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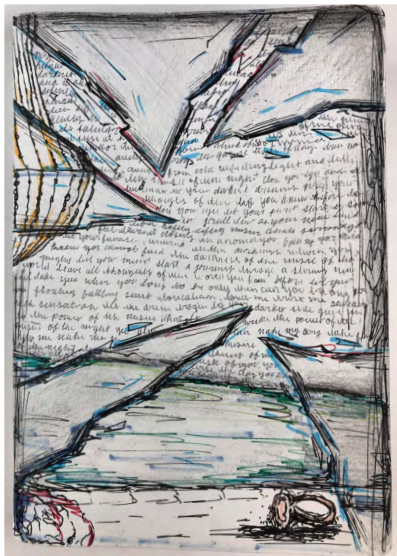
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Cover Image Credit: Lauren Ouding, *Deceptive Beauty*, 2021
(See the article A Project Slice: Growth Mindset Through Visual Journals by Brandon Ager)

COLLAGE is published tri-annually. Submission deadlines for *COLLAGE* are: Spring Issue - January 1; Fall Issue - August 1; Winter Issue - November 1. Email all submissions to amyfelderartteacher@gmail.com. Contributions of articles, photos, and artwork are encouraged. Submissions of text should be emailed as Word documents. Accompanying photographs of student work or students at work is encouraged. Do not include images within a Word document. Images should be in .jpg format and sent as separate attachments. Refer to the attachment and the file name in the body of the e-mail. Whenever possible, include captions and, in the case of photos of original student or teacher artwork, include names of artists. Submitted items may be edited for clarity, length, and format. Opinions expressed in the articles are those of the authors and publication does not imply endorsement. Lesson plan submissions must include lesson objectives, appropriate assessments, procedures, standards applications, and materials.

President's Message

Art is the Answer

by Lisa Cross

(she/her/hers)

Visual Arts Educator, Sand Creek High School, Colorado Springs



CAEA President Lisa Cross with Denver based artist Danielle SeeWalker at the 2022 CAEA Conference.

Hello and welcome to 2023! It sounds surreal to say that. I am Lisa Cross, your new president of CAEA. I would like to start my presidency by sharing with you my thoughts about arts education.

Every student needs and deserves a high quality, comprehensive and rigorous arts education that includes all areas of the visual and performing arts (Americans for the Arts, 2014). The arts are the primary catalyst for self-expression and are essential to conveying ideas, communicating feelings and the day-to-day human experiences that we all encounter. Being able to appreciate and discern the arts as well as participate in making and performing within the arts are an earmark of a well-rounded student. There is strong evidence that the arts help students sharpen academic skills, master reading, language and math skills, improve motivation to learn, reinforce thinking and social skills and foster a positive school environment.

The arts are a stimulant for language and reading comprehension skills. Dramatic play has been proven

to help children reinforce literacy skills and motivates them to learn more. When engaging in dramatic play students are able to better understand the story; in turn, students are able to explore relationships, ideas and realities that cannot simply be expressed in numbers and letters (Goodman, 1990). In addition, the arts reinforce spatial-temporal reasoning skills. Students who steadily study orchestra or band in middle school and high school perform better in mathematics in the 12th grade. These findings are especially true for low-income pupils who were twice as likely to perform at the highest math levels compared to their non-music peers (Catterall et al., 1999). Motivated students are students who can demonstrate learning and are not afraid to challenge themselves.

Cognitive and social intelligence is another area that the arts foster learning. A study conducted by Minton (2003) found that children who studied dance scored higher in creative thinking (innovation), abstract thinking and fluency. Students who participate in dramatic play and theater are less likely to display disruptive behavior and have a better grasp on self-regulation compared

to students who do not participate in a drama-based education (Nicolopoulou et al., 2010). The implications of arts education have far reaching benefits that go beyond test scores. The arts are crucial for children to form essential soft skills throughout development.

The arts, by nature, foster an environment of innovation where students feel comfortable taking risks and are not afraid of failure. A positive school culture is cultivated by teachers, parents and leadership. It has been proven that arts integration creates more collaboration among teachers, community involvement in schools, better attendance and school spirit (A+ Schools Program of the North Carolina Arts Council, The North Carolina Department of Cultural Resources, & The North Carolina Department of Public Instruction, 2014). Involvement in the arts is an effective strategy to keep kids motivated and in school. Students who are at risk of dropping out and students with special needs can especially benefit from the arts. In a study performed by Barry et al. (1990), 27% of students who thought of dropping stayed because they liked the arts or music.

I believe that the arts are a compelling way to educate the whole child. I would like to end with one of many personal stories about how the arts have affected my learning while being a product of the public school system. Before I knew I was an artist, as a child I loved to make things. My third-grade teacher was a fiber artist, and she had a loom. She would let me weave on it when I wanted to. She would make dye from vegetables such as beets and onion skins to color wool yarn that she would spin. She taught me about American Indians and how they wove everything that they needed. She was a magician! I remember very little else of my third-grade year, but I remember how making something changed how I experienced the world. I retained what I had learned through this experience. The most successful lessons for me in school were the ones that enabled me to perform a play or skit, create music or make something with my hands. I was one of those “at-risk” students that almost dropped out. Because my teachers cared about me and my learning, I stayed in school. This legacy has never left and continues to influence my teaching, advocacy and belief that visual and performing arts education should be in all classrooms. The arts are essential to students' ability to be innovators, collaborators, critical thinkers and communicators.

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Letter from the Editor

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



One of my favorite things about teaching art is that every school year brings new possibilities. This school year my principal challenged the specials team to support our school through teaching executive functions (EFs), skills for managing daily life. According to EFs 2 the Rescue (n.d., What are executive functions section, para 1.), “executive functions are often described as the air traffic control centre of the brain.” Instead of seeing our content areas as being marginalized by this request, we chose to teach EFs through the lenses of our specific disciplines. We adopted the EFs 2 the Rescue curriculum and collaborated on which executive function to teach each month. I was pleasantly surprised by how easily the EFs were to incorporate into art.

We started the year with self-control and the character Stop-A-Tron, a robot who always stops to think (EFs 2 the Rescue, n.d.). In art, students learned that self-control is not something parents, teachers, or even friends can give you (Hall et al., 1998, p. 92). To signify how self-control must come from within oneself, students learned how to create self-portraits.

Next, students met the magician Sustain-O, The Great who can focus and pay attention for an extended time (EFs 2 the Rescue, n.d.). This happened to align with the opening of our collage studio. We watched an artist interview with Njideka Akunyili Crosby. During the video Crosby talks about how she loses track of time when she focuses on her art (TateShots, 2016). I challenged my

students to become so engaged in their artmaking that they completely lose themselves in it.

For the Fall issue of *Collage*, I am interested in what new teaching opportunities are you embracing. In addition to our usual topics, I invite you to consider the following questions:

- How do you collaborate with teachers across disciplines?
- What do you do to support your school in addition to providing an amazing art education?
- What challenges have you turned into teaching opportunities?
- How do you teach executive functions?
- What is going well this year?
- What is one new thing you are implementing?

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

With gratitude,

Amy

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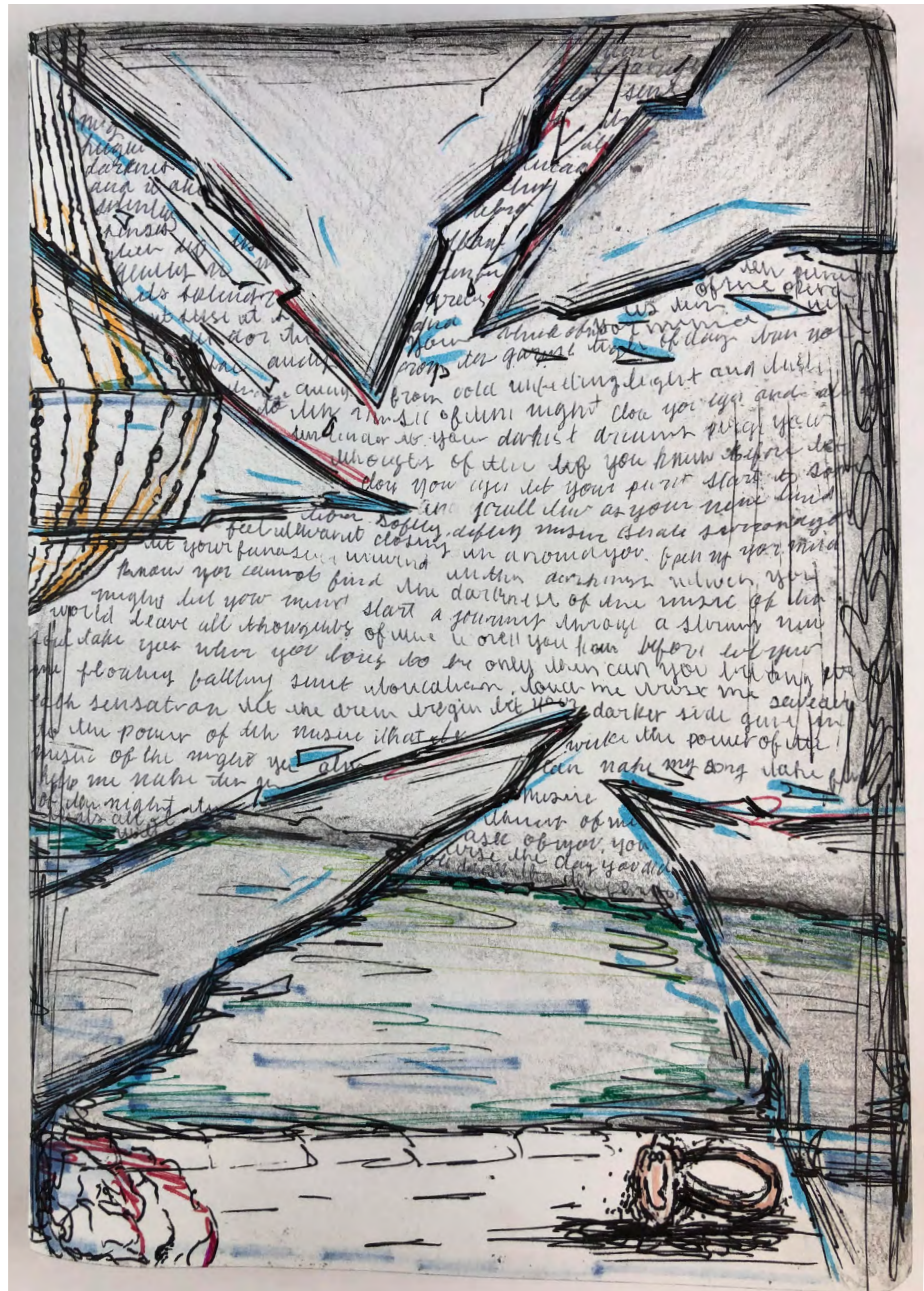
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A Project Slice

Growth Mindset Through Visual Journals

By Brandon Ager
(he/him/his)

Art Educator, Vista Ridge High School, El Paso County D49



Lauren Ouding, Visual Journal Entry 1, 2021



Lauren Ouding, *Visual Journal Entry 2*, 2021

First and foremost, I am not a trained art therapist. But this has not kept me from trying to educate my students about their mental health. I care about their well-being and want to see them thrive. I was frustrated by my students not being able to cope with the day-to-day stressors that led to some of them resorting to drugs or suicide. Wanting to help, I began to study growth mindset, coping skills, and how that impacts resiliency. Now I use visual journals to communicate what I learned in my studies and to make learning more meaningful for my students.

Fixed and Growth Mindset

I encounter students and adults with a fixed mindset every year. They say things like “I can’t draw” or “I have no talent in art.” People with a fixed mindset believe “your personal traits are fixed...people with a fixed-mindset expect everything good to happen automatically” (Dweck, 2006, p. 82). I have to educate these people about adding “yet” to the end of those phrases. Carol Dweck, an American psychologist and a leading researcher on mindset, calls this “the power of

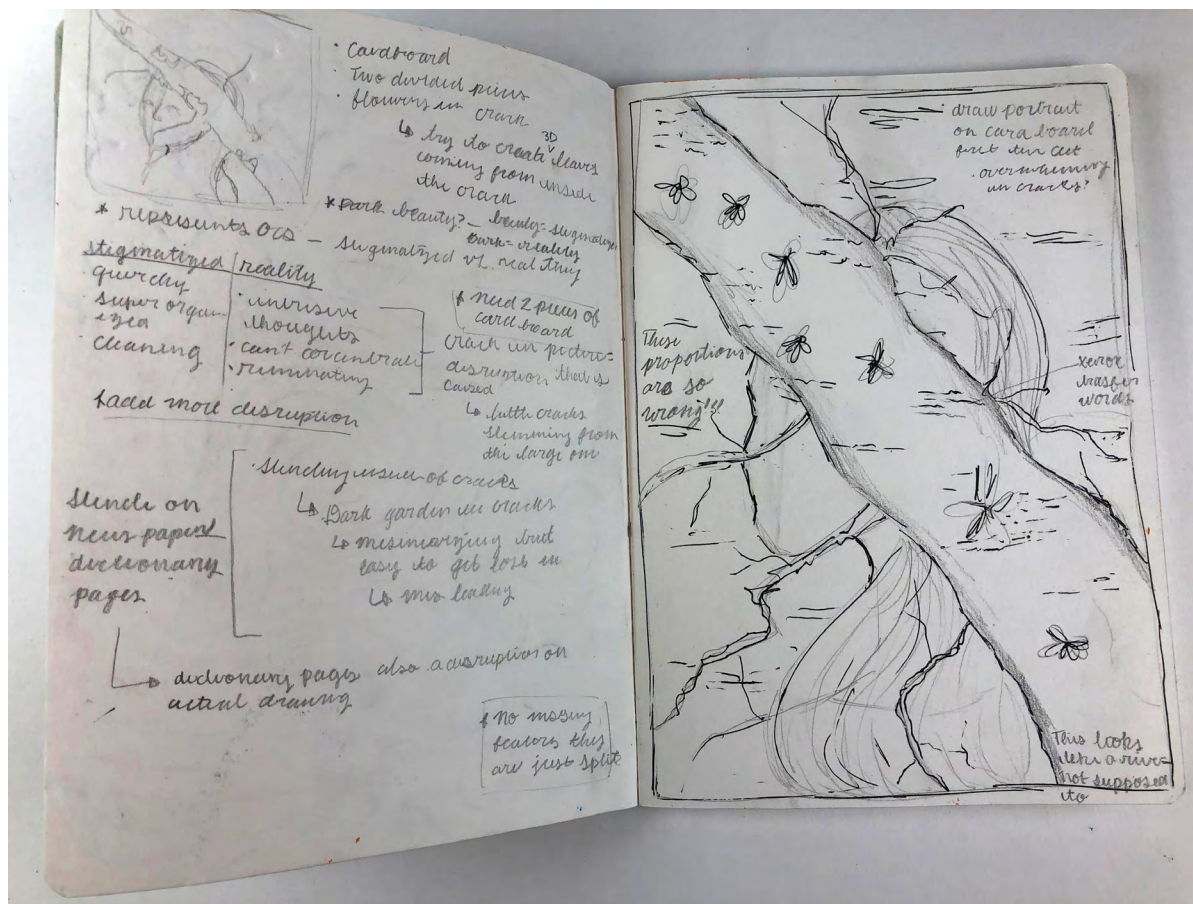
yet.” (TED, 2014). Adding “yet” shifts the phrase from being considered a fixed mindset to a growth mindset. According to Dweck (2006),

This growth mindset is based on the belief that your basic qualities are things you can cultivate through your efforts. Although people may differ in every which way—in their initial talents and aptitudes, interests, or temperaments—everyone can change and grow through application and experience. (p. 8)

Listen, I know this may seem a little touchy-feely, but I cannot make a student trust the process of creating something imperfect and then learn to grow and create something even greater without them trusting and believing in themselves first. My lower-level students need a lot more coaching and affirmations to keep them going.

Process: Visual Journals

Visual journals have been a way for my students to create a rough sketch or series of sketches based on a prompt. They are a place for students to experiment



Lauren Ouding, *Visual Journal Entry 3*, 2021

with materials, work on compositions, and explore their concepts. Visual journals are starting points to explore their process before creating their product. I do have a few rules to help guide them.

1. They must fill their page.
2. They must take notes. They can use text as a texture, collage post-its, or write directly onto the page to remind them of their choices.
3. They must embrace imperfections. This is part of their process and a place for experimentation.
4. Drawing must reflect the prompt and themselves.

Some of the prompts I have used are: How I Feel, My Reactions, How I Cope, I'm Happy When, What Joy Looks Like to Me, and What Stress Looks Like to Me.

Product: *Story of Me Project*

An example of an assignment I do is called *Story of Me*. I do this assignment with my upper-level students because

they are the students with whom I already have a good relationship and they tend to experiment more. My classes are around ninety minutes. This is an overview of what the steps to the project look like:

Day 1: Show videos to introduce mindset. Students answer the first set of questions and then do a visual journal prompt called How I Feel. Students experiment with a variety of methods to create surface quality. Some of these include monoprints, gelli prints, pochoir, texture rubbings, and xerox transfer.

Day 2: Introduce students to coping skills. Students answer the second set of questions and then create a visual journal prompt called My Reactions. Students experiment with various methods for surface quality.

Day 3: Students answer the last set of questions and do a visual journal prompt called How I Cope. Students experiment with various methods for surface quality.

Day 4/5: Students reflect on what they have created. They create a rough sketch of what their final piece may look like. These can include one or a combination of all three of the visual journals they created. Many students continue to create thumbnails and experiment with materials.

Day 6-10: Students create their final piece. We have in-progress critiques from time to time and reflect on what is going well and what they learned that day.

Day 10/11: Grade and final critique. Students and I both grade their projects on a 4-point scale. They are graded on their concept, composition, craftsmanship, process, and reflection.

*The days allotted for working varies depending on the size constraints I give them.

Grading Scale

	Innovating 4 (10 pts)	Applying 3 (8 pts)	Developing 2 (6 pts)	Beginning 1 (5 pts)
1. Concept (Idea & Source of Reference)	Student used <u>their own reference</u> .	Student used another <u>person's reference with permission</u> .	Student used a reference from the internet from a <u>royalty-free website</u> and <u>didn't</u> change the composition.	Student used a <u>copyrighted reference</u> and finished the project.
2. Composition (Original Composition/ Point-of-View)	<u>Advanced</u> demonstration of: Foreshortening, Rule-of-Thirds, and/or different point-of-view.	<u>Proficient</u> demonstration of: Rule-of-Thirds/different point-of-view.	<u>Developing</u> demonstration of: Rule-of-Thirds.	Demonstrates Rule-of-Thirds in <u>little or none</u> of the composition.
3. Craftsmanship of Techniques/Medium	The work is technically <u>advanced</u> ; materials and media are used effectively to express ideas.	The work is technically <u>proficient</u> ; materials and media are used well to express ideas.	The work demonstrates <u>developing</u> technical competence and some knowledgeable use of materials and media.	The work is generally <u>beginning level</u> ; it demonstrates marginal technical competence and awkward use of materials and media.
4. Process (Evidence of planning, practice, revision)	Visual evidence of practice, experimentation, AND revision demonstrates development of the <i>Concept</i> . AND Written evidence describes how the sustained investigation shows evidence of practice, experimentation, OR revision.	Visual evidence of practice, experimentation, OR revision relates to the <i>Concept</i> . AND Written evidence relates to the visual evidence of practice, experimentation, OR revision.	Little Visual evidence of practice, experimentation, OR revision; however, visual evidence does not relate to the concept .	No visual evidence of practice, experimentation, OR revision. Any evidence does not relate to the concept .
5. Artist's Statement/Reflection	Artist's statement clearly explains the information asked and gives additional detail.	Artist's statement explains the information asked.	Artist's statement vaguely explains the information asked.	Artist's statement attempts to explain the information asked.



Lauren Ouding, *Deceptive Beauty*, 2021

Reflection

Learning and implementing these concepts is a process. I wish I could say that all my students thought this was their favorite topic or that this has changed their lives... but I cannot. I have seen some of my students gain an interest in further investigating how to create art through their own lenses. I have witnessed students taking time to breathe and using new coping strategies to take time before they react. We are not perfect, and neither are our students. If we take some time and get to know them, then they are more willing to let us help them.

Most of the resources I have used can be found at <https://vrhsgrowthmindset.weebly.com/>.

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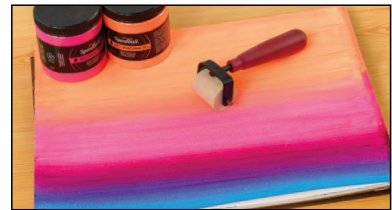
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Screen Printed Band Posters

Lesson Plan for Grades 9–12



Step 1: *Expose chosen image onto a Speedball Speed Screen. Rinse, dry, and set the screen.*



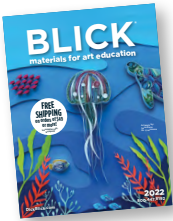
Step 2: *Create a colorful background using fluorescent inks.*



Step 3: *Design graphics, including a band logo and poster information.*

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Choice Day Collages by Zeke, 3rd grade

RITUALS

By Leah Mattice
(she/her/hers)

Art Educator, Linton Elementary School, PSD

My name is Leah Mattice. I teach art at Linton Elementary School and have recently moved here from Aurora Public Schools. I have brought with me “Free Draw Time” and “Choice Day” rituals to balance teacher-led instruction and standard studies with time for students to pursue their own personal artistic interests and exploration.

Free Draw Time:

When students first enter the classroom, they receive three to four minutes to start a new drawing about whatever they want or to continue a previous artwork independently. To respect students who need quiet transitions to succeed, they free draw quietly for the first three minutes. If they all live up to the expectation of silence, they receive an additional minute to talk and free draw.

I find this boosts students’ motivation to listen respectfully and try their hardest when receiving artmaking instructions from the teacher or carrying out standard-based discussions and reflections because they know that I have already honored their unique interests by providing time and materials for personal artistic exploration. They also know that if they achieve the teacher-led and/or standard-based assignment within reasonable time, they will receive three additional minutes at the end of class to work on any project of their choosing and talk with peers.

Choice Day:

Many art teachers refer to this ritual as TAB, Teaching for Artistic Behaviors. Students know that when they accomplish all their assignments throughout the week, they receive a day to choose from a list of art materials (that rotate over time) to continue or begin an artwork of their choosing. Many students tell me this is their favorite art class day of the week, and I see them utilizing it to practice and master techniques I have taught them throughout the week.

My philosophy behind these rituals is students empathize with the art forms and standards that teachers tell them are important when we are empathetic by recognizing the importance of their unique artmaking goals. In the end, I learn from and feel inspired by the kinds of art I see them making. I will often incorporate their ideas into planned curriculum. Also, students show they have learned from me by incorporating taught techniques and ideas into their personal works. ●



do-over

Evidence Based Grading and the Visual Arts Classroom

By Rebecca J. Craver, Department Coordinator,
Visual Arts Instructor, Discovery Canyon Campus
Jamie Lynn, Art Educator, Discovery Canyon High School

Four years ago, our campus faced a changeover in administration, and we as teachers were faced with something very familiar – new strategic initiatives for our educational philosophy and pathway as a school. In 2018, our school administration began looking closely at the use of PLT's, Professional Learning Teams within a PLC, Professional Learning Community. District training on this topic subsequently led to an evaluation of our grading system at the high school level. Enter Evidence Based Grading (EBG). What is evidence-based grading? Evidence Based Grading is a grading system of scoring pieces of “evidence” that allows each student to receive accurate feedback on his/her current level of proficiency with a standard for a specific course.

Our school started with a very small pilot group of teachers exploring this system and has progressed to a full-scale campus-wide pilot program with future roll-out deadlines for the entire campus. Still in its phased roll-out, our teacher base is approximately half EBG and half traditional grading. As a disclaimer, this article is not a research paper that analyzes specific data supporting EBG, rather it is an anecdotal account of our experiences in the visual arts classroom using standards-based grading.

Over the last three years, our visual arts department has and continues to address the “four critical questions” that professional learning teams should address: 1) What knowledge, skills and dispositions should every student acquire

as a result of this unit, course, or grade level? 2) How will we know when each student has acquired the essential knowledge and skills? 3) How will we respond when students do not learn? and 4) How will we extend the learning for students who are already proficient? (DuFour et al., 2016, p. 36). Questions one and two focus on curriculum content and systems of assessing the content knowledge.

To address these questions, we began by breaking down the Colorado Academic Standards for the Visual Arts (VA CAS) into learning targets and promise standards. We formulated four standards categories which encompass all the state learning targets: Standard 1: Acquire and Transfer Knowledge, Standard 2: Developing Foundational Skills, Standard 3: Intentional Creation, and Standard 4: Respond and Reflect. Our standard categories closely follow the Colorado Academic Standards but also incorporate International Baccalaureate DP/CP/MYP program criteria, as we are an IB school. Then based on those standards categories, we implemented the evidence-based grading system as a means of assessing what students know and are capable of doing.

Standard 3: Intentional Creation	4 Exceeding Proficiency	3 Proficient	2 Approaching Proficiency	1 Developing Foundational Skills	0 Not Meeting Standards
<p>Artist has successfully explored ideas to shape artistic intention through to a point of full realization. The fully resolved work of art is original and has feasible, clear, imaginative, and coherent artistic intentions. Artist demonstrates a range and depth of creative thinking behaviors.</p> <p>This section of the rubric with standard criterion description stays the same throughout the course.</p>	<p>Artist has successfully created a still life painting that appears extremely realistic to the point of having photographic like qualities. The artist has drawn all objects correctly with an understanding of scale and proportions. The use of chiaroscuro creates a dramatic effect, and the application of the acrylic techniques are flawless. The artist has used the skills demonstrated and taught in class to create an effective and interesting piece that could be presented in a contest or show.</p> <p>The score descriptors on the rubric with project/media specific language changes depending on the assignment.</p>	<p>Artist has created a work of art that is well thought out, balanced, and realistic. The objects are drawn to scale and proportion. The use of gray scale values demonstrates an understanding of light and contrast, and the use of chiaroscuro enhances the overall mood of the piece. The artist has used the skills demonstrated and practiced in class to create an effective still life painting.</p>	<p>Artist has created a good work of art that has attempted to use some of the acrylic painting techniques. However, the objects are either lacking in proportion, or the acrylic techniques appear sloppy. The use of chiaroscuro is lacking or ineffective and the overall craftsmanship of the piece needs to be refined.</p>	<p>Artist has turned in a work of art that is severely lacking in the skills that were demonstrated in class. Either the still life objects need refinement on their proportions, or the application of the acrylic painting techniques and chiaroscuro need to be altered. Artist should practice skills and techniques and reperform on this task.</p>	<p>Artist has either not turned in or completed the artwork, or they have turned in a work of art that has demonstrated very little skill. Students need to attend a re-teaching session and reperform.</p>

The criterion description under the standard title stays the same for all Standard 3 assessments. The description under each score level, 0 to 4, changes to align with media/project specific parameters.

In practice, we begin all assignments by asking which learning target does this assignment assess and which promise standard does this learning target fall under. Once we have determined which standard category the learning target falls within, we create our rubric. The descriptive criterion for each standard category is set at the beginning of the course and all project rubrics are developed based off one of the four standards. Project specific language is added to the rubric criterion to reflect the specifics of the medium or project parameters, but the students see and are assessed on the same four standards for the entirety of the course. Assignments, or pieces of evidence, are scored on standards rubrics using a 0-to-4-point scale of proficiency. We have included an example of a project that was assessed using evidence that demonstrates a standards-based criteria.



This mini skills-building project was to create a still life painting that utilized the skill sets of arranging and lighting a still life, utilizing chiaroscuro, applying acrylic paint techniques, drawing to scale/proportion, and creating value to render form. The first painting scored a 3, meaning the student demonstrated proficiency in the skills being taught. The second painting scored a 2, meaning the student needs to further develop some specific skills to be at a proficient level.

As with any grading system there is bound to be tangible progress and unforeseen or potentially problematic impacts. One aspect of EBG that is undeniably positive is the empowerment that our students have gained over their own success in the classroom. Our students receive very specific feedback on their exact skill set or performance and then use that feedback to either reperform for a higher score or to improve their skills for future assignments. We are no longer asked that dreaded question, “Why did I get this grade?” Instead, we are asked, “When and how can I reperform to improve my score?” In addition, communication to parents has shifted from grades to learning. Now we can specifically describe to parents the level of learning their student has achieved and what they need to do in the future to continue learning. Furthermore, we have seen significant improvement in the artistic skill sets of our average student. Students with little to no artistic skills have been able to improve, learn, and even flourish under this system of feedback and performance.

Overall EBG has been a positive progression in our classrooms. However, the implementation of the EBG pilot as an entire school was not without issue. Many initial difficulties came with the fact that, as a phased trial, different departments within the high school had autonomy in how they implemented the specifics of the EBG standards grading system. In the first years of its use in our school, this led to confusing communications with different expectations in different courses, which, in turn, led to frustrated students, parents, and teachers. Moving forward, we have begun the laborious process as a campus to streamline our implementation of the grading system such that there is consistency between all departments, manageable grading expectations along with training for teachers, and explicit communication to all stakeholders regarding expectations for performance and scoring.

As we work through the 2022-2023 school year, our department is looking forward to the future of Evidence Based Grading in the visual arts classroom. We will continue to refine our practices, build efficient and descriptive rubrics, and explore how students can reperform to enhance their understanding and skills in visual arts.

Reference

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Erin Hyunhee Kang, *A Home in Between*, Partial C: God's plan for the redemption, 2022, Digital Drawing, 42"x52". Image Courtesy of the Artist.



Kristopher Wright, *Dark Was The Night*, 2022, Acrylic Ink and Paint on Canvas, 108"x72". Image Courtesy of the Artist.

Community Partner Spotlight

Boulder Museum of Contemporary Art (BMoCA)

by Melinda Laz
(she/her/hers)

Outreach Education Manager, BMoCA

"The kids LOVED the easy-going nature and challenge of the workshop!"
"Our trip to the museum was fantastic. I thought the tours were the perfect length of time for 6th grade, and they really enjoyed the collage activity."
"The students loved it! All my classes were disappointed we were only spending two days with BMoCA!"

Fall is a time for new beginnings and a time for reflection and contemplation. The fall exhibitions at Boulder Museum of Contemporary Art have filled our galleries with intricate, evocative and thought-provoking works of contemporary art by Colorado artists Kevin Hoth, George P. Perez, Kristopher Wright and Erin Hyunhee Kang. These artists utilize photography as source material and inspiration, making their marks by cutting, ripping, burning, tearing, layering or projecting their images onto the wall in order to tell their own, unique stories. For Kevin Hoth and George P. Perez, photographs are cut and collaged to create sculptural pieces. Kristopher Wright imagines families as engines in his layered works that utilize painting, printmaking and drawing. Erin Hyunhee Kang's dramatic photomontage projections portray an emotional vision of last year's Marshall Fire in Boulder County, which nearly destroyed her home and studio. These powerful artworks are on view now through Feb 19, 2023.

Next spring 2023 our exhibitions will feature works by five different artists, also hailing from Colorado. With our galleries changing over every four months, there is always something new to see at BMoCA!

The content and art techniques used by our exhibiting artists are rich material for your students to explore. We know that school buses are difficult to reserve, and field trips are tricky to schedule. That is why BMoCA offers our Contemporary Classroom program in your K-12 classrooms around the Denver/Boulder region. These one or two-sessions programs are taught by BMoCA Educators and include:

- Discussions about contemporary art and artists.
- Opportunities for students to speak, write and describe their ideas.
- Engaging hands-on art projects using art materials that we provide.

We start with engaging questions such as: Do you ever use art materials the way these artists do? Can you think of other unusual ways to use art materials? What stories can you tell, or emotions can you portray in your own art? From there, our educators show images of the artwork, play video snippets featuring the artists themselves if available, and finally lead an artmaking activity inspired by the artwork for students to try themselves.

About our Contemporary Classroom program, teachers say:

"The kids LOVED the easy-going nature and challenge of the workshop!"

"Our trip to the museum was fantastic. I thought the tours were the perfect length of time for 6th grade, and they really enjoyed the collage activity."

"The students loved it! All my classes were disappointed we were only spending two days with BMoCA!"

These workshops are offered free for schools in Adams, Arapahoe, Douglas and Jefferson Counties, with deeply discounted programs for schools in other counties. In a typical school year, we provide nearly 100 Contemporary Classroom programs in a variety of settings including traditional public schools, private and charter schools, combined-age classrooms, and even high school classes where teachers seek deeper connections with a specific content area such as history.

Both onsite in your classroom or field trips to the museum are available this year. We are now booking programs for now through May 2023. To book your program and to learn more, please contact melinda@bmoca.org or 303-443.2122 x105.

We look forward to visiting your classrooms this school year! Did we mention that most of our programs are free! BMoCA is located at 1750 13th Street in downtown Boulder. Visit www.bmoca.org. ●

ART21 EDUCATOR

Creating Space for Student Voice

by Jaclyn Pelton
(she/her/hers)
K-12 Art Educator
Byers, Colorado



Production still from the Art21 "Exclusive" episode, "Gabriel Orozco: 'Mirror Crit'" © 2014 Art21, Inc.

Courtesy Art21, art21.org, founded 1997 "Mirror Crit: Gabriel Orozco," 2014 From Art21's Extended Play series CREDITS: Producer: Ian Forster. Consulting Producer: Wesley Miller & Nick Ravich. Interview: Ian Forster. Camera: Rafael Salazar & Ava Wiland. Sound: Ava Wiland. Editor: Rafael Salazar. Artwork Courtesy: Maximiliano Siñani. Special Thanks: Marian Goodman Gallery. Theme Music: Peter Foley. Video; color, sound; 5 minutes, 5 seconds

Among the many challenges we face as educators today is that of how we take on and acknowledge inclusion. The diversity that exists in any of our classes can be celebrated and bridged through careful consideration of purposeful lessons and activities. Inviting students to learn through the critique process is an excellent time to build a sense of community into the studio.

Introduction of this component of the artistic thinking process can sometimes lead to worry and fret—the thought of one's work on display for all to freely comment on must be met with understanding and reassurance. As human beings we have an unfortunate tendency to compare ourselves to others in ways that are usually counterproductive to our growth. When structuring our

class critiques, I want to make sure that I keep in mind the different attributes of my students, both as artists and teenagers. I want them to learn within a protocol which I facilitate while the students lead the discussion. I also want this to feel natural and flow like a comfortable conversation.

During my time browsing through the Art21 resources, I viewed a film featuring the artist Gabriel Orozco called “Mirror Crit” (2014). Orozco is a Mexican artist who creates within multiple mediums in order to engage the imagination of the viewer. For this film, Orozco models what he calls the “Mirror Crit,” during which he displays his students’ work as a projected image on a screen and shares about it as though he is the artist. He talks about and discusses the work in a way that allows everyone involved (including the real artist) to view the art with fresh eyes.

Orozco’s perspective of the piece is free of influence of the artist’s reasoning and justification of choices of any kind. Comments are made pertaining to the imagery, composition or anything else that Orozco notices and would like to share. The sort of story he spins about each piece can be amusing and entertaining as the viewers listen and engage with his thoughts. Hearing about what Orozco sees or does not see is thought to be extremely helpful for the artist.

In our class, we have modeled some of our critiques after the format created by Orozco with one main difference. I am the facilitator rather than a presenter. Artworks are numbered, and each student chooses one which is not revealed until sharing time. One by one each person begins to share about the art as though it is their own by commenting on what the work is about, the choice of imagery, the materials selected and how they were used, the specifics of the assignment details and anything else the “artist” would like to share. A list of talking points is offered to scaffold and differentiate as needed.

Then students ask questions in order to continue discussion and elaboration on the art. Once the discussion slows down, we warmly thank the imposter artist and reveal who did make the work. This artist then shares how close (or not) the presenter was to the real details behind the work. Each artist in the class presents as an imposter as well as reveals the details of their own work when it is time.

The entire process, while a little scary at first for some, has proven to be enjoyable and much less stressful than a traditional critique. The need to justify and defend ideas and choices is not the priority. Once the imposter has spoken, the artists can simply share. Students, who feel a bit intimidated due to lack of confidence in skills, find that the focus is not on what is lacking but rather where the strengths are. An artist, who has developing skills, may highlight emotional connections or color choices within a piece while composition and movement may pull a viewer into more detailed complexity. In either case, the imposter artists discuss the work applying their knowledge and understanding of artistic language, the whole group enriches the experience, and the real artist is given honest and positive feedback along with a new sense of confidence. This has proven to be a wonderful entry point into the world of critique with purposeful feedback and discussion that is ever so appreciated by the artists.

I encourage you to try this with your students! The viewing of the Art21 film itself can lead to amazing and rich discussion that could even influence how you approach or adjust this idea with your students. Openness to finding new ways to connect our students and to create a studio culture that includes and invites all students at all levels is one direction we must push ourselves as art educators. The social-emotional connections so many of us are grasping to re-establish can begin to be pieced together within experiences such as the “Mirror Crit.” A newfound enthusiasm for critique will begin to surface, and you may just find your students asking when they will get to do it again!

Reference

Art21. (2014, April 4). *Mirror crit: Gabriel Orozco*. [Video]. Art21. <https://art21.org/watch/extended-play/gabriel-orozco-mirror-crit-short/>●



The Calvert Lodge at Cal-Wood Education Center

2023 ArtSource Summer Residency

by Kelly Mansfield
(she/her/hers)
Art Educator, St. Mary's Academy

ArtSource Colorado is a dynamic creative community of teachers that provide ongoing, immersive professional development experiences run by teachers for teachers. The ArtSource Summer Residency is a 5-day intensive experience with a small group between 15-30 participants. The small group allows for deep investigation of themes and provides an opportunity to get to know each other differently than in our day-to-day work as art educators. Nationally and internationally recognized artists, speakers, and educators are a featured part of this exciting program as well as valuable artmaking time.

ArtSource Summer Residency 2023
Theme *The Shape of Our Stories*
June 18-23, 2023
New Location!
Cal-Wood Education Center
35 minutes northwest of Boulder in
Jamestown, CO

Check out our presenters....



Quinn Alexandria Hunter

Quinn Alexandria Hunter is a sculptor and performance artist from North Carolina who is on faculty at Wayne State University. "Her work negotiates between the self and the world" (Hunter, 2021). She works primarily with hair and the African American female body as material. Quinn is interested in the erasure of history from spaces and how the contemporary use of space impacts the way we as a culture see the past.

We are thrilled to have Quinn Alexandria Hunter be with us for a good portion of our week-long residency. She will

share with us how we as artists tell stories through facts, poetics and reimagined narratives. She will coach us in using the specific histories of material to either build, layer, or combat narratives as we expand on how we can create artwork centered around nuanced storytelling.



Mark Penner-Howell

Mark Penner-Howell is a Colorado artist that likes to disrupt his normal artistic practice. He is represented by Walker Fine Art in Denver, and he has been a featured artist at the Arvada Center several times (Penner-Howell, 2022).

Mark is intrigued with our theme *The Shape of Our Stories* as well as the opportunity to work with us outside at the Cal-Wood Education Center and connect to the space that has been through a fire. He would like to do an aesthetic walkabout to gather objects, charcoal, images and even sound recordings that move us to inspiration. The natural setting this year will speak to



Cal-Wood Education Center

the individual. He will guide us to be aesthetic hunter-gatherers, responding to the inspiration of the natural world. In addition to sharing his own art with us, Mark would like to also share artists he finds inspirational in his creative practice.



Annie Wilson and her daughter

Annie Wilson teaches art at Witt Elementary School in Westminster. She has been a long-time participant of ArtSource and dedicated to her own art practice. We are thrilled that she wants to present this coming summer. “I have always been inspired by the mystery of the natural world around me. Even as a child, I felt alive when connecting with the elements outside. I continually find myself drawn to the art form of Scratchboard as well as solar printing. I am able to bring my stories and my awe for nature to life through these techniques” (A. Wilson, personal communication, October 31, 2022).



Specifics about the residency....

- Up to 30 participant spots available.
- Registration came out mid-December. An email was shared with all CAEA members and posted on our website and social media platforms.
- Hold your spot with a non-refundable \$100 deposit applied toward registration.
- Meals (except one night out in Jamestown), lodging, and amazing presenters are all included.
- Total cost for early registration is \$645. After April 1st the total cost is \$675.
- 45 contact hours for participation.
- 3 graduate credits available through Adams State College with cost around \$150.
- 1 full scholarship and several partial scholarships will be available! Information for applying for these scholarships came out with registration.

Find us at....

artsourceco.org

[ArtSource Facebook](#)

[ArtSource Instagram](#)

Creating Today to Inspire Art Education Tomorrow

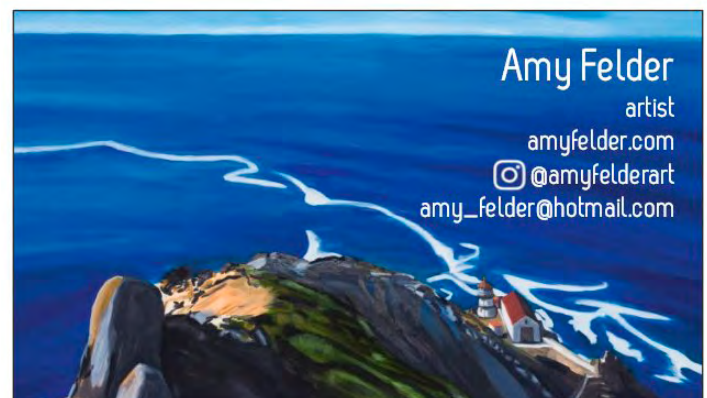
References

Hunter, Q. (2021). *Bio*. Quinn Alexandria Hunter.

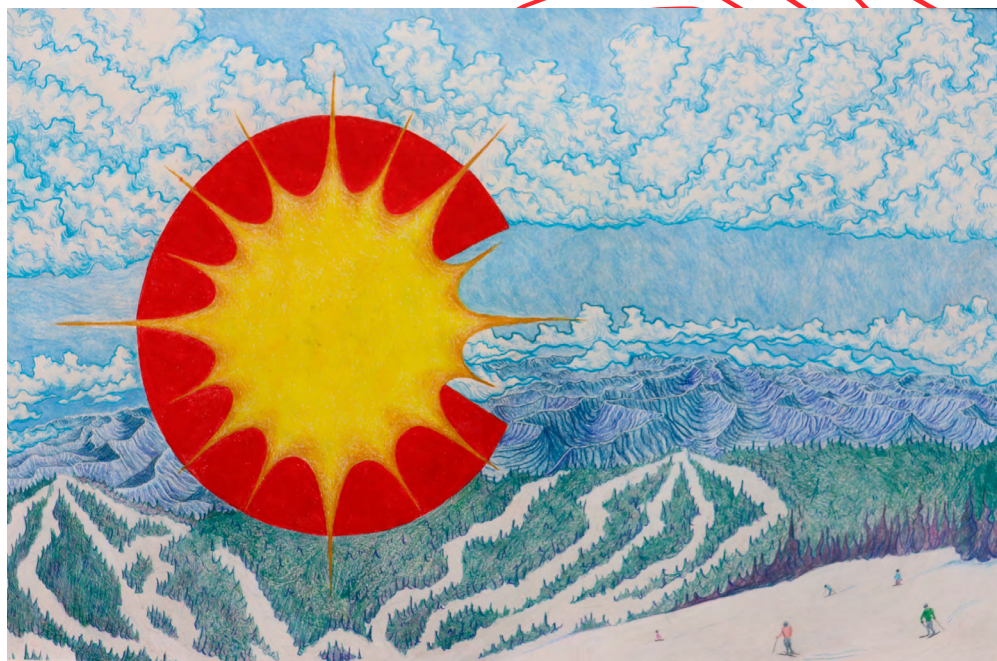
<https://www.quinnahunter.com/bio-cv>

Penner-Howell, M. (2022). Mark Penner-Howell Artwork.

<https://www.markpennerhowell.com/> ●



Colorado Youth Art Month Flag Contest



in the 22/23 school year Youth Art Month Flag contest, "Your Art. Your Voice."
We would like to recognize all of the volunteers and donations that support the success of our program!

Please celebrate with us the work of these outstanding students & teachers!

Over All Winner

Artist: Bella Kelsch, Grade: 10th Grade

Title: Colorado 2023 (Above)

School: Legacy High School, Broomfield

Teacher: Paula Rowinski

Elementary Winner

Artist: Corbin Graff Grade: 5th

Title: I love to Ski Colorado (Top Right)

School: St. Mary's Academy, Englewood

Teacher: Kelly Mansfield

Middle School

Artist: Ava Gabelson Grade: 8th

Title: Mystic Colorado (Middle Right)

School: Independence Academy Charter School, Grand Junction

Teacher: Megan R. Henry

High School

Artist: Trinity Bellgaredt Grade: 12th

Title: My Peachy Town (Bottom Left)

School: Grand Junction High School, Grand Junction

Grade Level Winners



CALL FOR SUBMISSIONS TO COLLAGE MAGAZINE



Hi Artist-Teachers,

I am the new editor of Collage magazine and I am seeking submissions for short columns and one longer column on the themes listed below.

Submissions are due:

August 1, 2023 for the Fall issue
November 1, 2023 for the Winter issue
January 1, 2024 for the Spring issue

Please email me at amyfelderartteacher@gmail.com

Thanks!

Amy Felder, Editor of Collage Journal

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?

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?

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

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

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

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

SUBMISSION GUIDELINES

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

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

Please secure permissions from artists and/or students before 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.

CAEA EXECUTIVE BOARD

Title	Name	Pronouns	Email
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President-Elect			
Vice President	Kim Chlumsky	(she/her/hers)	kimberlycaea@gmail.com
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Secretary	Rachael Delaney	(she/her/hers)	rdelane3@msudenver.edu
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	Michael Cellan	(he/him/his)	medcellan@mac.com

CAEA TASK FORCE CHAIRS & PUBLICATIONS

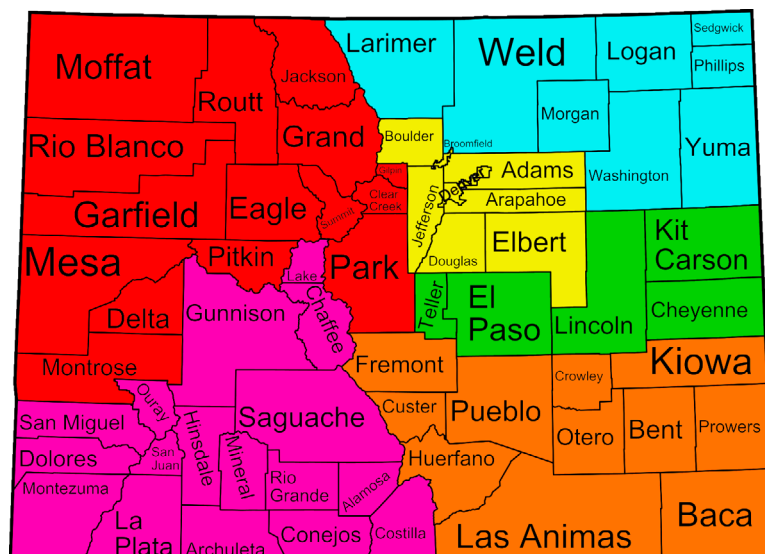
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Fall Conference	Lisa Cross	(no pronouns/ use my name)	caeaart@gmail.com
Fall Conference Venders	Lloyd Bourdain		lrabourdon@gmail.com
Fall Conference Awards	Christine Loehr	(no pronouns/ use my name)	christyloehr@gmail.com
Spring Conference	Lisa Adams		ladams7@cherrycreekschools.org
ArtSource	Kelly Mansfield	(she/her/hers)	mansfield274@gmail.com
ArtSource	Karen Eberle-Smith		keberlesmith@me.com
Equity, Diversity and Inclusion	Joseph Graves	(he/him/his)	joseph_graves@dpsk12.net

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Elementary	Christine Loehr	(no pronouns/ use my name)	christyloehr@gmail.com
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Middle School	Kathryn (Kate) Hust		kathryn.hust@asd20.org
Middle School	Ryan Talbot		rytalb@gmail.com
High School	Crystal Hinds	(she/her/hers)	crystal.hinds@gmail.com
Private/Independent/Charter	Heather Bertarelli	(she/her/hers)	heather.bertarelli@bvsvd.org
Museum/Gallery	Open		
Supervision/Admin	Open		
Higher Education	Open		
Student	Open		
Retired	Kari Pepper	(she/her/hers)	stumperita@gmail.com
Commercial	Open		

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Metro Region	Open		
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South West Region	Open		
South East Region	Kyla Witt	(she/her/hers)	kylarenae24@gmail.com
	Alys Hansen	(she/her/hers)	ahansen@mancosre6.edu





COLORADO ART EDUCATION ASSOCIATION

For CAEA details and event information: go to www.caeaco.org