theatre, and theatre design. It is important to note the difference between fine art and applied arts such as architecture, interior design, jewelry, textile, and graphics. While aesthetic concerns are significant to the applied arts, the applied artist is also concerned with presented problems, such as making objects with functional purposes. Understanding the purpose of art in our society is the second step in supporting an artistically talented child.

The third step in supporting an artistically talented child is to find special opportunities for the child to observe, create, reflect, and learn. Several theorists suggest that development occurs when one is allowed to work intensely over a long period (Feldman, 1999; Gagne, 2003). When an individual is involved in his or her own growth, more effort is devoted to learning and practicing that activity. When talent is just emerging, such as is the case with young artists, commitment must be accelerated so that abilities can be taught, refined, and practiced (Coleman, 2002). Tannenbaum (2003) and Gagne (2003) have argued that being at the right place at the right time (the element of chance) is just as important for talent development. Coleman (2002) stated that knowledge, task commitment, networking, and modeling are only acquired in a special setting.

While a conservative estimate of the population of intellectually gifted students in the United States may be two to five percent, this can’t be seen as a limit for artistically gifted students (Gallagher, 2003). There should exist a similar number of artistically talented students, whether formally identified or not. Furthermore, those who are identified as intellectually gifted do not preclude those who are also young artists, musicians, actors, dancers, or creative writers. Sternberg and Lubart (1993) have argued that people of high mental ability are predisposed to creative arts when other characteristics are also present. Unfortunately, characteristics such as tolerance of ambiguity, risk taking, perseverance, openness to new ideas, and self-concept often go unsupported in gifted and/or regular school programs (Gallagher, 2003).

The fourth step in supporting artistically talented children is to help them build self-confidence in their own creative ability and intelligence. Unlike the achievements of young mathematicians or scientists, the achievements of young artists are not seen in the public eye or in the field of education.
DEAR FRIENDS:

2007 has started as another record year for the Center. On Friday, February 9, the Day of Sharing for teachers of the gifted focused on assessments in gifted education. Eighty-eight teachers, school psychologists, and other professionals were in attendance.

The Saturday Gifted Studies Program served 233 gifted children and youth, pre-k through grade 12. On February 10 a parent conference was conducted for those having students in the program. The conference was well attended.

Please offer suggestions for topics for the newsletter. We want to provide you with information that you need. Please let us hear from you soon.

With the increase of gifted children from lower socioeconomic backgrounds there is a need to increase scholarships for them. The Friends for Gifted Education has been established for that purpose.

Another need is to fully fund The Frances A. Karnes Endowed Chair. We hope to achieve that goal soon.

Please call or e-mail if you have any comments or questions regarding gifted education or the Center.

Sincerely,

Frances A. Karnes, Ph.D.
PROFESSOR, Curriculum, Instruction, and Special Education
and DIRECTOR, The Frances A. Karnes Center for Gifted Studies

Thank You! Thank You! We wish to thank our donors who have continued to support the Frances A. Karnes Endowed Scholarship, the Christopher J. Karnes Gifted Education Memorial Fund, the Summer Program for Academically Talented Youth, and Friends for Gifted Education. The Friends fund was established in 1999 for scholarships for needy and eligible students to attend our summer programs and the Saturday Gifted Studies Program.

PROGRAM SPONSORS

Sponsorships for our programs also provide necessary funding for program support and student scholarships. Programs and sponsors are

SATURDAY GIFTED STUDIES PROGRAM

Purple Parrot Café
Crescent City Grill
Coldwell Banker

LEADERSHIP STUDIES PROGRAM

Summer Gifted Studies Program

PARENTING GIFTED CHILDREN CONFERENCE

SUMMER PROGRAM FOR ACADEMICALLY TALENTED YOUTH

MISSION STATEMENT

Beginning in 1974, programs and other endeavors in gifted education were initiated at The University of Southern Mississippi. The Center for Gifted Studies was established in 1979 and dedicated as The Frances A. Karnes Center for Gifted Studies in 1999, its central purpose to further the education of gifted students and those with leadership abilities through teaching, research, and service. Emphasis is also placed on these areas for those interested in the gifted: teachers, parents, administrators, psychologists, counselors, and other concerned citizens.

SERVICES

Many services are offered through the Center. Instructional programs are provided for intellectually gifted students in grades pre-kindergarten through 12. The Saturday Gifted Studies Program provides instruction for students in pre-kindergarten through 12th grade for seven consecutive Saturdays during the months of January and February. The Summer Gifted Studies Program, a one-week residential program, serves youth in grades four through eight, while the Summer Program for Academically Talented Youth, a three-week residential program, serves students in grades seven through 10. The Leadership Studies Program is a one-week summer residential program designed to develop leadership concepts and skills and is offered for students enrolled in grades six through 11. Leadership competitions are held for students in grades seven through 12 each year and are designed to develop leadership skills and style and to build self-confidence. Teacher training and staff development are provided for regular education personnel and for teachers who specialize in gifted education. A conference for parents of gifted youth and other concerned adults is provided on an annual basis. In addition, research is conducted in rural and urban schools in response to issues in the field of gifted education.
(Continued from page 1)

tion as reflective of intellectual ability (Clark & Zimmerman, 1998). Talent development, when it refers to high ability in the arts, is treated differently from talent development in gifted and talented literature because so few researchers and educators have studied high ability in the arts. There is little agreement about what constitutes talent, what it looks like, and how it should be defined (Clark & Zimmerman, 1998; Zimmerman, 2004). Young artists are usually recognized for outstanding skills in drawing, yet they may also excel because they demonstrate original ideas or innovations independent of advanced skills. Other indicators of talent in the arts may be high levels of motivation, passion, perseverance, or problem solving skills (Clark & Zimmerman, 1998). When young artists excel, it is evident that they are drawing upon various and diverse sources of human ability, including aspiration, aesthetics, perception, sensitivity, and the capacity for reflection (Golomb, 2002).

Young artists may have to deal with several cultural stereotypes that are based on both fact and fiction. Because art historians and art educators have often emphasized the peculiar characteristics of successful artists, the stereotype equating artistic genius with mental illness exists (Rush, 1997). The notion that eccentricity is an important aspect of being an artist, and that it makes one a better artist, may affect them. This myth of the odd genius is responsible for much of the public ambivalence about art and artists, and can have a negative effect on talent development (Rush, 1997). Noting the lack of funding for art programs, and a limited future for possible earning potential of artists, parents may not wish their child to pursue a career in the arts for fear of them becoming a "starving artist." Yet according to 2006/2007 U. S. Department of Labor statistics more people are employed in the visual arts than in all of the performing arts and sports industries combined. When stereotypes about artists are negative and inaccurate, the potential for damaging individuals is great. Perhaps equally damaging, stereotypes may also become self-fulfilling prophecies, especially for young artists. Having internalized the stereotypes, they may think, for example, that to be an artist, they must suppress their talents in other academic areas. The existence of an atmosphere that socially discourages achievement in the arts or pursuing a career in the arts may have a substantial impact on the way that artistically talented students view themselves (Shavinina & Ferrari, 2004).

MENTORING A YOUNG ARTIST

For young artists, much of their talent development depends upon their interactions with adult artists. Young artists need their parents to help them find these resources. Local artists may provide after-school enrichment courses, extended art activities, and opportunities to explore new media. Also, many professional artists who do not offer formal instruction may still be interested in mentoring young students who are interested in the arts. The opportunity for a service project to assist an artist in putting up an exhibition or preparing supplies could potentially teach the young artist more than, for example, spending a quiet afternoon in a watercolor class. Making sure that a young artist has opportunities to exhibit artwork is also an important part of supporting his or her growth. By involving the child in the selection, preparation, and exhibition of artwork, he or she will have the opportunity to build upon higher order thinking skills involved in aesthetics and art criticism.

When children study the visual arts they learn to observe, envision, and reflect upon their working process. In the process of creating, artists visualize and set goals to find and define a problem, choose techniques to collect data, reflect on their work, consider alternative points of view, evaluate and revise the problem solution, try out changes, and begin the cycle of revision again. Comparing this process to the scientific method makes a convincing argument for art as a critical and complex experience. In order to provide both enrichment and acceleration for the artistically talented child, rigorous academic and specialized art programming are necessary. The attitudes that govern responsible nurturing of the visually artistic child are very similar to those that govern the intellectually gifted child.

CHARACTERISTICS OF THE VISUALLY ARTISTIC CHILD

- Aware of their talents
- Have a concern for developing technical skills
- Introspective about the role of the arts in their lives
- Find art-making rewarding
- Tradition breakers
- Demonstrate autonomy, independence, and flexibility
- Show sensitivity to their environment and to others
- Prefer more complexity to simplicity
- Desire education in their domain
- Not shy about showing emotions
- Impulsive in behavior
- Able to delay closure in judgments about morality, politics, and social phenomena
- Experimenters with the new
- Prefer more ambiguity to emphasis on the right answer
- More androgynous
- Able to name a favorite artist

ARE YOU A PARENT OF AN ARTISTICALLY TALENTED CHILD?

- Do you answer your child’s questions about art with patience and good humor?
- Do you use her or his questions and expressions of interest as guides into further learning and explorations?
- Do you help your child develop artistic growth as carefully as you encourage mental growth?
- Do you avoid comparing the child with his or her brothers and sisters or companions?
- Do you show your child that he or she is loved for his or her own sake and not merely for artistic achievements?
- Do you try to find something specific to praise when the child shows you his or her work? A generalized compliment means little to any child.
- Do you provide your child with art materials and art books of her or his own?
- Do you provide places where your child can study art, make art work, and display art work?
- Do you participate in some of your child’s art activities?
- Do you let the child learn about and share in some of your artistic interests?
- Do you take your child on trips to points of interest?
- Do you enable your child to take advantage of lessons and activities offered by private groups or community organizations?
- Do you teach your child how to budget time, organize materials, store completed work, and improve work habits?

(References on page 4)
The Day of Sharing for Teachers of the Gifted will be held on Friday, October 5, 2007, at the Center for Healthy Living located at the Hattiesburg Family Y. This conference, sponsored by The Frances A. Karnes Center for Gifted Studies, is designed to educate teachers on current curriculum and instructional issues in gifted education. Teachers of the gifted, regular education teachers, psychologists, and administrators are encouraged to attend. There is no cost for the conference. The deadline for registration is September 15, 2007.

Brent Mundt, deputy executive director of the national Association for Gifted Children, will be the keynote speaker. He will present *What's Happening Nationally in Gifted Education & How to Be an Advocate*.

Dr. Suzanne Bean and Kate Brown, from The Mississippi University for Women, will speak on public relations strategies for advocacy and emotional intelligence.

Other sessions will be lead by, among others, Dr. Conrad Castle, state consultant for Gifted Education, who will present *Gifted Education in Mississippi: The Instructional Management Plan*.

Immediately following lunch, teachers will be given time to share activities and ideas. Teachers should indicate their intent to share materials on their registration form. For more information, contact The Frances A. Karnes Center for Gifted Studies at 601.266.5236, or gifted.studies@usm.edu. Information may also be found on our Web site, www.usm.edu/gifted.

(Continued from page 3)
PARENTING GIFTED CHILDREN CONFERENCE  
— Saturday, October 6, 2007

The Frances A. Karnes Center for Gifted Studies at The University of Southern Mississippi will hold its 24th Annual Parenting Gifted Children Conference on October 6, 2007. The conference is offered to assist parents and other concerned adults to better understand the unique intellectual, academic, and social-emotional needs of the gifted and talented. It will be held in College Hall on the Hattiesburg campus of Southern Miss. The cost of attendance is $30.

Brent Mundt, deputy executive director of the national Association for Gifted Children, will be the keynote speaker. He will present What’s Happening Nationally in Gifted Education & How to Be an Advocate.

Dr. Conrad Castle, state consultant for Gifted Education at the Mississippi State Department of Education, will be presenting What Parents Should Know about Gifted Education in Mississippi. Other sessions to be held during the conference include Leading Parent Advocacy in Your Community, Emotional Intelligence, and Continuous Progress Curriculum in the Elementary School.

The deadline for registration is September 15, 2007. Don’t miss this opportunity to meet leaders in gifted education. For more information please call 601.266.5236, e-mail gifted.studies@usm.edu, or visit our Web site at www.usm.edu/gifted.

CAREER EXPLORATIONS FOR GIRLS CONFERENCE  
— Saturday, October 20, 2007

The Fourth Annual Career Explorations for Girls Conference will be conducted on the Hattiesburg campus of The University of Southern Mississippi on Saturday, October 20, 2007, from 8 a.m. to 3:45 p.m. The conference is open to all girls in grades 7-12 and each girl must be accompanied by her mother or another adult female. Girls do not need to be enrolled in gifted education to attend. Dr. Annie Wimbish, superintendent of the Hattiesburg Public Schools, will speak on the topic, Girls + Goals = Success. Several distinguished presenters will offer practical information to help girls plan for their education and entry into prospective careers. Careers to be discussed include business development, science and technology, health care, journalism, education, business, military service, art, psychology, law, music, and sports.

The registration deadline is October 1, 2007. On the day of the conference registrants should sign in from 8 a.m. to 9 a.m. in Joseph A. Greene Hall. There is no charge for the conference and lunch is included. The conference is co-hosted by The Frances A. Karnes Center for Gifted Studies and the Spirit of Women at Forrest General Hospital.

To register for the conference, please call The Frances A. Karnes Center for Gifted Studies at 601.266.5236 or visit our Web site at www.usm.edu/gifted.

Remembrances

NICKI K. ROBERTS

I really enjoyed giving speeches and entering the competitions. Everyone was really nice and I loved the nervous energy I got when I had to present my projects. This taught me more about how to conduct myself during a question/answer session. I gained confidence, I learned how to “sell it,” and believed that I could achieve anything. Knowing that all the responsibility was in my hands made me responsible. I had to choose a topic, research it, and present that topic to a panel of judges, knowing that how well I performed was based on how well I prepared myself. I was in control. As a teenager, it felt great to overcome fears and take risks. I realized then that not everyone was given the opportunity to be successful. I felt like I seized the moment. I expanded my mind and was being challenged. I was made to think outside the box and collaborate with others in teams. We were faced with situations that we had to use problem solving techniques, be creative, and innovative to come up with a solution. I learned to speak out and be passionate about what I had to say, but also to listen and accept what others had to say. The Leadership Studies Program taught me many lessons and skills that I carry today. I’ll never forget the fond memories I have for the program.
C o n n e c t i o n s

Participants in Programs Conducted by The Frances A. Karnes Center for Gifted Studies

**Benjamin Morris** participated in the Saturday Gifted Studies Program from 1990-95 and 1997, and the Leadership Studies Program 1994 and 1999. He is now a doctoral student at the University of Cambridge in England. In 2004 he graduated from Duke University, and in 2005 the University of Edinburgh, with degrees in literature, philosophy, and related topics. His current work is on the reconstruction of culture and cultural heritage in New Orleans post-Katrina. In addition to his academic work, he is also an award-winning poet; his work can be found in publications in both the United States and the United Kingdom.

**David Shemper** is currently general manager of Ben Shemper & Sons Inc., located in Hattiesburg, Miss. He attended the Center’s Saturday Gifted Studies Program from 1985-87 and 1989 and 1992-93. David graduated from Northwestern University in 2001 with a Bachelor of Arts in Sociology. While living in Chicago, David worked with the Coalition to Protect Public Housing. He also worked under Dr. John Diamond on the Distributed Leadership Study in the School of Education and Social Policy at Northwestern University.

**Emily Hunter** is scheduled to graduate with a master’s degree in regional planning in 2008 from the Department of City and Regional Planning at Cornell University. She previously received a Bachelor of Arts in International Studies from The University of Southern Mississippi. Her current favorite activity is spending time with her 3-year old son, Liam. Other interests include composting and researching sustainable development, which involves the development and implementation of community growth methods that establish equitable standards of living for communities, while remaining environmentally conscious.

**Beth Glover** received a Bachelor of Science in Broadcast Journalism from The University of Southern Mississippi in 1986. She was inducted into the Southern Miss Hall of Fame, named Most Outstanding Broadcasting Student at Southern Miss in 1986, received an internship at CNN, and was subsequently hired. Beth is currently on tour with the first national tour of the Broadway show All Shook Up, where she is the principal performer. Her favorite activities include reading, writing, and keeping up with her nieces and nephews in Alabama.

**Craig Cowart** attended the Summer Gifted Studies Program at The Frances A. Karnes Center for Gifted Studies from 1979-80 and 1982-83. Craig graduated from the University of Memphis Law School in 1995, and is a partner with Lewis Fisher Henderson Claxton and Mulroy, LLP in Memphis, Tenn. He was recently named to the State Board of Directors for the Tennessee chapter of the March of Dimes. Craig is married to wife Kara (Smith) Cowart and has one daughter, Camille, who is in grade school. He enjoys equestrian activities and attends local horse shows.

**J. Marshall Adams** attended the Summer Gifted Studies Program in 1979 and 1980. Marshall graduated with a Bachelor of Arts in Studio Art from Tulane University in 1989, and is anticipating graduating in 2007 with a master’s degree in Museum Education from Bard Street College of Education in New York City. In 2007 Marshall was distinguished as the National Art Education Association Southeastern Region Museum Art Educator of the Year, and also as the Georgia Art Education Association Museum Educator of the Year. Since joining the education staff of the High Museum of Art in 2002, Adams has worked to create programs and partnerships to extend museum learning in the classroom practices of P-12 teachers, for the benefit of students throughout the southeastern United States.

**Elgen, Heath, and Olivia Hillman** represent two generations attending programs conducted by the Center. Elgen attended the Saturday Gifted Studies Programs and Heath attended the Summer Gifted Studies Program and is currently serving on the Advisory Council of The Frances A. Karnes Center for Gifted Studies. Olivia attended the Saturday Gifted Studies Program in 2007. Dr. Elgen Hillman is currently an assistant professor in the Department of Curriculum, Instruction, and Special Education at The University of Southern Mississippi. Heath is an attorney with Aultman, Tyner, Ruffin, Bell, and Swetman, Ltd.

**Kelsey AlDrich Freebing** participated in the Summer Gifted Studies Program in 1998, studying human anatomy and physiology when she was in eighth grade. She graduated from Tulane University in 2006 with a Bachelor of Arts in Classical Studies, minor in pre-medical studies/business. Due to Hurricane Katrina’s devastation to the New Orleans area and Tulane’s subsequent fall ’05 semester closing, Kelsey transferred to the University of Pennsylvania as a “guest student,” pursuing business and law classes at The Wharton School of Business. She is currently living in Washington, D.C., and working as a government lobbying assistant for Ernst & Young, LLP’s Political Action Committee.
AMY BISLAND is currently serving as the membership coordinator for the Alabama Association for Gifted Children. She continues to work as an enrichment specialist with Hoover City Schools in Hoover, Ala. Amy is also a board member for the Birmingham Mississippi State University Alumni Chapter and serves as the province director for the state of Alabama for Alpha Gamma Delta.

KRISTIN R. STEPHENS, PH.D., is the Gifted Education research specialist for Duke University's Talent Identification Program (Duke TIP) and adjunct assistant professor for the Program in Education and the Department of Psychology at Duke University. She also serves as clinical director for the Duke University Academically/Intellectually Gifted Teacher Licensure Program and is editor-in-chief of the Duke Gifted Letter, an online, quarterly newsletter for parents of gifted children published by Duke TIP (www.dukegiftedletter.com). She is the co-author of six books, several book chapters, and numerous journal articles. She is also co-editor, with Dr. Frances Karnes, of the Practical Strategies Series in Gifted Education (Prufrock), a series comprised of 18 books on issues pertinent to gifted child education.

STEPHANIE K. FERGUSON, PH.D. (formerly Stephanie Nugent), is director of the Saturday and Summer Enrichment Programs sponsored by the Curry School of Education at the University of Virginia. In 2007, the Saturday Enrichment Program launched its second satellite site of operation in Fauquier County, Va. The Saturday Program now serves 1200 gifted and high ability students in kindergarten through fifth grade during each five-Saturday season. Dr. Ferguson is currently conducting a research study investigating the preferred classroom learning strategies of gifted middle and high school students.

LIA LANDRUM is a 20-year veteran teacher for the Jones County School District. She holds a Bachelor of Science degree in Liberal Arts with emphasis in social studies and an education minor from The University of Southern Mississippi. She obtained a master’s degree with an emphasis in guidance and counseling and a gifted endorsement from Southern Miss. She is a National Board Certified Teacher in the areas of adolescent and young adult – social studies/history. Ms. Landrum has served as a teacher advocate in the social studies content area for the Southern Miss World Class Teaching Program. She also served as treasurer and is past president of the Mississippi Association for Gifted Children (MAGC). Ms. Landrum has been elected Executive Board member for Region 5 for the Mississippi Professional Educators for the 2006-2007 terms. She has also been selected STAR teacher for the sixth time. The high school senior with the highest ACT score selects the instructor who has most influenced his/her education as STAR teacher. Ms. Landrum has been married 28 years to Jim Landrum and has two sons, ages 15 and 17, who attend South Jones High School.

DEBBIE TROXCLAIR, PH.D., is currently teaching fourth grade for Houston ISD, along with teaching as an adjunct professor for University of Houston–Downtown, University of St. Thomas (Houston), and University of Phoenix Online. Her most recent professional contributions include being the co-chair of the World Council for Gifted and Talented Conference in August 2005 in New Orleans. She also presented at the Texas Association for Gifted, and also at the National Association for Gifted Children Conference. Debbie has acted as a consultant for TAGT/Region 18 (Midland-Odessa, TX) concerning parent conferences and will be a featured speaker for TAGT/Region 4’s Parent Conference in Houston. For the past four years Dr. Troxclair has acted as ceremony liaison for Duke TIP award ceremonies in Beaumont, Texas.

Dr. Troxclair’s son, Chris Pinner, recently graduated from the University of New Orleans with a degree in fine arts. She is very active in the First Presbyterian Church of Kingwood, where she recently moved into her new home.

SANDRA MANNING, PH.D., NBCT, has served as the associate director of The Frances A. Karnes Center for Gifted Studies for the past two years. She recently collaborated with Dr. Kevin Besnoy on a book chapter concerning special populations of gifted students. Additionally, she has published an article in Kappa Delta Pi Record and had two other collaborative articles accepted for publication to the journals Roeper Review and Dimensions of Early Childhood. She has worked extensively with school districts in Mississippi to enhance the use of non-verbal measures of intelligence to screen for intellectual giftedness among culturally diverse student populations.

Visit the Duke University TIP Program Web site at www.tip.duke.edu for more information on Duke TIP Interactive CD-ROM courses; Duke Gifted Letter for parents; and Duke TIP Learn on Your Own courses.

Reviewed by Jesse R. Cukierkorn, Ph.D.

Zimmerman (2004) presents eight of the most relevant research studies regarding artistically and musically talented students. These papers, previously published in Gifted Child Quarterly from 1988 to 2002, include such topics as perceptions and belief systems of parents, attribution theories of students and teachers, identification issues, and the roles of innate ability and hard work. Yet it is clear from this diverse collection that a research agenda for artistically talented students has yet to be developed. Enid Zimmerman, who recently retired as professor and coordinator of Art Education and Gifted and Talented Programs in the Curriculum and Instruction Department in the School of Education at Indiana University, and Gilbert Clark form the husband and wife team who have contributed more than 25 years of work and research in the field of artistically talented youth. Therefore it is not surprising to note that Clark and Zimmerman wrote three of the eight articles, and Zimmerman’s introductory chapter may very well be the most valuable piece in the volume.

Artistically and musically talented students is just one volume from the 12-volume collection Essential Readings in Gifted Education that can be purchased from The National Association for Gifted Children as a set. Compared to other volumes in the series, this volume, containing eight articles and spanning a period of four years, clearly shows that there is a paucity of research in the area of artistically and musically talented students.

The first two studies in the volume are of particular interest to parents of musically talented children. “Decisions Regarding Music Training: Parental Beliefs and Values” and “Musical Talent: Innate or Acquired?” Perceptions of Students, Parents and Teachers” address the way that talented students explain their success. Both studies treat the issue of nature versus nurture in arts talent development. Clark and Zimmerman’s piece, “Identifying Artistically Talented Students in Four Rural Communities in the United States,” is a good example of much needed research on identifying artistic talent. In their screening of more than 1000 third-grade students, they found that scores on the Torrence Tests of Creativity, Clark’s Drawing Abilities Test, and state achievement tests were all correlated.

One of the most fascinating studies included in the volume is “In The Crystallizing Experience: A Study in Musical Precocity” by Cathy Freeman. Freeman sought to confirm the theory of “crystallizing experience” by observing vocally talented children attending the world famous St. Thomas Choir School in New York City. As one of three existing residential choir schools in the world, St. Thomas is a fully accredited academic institution whose students prepare more than 400 choral pieces a year for daily religious services as well as several major choral concerts performed with full orchestra. Freeman included 24 middle school boys ages ten to 14 from the choir school in her study. Freeman collected data through general observations, interviews with individual students, and two focus groups. All seven of the boys interviewed had experienced a moment in which they felt that they had discovered their calling. Furthermore, Freeman emphasized that the most exceptional students in the choir were five of the seven boys she interviewed who had their earliest recollections (as early as three years old) of their crystallizing experience. Of special interest to Freeman (2004) was the effect that crystallizing experiences had on the self-concept of the 24 vocally talented boys, ages ten to 14 in her study. She asked them about the long-term effects of their experiences and they all described feeling that from that point on, they felt protected, secure, and confident in their abilities. Freeman’s study is a good example of the kind of research that can help educators and parents understand the nature of talent development because she so carefully chose to conduct her interviews with talented students attending a well established and recognized program.

According to Zimmerman, future research must address the important issues of talent development in the arts in order to enable young artists to make a difference in the world. With an under-recognized and under-studied population such as that of artistically talented youth, there is a need to take a closer look at talent development in the very places where it is being fostered.


Reviewed by Jesse R. Cukierkorn, Ph.D.

How many times have you asked yourself the question, “Is my child truly talented in art?” This question echoes a common misconception that few students in the general population are endowed with artistic talent. In Teaching Talented Art Students, Clark and Zimmerman promote a new understanding of the distribution of art talent. Using valid and reliable measures, the authors establish that art talent is normally distributed in a pattern similar to the bell curve. Few students have superior artistic abilities, but most have average abilities. Therefore, everyone is endowed with at least some aptitude for art talent development.

Clark and Zimmerman suggest that talent development can be cultivated in a supportive, flexible, and intellectually demanding environment. The authors advise that talented art students need a program designed to encourage them “to work consistently and responsibly when confronted by frustration.” An art program should accommodate various levels of achievement and relate an understanding of works by artists, art historians, art critics, and aestheticians.

The authors also review literature examining the relationship between giftedness, creativity, and art talent development. Additionally, they provide useful suggestions for identifying artistically talented students. Teaching Talented Art Students provides several examples of differentiated curriculum from their research and development programs that were conducted over the course of their careers. They include examples of teacher designed thematic units and two models which apply their “Expanded Structure for Learning Experiences in the Visual Arts.”

Art enthusiasts familiar with E.B. Feldman’s art criticism methods and Broudy’s aesthetic scanning procedures will be interested in Clark’s approach to Looking and Talking About Art (LATA). LATA may be useful to parents who want to introduce discussion of art into their homes.

In the final chapter on programming and assessment, program models for students who are artistically talented are matched with common options and opportunities used for the academically talented, including enrichment models, ability grouping, and acceleration.
The study used a questionnaire and interviews to investigate the mentors’ influence on the student’s development. The results demonstrate that mentorship validated the student’s thinking, sharpened his abilities, and helped him develop a sense of direction. The student also volunteers advice for prospective mentors suggesting they provide guidance without stifling the decisions of gifted young people.

**Books**


This resource offers more than 270 illustrated lists to help readers find information about artists, art materials, art history, museums or disciplines. The lists are organized into 10 sections, which include All About Art, Art History, For the Art Teacher, Art Materials, Painting, Drawing & Printmaking, Sculpture, Architecture, Fine Arts & Folk Art, Technology & Art, and Museums.


This art curriculum set is designed for grades 1-8. The book provides 150 creative lessons in eight different media that covers basic and advanced skills. Each lesson is complete and self-contained and includes full-page illustrations and step-by-step directions.


This book features easy-to-read segments designed to fit the curriculum of various education settings. Segments are designed to emphasize the uniqueness of children’s art materials, spaces, and processes. The book also offers examples of public school art classes that succeed in nurturing young artists.

**What is MAGC?**

Founded by parents and teachers in 1974, Mississippi Association for Gifted Children (MAGC) is a nonprofit organization that serves as a public advocate for gifted children and youth in the state of Mississippi.

MAGC is the only state-level organization specifically for the gifted. In 1988, MAGC initiated legislation that resulted in state mandated gifted programs and their funding in all Mississippi public school districts.

For information regarding membership in MAGC, please contact

MAGC
PO. Box 3545
Jackson, MS 39207
www.msms.k12.ms.us/MAGC
Visit the expanded Web site for the Center at www.usm.edu/gifted.

Please offer your ideas on information to be added.

TECHNOLOGY ISSUE

The Art Zone
www.nga.gov/kids/zone/zone.htm
This interactive Web site allows visitors to express their artistic side while learning about the visual arts. Visitors explore the art of collage by creating online collages of their own using a Shockwave program. There is also a motion painting machine, a SwatchBox tool for mixing colors, and an activity that allows visitors to create mobiles. This site is a lot of fun and worth a visit for anyone who has an artistic side.

Destination: Modern Art and Red Studio
www.moma.org/destination/ and redstudio.moma.org/
Destination: Modern Art and Red Studio are two sites courtesy of the Museum of Modern Art. Both contain useful information regarding visual artistry. Destination: Modern Art is an interactive online gallery for children age’s 5 to 8. The site offers engaging online and at-home activities that inform about artists, their techniques and inspirations. Red Studio helps high school students explore issues about modern art, today’s working artists, and how the MoMA works. It features activities, interviews, and contests that are regularly updated.

Art:21
www.pbs.org/art21/index.html
Art:21 online follows the series of the same name which airs on PBS. The television show is currently in its third season. The Web site offers a comprehensive aide to students, teachers, and those who are interested in 21st century art. Teachers will find online lesson activities, educator guides, and images of Student Art Projects. In addition to this, there are numerous multimedia clips and slideshows, along with in-depth articles on the artists and themes of 21st century art.

Mother of all Art and Art History Links Page
www.art-design.umich.edu/mother/
Mother, sponsored by the School of Art and Design at the University of Michigan, is an exhaustive links resource for all things art related. Topics include art history departments, research, visual collections, image collections, online exhibitions, fine art schools and departments, art museums, textual linguistic resources, and new media art and resources. Suggestions for additions are welcomed.

Timeline of Art History
www.metmuseum.org/toah/splash.htm
This Web site, sponsored by the Metropolitan Museum of Art, contains numerous indexes, links, and search tools for visitors to use in learning about the history of world art. Audio and video media are also contained on the Web site. Art history is categorized by location, medium, and era. First-time users are welcome to use a guide which introduces the numerous aspects of the Web site.

Art Attack
www.hitentertainment.com/artattack/
Based in England, Art Attack is a Web site that contains more than 100 art projects that have in-depth visual guides for the user. Topics include creating your own style, Aztec soap carving, and even creating a pair of giant life-like hands! What is most impressive is the thoroughness of the guides, which makes for excellent arts and crafts templates for teachers. An online gallery of user submitted art is also on the site.

The Art Kids
www.geocities.com/theartkids/
The Art Kids page contains hundreds of art projects for grades K through 12. Each project contains content vocabulary, description, and pictures of finished projects. The projects are also categorized by grade and theme. An art teacher’s page is also included on the Web site, which lists organizational ideas, art links, and techniques for teaching art to students in any grade.

Segmation
www.segmation.com/SegPlayChoose.asp
This portion of the Segmation Web site contains a digital color-by-numbers application that offers numerous templates ranging from pictures about football to Salvador Dali. The three difficulty levels ensure that Web visitors of all ages will be entertained. The company offers a program which can be purchased and also a free trial which can be downloaded.

Smithsonian American Art Museum
www.americanart.si.edu
The Smithsonian American Art Museum (SAAM) is America’s first federal art collection dedicated to the understanding of American art. The museum’s Web site celebrates the extraordinary creativity of our country’s artists by offering a number of interactive Web pages that act as a preview of the museum. Visitors are encouraged to use the Web site to plan their visit to the Smithsonian.
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F r i e n d s

The Frances A. Karnes Center for Gifted Studies

What is an Endowed Chair?

An endowed chair is a distinguished academic position that is funded through an endowment and is established to recognize visionary leadership to promote academic excellence.

Why Have an Endowed Chair?

An endowed chair provides assurance to the university and to the program that the position will be funded into perpetuity, eliminating the uncertainty of budget constraints and fluctuation of funding. The prestige of an endowed chair enriches the university by attracting and retaining highly qualified faculty.

How Can the Endowed Chair Be Funded?

The Frances A. Karnes Endowed Chair in Gifted Education will be funded by those individuals who share Dr. Karnes’ vision of meeting the educational needs and challenges of gifted students. Donors may include, but are not limited to, former students, parents, teachers and graduate students who worked with Dr. Karnes, and other supporters of The Frances A. Karnes Center for Gifted Studies.

What is Our Funding Goal?

The primary funding goal to establish The Frances A. Karnes Endowed Chair in Gifted Education is $1 million cash and $2 million in planned gifts. Although all gifts are appreciated regardless of amount, the cash goal may be accomplished by 100 donors, each committing $10,000 or more. Payments may be made ininstallments of up to 10 years. Planned gifts may be made in any amount to the endowed chair through a bequest in your will, irrevocable life insurance policy, gift annuity, life estate or charitable remainder trust.

How Do I Initiate a Gift?

Farsighted and generous friends of gifted education may initiate a gift by contacting the project coordinator, J. T. Tisdale, development officer for the College of Education and Psychology. Requests for information on giving should be directed to J. T. Tisdale, The University of Southern Mississippi, College of Education and Psychology, 118 College Drive #5023, Hattiesburg, MS 39406-0001, or by calling 601.266.5481.
Lost (HOPEFULLY TO BE FOUND)

Over the years, we have lost contact with some of our former program participants. Please help us find them by forwarding their names, addresses, e-mail addresses, and phone numbers. Thanks for helping.

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_________________________________________________________________
Current school/year or career/position _________________________________
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We express our continued gratitude to the members of the Advisory Council who have agreed to offer suggestions and support for the advancement of teaching, research, and service initiatives of The Frances A. Karnes Center for Gifted Studies.

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