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Cover Image Credit: Virgil Ortiz (Cochiti, b. 1969), *Velocity*, 2011. Clay and paint; 18½ x 13 x 8½ in. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.115. © Virgil Ortiz
(See the article Artist on My Mind: Virgil Ortiz by Amy Felder on page 17.)

President's Message

Post-Pandemic Pedagogy:
A Response to the Current
State of Public Education

by D.J. Osmack
(he/him/his)

Art Educator, North High School, DPS



My own desire, curiosity, and level of defiance makes it hard for me to grapple with the idea of “going back to the way things used to be.” It might be premature of us to be looking at this pandemic as being over. Yes, COVID cases are on a decline and vaccination rates are on the rise in most of our cities and districts, but the lingering effects and the trauma are still here in some capacity or another.

As I sit and plan in my art room, I often wonder what I can do to create a spark in my students. What do I need to say to get them to show excitement and engage with each other? I wonder how long it will take for students to get out of these isolation modes that I believe remote learning forced them into. I long for the days where students rushed into class and you had to quiet them down so that you could get class started. I miss March 12th, 2020, the day before the world shut down.

When we were ramping up for the 2021-22 school year, there were promises of reimagining education and envisioning what public education looks and feels like. But we have quickly fallen back into the same old routines and have tried to pretend that the COVID-19 pandemic never happened.

It is ironic to me that, during the pandemic, we put more focus on building relationships and mental health, yet the first thing that went out the window was teacher effectiveness. As soon as we all came back to school, the first thing that went out the window was trust. Now districts are using self-care and mental health as a weapon. If we become sick or exhausted, we are accused of not taking care of ourselves. But if we take a moment to breathe, we are accused of not being effective teachers. Then a carrot is dangled in our face as a sign of hope that we are doing amazing things. To get to that next level,

we are presented with a checklist of items that are often not attainable due to the current state of our students' ability to maintain focus and sustain the energy levels needed to thrive in a system that is designed for them and us to fail.

I am a firm believer that the mentality and approach of "just hanging in there" is not a healthy approach to having a sustainable life as an educator. I fear that many of us are feeling this way and are contemplating leaving the profession. I know personally that it's a good week when I only contemplate quitting twice in the week.

I know that something has to be done but who do I turn to? What is my role in changing my view or approach to education? What can I contribute to making the learning space, environment, and curriculum more accessible for my students?

Post-Pandemic Pedagogy by Design

This semester I have been diving into my practice and really focusing on what are the "essential" aspects of my instruction. As a way to center my WHY, I have been questioning my pedagogy and my philosophy of art education.

The following is a brief summary of my findings and reflections as well as an invitation for you to ponder while I am still grappling with this process and have yet to come to any sort of conclusion.

Below are a list of questions and points of inquiry that have helped guide my thinking into post-pandemic pedagogy.

1. Does our curriculum need to have a rigid, formal, or rigorous structure to be art?
2. What role do students play in learning designs, curriculum, and assessment in their learning?
3. How do we teach in a culturally responsive way that is free of our bias?
4. How do we establish high learning expectations, but also leave enough

room for students to freely navigate their own creative experience?

5. Who defines rigor and how do we assess whether or not students are pushing themselves?

So what is post-pandemic pedagogy? In complete transparency, I stole the term from a Facebook group of higher education professors. They formed a group to share resources that they were using during their virtual learning expedition. I never really participated or looked into their posts but I liked the term and saw it as an entry point to reevaluate my roles as an educator.

I was recently asked to give my definition of post-pandemic pedagogy. Challenge accepted:

1. Absurd and artful shenanigans that grapple with the complexities of global issues and contexts.
2. A multifaceted, cross-disciplinary artistic approach that is designed to combine TAB, journaling, and a creative process that demands attention and encourages us to seek understanding and explore our relationship with the world around us.
3. A multifaceted artistic approach that demands us to grapple with the complexities of global issues and context through a cross-disciplinary approach that enables artists to respond to and seek understanding through documentation of our lived experiences as artists, researchers, and teachers.

The Root Cause for This Inquiry

In my recent experiences with the teacher evaluation system, there has been an underlying pressure to teach the essential learnings with a huge emphasis on the content learning objective and the students' ability to identify and regurgitate what they should know. After several observations, I was accused of having learning objectives that are too open ended; leaving too much space for choice; leaving the learning to chance; and placing too much responsibility for learning on the student. I decided to dive into more literature to find evidence and support to further explain my why.

After hours of endless Google trolling, I landed on dozens of resources that I have begun to use as the foundation for reimagining art education in my own practice. I was struck by the following excerpt from the book *Equity by Design*:

If students are only ever taught how to follow directions, take orders, and follow along, they will never be creators and thinkers, makers, and writers. They will never learn the power of their own identity, their own thinking, and their own voice. They will be governed by those who continue to have power and privilege They will never have the opportunity to speak their truth, create their own path, chart their own course, and impact our society (Chardin & Novak, 2021, p. 12).

Educator Effectiveness and Mindset

If I had to label myself, I would call myself an A/R/ Tographer, a Curiosity Cultivator, and a Facilitator of Play. Here are the essential questions: If I decide what, when, and how my students make art, then who is being creative? What role does the student play? What is the student's role in gaining expertise? What is the student's role in finding motivation? And what is the student's role in developing creative thinking skills?

Am I expanding my rhizome? Am I “exploding the canon” as Anne Thulson discusses in the book *Teaching Contemporary Art* (Marshall et al, 2021)? It is important that we model for our students the skills of being lifelong learners.

The idea of a rhizome was introduced by Sam Peck and David Modler when they came to our conference to present back in 2019. Curious about the rhizomatic properties of living organisms, I have made a loose connection to the human brain's development and structure. I believe that, when we engage in a rhizomatic relationship model of inquiry, we are connecting our thoughts and ideas to form new neural connections and pathways. I believe that this practice is the birthplace of our creativity. With exposure to new artists, a spark of creativity, and our curiosity, we begin to see each student's identity as an artist come to life. Then hopefully our students will form new relationships with their peers and so on.

I often wonder what the next big art movement will be called and when it will happen. During the pandemic, there has been an explosion of creativity in our world. Thankfully, this creativity is accessible because of technology, but who do we study? I often tell my students that I am not the expert and that I am constantly looking for the next big artist.

Representation matters because if my students of color only see my art, my teaching, and my “go-to” artists, what are the consequences? Recently, my go-to website is the Anti-Racist Art Teacher website (<https://sites.google.com/view/antiracistartteachers/artists>).

In my practice, I use less of a linear approach (plan, create, reflect) and more of a fluid approach. I find that the more fluid approach allows for a level of flow state to happen. In order to allow this flow state to happen, we must come to an agreement that our art is never really finished. Instead, our art is a stepping stone to our next “big” idea. We can always go back and revisit our previous work. The feeling of being stuck often occurs when students need permission to move on to their next idea.

Journey of Inquiry

Our current pedagogy is begging for a holistic and humanizing approach. Changing our teaching practice to a deep pedagogy could help us recenter and maintain balance in this crazy and hectic world we call education. To be engaged in this type of practice means to set a path or start a journey of inquiry. We need to give ourselves permission to not know everything before we begin. Instead of desired outcomes, what about starting with questions? For example, what are you curious about? How do you use your art to document a lived experience?

Opening up a dialogue with students through questioning allows for their stories to come through. As their teacher, I am more of a curiosity cultivator who is engaging in a cogenerative dialogue that focuses on their socio-emotional and academic needs. So much of my focus has been on self-expression. I have found that, for most of my students, this focus on self-expression creates more barriers than a lack of skill. In response to this, I have been moving more towards the functions of art and allowing students to choose a function. I have found that the following functions help students form

and label their why and break down barriers in their art making: personal, social, physical, decorative, spiritual, and educational functions.

So much of my education was focused on the elements and principles of design that my own bias and go-to approaches were to critique and evaluate art based on a formative and summative approach. If developing technical skills was not the student's intention, however, then how is my grading equitable and fair? What role do students have in defining their own success criteria?

In response to these questions, we have been "calibrating our artistic lens" in recent weeks. As part of this recalibration, students have helped to form what they see as important success criteria and we are beginning to formulate our own rubrics.

Next steps for this action research will be to dive into Bloom's Taxonomy and Webb's Four Levels of Cognitive Complexity in order to find connections and investigate the idea of creating a new way of art assessment. If you would like to join in this work with me, please reach out to me.

Artfully,

DJ Osmack

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Letter from the Editor

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



Collage's co-copy editor Elisabeth (Reinhart) Pack

Dear Artist-Teachers,

You may not know that the copy editors of *Collage* are a mother-daughter team! Last issue we heard from our senior copy editor Rosemary Reinhart. This issue I would like to introduce her awesome daughter Elisabeth (Reinhart) Pack. Our copy editors, along with our layout designer and producer Janet McCauley, work hard behind the scenes to make sure each issue is publication ready. It's high time that they enjoy some of the spotlight!

Elisabeth has been a copy editor for *Collage* for about 10 years. Below are questions that I asked Elisabeth and her responses so that you can learn a bit about her.

While I can already tell you that Elisabeth is dedicated, hardworking, and very good at what she does, I am also looking forward to learning more about her!

Sincerely,

Amy Felder

What do you remember about being a writer as a child?

Looking back on my childhood, I realize that I often gravitated towards reading more than writing in my free time. But, even so, I wrote a fair amount in various forms. Besides frequently writing letters to friends and family, I regularly kept a journal. I also co-wrote many plays, radio shows, and game show quizzes with my sister and cousins (which we then performed for our parents and grandparents—lucky them!). As I grew older, I came to appreciate writing essays. Writing has become a way for me to pull together what I'm learning and generate new ideas.

Can you describe a teacher who inspired you or a class that changed the way you looked at the world?

I am grateful to have had many amazing teachers and classes throughout my school years. One class that

stands out for me is a drawing and pottery course I took at Cornell College. Unlike most colleges, Cornell College operates on a block plan with students taking a single course for three-and-a-half weeks. Even though I wasn't majoring in art, I had taken art in elementary, middle, and high school and was curious about the two-block drawing and pottery course. I felt fortunate to have time in my schedule to take it and so I was able to spend seven weeks devoted exclusively to art—drawing in the morning class, building and throwing pottery in the afternoon class, and then working late into the night on my art pieces. The course was one of the most time-intensive, exhausting experiences of my college years. During those seven weeks, I believe my brain rewired itself to look at the world differently. To see shadow and perspective differently. To see form and function differently. To see art, effort, and creativity differently.

How do you like to spend your time when you are not busy editing?

I like to read, bake, play games, watch shows, and go for walks and hikes. Growing up, I enjoyed cross-country skiing and, in the last couple of years, my husband and his parents have been teaching me how to downhill ski. They are excellent skiers—and excellent teachers. I see other beginner skiers on the slopes and I feel so lucky to be learning from such skilled, patient, and encouraging teachers. To understand my learning process, it's also fitting to know that, as I was just beginning to downhill ski, my mom bought me the book *We Learned to Ski*, co-written by the newspaper editor Harold Evans and a fellow journalist when they learned to downhill ski as adults. It's filled with time-lapse photos and detailed descriptions of basic information (e.g., how to carry your skis, how to get up from a fall). I've turned to the book time and again. Written material helps me learn. My mom knows me well.

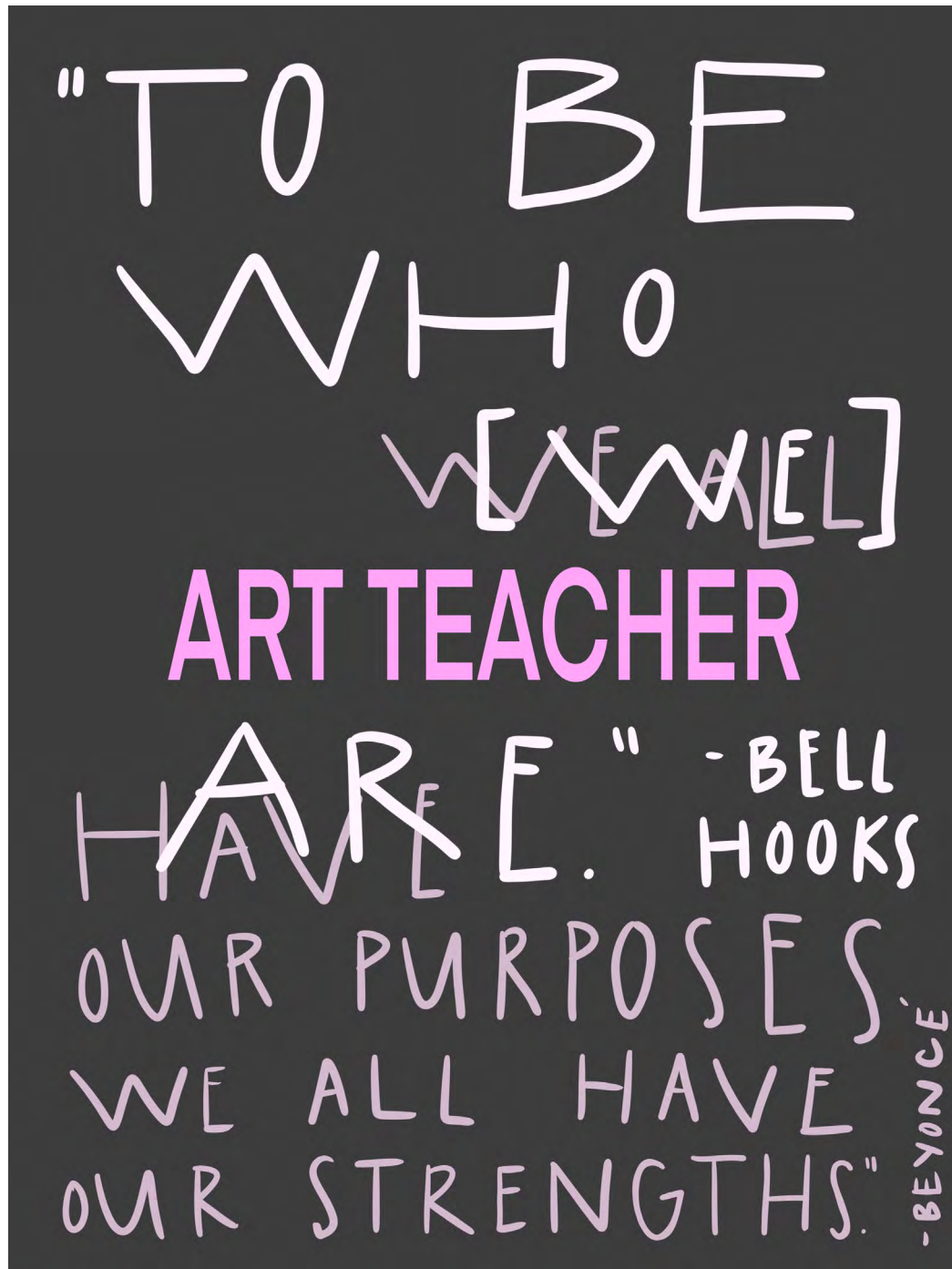
What is it like to run your own copyediting business?

There are so many aspects of running a copyediting business that are wonderful and suit my personality and interests. I have always loved learning so getting to delve into different topics is great for me. I enjoy working with big ideas while keeping track of small details. I enjoy working from home, which is how we operated even before the pandemic. There are certainly challenges as well. Like any small business, you have to wear many hats to keep things operating. You have to deal with tight deadlines. There's also the pressure of being as perfect as possible (and forgiving yourself when pesky "gremlins" sneak by).

For me, the best part of running the business is that I get to work with my mom. We get along so well, have complementary skill sets, and greatly enjoy our collaborative process.

What do you like about being a copy editor for *Collage*?

As the beneficiary of great art classes throughout my school years, I believe wholeheartedly in the importance of art education. I am continually inspired and amazed by the ideas, energy, and dedication of the art teachers who submit articles to *Collage*. I also love seeing the artwork that accompanies each article because, even though I like working with the words, the articles really pop once the images are placed. As a copy editor for *Collage*, it makes me proud that, in my own way, I can help art educators share their ideas, showcase their work, and highlight their students' accomplishments. ●



Visual by Andrea Slusarski

CURIOUSER AND CURIOUSER

Beyoncé, Art Teacher

by Andrea Slusarski
(she/her/hers)

Assistant Professor of Art Education
Rocky Mountain School of Art and Design (RMCAD)

Intersectionality—you've heard of the term?

Coined by Black feminist scholar Kimberlé Williams Crenshaw in 1989, this term applies to the framework used to explore how personal identities relate to one another. Personal identities commonly include race, gender, sex, sexuality, class, ability, nationality, citizenship, religion, and body type. Intersectionality leads us to the understanding that these components of identity do not exist separately but are all connected and impact individuals on varying levels. bell hooks in her book *Feminism is for Everybody* wrote, “Feminist politics aims to end domination to free us to be who we are—to live lives where we love justice, where we can live in peace. Feminism is for everybody (hooks, 2000/2015, p. 118).

Learn more about Intersectionality, including its history, by reading a guide researched and written by Claire Heuchan at *Sister Outrider*: <https://sisteroutrider.wordpress.com/2016/07/27/intersectionality-a-definition-history-and-guide/>

A common thread of artists who feel fulfilled in their creative lives is the connection towards their ability to “be themselves”—what I connected to in bell hooks’s freedom “**to be who we are.**” This self-actualization in reflecting is much like the growth by art educators who set goals towards authenticity in their classrooms and teaching presence.

Beyoncé is BEYONCÉ. Her work and career exemplify these feminist principles. Through her creativity and her expression of self, she is pivotal to intersectionality in society and art. **Yes, ART.** When building my list of “teacher influences,” I rank her as one of my most influential art teachers.

Beyoncé has taught me many lessons in art and art education that have helped me learn and grow into my own intersectionality as a creative.

Confidence and Sasha Fierce

Teaching and creating takes an unbelievable amount of confidence. Even Beyoncé has to work on it! By being “Sasha Fierce,” she’s able to connect with her performer self and find confidence in herself. “Miss Slu” is my Sasha Fierce.

Listen to Beyoncé’s song [Grown Woman](#)

Embracing Your Selves

Beyoncé does not shy away from her personal identities. *Black, Woman, Mother, Mrs. Carter, Queen, Artist, Performer* to highlight a few. The strength of her work is continuing to grow as she embraces how all of these identities are part of her authentic self. As a young art teacher, I felt tension between my artist and teacher identities—but, in loving myself and reflecting on how these identities connected in me, I found that both my teaching and creating practices grew.

Watch trailer for 2019 Netflix film [Homecoming: A Film by Beyoncé](#)

Art History Is HerStory

After Beyoncé and her husband Jay-Z filmed their 2018 music video *Apeshit* at the Louvre in Paris, I had students running into my art classroom. Knowing the artworks shown plus engaging in conversation about how this music video is *being* Art, we were able to talk about contemporary issues in art through a music video. Want to make engaging content for your students? You sometimes just need to listen to them!

Watch music video [Apeshit by The Carters](#)

Dr. Joni Boyd Acuff, Associate Professor of Art Education in the Department of Arts Administration, Education and Policy at The Ohio State University, writes and teaches extensively about Beyoncé. This is another teacher goal for sure!

*“We all have
our purposes,
we all have
our strengths.”
—Beyoncé*

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2021 CAEA FALL CONFERENCE PRESENTER SPOTLIGHT

Expanding Your Curriculum to Include Diverse and Underrepresented Artists

by Alexandra Overby, PhD, NBCT
Denver East High School

The events of 2020, especially the Black Lives Matter movement and the death of George Floyd, have affected us in both our personal and teaching lives. These experiences have given us the opportunity to reflect on and revise our curriculums to better suit the needs of our diverse student population. After all, what better space is there in the school than the art room to support our students' experiences and open their perspectives up to the bigger world?

Historically, art education curriculums have centered around the Western canon of art. While we are all aware of the vast range of artists within the world, it is easy to slip into a narrow view of artists when looking for inspiration to design our units because it is so prevalent

in art education resources. However, I suggest we need to be more critical of where we are gleaning ideas. Our students deserve to see themselves within our curriculum and to connect with the idea that they too can be artists and have creative careers if they choose.

The following is an exercise that I created to help teachers to see what their curriculum currently looks like and to spot areas that could be revised to (1) better meet the needs of students and (2) emphasize the diverse nature of today's art world. This exercise can be tailored to your specific school needs or the age of your students. You are the expert in your school community—what may work for one art teacher may not be feasible for another.

Reflective Exercise for Art Curriculum Revision

Step 1: Take five minutes to jot down (or find) an outline of one course/grade you teach. List out your units and the artists you present to your students.

Step 2: Answer the following questions:

- What artists do you introduce to your students?
- Of those artists, how many are male? Female? Nonbinary?
- Do LGBTQ issues come up in your classroom? (This may not be a question for younger grade levels.)
- Are your artists all from the Western canon? Do the artists you show reflect the diversity of your classroom?
- What types of media do you introduce?
- What styles are covered in your curriculum? Do they all fall into a specific time period?

Step 3: While looking at the answers to the above questions, answer the next two questions:

- What stuck out to you as you looked at your curriculum?
- What barriers do you find that may impede your revision?

To start your revision, I suggest looking to contemporary artists to fill in the gaps in your curriculum. Why contemporary art? First, it tends to be global in nature—many artists are working with universal ideas such as climate change or the idea of identity. Second, contemporary art often connects different disciplines, such as science and art, making connections between the art room and other content areas much easier. Furthermore, the diversity of artists working today makes it easy to find work that students can connect to. The fact that many of these artists are alive and creating new work is exciting to students! After all, how many times do they ask us if an artist is still alive? Older students can even follow the artist's Instagram account for learning beyond the classroom.

But what about understanding contemporary art? How can one expect to teach students about contemporary art when it is so conceptual? The good news is that not all contemporary art is laden with heavy conceptual meaning. Find the work that resonates with your students' developmental level and interest. Many

museums and entities, such as [Art21](#), offer fantastic articles and videos that allow you to hear from the artists themselves. You could also take advantage of the fact that these artists usually have websites and/or Instagram accounts. You could connect with the artists and see if they have time to respond. Many art teachers have had positive connections to artists by tagging them in a post that shares student projects inspired by the artist's work.

The Start to Revising Your Curriculum

Now that you have a general idea of the possibilities of using contemporary art in your classroom, you can start to brainstorm about how to revise your curriculum to make it more engaging to your students and to show them the exciting array of artists working today. The resources below are a great way to start thinking about which artists would be inspiring to you and your students and how to incorporate these new ideas without sacrificing what you love about your scope and sequence. My advice is to revise a unit or two at a time and make a long-term goal to revise your entire curriculum within a few years. Give yourself time to explore and dig into the possibilities of introducing your students to contemporary art.

What artists could you add into your curriculum to get your students excited about today's art world?

Resources to Start With

[Teaching Contemporary Art with Young People](#) (Marshall, Stewart, & Thulson, 2021)

[5 Ways to Compare Classic and Contemporary Art](#)

[10 Contemporary Artists to Teach Alongside Traditional Artists](#)

[18 Contemporary Artists Your Students Will Love](#)

[Art21](#) (always preview videos before you show them to students)

[The Art Assignment](#)

[Tate Modern](#)

[Contemporary Art & Early Childhood](#) (NAEA)

[Contemporary Art & Secondary](#) (NAEA)

[Anti-Racist Art Teachers](#)

[My Modern Met](#)

[This is Colossal](#)

Possible Artists to Research

This is a list I started—it just scratches the surface of artists out there.

Black Artists	Indigenous American Artists	Street Artists
Nick Cave Dawoud Bey Njideka Akunyili Crosby Jordan Castille Titus Kaphur Jacob Lawrence Romane Bearden Kara Walker Yinka Shinobare El Anatsui Mark Bradford Mickalene Thomas Rashid Johnson Sam Gilliam Betye Saar Carrie Ann Weems Kehinde Wiley Kerry James Marshall Amy Sherald Tatyana Fazlalizadeh Maya Freelon Glenn Ligon Faith Ringgold Elizabeth Catlett Jean Michel Basquiat Lorna Simpson Zanele Muholi Tyler Mitchell Shantell Martin Martin Puryear	Jaune Quick-to-See Smith Virgil Ortiz Wendy Red Star Gregg Deal Nicholas Gallanin Matika Wilbur Nampeyo Julian and Maria Martinez Fritz Scholder Jeffery Gibson James Luna Chip Thomas	Filthy Luker Swoon JR WrdSmith Invader David Zinn Xeme Lady Aiko El. Seed Shepard Fairey Robin Rhode
Women Artists	Pacific and Asian Artists	LatinX Artists
Julie Mehretu Kiki Smith CJ Hendry Annie Griffiths Janet Echelman Zaria Formann Dorian Lynde Courtney Mattison Cindy Sherman Marina Abramović Sally Mann	Ai Wei Wei Mariko Mori Michael Tuffrey Emily Kame Kngwarreye Wangechi Mutu Takashi Murakami Nam June Paik Xu Bing Cai Quo-Qiang Yayoi Kusama Yue Minjun Hokusai Anish Kapoor Yayoi Kusama Isamu Noguchi Do Ho Suh	Doris Salcedo Pepon Osorio Graciela Ittrubide Jose Posada Luis Jimenez Arturo Herrera Francisco Alvarado-Juárez Mondo Guerra (fashion)

LGBTQ Artists	Middle Eastern Artists	
Rachelle Lee Smith Lisa Congdon Keith Haring Nina Chanel Abney TJ Santana Catherine Opie Felix Gonzalez-Torres	Shirin Neshat Zaha Hadid Mohamad Hafez Yazan Halwani	-

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Virgil Ortiz (Cochiti, b. 1969), *Velocity*, 2011. Clay and paint; 18½ x 13 x 8½ in.
Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.115. © Virgil Ortiz

ARTIST ON MY MIND

Virgil Ortiz

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



Virgil Ortiz (Cochiti), Watchman #1 (Leviathan Series), 2015.
Ceramic clay; 28 x 20 x 17 in.

Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2017.350. © Virgil Ortiz



Virgil Ortiz (Cochiti), Circus Figure, 1995.

Clay, paint, and waxed thread; 14 5/16 x 9 1/4 x 7 1/4 in.

Denver Art Museum: Gift of Virginia Vogel Mattern, 2003.1194.
© Virgil Ortiz

Attending *Be the Spark*, the Colorado Art Education Association (CAEA) 2021 Fall Conference, reminded me of the important role artists play in developing my students' sense of self. Artists enable us to see ourselves, examine new perspectives, and, thus, grow socially and emotionally. After Dr. Alexandra Overby's workshop *Expanding Your Curriculum to Include Diverse and Underrepresented Artists*, I decided to include the ceramic artist Virgil Ortiz in my clay unit.

I showed students the video *NMPBS; COLORES!: Cochiti Sculptor Virgil Ortiz* and we discussed how his art tells the story of his community. A few older students were able to explain how his art documents history that was not recorded in history books. One student even commented on how his art refers to genocide and he explained to the class what genocide means. The younger students easily grasped how Ortiz came from a family of potters and

how he was raised to be a ceramicist. I also explained how his artwork tells the story of his ancestors and honors women who were the leaders of his community. Then, I challenged students to create art that tells the story of their communities.

While students were busy creating, I had quick conversations with them individually about how their art shows what their community values. Many students chose to use cookie cutters to make clay Christmas tree ornaments. We discussed how this shows that their community or family celebrates Christmas. I reminded students that not everyone celebrates Christmas and that is okay. Other students made animals or flowers and discussed how their art shows that they value nature. Many students were making gifts for family members. They thought of things that their loved ones liked. Their plans for their final artwork told the story of who is

important to them. Students also made clay snowmen, and we talked about how building snowmen is part of living in Colorado because it does not snow everywhere. By learning to make connections between what they are making and their cultural traditions and beliefs, students are able to develop a sense of identity.

Without the simple addition of the work of Virgil Ortiz, I do not think I would have had these conversations with my students. It would have been a missed opportunity. In the future, I need to ensure that I am continuously incorporating artists who will either allow students to see themselves or to see into another world. This has been a good reminder that “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” (Stewart, 2019, p. 26). Providing students with a safe environment where they have a voice and the opportunity to listen to the voices of others may very well be “the spark” students need to be successful.

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YOU GOTTA SEE THIS

Inner Realms Journey

by Aaron Pyne
(he/him/his)

Owner, Developer, and Wizard @ Inner Realms Journey



Imagine a classroom full of students on a journey of self-discovery. A journey that is reflective and focused, without cell phones, Netflix, or video games. Using my background as a meditation instructor, I set out to accomplish that with my innovative platform Inner Realms Journey.

Inner Realms Journey (IRJ) empowers students to become their best selves by leveraging powerful mythology, legendary stories, and proven meditation techniques. By listening to the guided audio training sequences, users envision a new version of themselves (their *Avatar*) and create a peaceful *Inner Sanctuary*—a deeply personal space where they can reflect on their adventures and growth. Through a vast library of *Journeys*, users travel to different worlds (*Realms*) and become the heroes of their own stories as they confront and overcome their own emotions, obstacles, and challenges. Rich with characters and new worlds, the Journeys excite students and inspire them to find their true inner self while connecting to their own environment. On top of that, it's just so much fun!

“Students in my classroom have become more empathetic, sharing stories of their journeys and artwork of their adventures,” explains Emma, Director of IRJ Kids, who has over 20 years of experience in public education and has assisted in the development of this program. “It’s been quite the experience, and many parents have reported that their kids are spending more time drawing and writing and less time playing video games.”

The platform teaches users meditation techniques including breathwork, mindfulness, visualization, energy awareness, and emotional exploration in an exciting way. Students are encouraged to document their experiences

using creative writing and art projects. The resulting projects are deeply personal and exciting. Students have drawn detailed sketches of their Avatars, created dioramas of their Inner Sanctuaries, and illustrated their adventures while traveling the Realms. Samples of student projects can be found at: <https://innerrealmsjourney.com/kids-program/>

The school program has been implemented with learners as young as eight years old with fantastic results. Students are discovering renewed creativity and enthusiasm for learning. They’re excited to complete projects covering different disciplines, individually and as a group. Teachers have found that classrooms that use IRJ develop a deeper sense of understanding and empathy and create strong bonds with their classmates as they go on this epic adventure together.

IRJ provides training for teachers and facilitators to help them take advantage of all the program’s benefits. Educators are provided two hours of one-on-one training, along with multi-disciplinary lesson plans. Activities focus on art, writing, design/crafts, drama, math, and science. Research projects explore nature, history, world cultures, mythology, and more.

Facilitators report improved problem-solving skills, focus, confidence levels, and an increase in overall classroom engagement. But IRJ is not just for kids. Parents, teachers, and other program facilitators can also benefit from the meditation techniques. After all, the journey of self-discovery benefits us all.

IRJ can be used by individuals of any age and groups of any size. Visit innerrealmsjourney.com for more information. ●

Book Review

Find Your Artistic Voice: The Essential Guide to Working Your Creative Magic by Lisa Congdon

by Bethany Conrad
(she/her/hers)

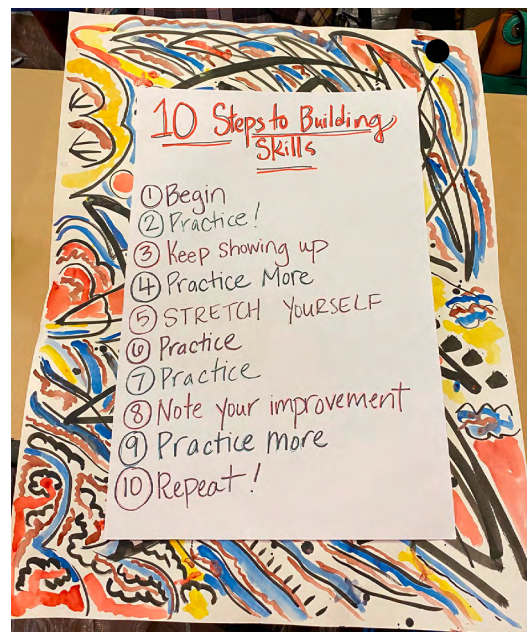
Art Educator, Heritage Elementary School, DCSD

We are in a time when more and more people are becoming artists because of the ease of sharing content on the Internet and the access to affordable classes. In *Find Your Artistic Voice: The Essential Guide to Working Your Creative Magic*, Lisa Congdon chooses to invite all artists, no matter their skill level, to explore who they are as a creative person. This book has been pivotal for me when redefining who I am as an artist, not just an educator.

The book is also a good check-in to see how to balance elements within your work. Lisa defines an artistic voice as your own point of view as an artist. This includes your style, skill, medium, subject matter, and consistency. Your voice is also your experience, your identity, and your values. These things go into your subject matter and set you apart from other artists. Your voice is formed over time through continuous experimentation.

Lisa affirms that we make art that mirrors our own truths whether we know it or not. She shows this through her own life reflections and interviews with various artists.

If you are looking to push your artistic voice further, this book is for you!



Lisa Congdon's 10 Steps to Building Skills: Artwork by Aimee Hammer.

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RITUALS

by Dana Goodier
(she/her/hers)
Educational Consultant

We are all dealing with another challenging year. In the ASCD article “What Schools Need Now: Relational Discipline” from the October 2021 issue, Micere Keels wrote about how teachers can respond supportively to kids acting out (Keels, 2021). It involves using universal mental health precautions. If you keep your voice at a normal or lower than normal volume, it can reduce students’ anxiety. If you provide a disruptive student with non-punitive choices, you let them display behaviors in the future that will meet your expectations. Also, by providing students a sense of belonging, you help them realize that they’re part of the classroom community—rather than shaming them by calling them out for their behaviors.

While you may feel like you want to maximize your instructional time this year in order to “fill in gaps” in the curriculum, it’s time to change your perspective on this. Your goal this school year should be to have engaged instructional time. When your lesson is meaningful and relevant and you are checking in with your students with words of encouragement and support, your students will show their interests and draw, paint, or design a project highlighting their interests and allowing you to find out more about who they are.

For the 2018 Winter issue of *Collage*, I wrote the article *More Time on Task in Your Art Class*. The following excerpt from my article appears on page 50 of the 2018 Winter issue:

Using the model of “Teaching to expectations” (as described in Dahlgren & Lattimer, 2012), teachers are able to come up with a way to model positive behaviors. Many teachers believe that students know what appropriate behaviors are. However, even at the secondary level, it is imperative for teachers to start out the school year modeling the behaviors he or she expects to see in class. This can be accomplished by role play and student input and must be followed up when an infraction occurs. . . . A few crucial steps to the process are (1) identify areas of need; (2)

devote adequate time to “teaching-to” the rules and routines; and (3) develop a lesson plan for your classroom expectations, rules, and routines (Dahlgren, et al., 2008).

For more helpful strategies, please read my full 2018 article by visiting the *Collage* Art Magazine Archive at <https://caea.wildapricot.org/page-1536713>

I hope these tips will serve you well as you embark on planning for the rest of the school year. I had the pleasure of speaking at CAEA’s fall conference and would be happy to come to your school to speak to your staff about the strategies mentioned in this article. Please contact me for more information.

Dr. Dana Goodier has over 20 years of experience in education. She has taught World Languages and English and worked as a middle school administrator. She completed her doctorate degree (Ed.D.) in Educational Leadership in early 2020. She is the host of the Out of the Trenches podcast, which features educators who share their stories of resiliency. Follow her on Twitter @danagoodier and visit her website at: www.danagoodier.com

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A Project Slice

Exploratory Days

by Karen Patrum
(she/her/hers)

Art Educator, Needham Elementary
Durango School District 9-R

As art teachers, we want to create a safe space for students to think and problem solve and then create. The deepest learning occurs when students realize that art is not a stand-alone discipline and that connections between content areas can be integrated. If this is something that interests you as a teacher, then an Exploratory Day may be a lesson you want to try!

An Exploratory Day is a lesson that incorporates a Teaching Artistic Behavior (TAB) approach while using creativity and critical-thinking skills. Even though I do not use the TAB method every day, I try to do an Exploratory Day every week or at least every other week.



Exploratory Days Lesson Plan

Concept

Think of a concept that the students can use for their challenge. Concepts work great to get those “wheels turning” and are broader than topics. For example, the concept of conflict has many more options than topic of the Civil War. Also, if you are interested in arts integration, use a concept that another teacher is using in their homeroom or content area. This way you’re creating an avenue for connections to be made! I always announce the challenge (concept) while students are lined up in the hall outside my room because it gives them some time to think about their idea.

Centers/Stations

In the classroom, I set up four different centers or stations with different materials at each table. I try to use a variety of materials to push the students creatively. For example, I’ll usually have a painting/drawing table, a collage table, a building table, and a fiber/bead table. On each Exploratory Day, I like to build upon the materials they

have used before and introduce a new medium. Besides being a great way to introduce students to new mediums, you can use an Exploratory Day as a pre-assessment.

Logistics

I will have students gather in the middle of the room or sit at their tables with hands in their laps (harder to do for some) while I introduce materials at each table. As a jumping-off point, I will quickly show students a technique or two with each medium. For example, I might cut two slits or add “legs” for building with cardboard. After I’ve gone through each station, I will remind them of what the challenge is. Then off they go.

Independent Work Time

Some students will need more help than others. Push problem solving and independence and let students grapple to have a productive struggle. Remember, this is not about the product but the process! As students become more comfortable with the struggle, they will become more independent. During this time, I try to confer with each student to hear what their idea is and how they are approaching it. Remember, this is all about process and trial and error. Sometimes the product is not what they were hoping for, but it’s all about learning.

Grading/Assessments

I will give students a plus or a minus depending on effort and engagement. I also like to dedicate a bulletin board in the hall for students who would like to display their art. If time permits, students may share their artwork and reflect upon their experience either in front of the class or at their table with their table mates.

This is a flexible lesson and can be applied no matter what type of teaching method is utilized. If we keep students’ creativity, problem solving, and connection making in the forefront of our teaching, then amazing things are possible in our classrooms! ●

ACCESS FOR ALL

My Assessment Truths

by Megan Brockriede
(she/her/hers)

Art Educator, Sierra High School

The benefits of adapting to new experiences as an art teacher are a strengthening of our resolve and an expansion of our toolboxes. Although assessment likely isn't why we got into teaching, it is part of the job. Why not make this task work for us and our students as much as possible? The following are some "assessment truths" I've come to over my eighteen years of teaching.

Truth #1: Backwards Planning

To me, this simply means to begin by visualizing what students should know and have done by the end of the unit. The standards are a good place to start. Ideally, you would create assessment tools before the start of new learning. Think about materials that are available (or attainable) and the activities that will best get students to where you want them to go. Planning out warm-ups and informal assessments helps avoid frantic scurrying in the morning. I found this especially helpful when I taught in 92-minute block classes, so that, if an activity didn't take as long as I thought it would, we could seamlessly move on.

Truth #2: Objectivity

This is something that promotes harmony overall. Make grading tools as objective as possible so that any art teacher would deduce the same grade. I discuss and post the assessment tool with students well before using it. If possible, use numbers. If it is important to use a range of values in a drawing, a number of tasks in a collaborative project, or a number of layers in a relief sculpture, spell that out. If students, parents, or administrators question your grading, the easier it is to explain the grade, the better. Often, I have students self-assess (both in-progress and at the conclusion of the unit) and, more

often than not, they are accurate. If possible, it is helpful to display visual student exemplars of what criteria such as "A/Advanced" and "C/Proficient" look like, and ask students to identify why. There is much room for student choice while still grading objectively.

Truth #3: Grade Redemption

Allow students to demonstrate what they know and are able to do. Period. It took me three times to pass my driving test, but eventually I got my license. Seniors may retake the SAT, and potential lawyers may retake the bar exam. The nature of engaging with art is about growth, discovery, and building people's confidence, so assessment should *support* these positive aspects. If students feel they cannot succeed, they shut down, and problems emerge. Therefore, I always allow students some opportunity to increase their grade, usually in the form of spending more time on assignments, but sometimes by assessing students using a different modality.

Truth #4: Flexibility

Especially during these past two years, I've found assessment to be an organic, evolving entity. There has always been a need to accommodate and modify grading for students with exceptional abilities and 504 plans; it is law as well as good teaching. When a student or their family members contract Covid and unavoidable absences accrue, allowances need to be made. At my school, our entire grading system changed . . . several times. Assessment will surely continue to evolve as education is re-shaped and new tools/apps are created in the upcoming years.

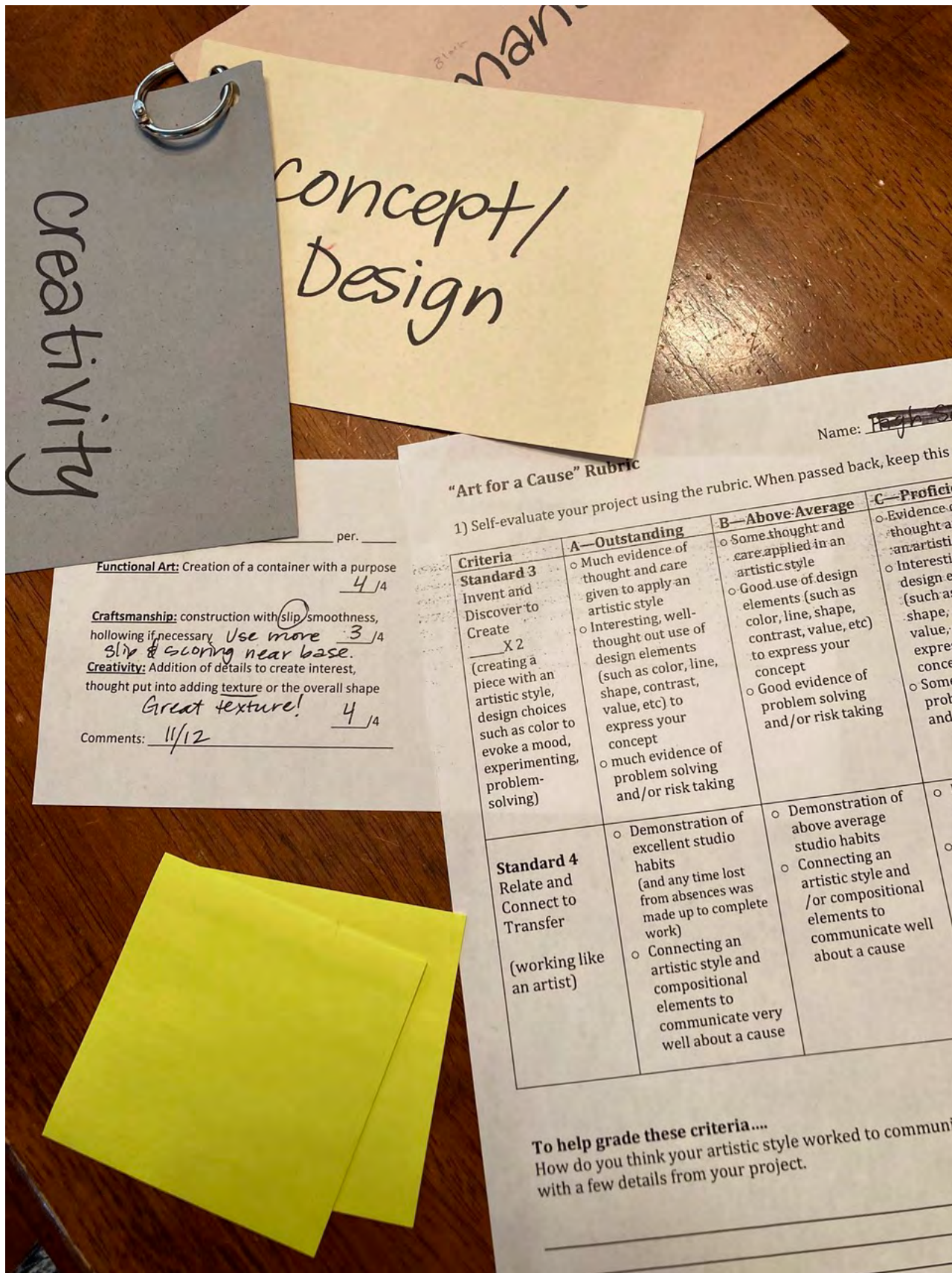




Photo of Moe Gram by Polina Saran

ARTSOURCE SUMMER 2022 RESIDENCY

by Jennifer McLees (she/her/hers), Art Educator, Skyline High School, SVVSD
Melody Epperson (she/her/hers), Artist
Kelly Mansfield (she/her/hers), Art Educator, St. Mary's Academy Lower School

June 12-17, 2022

This coming summer residency theme:
"Courageous Creations"

ARTSOURCE
COLORADO



Photo of Kim Dickey courtesy of BMoCA

ArtSource Colorado provides an immersive professional development art residency experience that is run by teachers for teachers each summer. We are excited to introduce to you two of our amazing presenters for the upcoming Summer 2022 Residency!

Kim Dickey, artist and professor from the University of Colorado, Boulder, will be joining us at this summer's residency. In addition to sharing more about her artmaking and process, she is enthusiastic and energized to guide us (as both artists and educators) in hands-on activities and critical conversations around this year's exciting theme *Courageous Creations*.

Kim brings to this year's residency a breadth of potential experiences and inspiration. Kim is best known for her ceramic artwork, "[especially her earthy sculptures covered in thousands of tiny, ceramic leaves and petals](#)" (Rinaldi, 2016). She also brings a diverse collection of creative experiences in working with video, photography, installation, prints, and painting. As an art educator, Kim will bring to this residency an infectious enthusiasm

and an impressively grounded perspective around art education.

A few highlights from an introductory interview with her include her sharing her beliefs in the need to "provide life-saving opportunities;" how we "desperately need to be fed by things that are deeply meaningful;" and the idea of self-portraiture as a "courageous act and one of the hardest things looking at ourselves and then celebrating what we love" (J. McLees, personal communication, October 10, 2022). Furthermore, she shared that in this residency, she hopes to share "high-play/low-stakes experiences" for participants as both artists and as educators, providing "opportunities for high sophistication" and rewarding experience (J. McLees, personal communication, October 10, 2022).

We are so grateful and energized by the few short conversations that we've had with Kim thus far. Those of you who can join us at this summer's residency are sure to be embraced by her warm, enthusiastic spirit and will truly be gifted with a very special experience.

Check out kimdickey.com for more information about Kim's impressive resume including her degrees from the Rhode Island School of Design (RISD) and Alfred University as well as her museum and gallery shows, invitationals, and permanent installations.

Another presenter at this summer's ArtSource residency is Moe Gram, a multidisciplinary artist living and working in Denver. If you are not aware of her and her art yet, you are missing out on one of Denver's most energetic, up-and-coming young artists.

Moe describes herself as a multidisciplinary artist. Her murals, collages, and installation works are full of color and words that immediately invite the viewer into a playful, fun environment. Beneath this playground of color and shape, however, are serious questions and issues. She delves into important topics such as empathy and how it pertains to self and others. In one such project, she created the Human Empathy Campaign. In this project, she worked collaboratively with other artists to create work that inspires empathy and consideration for others. Her desire is to grow this concept into an International Empathy Campaign.

Moe has worked on several youth projects including *Our Voice, Our Views, Our Vote* (PlatteForum Art Lab); *Here is Our Heart* (Boettcher Boys and Girls Club); and *Our lives, Our growth* (Elevation Ability Services). Currently,

she is working at the Redline Contemporary Art Center as the Community Outreach Coordinator and with the Reach program.

When you meet Moe at this summer's residency, you will feel like you are meeting your own sister for the first time. Moe is a remarkable person. She is eloquent, friendly, and kind-hearted. Moe's own words express her mission in life: "I think I was born and put on this earth to make sure that people feel loved and seen and valued and cared for" (Lauterbach, 2021).

For more information on how to register for this summer's residency, please visit <http://www.artsourceco.org/>. Registration opened January 16, 2022.

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do-over

Spark Interest with Creative Critiques

by Rebecca J. Craver

(she/her/hers)

Department Coordinator, Visual Arts Instructor

Discovery Canyon Campus

Are you struggling with students engaging in critiques? Do you find that the feedback that students provide is not meaningful or helpful to their peers? Do you want critiques to be more exciting and take on a more important role in your class? I struggled with all these questions the first few years I taught in public education. Now in my eighth year of teaching, I believe that I have successfully discovered some critique styles and formats that will engage your students, lessen your frustration, and improve the quality of your students' artwork, feedback, and writing.

I first want to preface this article by stressing the importance of explaining the underlying "why" of critiques to students. If you do not do this step, I can guarantee failure. Start by referring to the Colorado state standards, then stress the importance of feedback. For students to become better artists over time, they need feedback that is well-informed, timely, and constructive. Remind students that, to become better artists, they need exposure to other ideas and to see their peers' artwork as a starting point for that visual arts journey.

I also have several steps in my process before the critiques even happen. Days before, I will train the students on how to talk about art and how to analyze it based on the project's requirements. I will show them past examples of critiques and we will discuss the strengths and weaknesses of the feedback as well as the art examples. I always give students the exact date that the critiques will occur and inform them of my expectations and how much of the project should be completed by then. I explain to my students that these critiques are an essential part of growth and that, while growth is uncomfortable, the feedback is not a personal attack; the feedback is provided and designed to improve their overall product.

I should also note that my critiques are always mid-process. I have found that end-of-project critiques do not allow the students to alter or change their vision. One mistake I made as a novice teacher is that I did not have students reflect on their feedback. This ended up being a waste of time and resources, so I now mandate that every student must reflect, defend, and create a plan based on the advice they receive.

I have developed several styles of critiques over the years. Most of these critique styles can be adapted based on grade and skill level.

Musical Critique

This is a critique format that is designed to get students moving and helps you bond with your class. This style is best for those who can type or write. It works best with digital media classes and high-energy students. I have used it from Grade 5 to grades at the senior level.

Directions

Step 1. I typically create pre-constructed PowerPoints or digital templates that I can print out ahead of time with all of the key questions and learning targets for the project. (See Figure 1.) I have the students either download the form or get it from me.

Musical Chairs Forms:

Name:

Assignment Overview: 1. Complete a practice drawing for one of the prompts below (label with the prompt and today's date). Use different types of pen lines.

2. Create a small bounding box (no larger than 3"x 3") for your drawing.

3. You must incorporate either selective cropping or rule of thirds (your choice).

4. Use at least one technique to create value (hatching, cross hatching, stippling).

Pegasus - Life – Vestige-Film-Thunder

Question 1: Has the artist followed the project instructions? Explain your reasoning (Leave your name).

Question 2: Does the artist masterfully demonstrate the skill of using cropping or rule of thirds? Explain your reasoning. (Leave your name).

Question 3: Does the artist masterfully demonstrate the skill of using hatching, cross, hatching, or stippling? Explain your reasoning. (Leave your name).

Question 4: Based on the project's requirements Provide the artist two suggestions for the work as a whole. (Leave your name).

Question 5: What has the artist done that you like and what do you think they could do to improve? (Leave your name:)

Artist Reflection Response:

What parts of the critique feedback did you find the most helpful and why?

Do you agree or disagree with the feedback? Explain.

What is your plan moving forward with your project?

Rubric:	4	3	2	1
Artists participate in mid-process and final critique exercises, evaluating both their own work and the work of others. Artists accept constructive feedback while also defending their own artistic choices when discrepancies arise between the two. Information from critiques is used to alter or change the artmaking process in an effort to construct meaning and transfer learning.	Exceeding Artist has given specific and constructive feedback to multiple peers based on the project's specific requirements. Has offered solutions for improvements with use of content vocabulary. They have also reflected on the feedback given to them and created a plan to either alter or defend their artwork based on it.	Proficient Artist has given constructive and helpful feedback to their peers while reflecting and responding on the feedback that was given to them. They have provided a plan for their artwork moving forward.	Satisfactory Artist has given helpful feedback to their peers but has failed to offer enough detail for their peers to use the feedback. Student has reflected upon their own feedback given to them; however, the student doesn't alter or change the artwork and only acknowledges the flaws or is extremely vague in their plan.	Needs Improvement Artist has offered some feedback to their peers that is not helpful and doesn't reflect on their feedback given to them.

Figure 1. Musical critique form

Step 2. When the music starts to play, the students will walk around the room but will leave their artwork and critique template visible. When the music stops, the students should sit down as quickly as possible. The last student who sits down has the following options: answer a silly question; answer a “would you rather” question; do 10 pushups; or do 25 jumping jacks. I always have questions prepared. My students love to answer the silly questions and “would you rather” questions because it becomes a class debate and helps the students get to know one another. I have the students cheer on those who decide to demonstrate their physical ability.

Once done, all students answer the first question on the form. They must leave their name so they can receive credit for their feedback. The process repeats based on how many questions are on the form.

I also use the music as an incentive for positive behavior. If a student improves their attendance, their social standing, etc., I will allow them to construct a music playlist for the critique.

Padlet Critique

This is a critique format that is digitally interactive and a great way to show off your classroom projects digitally. (See Figure 2a.) What I like about Padlet is that you can design the Padlet and leave detailed instructions for students to follow. You can control comments, filter profanity, and let students rate each image. What I especially love is that you can download a QR code for students to use or just share the link. The website for Padlet is: <https://padlet.com/>

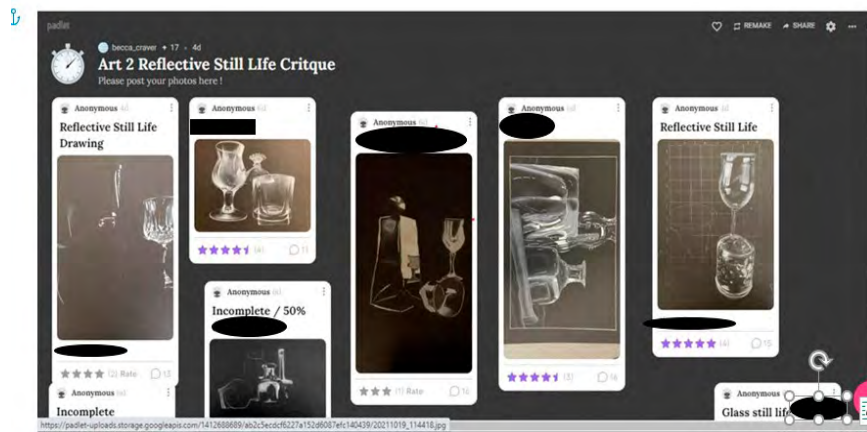


Figure 2a. Padlet critique showing six photos of student artwork

Padlet works best with students who are in Grades 8–12 because they are accustomed to digital interaction, have their own mobile phones, and can follow directions. Due to student data privacy laws, make sure that your school district allows you to use Padlet.

I typically run my Padlet critique as a two-day critique. First day, I hand out the Padlet critique form with the QR code and go over the sheet. I then assign each student the peers to whom they will provide feedback. (See Figures 2b and 2c.) You can assign peers in various ways: by alphabetical order, by table groups, by stronger artists vs. artists who need help, etc. I leave the questions that they should answer on Padlet but also project them on my screen or white board.

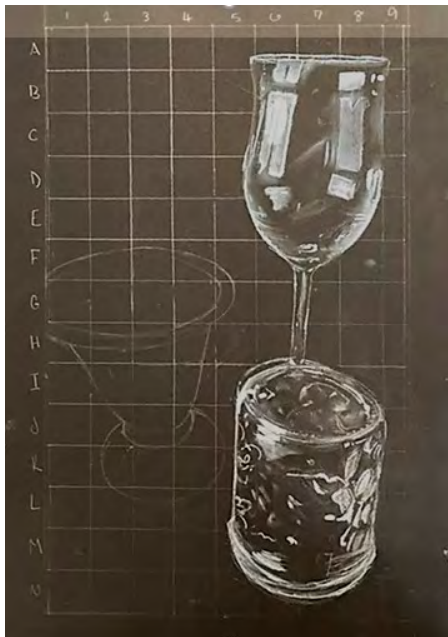


Figure 2b. Padlet critique showing one photo of student artwork

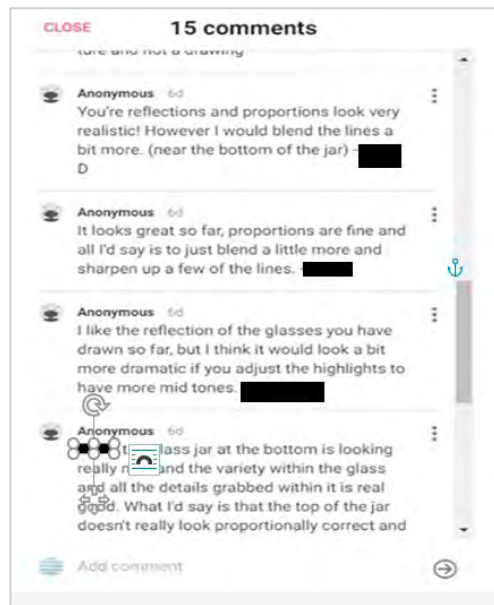


Figure 2c. Padlet critique showing peer critiques of image in Figure 2b

Second day, I have students go back to the Padlet and review their feedback and then respond to a digital discussion in which they answer the following questions:

- What parts of the critique feedback did you find the most helpful? Why?
- Do you agree or disagree with the feedback? Explain.
- What is your plan moving forward with your project? Do you plan to alter it? Keep it the same? Explain your reasoning.

Elevator Pitch Critique

This critique works best for students who are developing an idea for a project that they need help with. This works best for students in Grades 10–12 and is more of a presentation style. What I love about this type of critique is that it allows students to practice their presentation skills in a non-intimidating format, especially if you allow them to choose their own groups. (See Figures 3a and 3b.)

Principles of Design Elevator Pitch

Artist's name:

Group of artists who are offering feedback:

Directions: You as the artist have one minute to explain and show your presentation

After you are done the group will take this sheet and fill it out

- 1) Has the artist properly and clearly defined the principles of design correctly?
- 2) Has the artist used animation or voice narration in a unique and interesting way? Explain.
- 3) What has the artist done that is exciting or interesting? (Be specific as possible).
- 4) What should the artist do to improve their overall presentation?
- 5) Using the rubric please score the project as it is now:

Criteria	4	3	2	1	0
Transfer and Connect Artists transfer their knowledge to purposely inform their ideas in the process of creating artworks. During the formulation of ideas, artists connect their own processes to that of other visual artists, designers, and scholars to understand how others express personal views and beliefs. From this, artists develop skills in visual communication.	Exceeding Proficiency Artist has all 8 principles defined in their own words along with a creative animated style. Each principle has a computer generated image with an explanation. Each slide is professional and each image is cited.	Proficient Artist Artist defines all 8 principles in their own words, each principle and provided an image with a well explained connection to the principle. PowerPoint is well animated.	Approaching Proficiency Artist defines each principle and provided an image. The powerpoint is limited in animation.	Developing Foundational Skills Limited definitions are in the PowerPoint.	Not Meeting Standard

Respond and reflect:

Do you agree or disagree with feedback that was given to you?

Why or why not?

Do you plan on altering your design? Why or why not?

Figure 3a. Elevator Pitch critique form for Principles of Design project

Hammer Down Productions Elevator Pitch

Person who is giving the critique:

Group member names:

Directions: Show your group your plan, your script, and discuss how you will accomplish the project goals.

Group will complete the following questions together:

- 1) Do you think that their project idea and plan is unique?
- 2) What type of special effects are they going to do?
- 3) What are two suggestions that you have for the artist?
- 4) What grade would you give the artist based off of what they have given you?

Developing skills to create:	4	3	2	1
Artists experiment with techniques to refine their skill set in the specific media being taught. Artists apply their new skills to preliminary renderings of their artistic ideas. For example, artists can create a proportional sketch plan using specific techniques as a practice for the final version. Artists learn how to manage and care for their materials in a professional context.	Exceeding Proficiency Artist has explored how to use the media/technique demonstrated in class to create a proportional sketch or practice image that addresses specific media concerns or problems with the composition. The practice is then used to enhance their final artwork so it is more successful.	Proficient Artist creates a proportional sketch to explore media and problem solve any concerns they have with that media or technique.	Approaching Proficiency Artist creates a simple and basic proportional image to explore the media/technique explored in class.	Developing Foundational Skill Artist has practiced their media/technique at least once. There is either no proportional sketch or the idea is underdeveloped.

For the artist: Respond to the following feedback and give this sheet to Ms. Craver to grade

- 1) What feedback did you receive today that you found helpful? What was unhelpful and why?
- 2) What is your plan now for your project? Do you plan on changing your project or keeping it the same? Explain why in detail.

Figure 3b. Elevator Pitch critique form for Hammer Down Productions project

Principles of Design Critique Rubric:

Standard 5: Respond and Reflect	4	3	2	1
Artists participate in mid-process and final critique exercises, evaluating both their own work and the work of others. Artists accept constructive feedback while also defending their own artistic choices when discrepancies arise between the two. Information from critiques is used to alter or change the artmaking process to construct meaning and transfer learning.	Exceeding Artist has given specific and constructive feedback to multiple peers based on the project's specific requirements. Has offered solutions for improvements with use of content vocabulary. They have also reflected on the feedback given to them and created a plan to either alter or defend their artwork based on it.	Proficient Artist has given constructive and helpful feedback to their peers while reflecting and responding on the feedback that was given to them.	Satisfactory Artist has given helpful feedback to their peers but has failed to offer enough detail for their peers to use the feedback and has reflected upon their own feedback given to them. Student doesn't alter or change the artwork and only acknowledges the flaws.	Needs Improvement Artist has offered some feedback to their peers that is not helpful and doesn't reflect on their feedback given to them.

Figure 4a. Rubric for Schoology Discussion critique



Figure 4b. Schoology Discussion critique example with student artwork and peer's comments

Schoology Discussion Critique

This type of critique uses Schoology or any digital platform that allows for conversation. (See Figures 4a and 4b.) It works best with students who have access to computers and can type and navigate technology fairly well. I have used it with middle school to high school students and all grades have enjoyed this format.

The positives of using a digital platform like Schoology is that it allows comments to be graded and you can see students' full names. Having this type of discussion allows the whole class to see each other's work. Using a Schoology discussion allows you to write specific instructions. Also, students can complete their work even if they are absent.

Sticky-Note Future Critique

This is a physically interactive critique format. It works best with students who are comfortable with being "graded" by their peers. You could modify this critique for all grade levels and I have found success with every grade that I have used this with.

After you have explained the grading and given examples of superior projects, give each student a rubric and a set of sticky notes. Have each student give a predicted grade to the students based off the rubric next to their artwork. You can have the students respond formally or informally, individually or in small groups.

Viewership Survey Critique

This critique works best for projects where the main objective is to develop a mood, meaning, or theme. I have found the best success using this critique format with students in Grades 11 and 12, but I think you could have success with this format if you modified it for different grade levels.

You should spend time going over key vocabulary terms with your students such as *audience*, *viewer*, *work of art*, *message*, and *meaning*. Then go over the critique requirements: The students must present their artwork to three individuals outside of class; the students must not tell the viewers anything about the artwork; and the viewer—not the students—must answer the survey questions. (See Figure 5.)

IB Visual Art – Level I Spring 2021

Viewership Survey:

Viewers Name: _____

1. What time of day was the artwork viewed?
 - a. Morning
 - b. Mid-day
 - c. Afternoon
 - d. Evening
2. In what context was the art displayed. Circle all that apply.
 - a. The artwork was brought to me
 - b. I met the artist at a neutral location
 - c. The artwork was hung on the wall
 - d. The artwork was sat in front of me
 - e. I got to hold the artwork
 - f. I did not touch the artwork
 - g. I viewed the artwork with a group of people
 - h. I viewed the artwork individually
3. What is your background in art, if any?
4. How long did you view the piece, and did you discuss it while you consumed the work of art?
5. In one to two sentences, what message or meaning is the artist communicating through this work of art?
6. In one or two words describe the mood you felt when viewing this work of art.
7. What is one question you would ask the artist?

Figure 5. Viewership Survey critique form

Hand out the surveys to the students and give them a deadline for when the interviews need to be completed. Then you can have the students reflect individually or discuss as a class.

I was honored to be able to present these styles of critique at the recent CAEA fall conference in Breckenridge and all digital materials are available if you are willing to reach out. You can reach me at becca.craver@asd20.org.



Rebecca J. Craver presenting for CAEA

Community Partner Spotlight

by Lisa Steele
Board Member, Art in a Box Coordinator



The Philip J. Steele Arts Education Foundation and Colorado Kids Create are now collaborating to distribute Art in a Box awards. We currently have funding available for art supplies for 12 schools for the Fall 2022 school year, and all that art teachers need to do is apply!

Who We Are

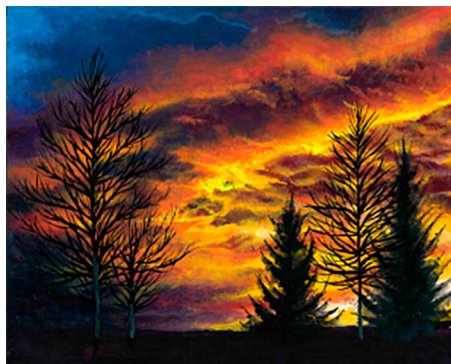
Our 501(c)(3) nonprofit organizations share a common mission, although we go about it in different ways. The Philip J. Steele Arts Education Foundation encourages, mentors, and supports students in the Colorado visual arts community through our Art in a Box program. These awards assist underfunded K-12 art teachers and their students by providing quality art supplies to classrooms throughout the state that they could otherwise not afford.



Colorado Kids Create encourages and empowers artistic self-expression in children. This year is the ninth annual state-wide art contest which provides students with the opportunity to become published illustrators. Each year the winning illustrations are published in a book, which is printed and sold on the Colorado Kids Create website. 100% of the profits from book sales go toward art supplies for Colorado teachers.

What We Do

We are now working together as one to fulfill both of our missions to serve Colorado kids and the art programs that are essential to their creative growth. Art teachers are in need of tangible support and are in the best position to use our direct donation of art supplies to nurture creative projects in the classroom. By facilitating this program, we have become partners in embracing the artistic passions and ambitions of young students across the state.



Our 2021 Grand Prize Winner is Catie Crotty!

How to Apply

Colorado Kids Create is now accepting all applications for the Art in a Box program. The art teachers who are selected will receive tailor-made boxes of art supplies valued at \$350 each delivered directly to their school. If you are an art teacher in an underserved school in need of art supplies for your students, please complete the application at:

<http://www.coloradokidscreate.org/>

Selection criteria is based on financial need. Applications are reviewed and Art in a Box awards are distributed on a rolling basis as funds become available. ●

ART21 EDUCATOR

Implementing Art21 as “The Thing”

by Jaclyn Pelton
(she/her/hers)
K-12 Art Educator
Byers Elementary, Junior High, and High
School
Byers School District



Jaclyn Pelton celebrates 2021-22
as her 20th year as an art educator

The artistic discoveries and innovations of the past continue to gain appreciation as they are introduced to new audiences. The contemporary artists of our time seamlessly pick up where these earlier artists left off. Art making will never stop. Ideas will always need to be shared. The world still needs to be made sense of somehow. How do we as teachers provide space to learn and connect with current art and artists that are sure to provoke thought and wonder within our students' art-making experiences? Art21 is a beautiful entry point into this world of contemporary artists and the way in which they impact the here and now.

Art21 is an incredible resource that introduces contemporary artists and art making in a format that is accessible in a multitude of ways. I have recently become a part of the Art21 Educators Program. I am incredibly humbled and thankful to have been chosen for this program.

I am part of a community of educators who are passionate about teaching with contemporary art and artists in ways that allow our students to feel connected to the world on a more personal and intimate level. The exposure to professional artists should not be an afterthought to the art-making process. An inclination to seek out artists must be taught and modeled if we would like it to become a habit. Understanding how to learn from other artists to inform one's own journey can lead to incredible personal growth. The intentional implementation of Art21 resources such as artist films, video clips, and written interviews into lessons and units has the power to instill that.

Student-driven inquiry develops as we view artists sharing their thoughts and experiences behind the work within the setting of their studios and presentation spaces. Observations of what can be considered “art” and where ideas come from are challenged as students see

artists making authentic discoveries that are explored. The practices, habits, and behaviors of these artists are viewed from a lens of integrity and commitment. Each voice brings about different and amazing means to communicate ideas.

In my early days of Art21 exploration, I viewed the film *Collecting* featuring the artist Theaster Gates. He creates art that connects with his community by exploring “collections” and organizing objects of importance in ways that invite engagement with these items both as individual items and as whole works of art. He provides insight on his process and shares with us a beautiful and ever-resonating thought: “It’s the thing, and it’s the thing that makes the thing.”

I believe that teaching with Art21 is “the thing” as an individual resource. It is “the thing” that can show, inspire, and guide, and it is “the thing” as it brings awareness and confidence in our students’ abilities and nurtures them as artists.

How do you teach with contemporary art and artists? I encourage you to explore Art21 and the potential it has to be “the thing” for you and your students.

Reference

Gates, T. (Artist). (2017, June 9). *Collecting* [Video]. Art21 *Extended Play* [Digital series]. <https://art21.org/watch/extended-play/theaster-gates-collecting-short/>



High school art student Melanie researches ideas from Art21 via the website and the artist interview collection.



Extended Play, Theaster Gates in “Collecting” production still
courtesy Art21, art21.org © Art21, Inc. 2017

2022 COLORADO TAB CONFERENCE KEYNOTE SPEAKER SPOTLIGHT

by Jillian Hogan

(she/her/hers)

Assistant Professor of Psychology, Siena College

Many resources exist to find out the “whats” and the “hows” of facilitating a Teaching for Artistic Behavior (TAB) studio. Generous teachers regularly share their ideas and techniques on the many TAB-devoted Facebook groups; on the newly launched TAB, Inc. Mighty Networks platform; and in conferences and un-conferences.

A question that can sometimes be forgotten is “why?” Why do TAB teachers make the decisions they make? Why do TAB studios look the way they do?

For those unfamiliar with TAB, it can be easy to look at what can be seen superficially in the art room—studio

centers, students working independently, and chaos organized (or sometimes not so organized). But that’s not what makes a TAB studio. TAB teachers value children as the artists, encourage them to think as artists do, and create a studio environment that is entirely for them and their artistic voices.

The recently formed executive board of TAB, Inc. created what some might call a TAB Manifesto—principles in which we believe that unite us, even though we teach diverse populations all around the world.

We respect students as artists and honor their aesthetic.

In TAB studios, students are the artists. They find inspiration, envision an idea, design a plan of action, reflect on their progress, persist through difficulties, and see projects through to completion.

Students deserve a studio experience that is parallel to how artists work in the world.

TAB studios help students to be independent artmakers who feel confident and prepared to make art outside of the classroom and the direct purview of a teacher. TAB teachers use the artistic thinking habits of professional artists to model teaching behaviors and help students “think like artists.”

We celebrate the artistic process as the most important artifact of student learning.

Art products that emerge from TAB studios look like they are designed and created by students themselves, not adults. They are often a response to what the learner values, involve components of youth culture, and are strikingly different from whole-class sets of teacher-directed artworks. TAB teachers value evidence of student thinking that emerges during the learner-directed artmaking process.

Choices maximize engagement, encourage experimentation, and support artistic idea generation.

Choices are at the heart of TAB practice. We believe that when students determine the what, how, and with whom of their artmaking process, good things happen. These include increased engagement and intrinsic motivation, heightened student agency and self-efficacy, practice with creative thinking, and long-lasting skill development.

As an artistic community, teachers and students reflect constantly on their practice.

Just as there is no one “right way” to make art, there is no single way to practice TAB. Instead, there is a community of educators, bound together by shared goals and values, constantly reflecting and collaborating to improve teaching and learning. We honor our communities by using group norms to guide conversations. In the studio, students mirror these practices through group reflections and guided critiques to help inform artistic decisions.

We believe teachers learn best from other practicing teachers.

TAB is a grassroots movement, created by and for teachers. We believe that when teachers lead other teachers in professional development, all benefit. We trust teachers as professionals.

Studios reflect the emerging interests and identities of our communities and prioritize voices from underrepresented artists.

The TAB philosophy values everyone’s artistic work. We expand the canon of our curricula to include the works of artists which relate to what is important to our communities, and amplify voices that have been historically suppressed.

The sense of agency fostered in our studios empowers students to be changemakers.

Art made in TAB classrooms is an extension of the voice and values of each student. When TAB students are encouraged to use personally meaningful ideas to express messages and feelings, they often use art to illustrate their developing understandings and advocate for what they believe in. TAB studios amplify student voices and empower young artists to create art that addresses issues they care about.

The Plot Thickens

Museum Mania as a Teaching Tool!

by Debi West, Ed.S, NBCT
WESTpectations Educational Consulting

In the Winter 2021-2022 issue of *Collage*, I set out a few to-dos to help you plan your summer art camps. When I was busy planning my own summer art camps, I was most excited to bring back a tried-and-true, theme-based week of art learning for my young students called Museum Mania.

To plan a curriculum for my Museum Mania summer art camp, I went back to my scrapbooks from the year I taught Museum Mania as a full-year curriculum for my 1,300 K-5 students. I looked through these scrapbooks to see which lessons were the most successful. I started with a map of the U.S. and figured that we might as well bring in a globe and put things in perspective. I had to reiterate that our country has A LOT of art museums.

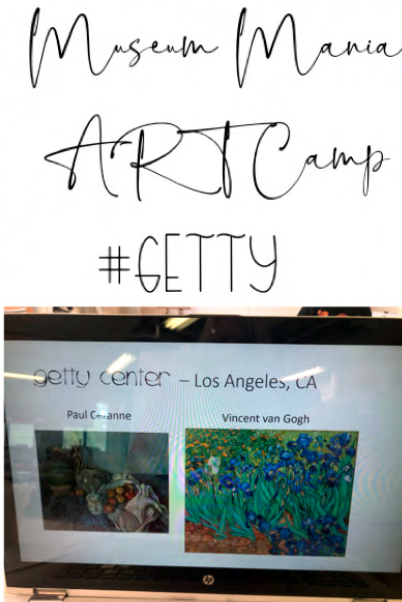
My goal was to present a museum per day, so that gave me five to consider and I thought it would be smart to move from the east to the west since my camp was located in Hilton Head, South Carolina. I then chose two artists or eras from each museum for a total of 10 lessons. I'm a bit of a curricula nerd so I really enjoyed the planning involved with these camps.

As I started to do some research at the High Museum, I considered a few of the permanent collections they had there. Howard Finster and his folk art was a definite since parents (and kiddos) LOVE making self-portraits. What better way to do these than through the art inspirations

of a folk artist? Students loved his story and really enjoyed creating these. From mixing their own skin tones, to learning about facial measuring, painting with markers, and creating pencil stories of their own to add to their faces, the students made pieces that were just delightful! Then we moved into the work of Robert Rauschenberg, looking at his *Overcast III* and creating personal collages that were several layers deep. Day 1 was a success, and my kiddos were super excited to move onto the Museum of Modern Art (MoMA) the following day.

At MoMA in NYC, students learned about the art of Paul Klee. They looked at his *Cat with Bird*. Then they created their own watercolor- and oil-pastel line cats along with their own whimsical birds complete with real feathers and a collaged-on image of a human eye! This might have been one of the most popular lessons. Of course, you can't visit MoMA without checking out the art of Salvador Dali! So, we looked at the *The Persistence of Memory* and students made their own landscapes with crayon-color layering and value-scaled trees. The best part was when they considered what items they might want in their landscapes and they collaged those in. Day 2 was yet another success.

Next up was the Walker Sculpture Garden in Minneapolis. Bringing in some sculpture can often be a bit challenging, but my students were up for it. We started Day 3 by looking at the iconic *Spoonbridge and*



Cherry of Claes Oldenberg and Coosje van Bruggen. Each student received a cherry and a spoon and did a few sketches before gobbling up the cherry! Then they glued their spoons to their drawings. This made for a cool combine of sorts. Next up, we looked at the work of Louise Nevelson. Students took their boxes and went to the recycled areas collecting all sorts of cool items to build a box of their own. The following day, we spray painted these outside. They were beyond cool!

On Day 4, we visited the SLAM because the St. Louis Museum of Art has an incredible collection of ancient Egyptian art and I knew my students would enjoy making Egyptian-inspired art. They started with a headdress mask and then they traced another one on large pieces of butcher paper and considered the ways to use symmetry and incorporate the hieroglyphics I taught them. These took some time to complete so we ended up outlining them with oil pastel and then completed them with cool- or warm-colored watercolor washes. This actually gave them an authentic aged look. So again, success!

We wrapped up our week at the Getty. Kids were excited that we “vroomed” over the U.S. in a matter of five days. One thing to keep in mind as you get to your last day is that you may need some extra time to finish up lessons that didn’t get finished in time—much like your own art room. I always plan lighter lessons on the final day. We started with van Gogh’s *Irises* and did a fun print-and-press lesson. Students added dabs of cool colors, folded their papers in half, pressed down, opened them up, and oohed and aahed at their prints. We then put these off to the side to dry.

We moved onto the fruit-study still life work of Paul Cézanne and drew from a still life. Several of my kiddos were five- and six-years-old and they really did well as we talked about “looking,” using the elements, and understanding the importance of line in art all week. Now it was their time to share what they had learned and they were just fantastic. We used colored pencils and graphite to complete these, paying attention to color layering, value, and negative space. Once they were mounted, we moved back to their printed irises and cut them out; added stems and leaves; and mounted these as

well. We then took all of our work from the week and assembled it in their portfolios for a fun and energetic review.

These portfolios are just a large 18”x24” piece of white paper folded in half and were created each day when they came into the art room and were waiting for everyone to arrive. I have students write their names on the front in large “artful” letters and they use markers to paint them in. We also made a fun assessment: An origami-inspired museum guidebook. These held five tabs where students could reflect on the five museums they visited and consider which was their favorite and why.

And that’s a wrap! One fabulous and successful summer art camp completed! My students had a blast, learned a ton, and went home with a portfolio full of authentic creative art!

Please don’t hesitate to contact me if you have any questions or creative comments:

dwestudio@gmail.com

www.WESTpectations.com

Resources

For more information, check out these articles that I’ve written for The Art of Education University (AOEU) regarding theme-based teaching, summer art programs, and a few others that might come in handy!

- Summer Art Camp Fun to Build Community Connections
<https://theartofeducation.edu/2017/07/06/july-summer-art-camp-fun-building-community-connections/>
- Year-Long, Theme-Based Learning
<https://theartofeducation.edu/2017/08/10/try-yearlong-theme-based-instruction-works/>
- Eight Art Activities to Put on Your Summer List
<https://theartofeducation.edu/2018/07/06/8-art-activities-to-put-on-your-summer-to-do-list/>

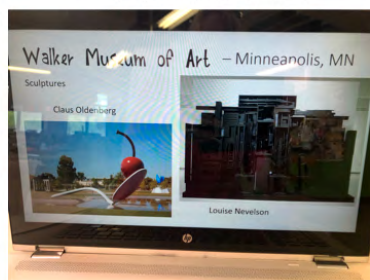


Museum Mania
ART Camp
#SLAM



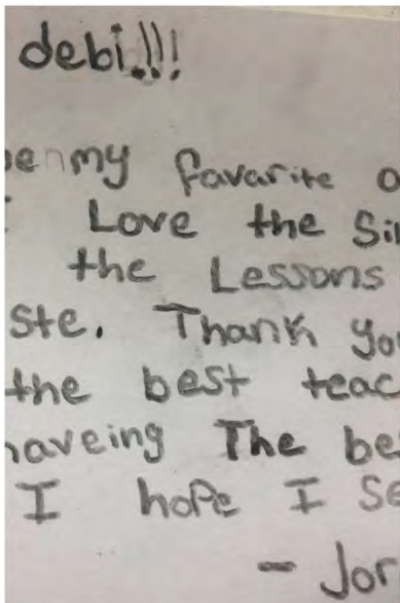
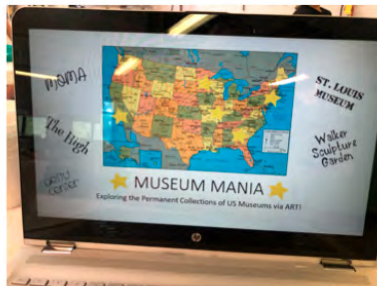


Museum Mania
ART Camp
#WALKER





Museum Mania ART Camp



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, 2022 for the Fall issue

November 1, 2022 for the Winter issue

January 1, 2023 for the Spring issue

Please email me at amyfelderartteacher@gmail.com.

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?

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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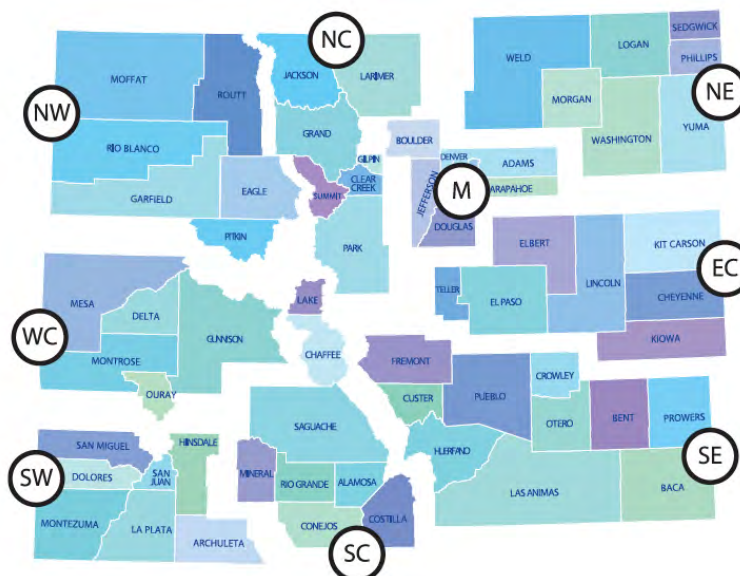
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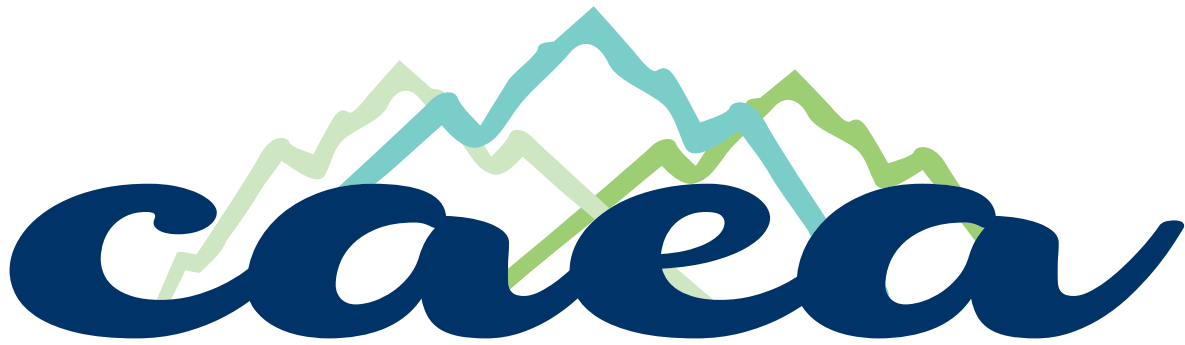
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