



A MAGAZINE FOR COLORADO'S ART EDUCATORS

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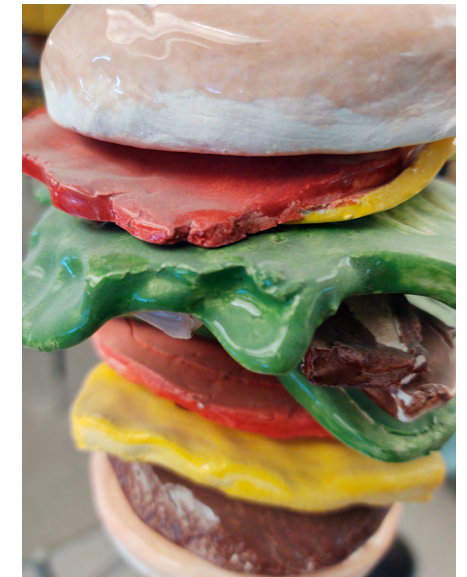
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President's Message

Finding Grace During a Pandemic:
A Year in the Life of an Art Educator

by D.J. Osmack
(he/him/his)
Art Educator, North High School, DPS



Life Events and Reflection

Let us reflect on where we have been. In my previous two President's Messages, we addressed Finding Kindness in the Chaos of 2020 and, most recently, Finding Self-Care in the Chaos of 2020. In this third part, I would like to broach the topic of Finding Grace During a Pandemic and all that has happened over the past year in our "lived experiences" as educators.

One year ago . . . five hundred twenty-five thousand six hundred minutes ago . . . March 2020, we were all prepping for the unknown: quarantine, extended spring break, abandoned artwork, fear, loneliness, confusion, and how in the world do we teach remotely? Was May ever going to come? MURDER HORNETS, WILDFIRES, GLOBAL PANDEMIC. Really!?! Could not possibly get worse, right? January 6th, 2021 came in like a wrecking ball and the not-

so-silent pandemic of racism and hatred was put on center stage for all to see. America is broken . . . but signs of hope prevail. On Inauguration Day 2021, poet Amanda Gorman said it best,

The new dawn blooms as we free it
For there is always light,
if only we're brave enough to see it
If only we're brave enough to be it

Fast forward five hundred twenty-five thousand six hundred minutes from March 2020 to March 2021, and we are over that number in COVID deaths in the United States.

Flexibility and Grace

As tough as it has been, we have all had moments that made us feel grateful, realize how appreciated we are, and feel joy in teaching art. For some, this is your first year of teaching. For others, this may be your last—happy retirement to all of you! Your service will not be forgotten. The countless lives you have blessed/changed and made an impact on will not be forgotten, and your legacy will live on even through this awful pandemic. Even though this has been a hard year for all, if not the hardest year, we WILL rise!

We show our passion, our creativity, and our joy in playing, exploring, and experimenting. We give our students grace, flexibility, a breath of fresh air, space to learn, and space to grow through extensions either in time or space. We are stuffing art kits, making home visits, putting the HUMAN in HUMANITY, and cultivating the ART in the heARTS of ALL our students—even if we never see their shining faces, all while we are trying to make sense of this all with an unclear path through these rough and uncharted waters.

While the cards have certainly been stacked against us, we did not fold, we persevered! (Even though it sometimes felt like we took five steps back for every step gained.) No matter our region or division as educators, we have navigated from paradigm shift to pandemic pedagogy, to growth mindset and choice-based art to discipline-based art education and back again, and we did it with style! Flexibility and grace

have been the common thread for all educators during the later parts of 2020 and the first parts of 2021.

Art Teacher or Entertainer

"Good morning, we are live from the art room! It's a beautiful day to be creative! While we are waiting for everyone to log on, here are your steps, here's what you do now and the supplies you need for today." Now if I could record that and have it play every two minutes—where's that option, Google? I often feel like a radio broadcaster. Who knew that I could run so many platforms at one time all while having 100 tabs open, keeping them in sequential order so all I need to do is choose which tab to share? We are probably all there, but what has impressed me more is the fact that I can control two computers at the same time. (I've always wondered what it felt like to play the drums—typing on two different keyboards has got to be pretty close, right?)

"I am a jack-of-all-trades and a master of none." Just as I was starting to feel "comfortable" teaching from home, we were thrown back into our classrooms. Being in a hybrid mode, I find nothing feels right. I frequently say that it feels like pushing on a pull door. Being double masked, filling out multiple seating charts per class for contact tracing, staying six feet away at all times, and being behind a curtain or barrier like the Great Wizard of Oz. Which group gets more of my time, my in-person kids or my kids at home? How do we balance this instructional model? But we still push on as another huge shift is in the making.

The Moment the Grace Is Gone

There is a fear of being "less than" and of the teacher evaluation process. Is this pressure internal or external? How can you have grace when all that is on the mind are these questions: What are your essential learnings? What will your students walk away with after your unit is completed? How are you reaching all of your students? What is your learning target? Your desired outcome? Your learning objectives? And how can students who are not attending class regularly access the content?

My one question is why are teachers in a constant state of change and not the system? I honestly feel

that, during this pandemic, my students have had the mind shift to become point collectors instead of curiosity cultivators and, for me, that's the greatest threat of this pandemic. In a condensed learning space, external pressures such as "gifted" vs. "normal" and Advanced Placement classes and Honors classes have become a status symbol for our students. These pressures have started to kill the creativity of our students.

A Gentle Reminder

"Grace doesn't depend on suffering to exist, but where there is suffering you will find grace in many facets and colors." — Wm. Paul Young

I hope that you all find kindness and self-care and allow yourself grace during these times and that you can continue to share your kindness and grace with your students, colleagues, and families! I hope that you all have a wonderful Spring Break and find the energy to finish the year strong! Please check out the resources below.

Resources

"Teaching Through a Pandemic: A Mindset for This Moment"

<https://www.edutopia.org/article/teaching-through-pandemic-mindset-moment>

"What K-12 Educators Are Learning During the Pandemic"

<https://www.edutopia.org/article/what-educators-are-learning-during-pandemic>

"6 Lessons Learned About Better Teaching During the Pandemic"

<https://www.edweek.org/technology/6-lessons-learned-about-better-teaching-during-the-pandemic/2020/11>

Scholarly articles for "*culturally responsive teaching and the visual arts*"

NAEA Online Learning: "Valuing Student Diversity: Culturally Responsive Teaching in the Visual Arts Classroom"

<https://virtual.arteducators.org/products/valuing-student-diversity-culturally-responsive-teaching-in-the-visual-arts-classroom>

"Connecting Two Hemispheres = Quality Teaching Strategies"

<https://thiskelly.edublogs.org/2016/01/31/connecting-two-hemispheres-creativity/>

"How Effective Teachers Teach to Both Hemispheres of the Brain"

<http://gaininginsight.com/blog/archives/569>

Letter from the Editor

by Amy Felder
(she/her/hers)
Artist-Teacher



The skilled visual arts teacher makes the classroom into a learning space that honors a student's observations and questions and encourages various viewpoints and responses.

—Connie Stewart

Dear Artist-Teachers,

In my elementary art classroom, I strive to promote appreciation of diversity by stressing to students the importance of respecting others regardless of how they look, what language they speak, or where they come from. I reinforce our school's character education program by reminding students that we need to make sure we always treat each other with kindness and we are welcoming to everyone. However, until I attended this year's Teaching for Artistic Behavior (TAB) conference, I had never spoken with my students about accepting others regardless of sexual orientation. Sydney Snyder's presentation "Queer Visibility in the Elementary and Middle School Art Classroom" emboldened me to actively encourage acceptance of the LGBTQ+ community.

Following the conference, I had second through fifth graders examine point of view through discussing Shepard Fairey's *We the People* campaign (2017). Using the strategy of making thinking visible, students adopted the perspective of someone or something in the artwork and considered the following questions:

- What can this person or thing see, observe, or notice?
- What might this person or thing know, understand, hold true, or believe?
- What might the person or thing care deeply about?
- What might the person or thing wonder about or question? (Ritchhart, Church & Morrison, 2011, p. 178)



Rosemary Reinhart
Elisabeth Reinhart

www.editorialpathways.com



This art studio is a SAFE & INCLUSIVE SPACE for all to create!



Safe and Inclusive Space poster by Sydney Snyder

Students shared their answers with a partner and a few students shared with the entire class. Then I shared how Fairey's art celebrates America's diversity and how everyone deserves equality and respect. I elaborated on how it does not matter what color your skin is, what your religion is, or whether you are gay or straight, everyone deserves kindness.

For my kindergarteners and first graders, I taught a lesson on how artists see family. I facilitated a discussion of family portraits from different cultures. To normalize same-sex marriages and transgender parents, I included two works by Lee Paje—*Sunday Afternoon* and *Mother and Child*. Students learned that families can look different and come in all shapes and sizes. My hope is that students see themselves and

their viewpoints represented in the artists and artwork we discuss. At the same time, I want to provide them with opportunities to gain insight into viewpoints that may differ from their own. My goal is to ensure that all voices are heard.

Recently, I had a student choose LGBTQ+ as the topic for a research unit. The student discovered an artist connected to the topic and wanted a recommendation of another artist from a different culture. I recommended Frida Kahlo and asked if I might ask why the student chose to research LGBTQ+. The student confided in me that the student is bisexual and wants to come out with art. I told the student that was very brave and to please let me know how I can provide support. I am thankful that the student feels safe enough to share something so personal not just with me but also with peers. To help all students feel safe, I hung posters with the message "This art studio is a safe and inclusive space for all to create!"

For information on how Colorado's legislature has addressed some of these issues, please see "Inclusion of American Minorities in Teaching Civil Government" (<https://leg.colorado.gov/bills/hb19-1192>).

For the Fall issue of *Collage*, I am interested in your stories. In addition to our usual topics, I invite you to consider the following questions:

- How are you expanding your curriculum to include a diverse range of artists from the past and present?
- How do you cultivate inclusion?
- What do you do to promote appreciation of diversity?
- How do you honor student voice and choice?
- How do you build community within your classroom and school?
- How do you maintain a sense of unity while simultaneously encouraging various viewpoints?
- How are you creating safe spaces?

Please email me a short (500 words or less) response and include an image or two!

With gratitude,

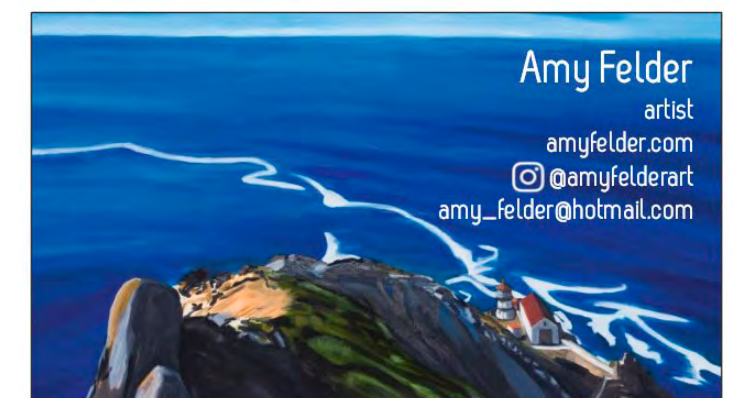
Amy

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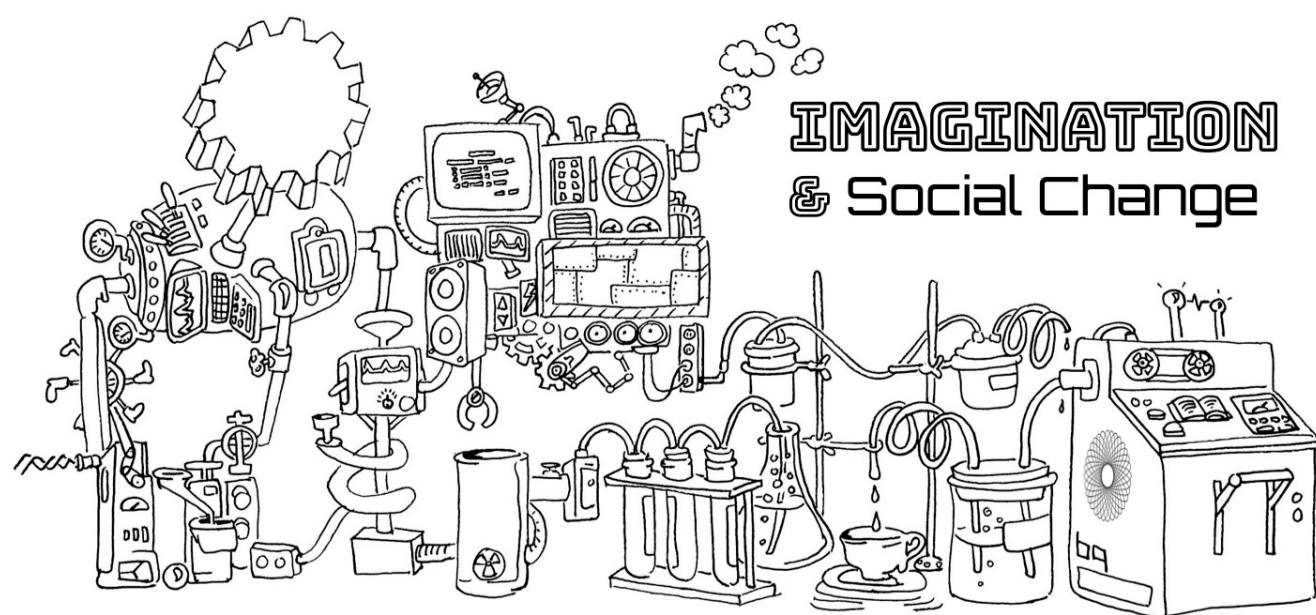
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For more free resources, visit Sydney Snyder's website at <https://justsydneysnyder.square.site/artathome> and connect with Sydney on Instagram @sydneyteachingart ●



CURIOUSER AND CURIOUSER



by Barth Quenzer
(he/him/his)

Visual Arts Instructional Curriculum Specialist
Denver Public Schools

Out on the edge you see all kinds of things you can't see from the center . . . Big, undreamed-of-things—the people on the edge see them first. (Vonnegut, 1980, p. 84).

As art educators, we like to imagine ourselves as “edgy” in our thinking. We have to be. After all, we have a reputation to live up to. We are the custodial keepers of good ideas, the creative pedagogues of practice, the mystagogues of the imagination! Every day we stand on a pedagogical edge, looking

over and wondering, what is out there? The image of Shel Silverstein’s *Where the Sidewalk Ends* comes to mind. Standing at the pedagogical edge, we find all kinds of wondrous things. If you stay at the edge long enough you start having wild ideas about education. Maybe this is why the educational world is so bent on frameworks, standards, tests, and rules for engagement. Maybe it is by design . . . to contain these wild ideas before they sprout wings and take flight.

Imagination is a strange, squirmy, furry, alive thing and it is difficult to pin down. The writer Annie Dillard says that a work-in-progress is like a feral beast; overnight it can become wildly untamed. Imagination is like this. The more I examine it, the wilder it becomes and the more I am convinced that there is indeed something out there beyond the pedagogical edge. I believe that imagination is a powerful educational force for social change, yet it is often overlooked in educational research due to the difficult nature of observing, describing, and interpreting aspects of imagination in the social world. Because the imagination is often abstracted, it goes largely unexamined. Imagination is commonly mystified as idiosyncratic to the artist, the musing of the poet, relegated to the realm of dreaming or fantasy, comingled with creative epiphanies and eccentric personalities, or reserved to the mysterious inner workings of the writer or composer during twilight hours. Thus, imagination is surrounded by a “mist,” an air of being unreal or ephemeral, ideas that elude grasping in a haze of smoke and magic. Further blurring imagination is our understanding of its social implications in education. Like notions of creativity, the imagination is often viewed as a soft skill in the arts as opposed to the intellectual rigor of scientism (Eisner, 2002). It begs the question. What would it mean if we removed some of the mist that surrounds our notions of imagination? What would we find?

Perhaps more than any other teaching and learning quality, imagination has the potential to tap into educational transformations, openings, and possibilities by mending the past with the present into a meaningful whole in what Maxine Greene (1995) describes as an “opening of spaces, an end to submergence, a consciousness of the right to ask *why* [emphasis added]” (p. 25). In *Releasing the Imagination*, Maxine Greene provides pedagogical implications from a poetic and social perspective. Imagination is what makes empathy possible, Greene explains, by enabling us to reach beyond meaninglessness to a form of sense-making that brings us together in community. Of all our cognitive capacities, it is imagination that “permits us to give credence to alternative realities” (p. 3). The poetic imagination “depends upon a breaking free, a leap, and then a question” (p. 6). The social imagination

relies on a multiplicity of voices in order to examine and re-examine the processes of human questioning, respond to the blank spaces in experience, and engage in a resistance to meaninglessness within community (Greene, 1995).

As the practice of freedom, educator bell hooks (1994) explains that students and teachers must work in solidarity to transgress existing boundaries and limitations by forging new, liberatory spaces for alternative modes of being and knowing. Addressing this need, critical educator Henry Giroux provides an invitation for *radical imagination* for the purpose of creating pedagogical conditions for emergent ideas in practice. Giroux (2013) says, “There is a need to invent modes of pedagogy that release the imagination, connect learning to social change, and create social relations which people assume responsibility for each other” (p. 266). Radical imagination is one method against the *politics of disimagination* as a way of creating “alternative formative cultures” (p. 265) that can counter disimagination and provide the preconditions for engagement, movement, and social change (Giroux, 2013). As a practice of re-imagining and re-envisioning, radical imagination addresses the need for creating the conditions in which the new vision can emerge. These formative spaces become public spheres for engagement when they connect with and speak to the desires, dreams, and hopes of a community (Giroux, 2013, 2014). In this way, radical imagination sets the stage for the real work to begin.

The transformative classroom, I believe, is an example of what Nachmanovitch (2019) calls “a mini-ecology, a template . . . for a self-organizing, organic form of democracy” (p. 18). What is particularly special about these kinds of spaces are the qualities of interaction therein. As an improvisational violinist, Nachmanovitch states very simply, “The key is the activity of exchange. The core of artistic power is the place between people” (p. 220). Working and learning together is not always a smooth process. “This is the unsettled, uncomfortable aspect of art, of theater, of teaching . . . We are out on a perilous ledge, working in ways that scrape against the established modes” (pp. 58-59). For Nachmanovitch and many other educators, the discipline of teaching—like improvising—is “being comfortable with being

uncomfortable” (p. 59). Imagination puts us out on the pedagogical edge of inquiry, a place fused together by anticipation and uncertainty.

The unknown is always a risk, but compared to the trajectory of the known, it is the better risk. Indigenous scholar Tyson Yunkaporta (2020) in the book *Sand Talk* tells us that if we intend to sustain human life into the horizon, it will depend upon the sharing of complex patterns of knowledge and ways of being that come from the deep imaginings within. As diverse agents of dynamic, self-organizing systems for transformation, the tools we use for the journey are story, metaphor, pattern, and deep imagining as we weave our connections with each other in a changing world (Yunkaporta, 2020). Education, it seems, is the same. This paper ends the only way it can, with an opening, a poetic invitation to imagine in solidarity on the pedagogical edge.

Exposed on the cliffs of the unknown,
We peer over and wonder,
What's out there?
Through the misty haze a glimpse
of a horizon unveils
the contours of a strange, new land.
Stories, images, and metaphors nest
on the cliffs of the heart.
Live creatures, untamed, wild.
Fleshed and winged, they dive.
Carried by currents upward in
rhythmic, churning pattern.
Wonderous things live
On the outskirts of the imagination.

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BALANCING ACT

It's a Circus in Here!

by Heather Abreu
(she/her/hers)
Visual Arts Educator
Colfax Elementary, DPS

Do you know what acrobats, contortionists, lion tamers, and artist teachers have in common? In the circus of life and education, there are unique craftspeople of all trades and talents. Follow me down into the current struggle of humanity's balancing act.

If you could write an I AM list, what would it include? Grab a piece of scrap paper and give yourself two to three minutes to write down all the ways you move through the world. The *I AM* image here is what happened when I got 10 focused minutes without children or deadlines! With so many hats to wear, I have begun to embrace that the balance I seek for my life is more festival than steady footing. Allow me to explain some of my less obvious claims in my *I AM* artwork.



I AM (Watercolors and Ink) by Heather Abreu



Flying High (Watercolors) by Quinn, Grade 5

THE ACROBAT

The death-defying feats of the acrobat are the perfect imagery for how I feel when leaping through the great divide between isolation and community. Whether flying solo or with others, I feel like an acrobat. It has been an entire year since I drew back from societal norms and found a way to create, connect, and commune mostly with myself. My daughters, students, colleagues, and fellow parents have felt the pull of the trapeze. As we swing back towards the middle of the ring, I am excited to commune with others again, while still remembering how to hold on tightly to what I've gained flying solo.



THINK & FEEL (Watercolors) by Heather Abreu

THE CONTORTIONIST

"Contortion" is not merely a turn of phrase for flexibility. The contortionist must know how to rest as well as use every muscle. I am learning the art of deeply flexing my abilities to feel and to critically think. As a mom, teacher, and artist, the complex separation between being emotionally invested and being a thought-provoking voice of reason can be a tightrope and a trampoline rolled together. I find it crucial to embrace the stretch and the rest in each moment. There is stability in knowing when to stretch into my emotions and stay a while, and when to breathe deeply and move towards deep thought and potential action.



Cat Whisperer (Watercolors) by Ellianna, Grade 6

THE LION TAMER

The "Cat Whisperers," as my daughter affectionately calls lion tamers, are those who know how to both tame the ferocious and play fiercely. When lion tamers enter the scene, they have great purpose, poise, and perspective on the one thing that needs to take place. However, when we—the great cat whisperers of education and art—leave the arena, we must also know how to play! The rigor and structure of the classroom requires a fierce performance each and every day. What we forget is how to relax, revel, and make a mess for the fun of it! What a lackluster life we would show our students if we only taught art and never made art for the fun of it!

What is your analogy for your life? I know that not everyone has fond memories of the circus with its sounds of excitement and laughter mingled with gasps and shouts of fright. But there's something pulling at my heartstrings, deep in the center of that big top, that reminds me of the tension between organized expectation and bizarre experiences. I know you feel the balancing act playing out under your feet. Keep swinging with community, flexing new muscles, and playing fiercely!



Ring Master of My Own Circus (Watercolors)
by Heather Abreu

A Project Slice
Creating Comfort Out of Chaos

by Courtney Thronson
(she/her/hers)

Art Teacher

Marvin W. Foote Youth Services Center
Cherry Creek School District

As an art teacher in the Cherry Creek School District, I have seen our students grappling with deep emotions from dealing with racial tensions, adjusting to new day-to-day routines, and trying to avoid catching the virus. Across the district, our students are reporting an increase in anxiety, depression, and other negative mental health effects.

I support a unique group of students who all have one thing in common: They were on the wrong path, but they have been given a chance to turn their lives around. My students attend the Marvin W. Foote Youth Services Center, a youth detention center for students under 18 as they await adjudication.

The students in this program come to us from a variety of backgrounds. Some have family members who are incarcerated. Others made choices that, with focus and rehabilitation, will not derail their bright and promising futures. Our students are very aware of racial inequities and how the system does not always treat everyone the same. Due to the pandemic, their cases are being handled more slowly and their routines have changed. They feel uncertain and worried. As educators, we are here to help them overcome their past choices and find their way to a better path.

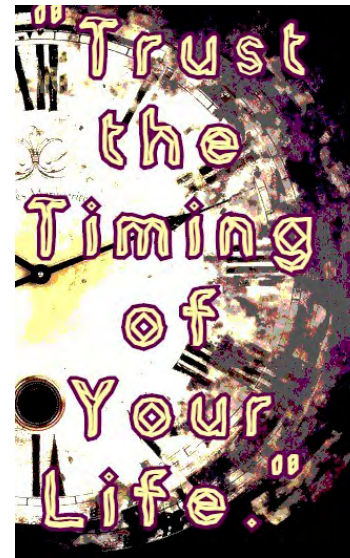
This school year, our district asked all teachers to begin with a well-rounded Social Emotional Learning unit to explore the feelings of our students and reassure them

that they are safe, cared for, and that they belong to this community. I was inspired to help my students create an art piece that utilized the key vocabulary from our Social Emotional Learning unit. I wanted this piece to provide these students with some form of comfort as they navigated this phase of their lives so we designed inspirational pillows that they could rest their heads on during their stay.



In this project, students created an inspirational quote that they wanted their “future self” to tell their “present self,” to help them gain strength and peace of mind. They designed images with quotes such as “You Matter” and “Aspire to Inspire.” We downloaded a free graphic design program called Pixlr (<https://pixlr.com/>) and students had a chance to learn how the program worked and explore an activity that might be new for them.

After printing the quotes on iron-on decals, students learned how to transfer their work onto fabric and sew the fabric into a pillow that they could keep. They printed a second decal that went on a collaborative



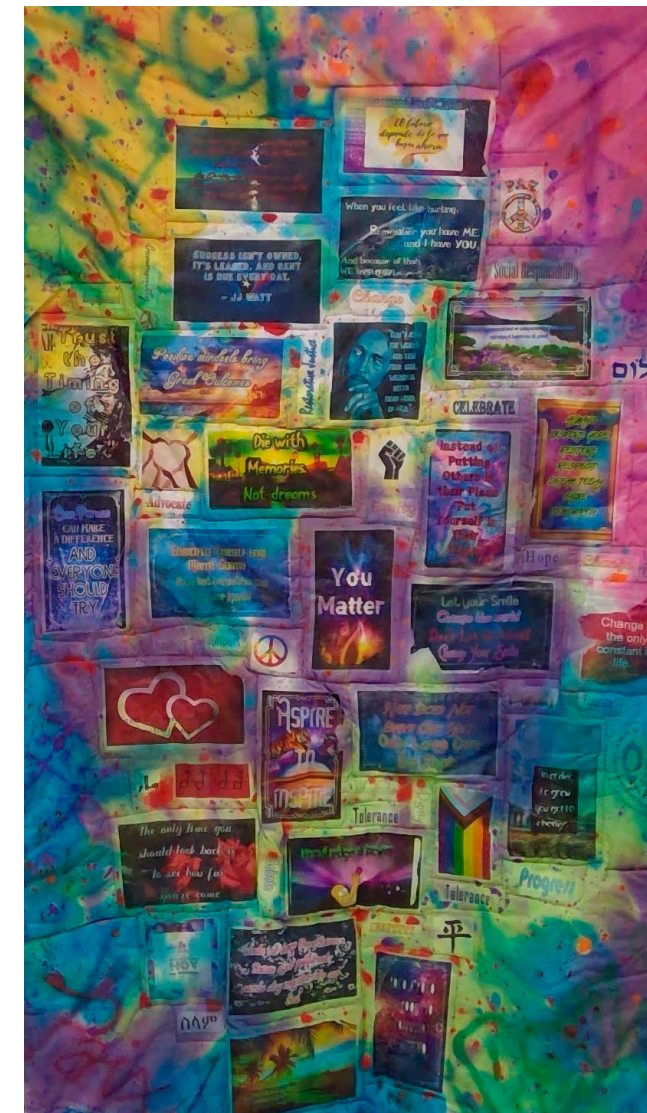
quilt showcasing all of the students' designs. We hung the quilt on the wall and my students said they hope it brings comfort to new youth who will see it when they arrive.

I am inspired by my students, who worked hard to learn the skills they needed for this project. I am inspired by their commitment to



taking this opportunity to practice social-emotional skills that they may not have had before. Most of all, I am inspired because they didn't just create art; they are creating their new, hopeful future.

See the quilt and other works by my students at St. Mark's Coffee House in Denver during the month of April 2021!



Resource

Pixlr [Online Photo Editor]. (n.d.). Retrieved February 26, 2021 from <https://pixlr.com/>

IDEATION WORKOUT

Create-Ability

by Mary Elfers
(she/her/hers)
Ceramics Teacher, Art Department Chair
Highlands Ranch High School
Douglas County Schools

As a high school ceramics teacher, I love challenging students to think creatively and watching them navigate the creative process. That being said, teaching for creativity is also one of the most challenging tasks as an art educator. There is a delicate balance of making creative thinking interesting and compelling to keep teenagers' attention while also pushing them in their clay-building skills enough to help bring their ideas to life.

I teach students in all grade levels. They enter my class with a variety of experience with clay and interest in art. Some love art class and love being creative. They enjoy the project prompts and have no problem coming up with unique ideas. Other students are only taking the class for the art credit,

have limited experience, and dread being asked to come up with a creative idea. ("How many sketches do I need again?") Sometimes a student will come up with a really creative idea but won't have the skills or techniques to realize that vision. And on the opposite end, a student might have a great skill set but may lack the imagination to build something unique and impressive.

I wanted to find a way to meet students where they are in skills and in creativity, while also pushing them to grow in both areas. I developed what I call the Create-Ability track. For each project, I present a table of guidance and encourage students to be honest with themselves and choose the track where they are most comfortable. I label each section from

Low to Mid to High Creativity, with the intent of pushing them toward stepping outside of those comfort zones by the end of the semester. I emphasize that fulfilling the requirements is a good thing, but to not be afraid to push for the next level. The goal is to give students enough choice to keep them interested and enough guidance to keep them feeling motivated and successful.

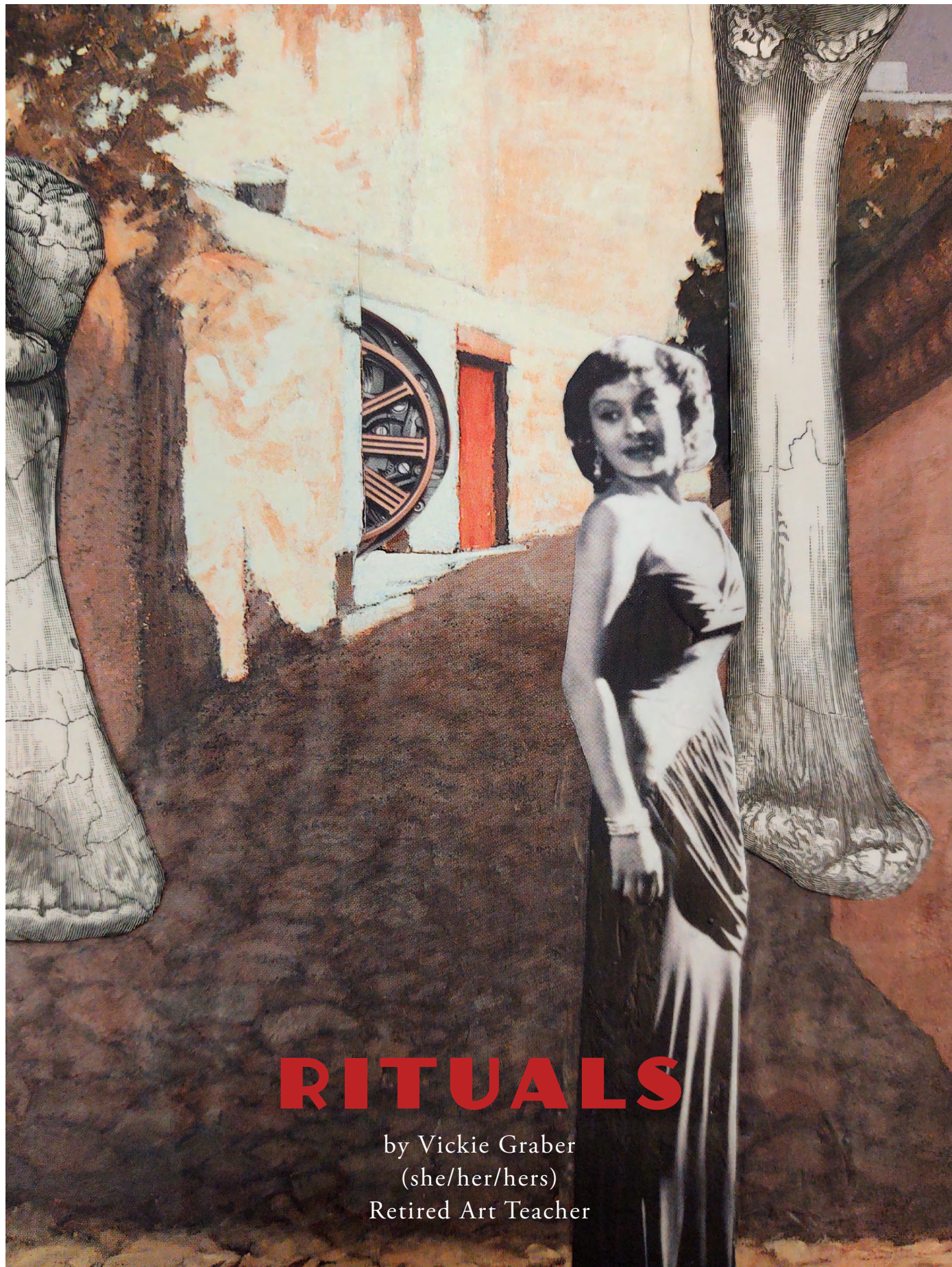
Below is an example of a Create-Ability track for a Pinch Pot Transition Totem project. The left-hand side indicates to students how to fulfill the requirements while the middle section gives some examples of how

to push past just what is expected. Finally, the right-hand side offers students ways to think outside the box and go beyond their own expectations.

Thinking creatively does not always come easily for students. They feel pressured to fulfill expectations and do what's "right." They often feel intimidated by the techniques needed to build their creations and will avoid choosing something that's out of their skill range. I think these tracks are a way for students to feel in control of their progress and realistically stretch for creative growth without losing motivation.

Pinch Pot Transition Totem

<i>Fulfilling the requirements</i>	<i>Pushing past the requirements</i>	<i>Thinking outside of the box</i>
3 spheres Color as transition 	Different shaped forms Transition other than color 	Realism Theme Conceptual transition Stacked differently Make more than 3 Incorporate texture 
Creativity Score = Low	Creativity Score = Med	Creativity Score = High



RITUALS

by Vickie Graber
(she/her/hers)
Retired Art Teacher

Collage by Vickie Graber



Hamburger by Vickie Graber

I'm a list-maker. I'm an art-maker, but first I make lists. As an art teacher, I made lots of lists. Lists of things to do in the art room, in the storeroom, in the pottery area, at the desk. I made lists of supplies to inventory, order, organize, and prepare. There were lists of projects to grade, to return, to make up, to hang up and take down. Lists of calls to make, emails to send and answer, meetings to attend and avoid. Then, there were the project lists.

Art Project Lists

Fan Faves

Sid-style altered-toys, spray paint space, graffiti, funky figures, papier-mâché masks, watercolor landscapes, monoprints, my many faces, issue paintings, social installations, junk-bots.



Mermaid by Vickie Graber

Vic's Pics

Funky forest, Teen jeans/T's, who I know, ugly dolls, Cow-lendars, strange homes, cartooned history, Dali-ish illustrations, altered/altar books.

Hanging from the Rafters

Floating fish, skylight weavings, paper banners, plaster hands, Gates painted aprons, junk jellies (washedashore.org).

Clay Play

Seashells, self-portrait-place-settings, fun food, personal license plates, boxes, conceptual clay, emotions expressed, superheroes, wheel thrown.

Murals

Fire department, elementary library, kitchen, classrooms, high school library, weight room, locker room, field endzone, press box.

Non-Art-Related Lists

If I had a Dime for Every Time . . .

I found students' "lost" artwork, projects, materials, supplies, water bottles, backpacks, lunch bags, sports bags. Most were found in plain sight, usually where they belonged, and always where they last put them.

I heard an excuse for absences, tardiness, late work, phone use.

I told kiddos to: Keep your conversations school appropriate, to be on time, stay in your seat, turn down the music, find out what you missed, be quiet when I am talking and do not interrupt me while I am ignoring you.

"A" Names

Abi, AbbyAnne, Abigail, Abiah, Adaleigh, Adalyn, Addison, Addy, Aedy, Ainslie, Alaska, Alexandria, Alexis, Aleena, Allison, Ali, Alijah, Aliyah, Alin, Allyn, Alyssa, Alicia, Amarah, Amie, Angie, Angelica, Andie, Anna, Annahi, Annabelle, Annie, Anya, Apple, Aria, Ariel, Aritza, Arizona, Ashleigh, Ashlyn, Ashtyn, Aspen, Attalyn, Attie, Aubrey, Audrey, Aurora, Austin, Ava, Avalon, Avery. To name a few in the last two years.

Delightful School Days

First day. Drive your tractor. Bring your dog. Pajama day. Hanging art. Emptying the kiln. Hallway holiday lights. Senior class day. Last day.

But Who's Counting?

In nearly three decades, I taught thousands of students, who created tens of thousands of works of art, using hundreds of thousands of materials. I've had scores of colleagues, several principals, a few superintendents, and some student teachers. I sat in countless meetings, took numerous in-services, PDs, classes, workshops, and attended over 30 CAEA Conferences.

It's time, time to say goodbye to the school where I spent millions of minutes in that space called the art room.

No Bucket, Just a List

Looking to retirement, I'll make lists: People to call and see, to-dos around the house, around the yard, things I haven't gotten to do, things I've been wanting to do. Lists of to-dos today and to-dos tomorrow. A list of the lists. . . . And the lists go on. ●

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Slide from lesson on Shirley Chisholm and Intersectionality

do-over

Identity and Justice:

A Conversation Between Educators Magda Thulson and Anne Thulson

by Anne Thulson
(she/her/hers)

Associate Professor, Art Education, MSU of Denver

What is an identity? Is it one, singular, original state of being that sets you apart from everyone else? Or is identity a mishmash of multiple parts and influences that combine and shift in an ever-changing you? There's a big difference. We've been teaching self-expression in the art room for about a century. The enriched version of this in the contemporary art room is analyzing and expressing the complexities of "identity."

I had an interesting conversation about how we teach identity to children with Magda Thulson, a third-grade teacher at the Downtown Denver Expeditionary School. It really made me think differently about the whole "identity" thing.

A little into our conversation, I asked her if I could turn our gabbing into an interview for *Collage* and she said, "Sure." So, I got out my laptop and what follows is our conversation.

(Full disclosure: Magda is my daughter.)

Anne Thulson (AT): OK, so you are using social/emotional learning in your classroom . . .

Magda Thulson (MT): Yes. Although it happens all day, we turn a special focus to this during my class's [Morning Meeting](#) at the beginning of the day.

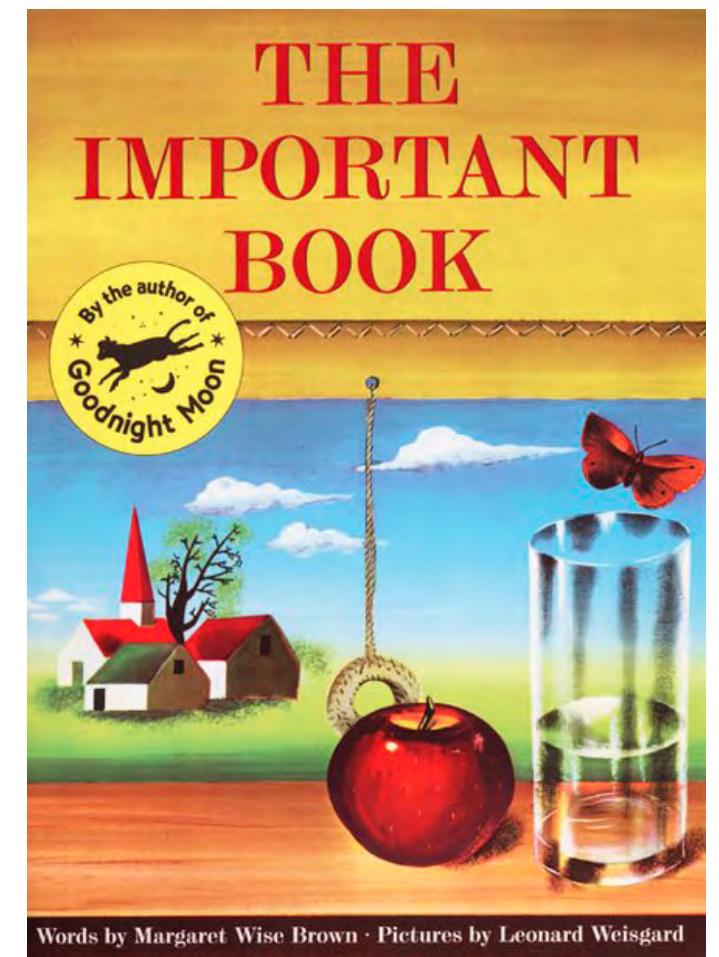
AT: How did you integrate identity here?

MT: I need to backtrack. Earlier in the year, we started with learning the idea of identity when we were studying Shirley Chisholm. Chisholm explicitly talked about how her identities as a woman and as a black person overlapped . . . intersected. She was talking and writing about this way before "intersectionality" was a thing. After that, my students and I discussed our own identities and how many things in fact are all true about us at the same time and many things are important about us at the same time.

AT: Oh. Send me a slide from that lesson.

MT: Yea. So, I was teaching about intersectionality . . . of many parts of ourselves that are true and many

parts of ourselves that are important. On another day, we returned to intersectionality when we read [The Important Book](#) by Margaret Wise Brown.



AT: Oh, my friend Dale does great stuff with that book in her classroom! Such an interesting book! It's like, "The important thing about spoon is that you eat with it." So weird, like the author is being ironic about the authoritative voice 'splainin' life.

MT: Yea. So, I asked students whether or not they agreed with the author about what is important or not important about something. Some of the important things from Margaret Wise Brown are really funny like, "The important thing about snow is that it is white." My students added what they thought was important about each object that the author overlooked. For instance, a lot of students said that the important thing about snow is not that it is white, but that you can build things with it. As we shared our ideas, we found a lot of other things we found important about snow or shoes or grass. So, we compiled a diverse list about all the things that



Student perspectives: “What is important and true about snow not mentioned in the book?”

are true and important about these individual things. I emphasized that all of these divergent and even conflicting things could still be true and important at the same time.

AT: Wow. This makes me think of something I read once by Michel Foucault (quoting Luis Borges quoting a “certain Chinese encyclopaedia”) that shows the multiple ways humans think of animals.

In the Chinese encyclopaedia, “animals are divided into:

- (a) belonging to the Emperor
- (b) embalmed
- (c) tame
- (d) suckling pigs
- (e) sirens
- (f) fabulous
- (g) stray dogs
- (h) included in the present classification
- (i) frenzied
- (j) innumerable
- (k) drawn with a very fine camelhair brush
- (l) et cetera
- (m) having just broken the water pitcher
- (n) that from a long way off look like flies” (Foucault, 1970, p. xv).

So, what did you do then?

MT: I went back to the intersectionality mapping format that we used when we looked at Shirley

Chisholm. For instance, what is important and true about grass?



Slide from Intersectionality lesson:
“What is true and important about grass?”

MT: Then we talked about us. Lots of things are true about us and lots of things are important about us. In my remote classroom, students used a [Pear Deck](#) (interactive feature on Google Slides) to diagram themselves to show these complexities.

AT: So, a lot of teachers do this kind of identity web with kids, but you see this activity as an element in ABAR (Anti-Biased, Anti-Racist) pedagogy. Can you explain?

MT: I know on the surface it looks like, “How can helping white kids think more about the intersectionality of their own identities be ABAR teaching?” But, a lot of the reading I’ve been doing



One third-grader’s grade-identity map

about anti-racism work with young kids says that it starts with them, all kids, all ethnicities, and classes. **Anti-bias starts with understanding the complexity of who we are.** This is particularly true with white kids. Their identity isn’t talked about because their identities and culture are considered “default.” Like when white people say, “Oh . . . I don’t have any culture.” But saying you don’t have any culture is at the root of white supremacy. It makes the white experience the norm and everything else that isn’t white is “diverse.”

AT: I’ve not thought about this in terms of teaching identity.

MT: Having kids (all kids!) analyze their own identities is the start of this work. ABAR education asks us to teach children four things:

Identity: WHO AM I?

Diversity: WHO ARE OTHERS?

Justice: RECOGNIZING WHERE THERE ARE INEQUITITIES

Activism: TAKING ACTION ON INJUSTICE

And these four things are cyclical.

AT: I get the last three, but I guess I didn’t see “identity” as part of this work.

MT: People don’t want to (or don’t have the occasion to) talk about those things until they have to talk about it. For example, many white people don’t have to unpack their identity in all its complexity (which includes many wonderful things, but also negative things like blind privilege) until they end up in some diversity training at their workplace with other adults. People need to talk about this earlier. So much earlier! Complexity and intersectionality of identity need to be discussed when people are children . . . in a space of joy . . . so when they find themselves in that diversity training session, they really are fluent with these ideas and open to others’ complexity. Also, these things should be talked about early on, in elementary school with joy!

AT: You are preaching to the choir about the profound significance of elementary education.

MT: If teachers (or any adults) don’t explicitly talk about their own complex identities to children and ask about children’s complex identities, then that silence has a price. White identity will be seen as “default” and non-white identity will be seen as “diverse,” meaning different from the norm. Eventually and over a lifetime, those unspoken ideas about identity will come up in a way that centers negative feelings.

AT: So strange to think that helping privileged kids persevere on themselves helps with social justice in the long run. But I get it now.

MT: It’s not about saying, “White kids should be proud of being white.” It’s about teaching the awareness that everyone has multiple identities, similar and different from their peers. This awareness in whites is necessary for anti-racist work. Unfortunately, for the most privileged, white children, thinking about identity isn’t culturally necessary for them because there is no friction for them in our culture that might lead them to think about their identity on their own.

When all children see themselves and others full of intersectionality, then later, they can understand conversations about diversity where they are a part of that diversity. They are a player in diversity rather than being “not diverse” and the host of the game. For instance, when we say, “I work at a ‘diverse’ school,” our culture interprets that as, “That teacher works at a

school made up of kids of color.” We white folks don’t see ourselves in the word “diversity.” I want to help kids to have an awareness about their identities that will help them navigate in an uninformed culture that tells them falsely that one kind of identity is “normal” and all the others as a departure from normal, a.k.a. “diverse.” For instance, I want my students to notice that they have ownership over their identity. They determine it. They are important in a joyful way. In a space of joy . . .

AT: *This kind of comes back to problematic elements of Black History Month. But that is another conversation.*

MT: Yea. I don’t want black history to become synonymous with oppression and struggle. The history of oppression is white history, the oppressors. To always frame black history and blackness to be about civil rights and segregation . . . that’s white history. All these things are cyclical. If kids have the opportunity to learn about intersectional identity before they are learning about segregation, then they have a framework. This year I’ve gotten excited for the first time about teaching these things to such young kids. Before, when I taught about America’s history of segregation, it didn’t make sense as good pedagogy. That’s because it is really hard to teach this content in any authentic way when children don’t have a background about the complexity of identity. They need that background knowledge.

AT: *So what’s a good resource for ABAR (Anti-Biased, Anti-Racist) Education?*

MT: Britt Hawthorne. <https://britthawthorne.com/>

AT: *Oh, of course. I follow her on Instagram because of you.*

Thanks for listening in on our conversation. In closing, I want to return to Michel Foucault, someone I was reading after having this conversation. He explains this kind of intersectional identity work as:

breaking up all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other (Foucault, 1970, p. xv).

I think this conversation is important and true because it gives me, as an art teacher, even more purpose to teach intersectionality when I teach about identity with my students.

References

Brown, M. W. (1999). *The important book*. HarperCollins. (Original work published 1949)

Foucault, M. (1970). *The order of things: An archaeology of the human sciences*. Pantheon. ●



COLORADO ACADEMIC STANDARDS

All Students All Standards

Visual and Performing Arts e-Update – February/March 2021



CDE Announcement: Standards Pre-Revision Survey – The office of Standards and Instructional Support (SIS) is accepting feedback on the social studies, visual arts, music, dance, and drama & theatre arts standards. The feedback received will assist committee members in their work of making recommendations for revision to the standards. Please provide feedback by completing the [pre-revision survey](#).

STANDARDS AND INSTRUCTIONAL SUPPORT

About the Colorado Academic Standards Review and Revision

Colorado House Bill 20-1032 (section 22-7-1005(6) C.R.S.) amended the provision that required the regular review and revision of the Colorado Academic Standards. The statute previously required the revisions to occur within six years of the prior cycle which occurred in 2018. The changes now require the state board to review and revise approximately one-third of the standards beginning in 2022 and an additional one-third every two years thereafter. It is understood that the 2020-2021 school year is the first year of implementation of the standards that were revised in 2018. One-third of the standards that were adopted in 2018 will begin the review and revision cycle beginning in the Spring of 2021. These review and revision cycles are not intended to re-write the standards, but to update them to be most current with national and international benchmarks. [Click here](#) for more information.

Standards Review and Revision Phases



Culturally & Linguistically Diverse Education Student Art Contest

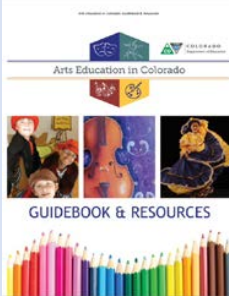
This year’s Student Art Contest Theme: “I Am Resilient” - Nominate elementary, middle, or high school students for the “I Am Resilient” Student Art Award. We invite all Colorado students to explore the theme of resiliency as it relates to themselves, their families, friends, or wider community. This is an opportunity for students to highlight how they have been resilient through the medium of fine art (painting, drawing, photography, digital media, sculpture, pottery, etc.). Student art applications will be accepted until April 9.



Arts Consultants
Carla Aguilar, PhD-Music
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CDE Quick Links

[Arts Education Guidebook](#)



[CDE Arts Webpage](#)

Colorado State Arts Partners
[Colorado Creative Industries](#)

[Think 360 Arts](#)

Colorado Arts Associations
[Colorado Arts Education Association](#)

[Colorado Music Educators Association](#)

[Colorado Association for Music Curriculum and Instruction](#)

[Colorado State Thespians](#)

[Colorado Dance Education Organization](#)

COLORADO HAPPENINGS



Keep Colorado Creative Campaign

The Colorado Arts Education Coalition (CAEC) is an organization where members from Colorado's four arts content areas meet to collaborate, share, support, and advance arts education throughout the state. This network of arts educators is additionally assisted by nonprofit, community, and civic arts education support organizations, that lead a grassroots movement to engage the arts and the broader community in understanding and supporting arts education for all Colorado students.

CAEC is leading a public awareness campaign entitled, "Keep Colorado Creative" to promote the inclusion and maintenance of arts education funding in our public school. Follow CAEC on social media: [Facebook](#), [Instagram](#) or [Twitter](#) and post your own story of how arts education changed your life.



Shakespeare Goes Digital!

The Colorado Shakespeare Festival has adapted the Shakespeare & Violence Prevention program to a fully virtual format for the 2020-2021 school year. The program offers schools access to a pre-recorded performance (a 30-minute *Comedy of Errors* for grades 3-5, or a 45-minute *Much Ado About Nothing* for grades 6-12), filmed onsite at CSF's historic Mary Rippon Outdoor Theatre in compliance with local public health guidelines. The actors from the production are available to lead virtual classroom workshops, unpacking

the patterns of violence and roleplaying solutions. The program integrates research from the Center for the Study and Prevention of Violence, aligns with 2020 Education Standards, and brings professional actors into your (virtual) classroom. Includes a study guide, captioned performance for students to watch at their own pace, and a prerecorded workshop for students unable to attend the synchronous lesson. Available through April 2021. Subsidies available. For details, and to schedule a visit, visit <https://cupresents.org/performance/10050/shakespeare/csf-schools/>



The Dorian DeLong Arts & Music Scholarship

The Dorian DeLong Art and Music Scholarship Fund is seeking qualified applicants for the 2021-22 school year. Scholarship awardees receive \$1500 -

\$2500 to be used for tuition, books, fees, or other direct costs. The scholarship can be renewed annually for four years until graduation. Applications are open to all Colorado high school students wishing to major or minor in visual or performing arts at a Colorado college/university/post-secondary institution. **The deadline is March 1st.** Here's the link to more information and the application: <https://www.ddamscholarship.com/about> and <https://www.ddamscholarship.com/apply>



MusiQuest Music Creation and Education App for Students

[MusiQuest](#) is a creative new way to learn music that runs on any computer or tablet and immerses children in a vibrant online world of songs. MusiQuest has been developed with the support of the U.S. National Science Foundation and state of Colorado and used by over 350,000 people to make 2.5 million songs to date. MusiQuest empowers students to learn and apply musical concepts through creation rather than passively watching videos.

NATIONAL HAPPENINGS

ARTS ARE EDUCATION New National Arts Education Campaign

The Arts ARE Education campaign was inspired by [Arts Education is Essential](#), a one-page statement authored by [NCCAS](#) in April 2020 that articulates the value of arts education as part of the well-rounded education for all students. After a year like no other in education, school districts and state legislatures across the nation are preparing for the 2021-2022 school year facing budget shortfalls, [click here](#) to learn more and how you can get involved.



Colorado Thespian Members Conference Special

Pioneer Drama offers more [virtual plays](#) than any other publisher! We also carry over 1200 traditional [plays](#) and [musicals](#). Livestreaming and recording rights are available for ALL our shows. Pioneer Drama is still offering a **CONFERENCE SPECIAL** of 20% off all script* purchases until

February 28, 2021. [Click here](#) for more information and to access the promo code.



March 4-7 VIRTUAL 2021 NAEA National Convention

Register now for a virtual professional learning experience of epic proportions! Be energized and inspired by colleagues from around the world as we connect live. Join your professional community to engage in a selection of hundreds of options tailored for elementary, middle level, secondary, higher education, preservice, museum, supervision/administration, and more, including: Sessions, Workshops, Discussions, Keynote Presenters, Exhibits, Connectivity, and more! After the event, continue to deepen your experience with access to session recordings and resources on demand for six months! Details on sessions, workshops, and more are coming soon. Secure your spot now and keep an eye on the NAEA website and your email inbox. [Click here](#) to register.

UPCOMING DATES

2020/2021 Arts Education Events/Conferences

February 22, 2021
April 19, 2021
December 2-4, 2021

Virtual Think Tank Meeting
Virtual Think Tank Meeting
ThesCon 2021

<https://cothespians.com>

The CDE Arts Education e-Updates are **sent five times** during the school year: August/September, October/November, December/January, February/March and April/May. Please send information to Hofmeister_I@cde.state.co.us **by the 10th of the month** to be included in an edition.

Both Sides Now

Beginning Teaching in a Virtual World

by Jessica Key
(she/her/hers)
Visual Arts Educator

When I was in the second grade, I fell in love with art. My teacher was a kind, quirky, inspiring woman who immediately made me feel as though I had some place that I belonged. I knew then that I wanted to be like her one day; I wanted to give students the same safe haven that she had provided for me. I like to think of my career beginning at age nine when I would recruit my younger cousin and her friends to be my students—an activity I found to be exciting, although they may not have found it so. It wasn't until I got older that this dream would become more of a reality.

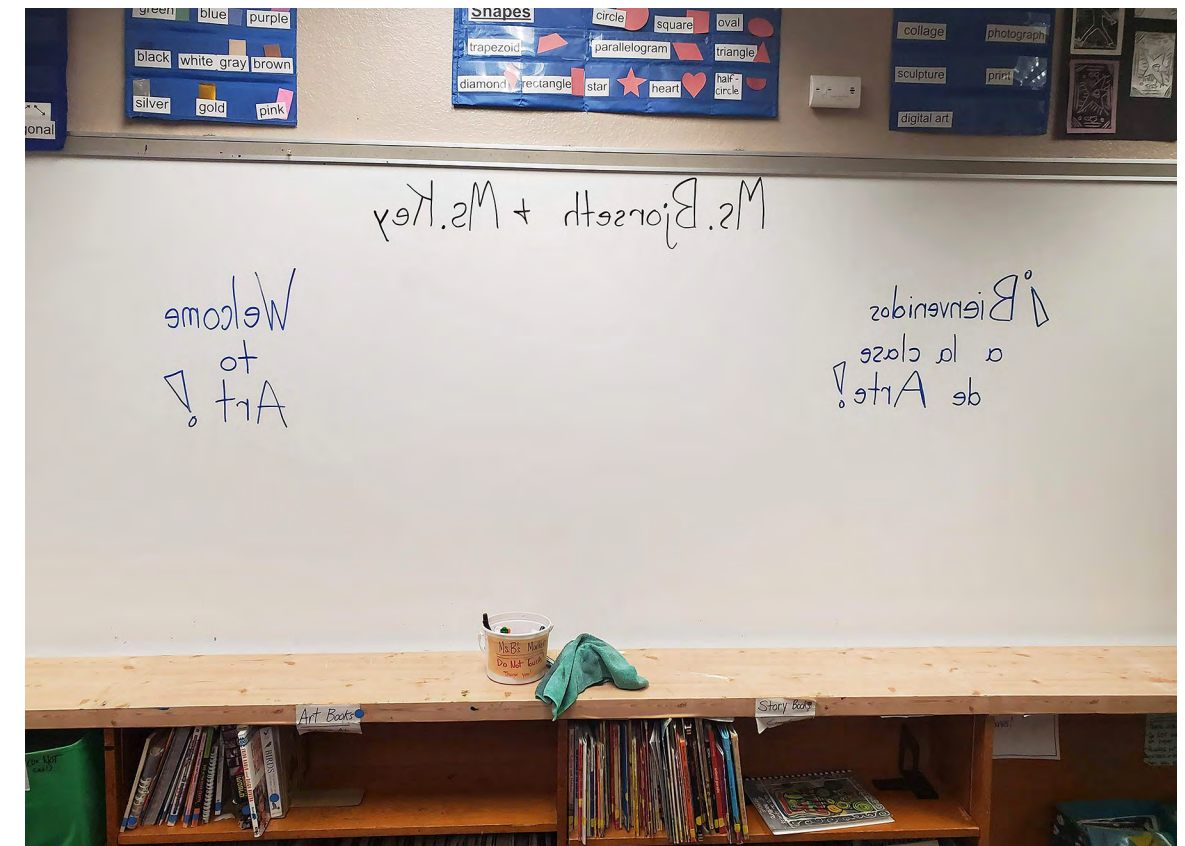
I began taking Art Education courses at MSU Denver in 2016 and, the closer I got to my student teaching semester, the more excited I was to spend my life in this field. I spent months preparing a unit full of thoughtful exercises that would get my students thinking and problem solving, as well as collaborating

with each other and having fun using a variety of materials. Little did I know that 2020 would bring a screeching halt to all of my expectations. The COVID-19 pandemic hit us in full force, closing down schools and forcing teachers to rethink and engage in a new way of teaching.

At first, I felt as though I had been robbed of an experience. How was I going to learn to be a teacher if I wasn't in a classroom full of students? However, I quickly realized this was not the case. Teaching is about more than standing at the front of a room. It is about adaptation, resilience, and finding a way to continue learning alongside your students. Despite the challenges that arise with remote learning, we found ways to have productive conversations, make meaningful art that shared our stories, and have fun while doing it.

Our virtual classroom became my safe haven once again. The support and encouragement that my students provided each other warmed my heart. They found ways to enjoy being in school, even though their routines were drastically different than what they were used to. We shared ideas, laughter, exclusive tours of homes, and prized possessions. Our pets said hi to each other, and we got to know each other and our families in a way that just wouldn't have been possible in a traditional classroom.

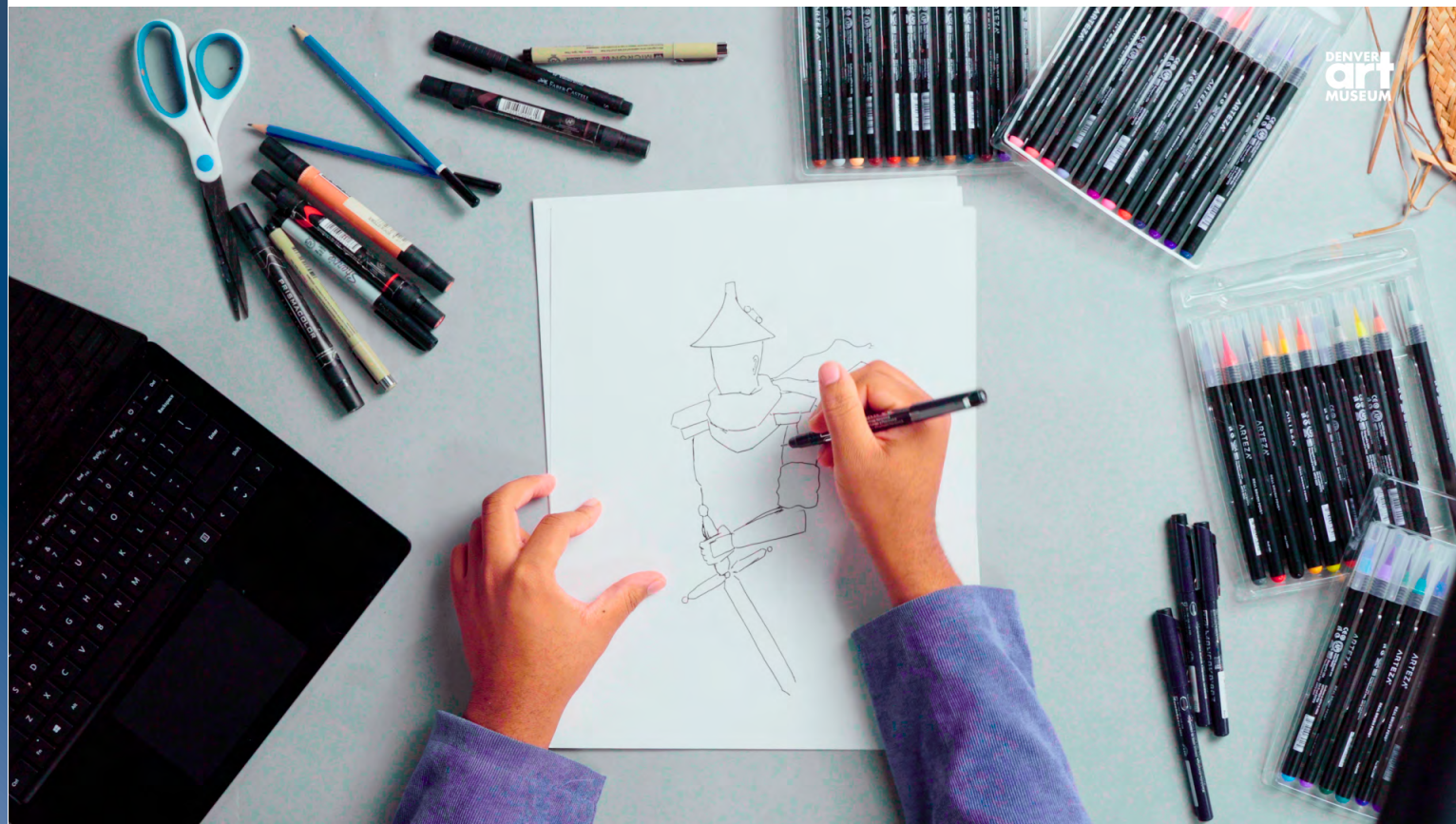
Although I have begun my career in the midst of uncertainty, it couldn't be more clear to me that this is where I belong. When it is safe to do so, I have no doubt that we will pick up right where we left off. We will continue to learn, adapt, and remain resilient to the challenges that are thrown our way. My students taught me that anything is possible, as long as you are willing to keep smiling and moving forward.



Overcoming an unexpected obstacle on the first day of class:
The mirror effect of Google Meet.

Community Partner Spotlight

Virtual Visits with the Denver Art Museum



by Erica Richard
(she/her/hers)
Coordinator of School Programs and Teaching Resources
Denver Art Museum

The Denver Art Museum (DAM) turned to teachers to learn what would be most helpful from institutions during this period of uncertainty. COVID-era learnings combined with our ongoing effort to reinvigorate our school programs led to the creation of digital resources—Museum Web Quests. These resources are bundled learning materials that facilitate deep dives into several themes connected to art objects in the DAM collection. While we cannot replace the value of an in-person art experience, we intend for the web quests to act as virtual visits. The web pages themselves are designed for teachers to mix and match resources and information to best support their learning goals.



Museum Web Quests are opportunities to bring the museum to you. Check out [Creativity Resource](#) for two new Museum Web Quest experiences for K-12 audiences. These self-paced educational resources based on art, history, and present-day social issues can be adapted for entirely virtual, hybrid, or in-person learning with students of all ages. The facilitator guides equip teachers with all the information they need to lead robust conversation, as well as posing conversation questions and providing additional resources to dig deeper into specific facets of each theme.



Each Web Quest begins with a short video introducing the theme—Design Thinking or Art & Social Consciousness. Once student curiosity is piqued, we

recommend sharing our digital scavenger hunt. These artist-illustrated note catchers can be used with the curated online gallery, adapted to include other art objects, or printed for in-person use.

Next, use the lesson plan included to explore each theme in more depth. The lessons include short videos from artists and community experts, close-looking exercises, supportive scaffolding activities, questions to ignite critical thinking, and art-making prompts—all differentiated for primary and secondary level students. Finally, inspire your students to engage in open-ended art making by sharing videos featuring student artist demonstrations with their personal interpretations of the project.

We responded to a desire for teacher customization and recognized the need for elements to be student-ready by creating two versions of each slide deck. One slide deck has age-appropriate contextual information, videos, and prompts in a downloadable PowerPoint format that can be edited and changed to fit your needs. The other slide deck is ready to be loaded into your learning management system of choice with space on each slide for students to draw, write, reflect, and upload their responses.

At the Denver Art Museum, we believe that nothing should be created for you, without you! We tapped into feedback gathered from five community focus groups with about 40 students and 24 educators and community members. The four lesson plans were reviewed by 11 educators in our community.

We pledge to continue learning about your needs related to these thematic offerings through ongoing research and feedback loops. We look forward to having you back in-person but, until then, please enjoy these virtual offerings!



The Plot Thickens

What Is My World?

by Amy Felder
(she/her/hers)
Artist-Teacher

What Is My World? is an interdisciplinary unit that implements the new 2020 Colorado Academic Standards for the Visual Arts (VA CAS). The students are fifth graders, ranging from 10 to 11 years old. The students are diverse with four different languages represented. Three students' home language is Spanish, one student's home language is Tigrinya, another's is Burmese, and the remaining students' home language is English. The previous school year students completed the *Who Am I?* and *What Is My Community?* units. These students were able to better achieve the goals of the featured *What Is My World?* unit because they had prior knowledge of how to craft an interpretation of a theme, create art using metaphors, plan their art, and use materials such as clay. I had three goals for the lesson.

Goal 1: Students Will Be Able To (SWBAT) "Identify various methods of planning for visual art and design" (VA CAS). This goal is realized when students use various methods for planning an artwork of a metaphor representing their world. Not only does this goal address a specific fifth-grade VA CAS, but

it also fits into the broader context of instruction for these learners by integrating the Reading standard "CCSS.L.5.5 Interpret figurative language, including similes and metaphors, in context."

Goal 2: SWBAT "Make decisions during the creative process that best supports the intended point of view" (VA CAS). This goal is realized when students decide how best to express their chosen message in regards to global citizenship. Goal 2 also addresses a specific fifth-grade VA CAS and fits into the broader context of instruction by integrating the Social Studies standard "Construct an understanding of the foundations of citizenship in the United States."

Goal 3: SWBAT "Utilize traditional and contemporary media to effectively communicate intended meaning" (VA CAS). Goal 3 is realized when students create artwork using various media and explain their intended meaning. Addressing a specific fifth-grade VA CAS, this goal fits into the broader context of instruction by creating a learning environment where "children experiment with media and techniques of

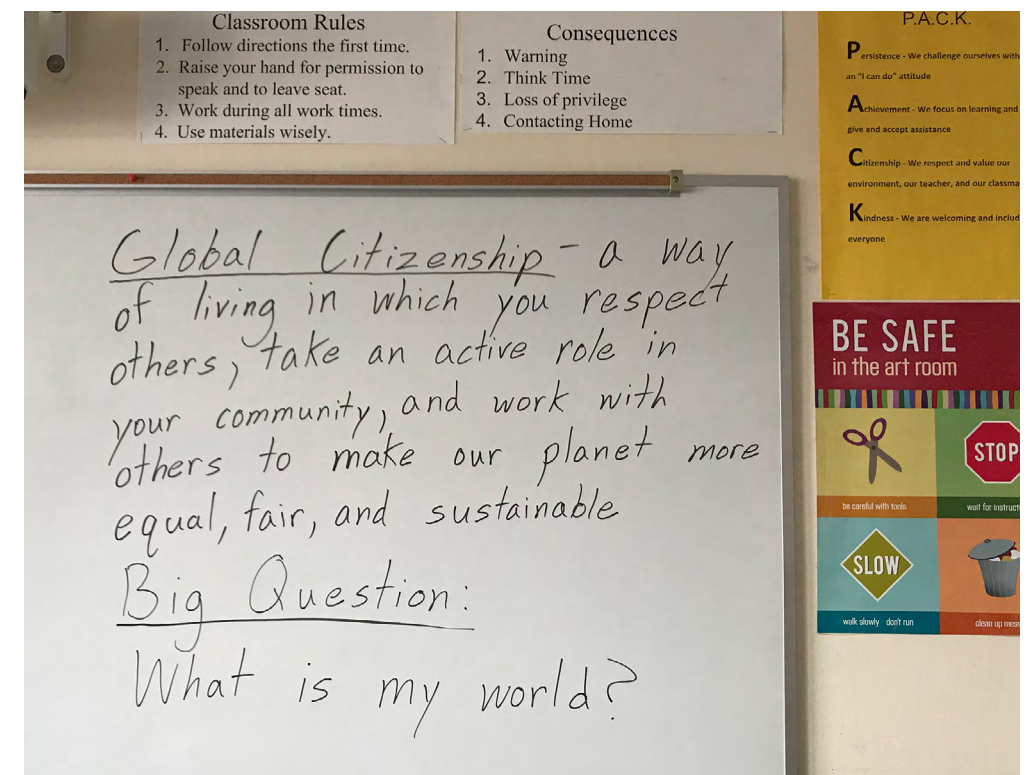
the artist, work with materials they love, and engage with ideas in personally meaningful ways" (Hathaway, 2013, p. 12).

The instruction is important for these students at this particular time because it meets Social Studies, Reading, and Visual Arts standards. Furthermore, during these uncertain times, students need time and a safe place to develop an understanding of where they fit into the world and the role they play as global citizens.

I ensured equity of access by giving students an equal opportunity to take ownership of their learning and, therefore, their success. As a teacher, I understand the importance of empowering students and fostering student voice. This is why I gave students freedom to not only craft their own interpretations of the theme *What Is My World?* but also to choose what media to use to express their intended messages.

I also provided accommodations for students who have Individualized Education Plans (IEPs). For example, some students were intentionally seated near the front and facing forward so that they could easily access both the oral and written directions. I checked in with students who missed a class and students who have IEPs requiring checks for understanding. I ensured students were caught up and understood what to do. Another student, who has sensory issues and does not like the feel of paper, sat at a desk on which she wrote with dry erase markers. During production time, I ensured all students had equal access to the art supplies they selected, and I answered questions and provided assistance.

I promoted appreciation of diversity by stressing to students the importance of respecting others regardless of how they look, what language they speak, or where they come from. I explained how global citizenship is a way of living in which you respect others. Taking

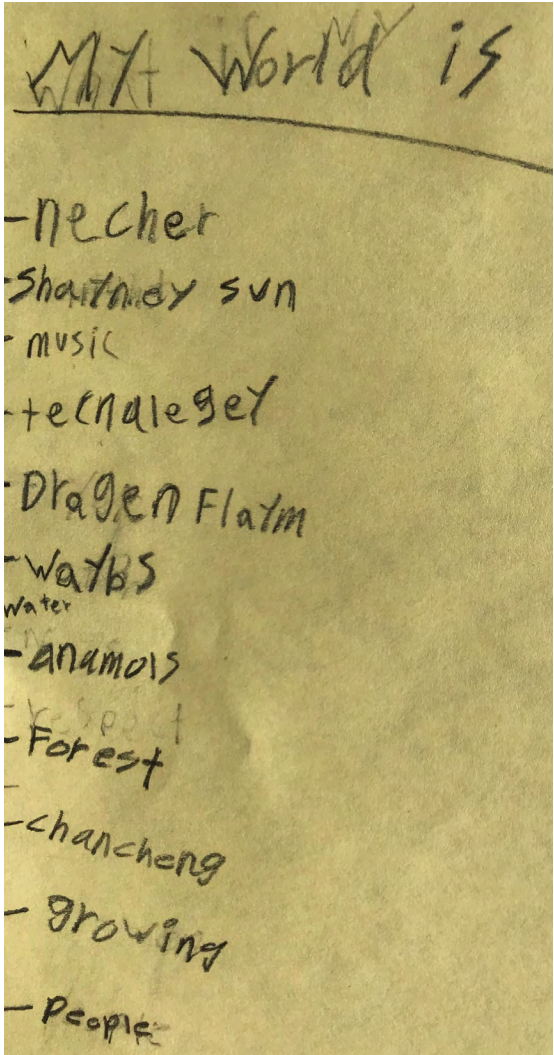


Key Vocabulary and Big Question Posted on White Board

advantage of this teaching opportunity to reinforce our school's character education program, I reminded students that we need to make sure we always treat each other with kindness and we are welcoming to everyone. Regardless of our differences, everyone deserves to be treated with respect.

I launched students' investigations of the world with a discussion of the artist Laleh Mehran and her *W3FI* works. I shared with students what I learned about Mehran from attending her artist talk at the Colorado Art Education Association (CAEA) 2019 Fall Conference. My students who are refugees and immigrants like Mehran were able to relate to her life story and her struggle with cultural identity. After viewing the video *Compilation of the W3FI Exhibitions*, we discussed the digital world and digital citizenship (CO-LAB, 2014). This instruction is important at this particular time because a majority of my students finished last school year virtually and were required to return to virtual learning at various times throughout this school year. Furthermore, we discussed how Mehran's life experience of being a victim of bullying led to her creating anti-cyberbullying art; this discussion addressed the VA CAS "Investigate how the reciprocal relationship between a work of visual art and design and the context of its culture

deepens understanding.” It also addressed the Technology standards “Identify and explain the strategies for the safe and efficient use of computers” and “Identify cyberbullying and describe strategies to deal with such a situation.”



Student's Brainstorming List

In the next class, students responded to the question, “What does my world look like?” We examined point of view by discussing Shepard Fairey’s *We the People* campaign (2017); JR’s billboard of a boy peering over the Mexican border (2017); and Christoph Büchel’s *Barca Nostra* (2019). Using the strategy of making thinking visible, students adopted the perspective of someone or something in the artwork and considered the following questions: “What can this person or thing see, observe or notice? What might this person or thing know, understand, hold true, or believe? What might the person or thing care deeply about?”



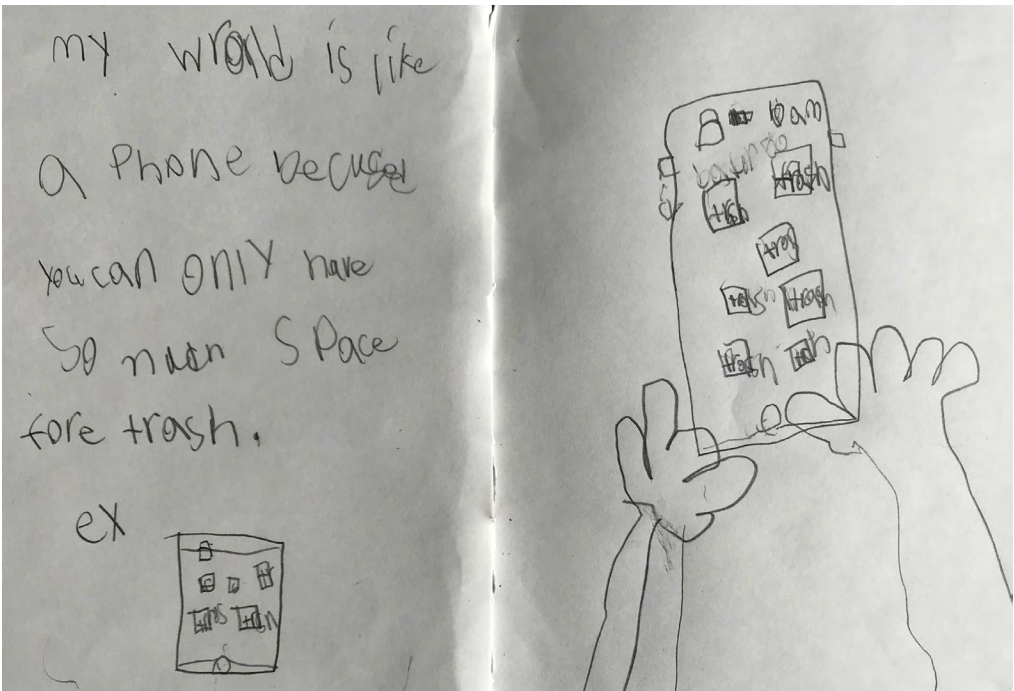
Barca Nostra by Christoph Büchel (2019 Venice Biennale)

What might the person or thing wonder about or question?” (Ritchhart, Church & Morrison, 2011, p. 178). This addressed the VA CAS “Investigate how artists communicate points of view through personal works of art based on lived experiences.” It also addressed the Reading standard “CCSS: RL.5.3 Compare and contrast two or more character’s points of view, settings, or events in a story or drama, drawing on specific details in the text.”

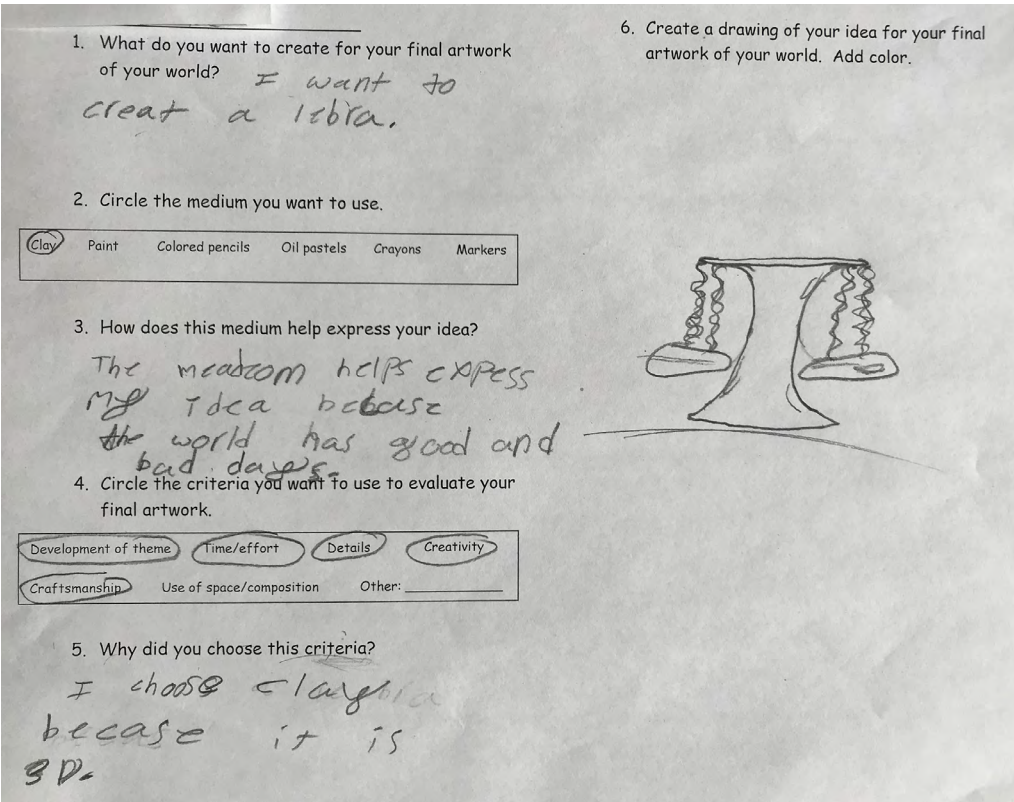
On the third day of instruction, students were encouraged to play with ideas when answering the question, “What is my world like?” To meet the needs of my learners who are culturally and linguistically diverse, I reviewed the definitions of key vocabulary—global citizenship and metaphor. We discussed different examples of metaphors as I checked for understanding. A student read the metaphor, “Her tears were a river flowing down her cheeks.” Another student explained that it meant, “She’s crying really fast.” I verified his answer by asking, “That she’s crying really fast and a lot?” and I

nodded at him to check to see if this is what he meant. He nodded back in confirmation. Repeating students’ answers not only provides validation but also ensures equity of access by allowing everyone to hear their classmate’s response. Students identified metaphors to represent their worlds and created a concept map of their metaphors in their research workbooks. Using a handout, students developed a plan for their ideas and let me know what media they selected so I could have their materials ready for them the next day. Students achieved Goal 1 through this use of different methods to plan.

After reviewing students’ plans, I saw that many students had selected clay as their material. Thus, the next class I scheduled a clay demo for these students.



Pages from a Student's Research Workbook



Student's Plan for Final Artwork of a Libra

Since most students had prior experience with clay, the demo was a review. I invited the students to co-teach alongside me by telling the steps for attaching two pieces of clay and the key vocabulary—score and slip. Students who chose other media quietly worked



Isabella Swainston, *The Willow Whisperer*, 2020

independently so that those who were using clay could hear the demo. Students had equal access to a quiet and positive learning environment in which they could engage in their different art-making processes.

In the last class, I interviewed students about what they were making and how it represented their world. The positive impact of my teaching on student learning is evidenced in students' responses. The first student said, "I am creating a tie-dye tree and it's supposed to represent all the new people that come to America from all over the world." (See Isabella Swainston's *The Willow Whisperer*.) Her appreciation of diversity is evidenced through her use of different colors to express our diverse population in such a beautiful way. The boy next to her said he was making a river and it represented our world "because we keep on going." While his work may be simple, the metaphor that we keep on going like a river represents an attitude of perseverance that is so desperately needed in our

currently difficult times. The last student said he was making the world and "it's to represent all of us and how we should all work together instead of working against each other."

Because of this teaching experience, I continue to recognize the importance of talking individually with my students. Had I just assessed this last student's artwork without discussing the meaning of his work with him, I may not have fully understood how powerful his intended message was. His painting of the earth does not fully capture how he's responding to social unrest. This lesson made learning relevant to students' lives. By the end of the unit, students accomplished all three of our goals.

Additions that I could use to enhance student learning would be to have the class discuss the question, "Where do I fit into the world?" and to give the students an opportunity to choose a topic

1. What do you want to create for your final artwork of your world?
a river

2. Circle the medium you want to use.
Clay Paint Colored pencils Oil pastels Crayons Markers

3. How does this medium help express your idea?
cause we keep on going in life

4. Circle the criteria you want to use to evaluate your final artwork.
Development of theme Time/effort Details Creativity
Craftsmanship Use of space/composition Other: _____

5. Why did you choose this criteria?
cause I want it to look nice

6. Create a drawing of your idea for your final artwork of your world. Add color.

Student's Plan for Final Artwork of a River

meaningful to them to research. In the future, I plan to implement several strategies I gained from the CAEA workshop *Visual Research: Extending Student Ideas*. Using guiding questions, I will instruct students to brainstorm a "big" idea—something they care deeply about. Then, I will have them complete the following sentence: "[Big idea] from the point of view of a _____ is _____." I will help them extend their ideas by challenging them to complete this sentence 10 times, keeping the first word (their big idea) the same and changing the vantage point each time. This aligns with the VA CAS "Generate multiple ideas in order to select the idea that best communicates intended meaning." I will collaborate with our school's technology teacher to arrange for students to conduct research online in the computer lab and record their notes in their research workbooks. Using our art classroom library and computers, students will also research artists and artworks who connect with their topics. This aligns to the VA CAS "Research from multiple sources to inspire works of visual art and design." To enhance my professional growth in the future, I plan to continue to develop more inquiry-based units.

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Scholastic Art & Writing Awards

SCHOLASTIC ART AWARDS 2021

by Pam Starck
(she/her/hers)

Director of Colorado Art Awards

Scholastic Art Awards would like to give *kudos* to all who participated in the program as it moves forward with its vision to celebrate the creativity and talents of the next generation of artists. As educators, your courage, ability, and perseverance to teach and encourage students allowed you to solve unbelievable problems with the speed of light.

The Scholastics Team, with your strength as inspiration, created a virtual judging process. The virtual gallery and awards ceremonies will provide opportunities for students, parents, and teachers statewide to see and celebrate the exceptional artworks.

New to Scholastic Colorado is the development of a volunteer student internship program. The Virtual Art gallery was developed by two students in conjunction with their district's intern programs and support from the Red Rocks Community College

Department of Visual, Audio, and Media Arts. One of the students, a senior, will be attending the CU Denver Design program with the plan to become a UX/UI Designer. The other student, a junior, is self-taught and is pursuing computer classes.

Colorado Visionaries, a part of Colorado Art Awards, is a website created this year to provide an artistic outlet for all youth to connect, share, and inspire as they illustrate the impact of the pandemic, wildfires, and other life-changing events. This unjuried sharing provides a path to new ways of expression and creativity.

Life does not come with a road map, but personal resiliency can be seen through the student artwork and the power of dedicated, caring teachers.



Scholastic
Art & Writing Awards
Colorado Art Awards

2021 Colorado Regional Awards
American Vision Nominees



What Is Scholastic?

Scholastic Corporation is an American multinational publishing, education, and media company. It is known for publishing, selling, and distributing books and educational materials for schools, teachers, parents, and children.

For more details on Scholastic's Art Awards go to the [Scholastic Awards website](https://www.scholastic.com/awards).

CALL FOR SUBMISSIONS TO COLLAGE MAGAZINE



Hi Artist-Teachers,
I am seeking submissions for short columns and one longer column on the themes listed below.
Submissions are due:
August 1, 2021 for the Fall issue
November 1, 2021 for the Winter issue
March 1, 2022 for the Spring issue
Please email me at afelder@unioncolonyschools.org.
Thanks!
Amy Felder, Editor of Collage Magazine

SHORT COLUMNS (500 words or less and a photo or two)

CURIOUSER AND CURIOUSER What are you investigating?

BALANCING ACT What are you doing to balance yourself as a person/artist/teacher?

ARTIST ON MY MIND What artist/artwork has inspired you this year? (We'll need the artist's permission to show an image.)

YOU GOTTA SEE THIS What podcast/YouTube/techy-tool has inspired you this year?

BOOK REVIEW What book has inspired you this year?

A PROJECT SLICE Share a lesson plan from your practice that generated creative thinking in your students.

IDEATION WORKOUT Describe an idea-building exercise you have used with your students.

THE PHYSICAL UNIVERSE Share something physical from your classroom that improved students' access, autonomy, collaboration, engagement, or craft. For example, a new way you organized tools, a table configuration, a gathering place, or a technology set-up.

RITUALS Share a ritual or protocol from your classroom that humanizes classroom culture. For example, table names, buddy critiques, conversation protocols, clean-up songs, etc.

DO-OVER What aspects of your practice are you going to revise next time?

SHOW AND TELL How do you share your students' thinking with the broader community? (Analog and/or digital?)

BOTH SIDES NOW A column from the point of view of a new teacher or a retired teacher.

Pre-service/first-year teachers: What are you thinking about your first experience of teaching/your future career?

Retiring educators, veteran teachers: What are you up to? How does your previous life as an art teacher affect what you are doing now?

THE WORKING ARTIST Share your personal art and studio practice. What are you currently doing in the studio? Do you have any upcoming projects/exhibitions? (Include links to artist website and/or social media.)

COMMUNITY PARTNERS SPOTLIGHT A column from the point of view of **art institutions outside of traditional schools:** What's happening in your space that connects to K-12 art classrooms?

ACCESS FOR ALL What are you doing to help all people access opportunities for thinking, making, and sharing creative work? This is Kelley DeCleene's column. Contact Kelley via afelder@unioncolonyschools.org if you would like to write for this column.

LONGER COLUMN (500–2,000 words with many images)

THE PLOT THICKENS Share and explain documentation of student process through a long project.

SUBMISSION GUIDELINES

Submissions of text should be emailed as Word documents. Submitted items may be edited for clarity, length, and format. For articles and references, please follow the APA Style guidelines set forth in the *Publication Manual of the American Psychological Association, Seventh Edition*.

If possible, please accompany your article with photographs of student work or students at work. Images should be in .jpg format and sent as separate attachments. If you include images within a Word document, please also attach the images in .jpg format. Refer to the attachment and the file name in the body of the email. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists.

Please submit written permissions from artists and/or students when submitting photographs of them and their work. Ideal images are at least 4" x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9" x 12" at 300 ppi.

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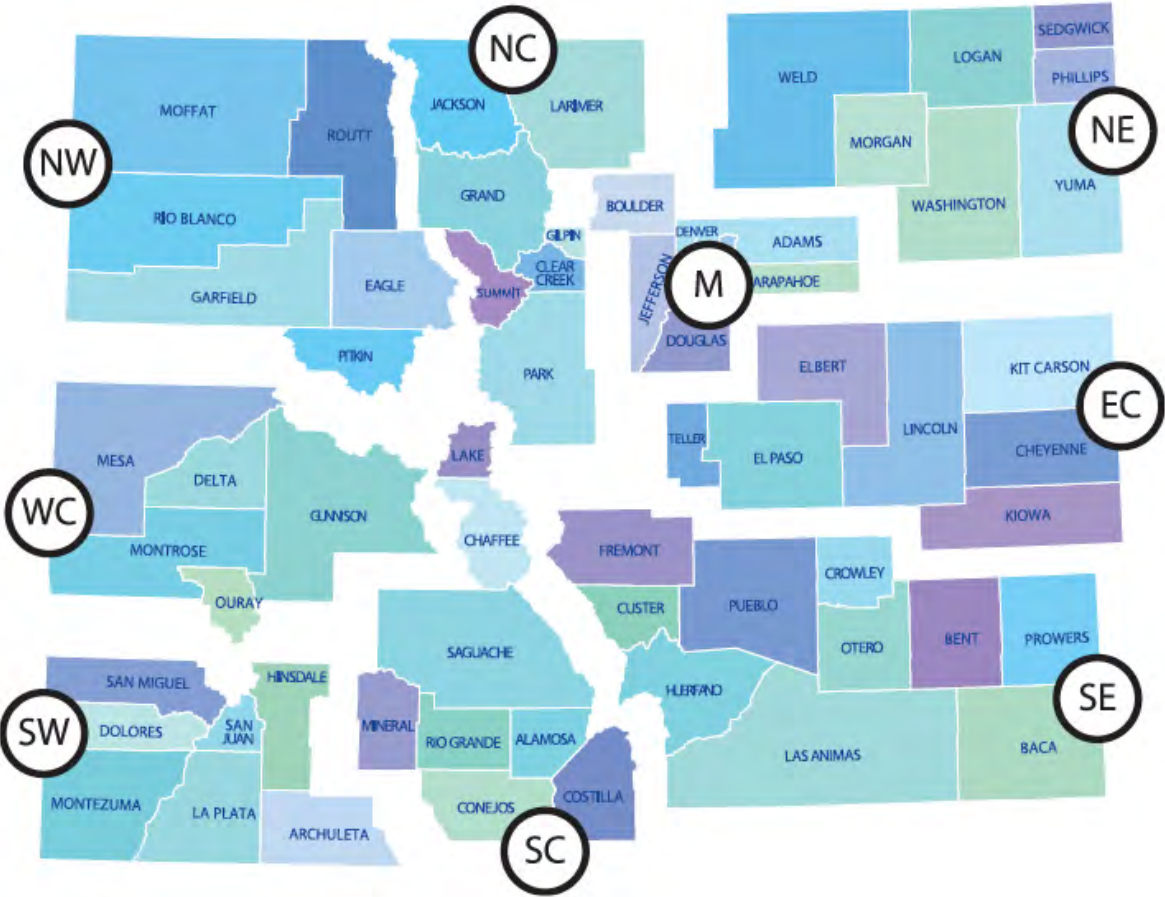
CAEA EXECUTIVE BOARD & DIVISION REPRESENTATIVES

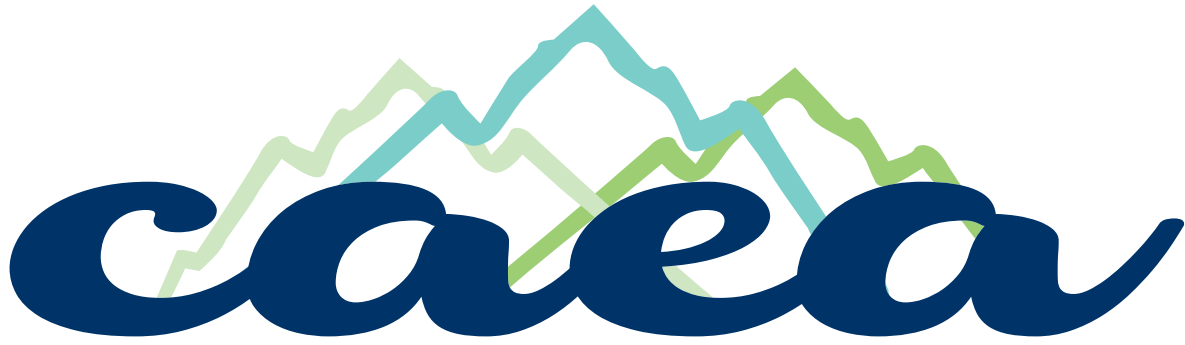
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COLORADO ART EDUCATION ASSOCIATION

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