ART TIMES

Spring 2020

www.wiarted.org

WAEA President

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DEVON CALVERT

Covid-19's Impact on WAEA

Well, I think it's safe to say that it has been a "heckuva" year. After getting off to such a great start this school year, everything has gone out the window with COVID-19. One minute, you're cramming to get every last bit of teaching that you can for the last couple months of the school year in, and the next moment you're in your pajamas teaching from home. With this upending of our social and professional lives, it's okay to feel uncomfortable.

The majority of us have been asked to teach virtually. While some have been creating videos and flipping their classrooms for years, others aren't sure of the first step to take. No matter which boat you're in, there are loads of great groups on Facebook, Instagram, and Twitter who are more than willingly to share their knowledge and ideas with you.

YOUTH ART MONTH

The Power of Art

As far as WAEA goes, we've had to remain fluid with our decision making. We were very fortunate that our Youth Art Month event occurred a little earlier than usual this year, before all the mass closings. It was a terrific event coordinated by our Youth Art Month Chair, Frank Korb, and our seven Regional VPs! 499 works of art were displayed at the state capitol and the closing reception was attended by many proud artists and educators!

VAC

VISUAL ARTS CLASSIC

The Visual Arts Classic made history by having its La Crosse and Stevens Point regional competitions held virtually! A huge thank you goes out to Val Banks, Dana Rice, and Nancy Zabler for spearheading this undertaking, as well as to the rest of the VAC Chairs for all the work that went into all of the other regional VAC competitions around the state. While our initial thought was that we would be able to hold the state competition virtually as well, Tony Evers' extension of the stay-at-home order has now made that not possible. We understand everyone's disappointment but this is out of our hands at this point. Thank you to all of the students, coaches, and VAC chairs who have worked with us on this.

Visioneer

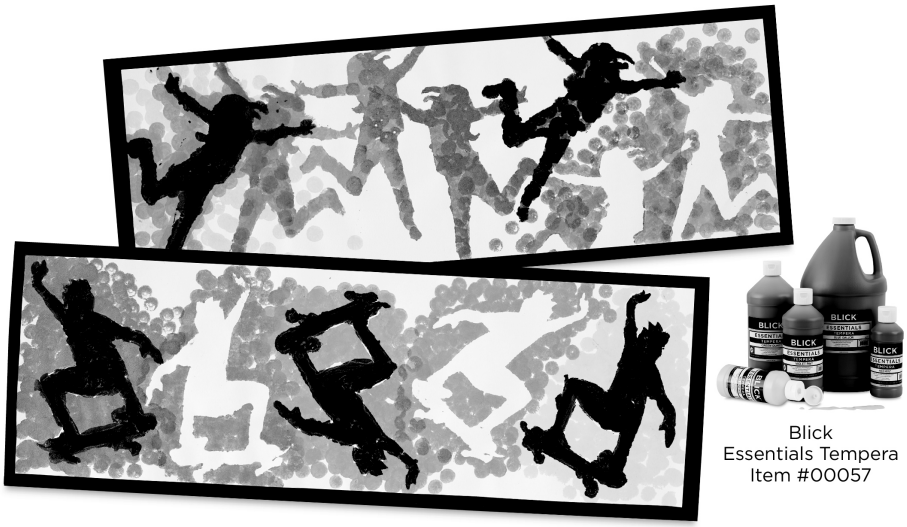
DESIGN CHALLENGE

The Visioneers Design Challenge learned that if there's anything more difficult than planning a wildly successful event, it's cancelling one. Because so many professionals who work in a variety of fields of design, are integral to the success of this program, the task to keep everyone connected virtually while still hosting the competition was too much to ask of them. After much thought and discussion, the decision was made to cancel the event this year. We are devastated by this decision but promise that we will come back bigger and better than ever next year. To any districts who have already paid, your money will be returned to you. We know that this program is something that our young artists look forward to every year. For the seniors, who have seen too much of their final year taken from them, we will still honor them with a Lifetime Visioneers plaque if they have participated 6-7 years (including this year). We thank our art educators for their continued support. I also want to say thank you to Kathy Rulien-Bareis and Johanna Peterson. I know all of the work that goes into this event. Your effort hasn't gone unnoticed.

(continued on next page)

Action! Repeating Stencils

Lesson Plan for Grades K–5



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"Stencil Graffiti" allows street artists to pre-design a piece, then rapidly create multiple prints that suggest movement. This fun project teaches students how to design and cut a basic stencil, then use felt-tip daubers to quickly fill them in.

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The final thing I want to talk about is the National Art Education Association's convention. Many of us look forward to this every year and it showed in our membership. We set a record high this spring with our membership climbing to 675 members, 280 of whom pre-registered for the convention! This is fantastic and we thank you all so much for getting involved at the national level! While we are saddened not to see, learn, and celebrate with all of you, NAEA21 will be held in Chicago next year which is just a hop and a skip away. Please hold onto your enthusiasm and let it carry you to Chicago. For those of you who were planning to attend, you can request a refund, carryover your fee to next year's convention, or donate your payment to NAEA at this link: https://bit.ly/3bo8Pg0 We hope to see you there next year!

I can't tell you how long all of this is going to last. Situations have changed and will continue to change for the foreseeable future. What I can tell you is that the Wisconsin Art Education Association is here for you and will work to help and provide opportunities in whatever way we can. If there is anything you need from us, please be sure to reach out. Above all else, remember that we're going to be okay. Take a deep breath. We'll get through this together.

WAEA President Elect

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LEAH KELLER

Hi colleagues!
Like many of you, I am home, and very disappointed in not being able to go to NAEA this year. Like all of you, I am home planning lessons for little ones that may not have technology, supplies or support to complete them. It's a scary time and I'm just praying that none of my family, friends or students get sick. I am hopeful that by October we will be back in the swing of things including our WAEA Fall Conference! This year we will be back in Wausau at the Westwood Conference Center. I wanted to take this opportunity to introduce you to our two keynotes for our 2020 Vision conference.

Cindy Ingram has the awkward habit of crying in front of artworks and wants the rest of the world to do it too. This noble quest has culminated in the creation of Art Class Curator, which I encourage you all to explore before our conference. With an MA in Art Education and a BA in Art History, she has more than fifteen years of teaching experience in schools, museums, and non-profit organizations. She has been a Marcus Fellow, a fellowship dedicated to arts leadership from the North Texas Institute for Educators on the Visual Arts. In addition to working in museums and teacher professional development, she has taught art in the classroom to all grades–elementary to college. In response to our recent health crisis, Cindy organized an online conference for art educators, called the Art Un-Conference with over 40 presenters in the span of a week!

She lives in Dallas, Texas, with her husband and two lovely daughters (ages 5 and 8). She loves traveling–to visit favorite and new museums and galleries and art history sites, of course–in the US and abroad, and is midway through a 10-year plan to take her family on a grand art education adventure around the world.

To date, she has not yet made any of her students cry (knowingly), but there is still time.

Niki Stewart is an artist, educator and museum professional who has been working in the field for more than 25 years. Presently, she serves as the Chief Learning and Engagement Officer at the Academy of Natural Sciences of Drexel University in Philadelphia, PA. Prior to this she has held the roles of Program Administrator for Art Bridges, an arts foundation focused

on sharing American art across the country; Chief Engagement Officer at Crystal Bridges Museum of American Art in Bentonville, AR, Associate Curator of Education for Scholastic Programs at the John and Mable Ringing Museum of Art in Sarasota, FL; and as a K-12 Educator in the Florida public schools. Niki also worked for the Walt Disney Company in a variety of education, art and entertainment roles. Niki attended Ringling College of Art and Design in Sarasota, FL and holds a BFA in Illustration and Photography. She has worked closely with NAEA as an instructor in the School for Art Leaders program, where I had the extreme privilege of meeting her in July of 2018.

We are extremely excited to be bringing these amazing art professionals to Wausau to share their 2020 Vision with us. See you in October!!

WAEA Past President

TIFFANY BELTZ
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Help! I haven't seen a human in 7 days

I write this from my house where I have been for the past 7 days, like many of you. This time has been one of big adjustments! I have adjusted to spending a lot of time at home with Bonnie (my sweet pup), I have adjusted to "teaching" online, I have adjusted to wearing no make up and minimally washing my hair for days on end, I have adjusted to eating what's in my cupboard instead of takeout, I have adjusted to virtual meetings, virtual happy hours and virtual lunches, I have adjusted to not running to the store whenever I feel like it, I have adjusted to sanitizing EVERYTHING, and I have adjusted to the idea of this being "normal" for however long it takes to keep us all healthy!

The biggest joy I have found during these days is communicating with my students. I created a Google Site (SUPER simple process… just time consuming), where I share art resources, ideas, lessons and projects with families. I also have a Facebook page for my art room where I have been posting Daily Art Challenges. I have been collaborating with my dear colleague and friend, Jen Dahl, to come up with one each day. I enjoy doing them myself and sharing them with families and students. Mostly, however, I enjoy seeing their versions shared with me and their smiling faces that I miss so much! A few of these challenges have been: photograph everyday objects that look like letters, create a maze and have a family member solve it, create funny faces for your pets, stuffed animals or family members, create hearts to show the love in your window, and my most favorite so far: recreate a famous work of art. I recreated the Girl with the Pearl Earring and had so much fun doing it!

The thing that I'm remembering through all of this, is that these truly are unprecedented times, and we will get through this. I have been living my life at an extremely fast pace the past few years. Run here, do this, help with this, go to this, etc. I was busy... really busy. I enjoyed all of it, but did find myself feeling overwhelmed quite often. This has forced me to slow down and discover things that I truly enjoy doing. I am enjoying reading, doing puzzles, snuggling with Bonnie, watching a few new shows, baking, slowly enjoying a glass of wine in the evening, daily walks with Bonnie, and virtually staying connected with my friends and family. Oddly enough, I feel more connected to some of them than I ever have. I am making sure that I am healthy and well, not just physically, but emotionally and mentally as well.

So, take time to slow down, do what you can to stay connected with your students and colleagues, but most importantly, remember to take care of you. This is a time to realize what truly matters and find creative ways to make the most of a temporary normal. We're all in this together and will hopefully come out better for it in the long run.

Stay healthy and take care, art teacher friends!

WAEA Secretary

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SUSIE BELZER

Multi-Color Prints Inspired by Thiebaud

Wayne Thiebaud is always one of my favorite artists to teach about to my students. For a little background information, Wayne is currently 99 years young and is well known for his dessert paintings, although he also painted portraits and landscapes. He has a beautiful way of handling color and form in his work.

I have used Wayne's work as inspiration for painting projects, oil pastel cake drawings and dessert sculptures. This year I was searching for something new to do and I landed on printmaking. I have not printed with students in a couple of years and I was excited to dive back into it.

For this lesson students begin by drawing some sort of dessert using 3D forms as their main subject matter on a 9' x 12" piece of paper. We added plates or cake stands under the treats and drew in a horizon line to represent the table. The drawings were then transferred onto 9" x 12" scratch foam using pens.

The goal of this lesson is to teach students how to create a multi-colored print. I love using the scratch- foam for this type of lesson because it's very easy and quick to cut out forms and print them again in various colors. When making a multi-color print it's important that you first print as many 1 color prints as desired before cutting the foam apart. For my students that number was 4. After creating their 4 initial prints, they then can start cutting out their desserts to reprint in a 2nd color.

Lining up the cut foam piece onto the 1 color print is a tricky bit, but if your students are careful they should find success printing clean lines with multiple layers of ink. I set a goal for my students to create one 3 color print and one 4 color print, but I had many students who developed a passion for cutting and printing as many different details as they could. It was a highly engaging project that I will be excited to repeat again.

For a video tutorial head over to my YouTube channel : Mrs. Belzer and search "Thiebaud" on my page.

Photo Credits: Susie Belzer

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Summer Art Camps

By the Summer of 2020, students will likely be VERY ready to get back into a shared art studio environment. Each year Watertown High School and Riverside Middle School send students on scholarship to summer art camps at colleges. At the time of writing, these camps haven't been cancelled yet, so we are proceeding with our usual process that invites students to apply for scholarships during the spring Trimester. The only difference is that the invitation will now go out virtually.

The application for scholarship is open to all students and takes into consideration financial need, art extra-curricular involvement, and enrollment in art courses. Funding for the scholarships comes from a variety of sources including an Educators' Foundation supported by donations from local teachers, the Watertown Arts Council, individual donors, and fundraisers ran by our Art Club such as Seroogy's Chocolate sales and silent auctions at art events. The DPI also offers a Precollege Scholarship Program that allows students eligible for free or reduced lunch to experience college life on a college campus while in middle or high school. Some camps offer their own scholarships and we have had students win these awards while attending on our scholarship and then return the next year with the camp provided scholarship.

While many institutions offer summer arts experiences, the University of Wisconsin Green Bay camp is one we have worked with for decades. We have also had students attend the MIAD Pre-college experience. This year I am excited to announce the 1st Annual UW-Whitewater ART Camp Sunday, July 5th – Friday 10th, 2020. This is a 6 day, 5-night opportunity for high-school aged student artists (including 2020 grads) to immerse themselves in a college-level Visual Arts experience taught by current UW-Whitewater Art Faculty. Workshops will be offered in Ceramics, Painting, Sculpture and Drawing. This camp is limited to 36 student artists. Please see camp website for detailed information: https://www.uww.edu/ce/camps/additional/artcamp

While it takes a lot of money to send students to these camps, they have proven themselves to be worth the cost over the years. Students report gaining inspiration, improving technical skill, connecting with professors and making new friends. Many of them choose to return to camp again and a high percentage of them end up pursuing artistic college majors. Students also share expertise with classmates in future art classes and we put on a show of their summer work in our gallery during the fall.
Here are a few testimonials from former students.

MARY (STRUPP) BLUM
"I am currently completing my last semester in the Art History Masters Program at UW-Milwaukee. For me the UWGB Summer Art Camp allowed me to explore avenues and art mediums I wouldn't normally have access to, and provided me experiences to be able to talk about various processes of making in a knowledgeable way."

HANNAH ST. LOUIS
"In the summer between my Junior and Senior year, I attended the UWGB Art Camp with a scholarship provided by the Watertown Arts Council. It was a very educational experience. Not only did I get to learn from experienced artists, but I got to make art in a college setting. This also solidified my curiosity about college and helped me decide I wanted to go. I am now getting my Fine Arts degree at UW-Whitewater and hope to move on to a Master's Program in the future."

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BETH DOBBERSTEIN

In Your Face!
Portraits and Public Policy

As I was carefully fastening art to the display boards for the 2020 Youth Art Month Exhibit (YAM) at the State Capital in Madison, I was struck by the expressions in the eyes of the portraits. I found myself face to face with images of our youth. Without knowing it, the artists created individuals who would travel beyond the ordinary walls of the classroom into the extraordinary arches of a rotunda. In this majestic setting, charcoal, graphite, acrylic and oil paint were employed to generate a connection between the subject and the viewer. For two weeks thousands of visitors made eye contact while examining the intricate renderings. The viewer may have contemplated whether or not the person portrayed is the creator staring back at them or someone else? We may not know the identity of the artist's subject hanging in the Madison State Capital. What we can assume is that the portraits represent a love for art that was literally in the face of our lawmakers. For a few weeks in March, influential men and women had the privilege of viewing artistic images of hope-filled youth.

If a picture speaks a thousand words, what silent message are these portraits telling our lawmakers? What hopes and aspirations can be witnessed? At first glance, the quality of the work immediately suggests that the state of the arts in Wisconsin is satisfactory. In fact, according to the Wisconsin Art Education Data Collection Project, in the 2015/2016 school year, 619,441 K-12 students were enrolled in an art program. That number represents 77% of the students in Wisconsin with 89% of those students in Elementary schools. These impressive numbers are most likely attributed to the Wisconsin Statute 121.02 that states, "Art and music instruction is required for all students in grades kindergarten through 6. In addition, Art and music instruction shall be available to all pupils in grades 7-12."

On a national level, the 2015 Every Student Succeeds Act (ESSA), Legislation: S. 1177-298, states,
"that every student is entitled to a well-rounded education. The term 'well-rounded education' means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, mathematics, arts, etc. and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience."

According to the National Art Education Association (NAEA) Platform in the section entitled The Value of Education in the Arts, reads:

"Policymakers should support studies in the arts as core disciplines, as specified in the Elementary and Secondary Education Act (ESEA)*, the federal legislation that sets policy and appropriations for public education. The arts merit and require study in school: as a means of communication; as historical components of civilization; and as providers of unique forms of knowledge."

Furthermore NAEA states,
"The arts should be treated as core disciplines for study, not extracurricular activities or enrichments to be granted to a few. In practice, this means that effective arts education requires sequential curricula, dedicated time for instruction and learning (within each grade and across the grades), qualified teachers, and a fair share of educational resources. Similarly, arts instruction should be carried out with the same high expectations as instruction and learning in other core subjects. Policymakers should ensure that local district and school visual arts curricula are aligned with national and state standards."

It is clear that on a national and state level, there is significant support for the arts. So does this written support translate into the financial support for your school? Perhaps not. Why are so many art programs struggling to fund basic supplies for their students when research and data support the need for the arts in our schools?

A preliminary report from the National Assembly of State Arts

Agencies (NASAA) ranked Wisconsin 50th in per capita spending on the arts. Wisconsin budgeted $0.14 per person. In comparison, our bordering neighbor, Minnesota, ranked 1st, spending $7.21 per person.

Arts Wisconsin Executive Director, Anne Katz reports the state could benefit economically and culturally from more investments in the arts. "We're really missing some great opportunities to add to the tax base, educate our kids, and keep our quality of life going." Katz continues:

"In this important election year, it's critical that people who care about Wisconsin's future come together to network, learn and strategize for economic vitality, education for the 21st century, dynamic workforce, vibrant communities, and engaged residents."

Art teachers are not just fostering a creative culture for learning, they are also assisting with critical skills necessary for a 21st century dynamic workforce. Consider this, data released in March 2019 by US Bureau of Economics Analysis (BEA) and the National Endowment for the Art. (NEA) The report offers an insightful picture of the impact the arts have on the nation's economy. The Arts and Cultural Production Satellite Account tracks the annual economic impact of arts and culture production from 35 industries, both commercial and nonprofit. Did you know that in 2019 the arts contributed more than $804 billion to the U.S. economy, with a $9.7 billion impact for Wisconsin, and included over 94,000 jobs? Believe it or not, that means there were as many art-related jobs as the beer industry (63,000) and the papermaking industry (31,000) combined.

So what can you do? You can start by emailing a letter of support to your legislators and letting them know how important the arts are to our students and the economy. For more information on how to do this visit the following website. www.votervoice.net/mobile/artsusa/campaigns/45436/Respond
You may also want to consider joining the NAEA Special Interest Group Public Policy and Arts Administration for updates on advocacy opportunities on a state and national level.

And finally, one of the easiest ways to advocate for the arts is to give your students a "voice" by participating in the 2021 Regional Youth Art Month Exhibit. (See WAEA website for dates and locations) Each teacher contributes up to five works of art for participation in the regional show with three pieces moving on to the YAM exhibit at the State Capital. The artwork does not need to be portraits. Any picture can paint a thousand words. As next year's new YAM Chair, I hope to see the largest "assembly" of student "voice" yet. I encourage you and your students to advocate with a visual "roar" of art that will literally be in the face of every lawmaker who works at our State Capital.

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JEANNE BJORK

More Than a Fundraiser... Tile-A-Mile is A Community Celebration of Visual Art

Hopeful rays of warm spring-like sunshine, rare for early March made it easy for people to get out and celebrate. There had been a record number of pre-sale tile purchases and those working the event were hopeful for a great turn out. We were not disappointed as crowds kept coming throughout the event known as Tile-A-Mile, the biannual community art-making event. Tile-A-Mile was started in 2009 when I saw that the Visual Art Department at Pewaukee High School was the only one without a scholarship. I wanted students to have the opportunity to get help with their pursuit of art degrees. I was inspired by the idea to paint tiles and hang them all around the school. I thought some day we might have enough to create a mile long art installation! Charging $10.00 a tile would help raise the funds to establish the first scholarship and allow a deserving art student to pursue their dreams. The event has evolved since that first year becoming a valued celebration of the visual arts program that goes beyond just raising money.

Community members Terry and Lauree Frett were early participants in Tile-A-Mile. After their experience they chose to sponsor the scholarship fund establishing the Gene Frett Visual Art Scholarship in honor of Terry's dad, who worked for Binney Smith (Crayola) selling art supplies to teachers. The generosity of the Fretts freed us from needing to always be raising money to support the fund. Tile-A-Mile has become an all ages celebration of visual art that many community members look forward to. Families bring their children making tiles they know their child will walk under at the high school when they grow up and become students there. People come to the event and stay for an hour or more participating in painting tiles, bidding on silent auction items and purchasing raffle tickets. They also enjoy delicious baked goods made by the art club and donated coffee courtesy of the school's food service. The participants value the cross-generational camaraderie and hands-on fun, somewhat rare in this plugged in world.

Tile-A-Mile is a learning experience for high school Art Club students employed to run the event. Students participate by making baked goods, designing original works of art, hosting face painting and helping participants paint their tiles. Students also assist the adult volunteers with set-up and clean up. This year Art Club members began their planning efforts in December by choosing a theme for the Funky Furniture Finds, which featured donated old furniture transformed into new original works of functional art. These were donated and auctioned off at the silent auction.

The planning of the event involves parent volunteers too, giving me the opportunity to form valuable partnerships. Volunteer work starts two-three months before the event as they secure donated items from local businesses. This year the items donated were exceptional including an autographed Green Bay Packers football, dinner gift certificates, tickets to local sporting events, theatre performances and museums. The raffle raises almost as much money as the tile painting. People get really excited for the raffle. Having parents organize it is extremely helpful. Parents also come in a few nights before the event and help to assemble all the donations into themed baskets that appeal to Tile-A-Mile participants. Partnering with the many area businesses is an added bonus as many of them have supported us each year with donations and some have chosen to bring their families and participate in the event too.

Creating a sense of community with my K12 Art colleagues is another benefit of the event. Their support working for the day includes clay wheel throwing demonstrations, hands-on make and take crafts and running the ovens to bake the tiles as people complete them. Having so many varied art activities happening all at once creates a tremendous energy. Many members of the school community also attend including teachers, administrators and school board members. All bring their families and enjoy the low key, high happiness energy of making art together.

Tile-A-Mile raised $3300.00 this year, but the money is only part of the story. Tile-A-Mile is a fun-filled event bringing the community together to generate warmth during the doldrums of winter through creativity and generosity. It is well worth the effort and creates a memorable experience for all who participate.

WAEA Middle School Rep

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JUSTIN MANE

The Greatest Perk of Teaching

All careers have their perks. It's what keeps you motivated to keep doing what you are doing. Being an art teacher has some really nice perks, so I wanted to tell a story about something that happened to me last fall. The greatest perk is when past students come back to visit and remind you that what you did for them truly meant the world.

Last October I was finishing up another regular day in the art room. I was doing what most art teachers do at the end of a long day: cleaning, organizing, double checking if there is another random meeting I need to attend, while prepping materials for the next day. My to do list never really seemed to get shorter.

Suddenly out of the corner of my eye there was a person standing in the doorway. I was working so quickly I didn't even notice her standing there.

She was taller, much taller than when I last saw her. Her hair was colored a dark red and she was wearing some colorful, creative clothes. She had a sketchbook in her hand and had the same blue eyes I remembered. Familiar freckles covered she face. Her name was Natalie and when I saw her she smiled, waved at me, and slowly entered the room. She began to look around.

"I LOVED this room…" she said.

I immediately stopped what I was doing to visit with her. She was still looking around the art room and I could tell memories were coming back to her from the things she saw. My room is filled with past projects kids give me in the hope that they return to see that I still have it hung in my room. I even have some art that is ten years old while the students are long gone and have graduated.

"I remember that sculpture we did in third grade." She said, pointing. "And that drawing, and that painting, and I remember learning about the Starry Night, and Andy Warhol and……" she paused as she saw her favorite painting.

"JACKSON POLLOCK!" she said. "I still love splatter painting!"

I smiled as she circled around to my desk.

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"NO WAY! You STILL have that?!" she asked smiling.

Above my desk I have a face Natalie painted of me when she was eight years old. It's supposed to be me, but looks like a funny guy with no hair. I loved it so much it has been hanging next to my desk for many years.

"I miss your art class so much. I brought my sketchbook to show you what I have been working on. I want to be a Graphic Designer." She said.

I told her that is awesome, and I sat with her as she flipped through her book. Natalie was always a great artist, but I haven't seen her art in years. She is a freshman now in high school and is taking art classes. I was blown away by what I saw in her sketchbook.

Her drawings were amazing. Not just regular amazing, but *super* amazing. She flipped quickly through her thick sketchbook as she showed me anime characters she draws now. The characters are all in really dynamic poses, filled with shadows and colors and feeling. It looked like college level drawings. The detail was amazing. Some drawings were left rough and unfinished while the ones she liked were completely clean and sharp.

We spent about 45 minutes discussing all of her ideas for art in her life and what she likes to do in her sketchbook and at home. She got more excited the more she talked. It was one of the best conversations I have ever had with a past student. As she talked memories of that little girl excited for art came back to me.

Eventually she looked at her phone. "Oh, I have to get to forensics." She said. She got up and approached the door. She had her sketchbook held tightly across her chest. Before she left she said something I will never forget.

"I just wanted to say you inspired me."

She waved and left. I stood there and felt so happy for her and was so glad she came to visit.

Her visit refueled me for the rest of the year. I sat down at my desk and started to gather my things. As I got my coat on and walked to my door I looked back at that funny little picture of my face above my desk and remembered when Natalie gave it to me as an eight year old. I closed my door and walked out of my school as the sun was setting.

Today was a really good day.

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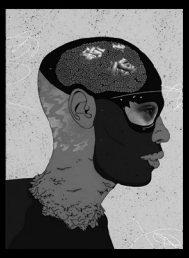
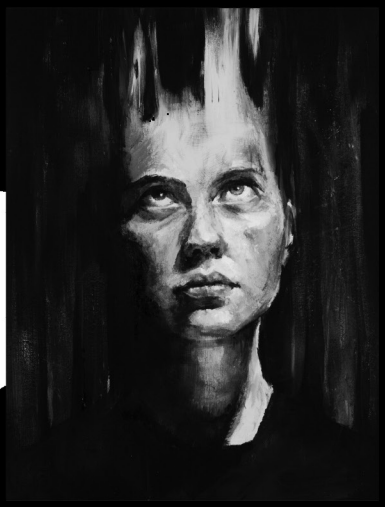


Visit MCAD's booth to find out more about our Summer Art Educator Workshops and to pick up your copy of our renowned self-portrait poster.



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SHANNON COUSINO

Follow Your Path

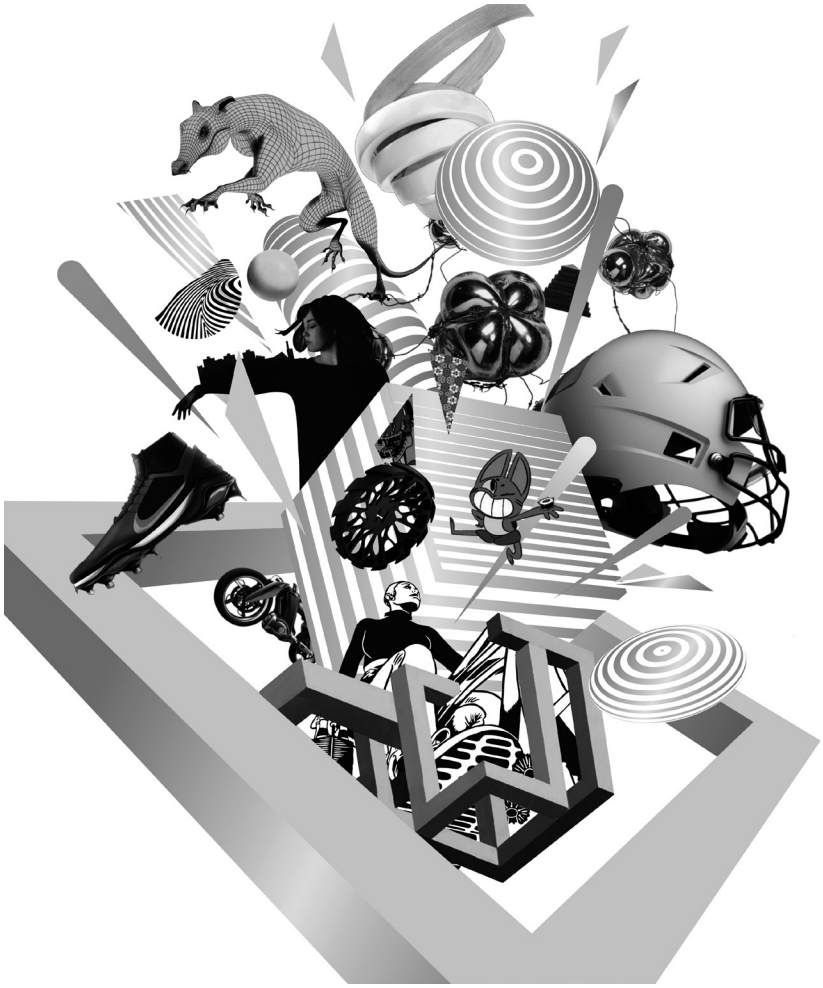
Being an art teacher is hard. It's incredibly awesome. But it's hard. It's only fitting that the path to becoming an art teacher would be just as hard and just as incredibly awesome. But again…hard. As the Senior Lecturer for Art Education at UW-Superior, it's my job to help students navigate this challenging path which is honestly sometimes a very tricky thing to do. Mostly because, when I was their age, I remember being a lost 20-year-old who felt very NOT ready to lead my own classroom. I was an Art Education major at UM-Duluth for most of my undergraduate studies, until it became time to take the actual education classes that comprised the major. Becoming an art teacher suddenly felt very overwhelming, and I was worried about losing the "art" part of me. So I switched my major to Pre-Graduate Studio Art and focused on my life as an artist. When the time was right and I felt ready, I went back to school for Art Education. I tell this story often to my advisees, to reassure them that the path can be convoluted. I used to be very "Pollyanna" about their path to becoming an art educator. I think I glossed over the realities of what it takes and what it's really about. Now I'm a bit more ominous in my approach, which feels a little negative. I emphasize the need to be organized, responsible, dedicated to the program and staying on top of assignments and field experience placements…all while needing to be aware that self-care is important as they deal with their growing responsibilities. One moment of feeling overwhelmed can derail a student's path by a semester or two. And this is ALL before student teaching happens. Have I mentioned the edTPA yet? Again, this is all necessary to ensure that our future art educators are ready for the challenge of being the awesome teachers we know they can be.

I recently had two very awesome Art Education students of mine switch their majors to Studio Art. They were just a semester away from student teaching and it all became too much. I had been working with them for several years and I could feel they were on their way to this decision. I worry that I should have intervened sooner, but I kept up the "Pollyanna" approach. Their reasons were very understandable…upheavals in personal life, pressures from parents to get a "real art job"…such as teaching, when they weren't sure if that was really their path. I told them my story again and assured them that their decision was a very good one.

There's a tendency for administrators at universities to see their students in terms of numbers. The big question isn't "how are your students doing, or is the program a good fit for them?" The big question is always "what are your numbers?" They'll see that there are two less students in the program, which is a problem because it's a number thing. They don't see what I see. That two amazing students with a lot of heart and soul were strong enough to realize that art education wasn't right for them at this time, and they bravely made a change to follow their own path as an artist. I'm super proud of them and will always have their back, no matter where their art or their education takes them in the world. I'll be here for them through it all. It's what we do because we love what we do, for the students. Always.

PS – The above was mostly written before the statewide decisions to shut down schools and go online with instruction. My first sentence at the start of this article was "being an art teacher is hard." I'm sure we can now all agree that being an ONLINE art teacher is REALLY hard. I have to admit that when the decision was made, I was very selfish in my thinking. Even though I already teach an online course for Elementary Art Methods, I was overwhelmed with changing my thinking. I'm a planner, and suddenly all of my very hands-on, studio-project plans went out the window. Intro to Art? Printmaking?? After slightly panicking overnight about how to move forward I went to the last day of classes before spring break and met with my students in real life before they left for an extended spring break. The looks on their faces said it all. Academics was the least of their concerns, and it became the last thing I was thinking about, too. Some students would be going home

(continued on the next page)



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to very rural environments, where internet access was slow or lacking, and they didn't even own a computer. The seniors were especially lost. They have worked so hard the past four or five years and suddenly the end of their senior year was uncertain. One student had dreamed about her family flying over from Ghana to see her walk across the stage. My printmaking class was talking about still meeting up with each other because this class had been their oasis. They had really bonded and relied on that time together for their emotional and creative stability. Everyone felt a little uncertain as they left for an unknown amount of time. For some students, the university and the art studio is their home, and their fellow students equals family. Suddenly, the thought of Zoom meetings about academic content seemed extreme. Planning a Zoom meeting to check in on their emotional well-being felt more appropriate. I hope by the time this is published that the worst is over and our students are happy, safe, and healthy. We'll be here for them through it all. It's what we do because we love what we do, for the students. Always.

DPI: Fine Arts & Creativity Education Consultant

julie.palkowski@dpi.wi.gov

JULIE PALKOWSKI

Telling Wisconsin's Arts Education Story

"No story lives unless someone wants to listen." J.K. Rowling

Well, I'm listening, and I'm loving the enthusiasm and passion you have for engaging our young people in the arts. Many of you have shared your incredible stories of learning, the struggles, the successes, and the creative paths you shape to support the artists in your care. Your stories have included the process of learning and some incredible arts events. At this very moment my mind is thinking of so many teacher conversations that have humbled me. Wow! Can I simply say thank you? ……not really. OK, Yes, Thank you, but I also wish to offer you a gift. Be patient. At the end of this article there will be a wonderful opportunity of learning and inspiration for you to be engaged in... Just a few more paragraphs to read.

The events you have shared have included showcasing our student artists, musicians, dancers, actors, and artistic technicians. A few events in particular include month-long celebrations focusing on all of the arts areas in March. The nation takes special notice through Youth Art Month, Music In Our Schools Month, Theatre In Our Schools, and Dance In Your Schools every March. Special events, awards, exhibits, and concerts provide great opportunities for our young people to display their skills and knowledge in the arts. For a quick summary of these events, you can learn more through my podcast, "Showcasing Student Work," Episode 1, Script.

In our great state of Wisconsin, the Wisconsin Art Education Association invites student artists, their families, and their school communities to formally celebrate Youth Art Month each year in the Capitol rotunda in Madison, WI. The Wisconsin Music Educators Association also celebrates our students in the arts by hosting school musical groups to perform in the rotunda. Being based in Madison, I am able to carve out time in March and April to visit the State Capitol to see student artwork exhibits and to listen to student singers and musicians. In my travels across the state, I have visited many arts classrooms, and have seen performances, exhibits, theatre festivals, dance recitals, and other showcases of artistic work by students. This article so far offers a piece of the Wisconsin arts education landscape in schools. I realize March is a "big deal" every year. However, I also understand and have seen firsthand how much actually happens in the arts in schools year-round. You are all a part of promoting and engaging your school communities in the arts not only September through June, but year-round. Thank you again for continuing to include me in these awesome opportunities to see the exhibits and the learning happening in the classroom.

OK, now the gift part. Thank you for your patience…..

Did I mention that you should keep checking the Arts and Creativity Education website, newsletters, and sessions hosted to support your professional practice?

Seriously, now the gift part….. Here we go.

You have all inspired me in the ways you support learners and as a fellow learner. In my work to refresh my skills and "learn something new," I have been trying a new social media tool: podcasting. This work is not only exciting to me as a learner, but also provides an additional way to share our Wisconsin arts education story. I hope you enjoy the podcast series "Marching for the Arts." This is a set of podcast episodes dedicated to the celebration of arts education in Wisconsin. Each episode highlights different arts areas through a set of interviews with arts leaders. Episode 1 is focused on "Youth Art Month" with Devon Calvert, WAEA President, and Tiffany Beltz, WAEA Past- President. You can also listen to the other episodes and can find all of these online within the Arts and Creativity Podcast.

These episodes are not the last, my friends. I am looking to create more and would love to share additional stories from Wisconsin's arts education landscape. Please consider sharing your ideas for topics that may be helpful to the field. Have a wonderful rest of your school year and a relaxing summer.

WAEA Membership Chair
ELLEN SCHARFENBERG
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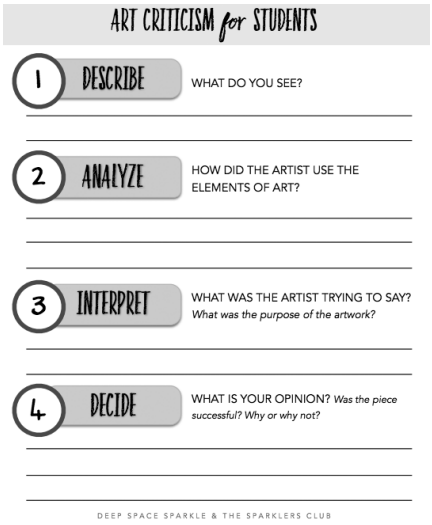
How To Introduce Art Criticism in The Elementary Classroom

Art criticism is defined as "the discussion or evaluation of visual art." So how do we engage students in a meaningful discussion of art using vocabulary and art/design concepts that they are only just learning in elementary school? The key is practice. As a new-ish art teacher the thought of running a discussion on art criticism seemed very daunting to me, so daunting in fact that I really did not touch on the subject much until this year (my third year teaching). Since I began teaching I have always focused on the Elements and Principles of Art vocabulary. I have use vocabulary as a way for my students to show me that they understand the definition of the concepts as my SLO. I have added a word wall and posters that have definitions as well as visuals on them so that my students are exposed to them and can refer to them every time they are in my room. Now I know many teachers have these types of resources in their rooms, but are they really being used in a meaningful and purposeful way?



ART CRITICISM *for* STUDENTS

1 DESCRIBE — WHAT DO YOU SEE?

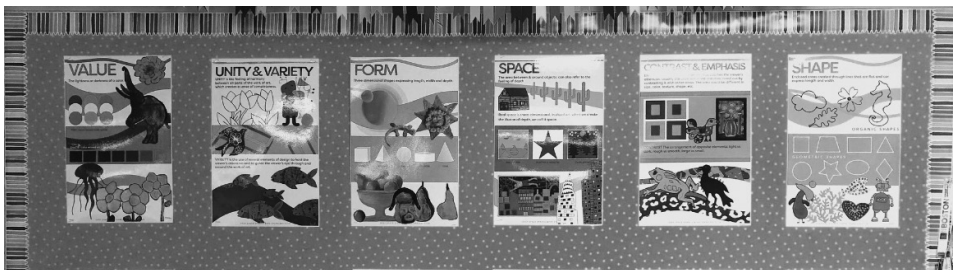
2 ANALYZE — HOW DID THE ARTIST USE THE ELEMENTS OF ART?

3 INTERPRET — WHAT WAS THE ARTIST TRYING TO SAY? *What was the purpose of the artwork?*

4 DECIDE — WHAT IS YOUR OPINION? *Was the piece successful? Why or why not?*

DEEP SPACE SPARKLE & THE SPARKLERS CLUB

My SLO has shown they know the vocabulary, we practice the concepts in our sketchbooks, we refer to what we are using while making our own art in class, BUT are they being used to talk about other people's art, other culture's art, other styles or types of art. This year I began using a worksheet from my Deep Space Sparkle Sparklers Club subscription. On days where I only have one class a week or it is a short week before a break, even just thrown in to mix it up, I facilitate a classroom discussion on art criticism. I have used the sheet as a guide for our discussion and as a reflection tool for students. As we talk through the questions as a group students can write down their own answers as well as things they are hearing from the group, we work together to break down what can be some pretty big concepts for students. Things like: What do you see? What are the Elements of Art that you see and how did the artist use them? What was the artist trying to say? If you were an artist why would you make this piece? What does it mean to you? Do you like this piece why or why not?



When I have had these discussions with my third-fifth grade class it has been extremely successful. It has been a great tool to use for grading and to evaluate student engagement. I have all students write their answers down and I differentiate by using 1-on-1 conversation with students who struggle to write. I usually link the art that we talk about to a unit that we have just worked on or are working on. This year we have done discussions on farms in art, Ancient Greek & Roman Art, art that shows the seasons changing, different types of sculpture and different styles of portraiture and landscapes. Sometimes things in the classroom are just a little bit easier with a guide and this guide has helped my students and I tremendously when it comes to talking about at like an artist. I love when my students see different things when interpreting art and how our perspectives differ from each other. Since having started these discussions, I feel more and more comfortable each time we have one as a class, it no longer seems like a daunting subject that I actively avoid teaching. I have seen so much growth in the way my students now talk about their own art as well as others in the classroom.

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WAEA Southwest VP

MANDY ZDRALE

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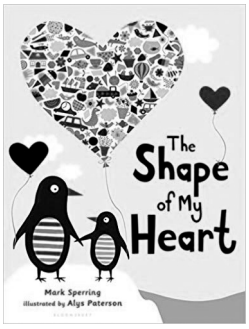
Have you ever had a student come up and complain that another student was copying their work? It happens a lot at the elementary level and my response is usually something along the lines of, "Artists get ideas from the world around them and often from other artists." We talk about how even if two people had the *same exact idea*, the final piece of art would probably be different because each artist is unique in how they perceive the idea and create it. The same is true of art educators. I have made the switch to TAB this year, but still use some teacher-guided lessons, especially with kindergarten. At this point in my career, the pool from where I get project ideas is deep. State/national standards, student interest, past lessons that worked/didn't work, and social media sharing are just some of the contributors. The following kindergarten lessons were inspired by other art educators but combined with my ideas.

This first lesson was inspired years ago by an art educator in my district, Kim Karow, and is based on my favorite shape: a heart. We talk about hearts in many of my classes in the context of learning shapes and symmetry. With my kindergarten classes, it has become an annual tradition to make ceramic hearts with texture. It's a great way to get the littles introduced to clay because it teaches them the fundamentals; how to wedge, how to form and how to use clay tools. First, we talk about geometric and free-form shapes and which are/aren't symmetrical. We practice drawing hearts on dry erase boards (a "V" at the bottom and two bumps at the top). The next day, I demonstrate how to wedge the clay, how to make a 'pancake', and then how to use the bottom of our palms to form the "v" of the heart. Then, just like on the dry erase board, they can draw the two bumps onto the clay with their finger. Tools are used to cut off the extra and the extra can also be formed into a mini heart. From there, we talk about visual and tactile texture and how the tools can be used to do both. We end up glazing them a couple weeks later and they are always ready for ribbon and wrapping the week of Valentine's Day.

This year, after exploring clay, we segued into a printed heart, loosely based on Cassie Stephens's lesson and the book The Shape of My Heart, by Mark Sperring. We start by reading the book and then gluing a foam heart onto a piece of matboard. From there, foam shapes and stickers were stuck inside the foam heart. We defined the words relief and collograph. Students were encouraged to cut their own shapes out of additional foam pieces to fill the negative spaces in and around the heart.



On printing day, they were given a limited palette of acrylic paints in the family of red. We talked about how red was the common color that connected pink, purple, and red-violet. Students dipped a small sponge into the paint and 'tap, tap tapped' on the palette so that there wouldn't be blobs of paint on the sponge. Then, they tapped the sponge all over their matboard. Some classes had a chance to print once on white paper and once on black paper so we could compare and contrast the two.

The final step was to explore both chalk and oil pastels as a way of enhancing the negative space of both the matboard and the paper. The kids discovered that both media were blendable but in different ways. Some preferred one over the other, but they all complained about dirty fingers!

On the final day of the project, we talked about presenting the two pieces together as a diptych. Students selected their own background color with the goal of providing contrast and emphasis.

Students were highly engaged with both projects and were proud of their work. The collograph diptychs received a lot of positive attention from staff and students and students when they were displayed in the hall. I hope others might also find inspiration from these lessons.

WAEA Museum Rep

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XIO FISS

Teacher Fellowship Program 2019: Lenore Tawney

In August 2019, The John Michael Kohler Arts Center (JMKAC) invited three local educators to pilot our new Teacher Fellowship Program in connection with the exhibition series Lenore Tawney: Mirror of the Universe. The series consisted of four exhibitions that explored Lenore Tawney's (1907–2007) life and impact, offering a personal and historical view into her entire body of work.

The Teacher Fellowship Program, inspired by a successful program at Chicago's INTUIT: The Center for Intuitive and Outsider Art, provided each teacher with resources to develop a lesson plan focusing on the work of Lenore Tawney as well and the theme of dialogue. After an extensive overview of Tawney's work teachers began working on their lesson plan, consulting with JMKAC education staff throughout the process to brainstorm ideas and for additional information. To support the educators in integrating the lesson into their classroom, they also received funding for supplies and for a field trip to the Arts Center so that their students could see the exhibition series and have the lesson plan come to life.

The completed lesson plans and examples of student work were displayed in the Community Gallery at JMKAC in January 2020. Seeing the range of work that stemmed from the same inspiration source highlighted the never ending possibilities of using museum exhibitions to support classroom learning. Teacher Fellowship Program participant Michelle Jorgensen, Art Teacher at Sheridan Elementary School in Sheboygan, Wisconsin, reflected on her experience:

Participating in the Teacher Fellowship Program has truly invigorated my teaching practice. I initially developed the "Collage Tennis" lesson plan which was inspired by the collages Lenore Tawney mailed out to friends. But after we returned to school from our field trips I was inspired to experiment and play with the original format, as Tawney relied heavily on experimentation in her work. So instead of working with a single partner, I invited the entire second and third grades to work together on one piece. The new process looked like this: from a pile of wooden tiles, the students were asked to choose a tile, add a layer using drawing, painting or collage, and then return it to the pile. As I guided the students through the collaborative process, my role evolved into that of referee, curator and collaborator. The end result is authentically collaborative and I am excited to continue to evolve this lesson in future years.

The Lenore Tawney exhibition series provided a great foundation to test the program as Tawney's studio will be installed in the Art Preserve, opening August 2020. These lesson plans will become the first of many in an online catalog of teacher-developed curricula connected to the Art Center's collection. You can access the three lesson plans developed during this pilot year at https://www.jmkac.org/learn/education-resources.

JMKAC supports teacher professional development year round. Contact xfiss@jmkac.org to discuss ways that the Arts Center can partner with your classroom, and join us for our next Teacher Recharge program June 25-27 in partnership with the Museum of Wisconsin Art (MOWA) and Hamilton Wood Type and Printing Museum.

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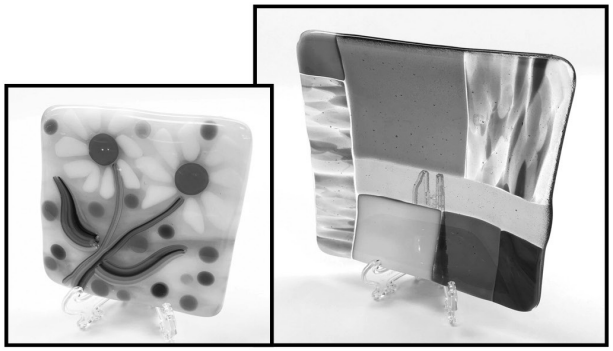

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Let Me Point Something Out

DR. GAYLUND STONE

Gaylund K. Stone, PhD
Chair, Art Department
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As art teachers, why do we do what we do? This fundamental question of purpose has to be kept in mind every single day as we go about our work. It raises an even more basic question: What are the purposes of art?

In his *Lectures on Art (Lecture IV: The Relation of Art to Use),* John Ruskin (1819-1900) makes the following statement:

> It's offices in this respect are mainly twofold: it gives Form to knowledge, and Grace to utility; that is to say, it makes permanently visible to us things which otherwise could neither be described by our science, nor retained by our memory; and it gives delightfulness and worth to the implements of daily use, and materials of dress, furniture, and lodging.

So, according to Ruskin, art has only two purposes: 1) "to give Form to knowledge" and 2) "to give Grace to utility." The second of these should be readily apparent. We commonly decorate, ornament, or otherwise enhance the objects around us to make their use more pleasant. The first is more involved. Art gives form to knowledge (thought) or, more broadly, serves as a physical manifestation of the ineffable or transcendent. Works of art in any medium capture, in part, tacit understandings and communicate the ineffable, the transcendent – those thoughts, feelings and experiences that have the greatest importance in our lives.

Simply put, we know much more than we can say. The deepest, most important things cannot be captured completely by any form of expression. Words are insufficient - so are all other symbols and images and, yet, we continue to express – in a wide variety of diminished forms – but it's the best we can do. We need something tangible, something that is a little more resistant to time, so that we can reflect and communicate.

Every medium mediates – and, in so doing, diminishes what we are trying to say. We assign words to our ideas and we diminish the thought. Since we can do nothing else to communicate the ineffable, we have no choice but to resort to sounds, gestures, symbolism and imagery. Ever try to explain a work of art to someone? The most profound human expressions are frequently reduced to simplistic physical descriptions. Images help our understanding just as long as we don't try to explain them.

Our expressions, being tangible, persist and accumulate over time. Words, images, sounds, etc. become commodities. If we assign monetary value to them as we do to other commodities, we further diminish all those initial experiences – the thoughts, emotions and sensations that we wanted so badly to capture. The paradox of art-making is that our products can militate against our desire to communicate.

I have a dog. His name is Jack. Jack is 16 years old – I guess that's about 112 in dog years. I'm near retirement, so Jack and I have a lot in common these days. If I see something that I want to bring to Jack's attention, I point to it. Jack, of course, never looks where I'm pointing, but persists in looking at my hand and appears bewildered. Art is much like that. It always points to something

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we don't see and we persist in looking at the pointing hand (the art object) rather than looking in the direction it is pointing. A hand can point to anything. It can direct our attention to a distant spiritual truth, to the natural world that surrounds us, to ourselves as a society or as individuals, and even to itself.

The artifact (the hand), the tangible expression, whether word or image, is misunderstood to be only a mere object and we are all too easily distracted by objects/commodities (physical things like us). We treat artifacts as precious, securing them behind protective barriers. We display them in special places, called galleries and museums - and are told not to touch. Being called an "artist" elevates our stature.

As human beings, we can't help but express our life experiences through the physical means available, knowing all the time that the resulting works will be insufficient. The best we can hope to do is to work to make our expressions as articulate as possible and to guard against distraction and infatuation with the objects we produce and those produced by others.

My best advice to art teachers is to always look in the direction the art is pointing and help your students focus on where they would like to point.

WAEA Supervision Rep

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PETER KUZMA

Teaching Art ... Remotely?

How to let Covid-19 improve your Teaching long-term

The events of the past few days and weeks have been uncharted territory for those of us working in education, to be sure. The competing goals of teaching and providing for our students, ensuring their safety as well as our own, and navigating our schools' professional expectations in the face of a public health crisis, have all provided interesting creative challenges for us to address as Arts Educators, a uniquely creative field.

Many of us are putting our energy to best immediate use and working to provide needed groceries for kids who won't get meals because their public schools are closed.

Many of us are thinking about our students stuck in homes where they may not feel welcome. School has been a safe place for them, and now it's not available.

And many of us are also being asked by our school leaders to suddenly offer our content online, or in self-directed activities that can be printed out and distributed for students without internet access.

For any colleagues who are working to put some or all of the best resources you have online for students, take a cue from professor Rebecca Barrett-Fox, who offers a great blog post titled "Please do a bad job of putting your courses online" on anygoodthing.com She writes:

"Don't do too much, don't expect too much … You are NOT building an online class. You are NOT teaching students who can be expected to be ready to learn online. And, most importantly, your class is NOT the highest priority of their OR your life right now."

I've heard a few interviews of some Wisconsin college professors over the past weeks, as universities were among the first institutions to separate students and close down operations in the face of this pandemic. A common idea was shared: in their efforts to determine how to provide for their students' learning in a new format, there have been more deep conversations among their colleagues about actual pedagogy and purpose in the past week than have been held in the past several years. We sometimes continue with leading classes in the ways we were taught without examination of the why behind "how" we teach. The essential learning outcomes that our practices drive should be able to be distilled from the new process we now undertake.

For anyone who has considered "flipped learning" in their art classes over the past decade, or even moving courses or resources online, you understand the labor that is required in building quality online resources for learning, and the added challenges posed for this process in the arts.

It's not completely realistic to expect that anyone can suddenly design an online course, accessible to all of our students, and truly focused on the outcomes we hold for our programs. As art teachers, we are already uniquely challenged to design experiences that engage in a unique way. The design of a distance-learning experience — especially in a traditionally process-focused and materials-dependent content area, which is focused on interactive feedback and expressive learning — is a distinct challenge.

We can take this unusual opportunity to let our professional learning grow, as we consider what will really work for our students in our absence, examine what core outcomes we hold for their learning, and what sort of experiences we want to be good at offering to our students when we finally reconvene. This takes a shift in thinking, though. It's harder to lead our students from afar through Creating, or making, as easily as we might encourage them to connect and respond creatively to ideas and feelings. So go with that.

Reference the artistic processes of the National Core Arts Standards and the newly adopted Wisconsin Standards for Art & Design directly. In thinking about how to transfer the goals we seek in our school art rooms, and how to improve upon the thousands of vapid "how to draw (this puppy/house/thing/etc.)" videos that litter YouTube,

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we have the opportunity to focus on ways to invest our classrooms' efforts in the "making" aspects of art with the artistic processes of Connecting and Responding to ideas in art, as well.

It's not impossible, but it does require reflection. Which we now have time to do.

Check out some of the excellent concepts offered through Project Zero from Harvard University Education School, currently partnering with National Gallery of Art education programmers (pz.harvard.edu). There are possible springboards for thoughtful and inspired pieces to adapt, or at least food for thought and mindful surfing at theartassignment.com, as contemporary artists' work is framed by the ideas, feelings, and questions that the artists were pursuing themselves. Think of Reflective Journal Prompts you might give students from afar, that ask them to creatively respond by drawing to unique challenges, questions, or imagined scenarios. Regardless, this is an opportunity for you to consider, and reconsider, your practice when teaching in person, as well.

Remember the following if you DO choose to move any work online for your students during our extended school closures, ideas adapted for our K-12 kids from thoughts expressed by professor Barrett-Fox:

- Some students' families are likely to be accessing the internet on their phones, and will have limited data they may need to reserve for more important things than online work during this unusual time.
- Students will probably be sharing their technology with other household members. They may actually have less time for schoolwork if it's online, not more.
- Some of our students have parents who are still expected to work, and they may be quasi-parenting siblings during the day, as well.
- Your class may matter a lot to them when they are able to focus on it, but in contrast to all the other things they have to deal with, it may not be able to matter much at the moment.

Offering opportunities, and encouraging thinking and exploration in Art, will make a more positive impact for their learning than to require or expect work of significant quality, even if you're leading an advanced studio class for high school students. Keep your students' interest, creativity, and hope at the fore, just like we do when we come together to build, to explore, and to create in person.

In the meantime, we can only focus on doing what we can with what we have, in the interest of our kids. We can do hard things. We're teachers. And this is no doubt one of the harder things any of us have ever been asked to do.

Stay well.

WAEA Advocacy/Publicity

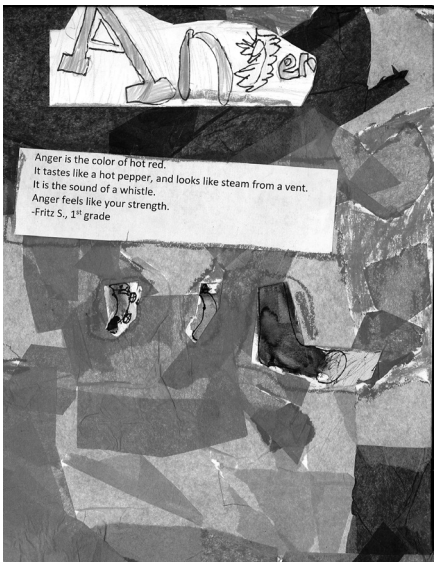
waeaadvocacy1@gmail.com JENNY URBANEK-ATKINSON

Advocating for Socio-Emotional Learning Through Art Education

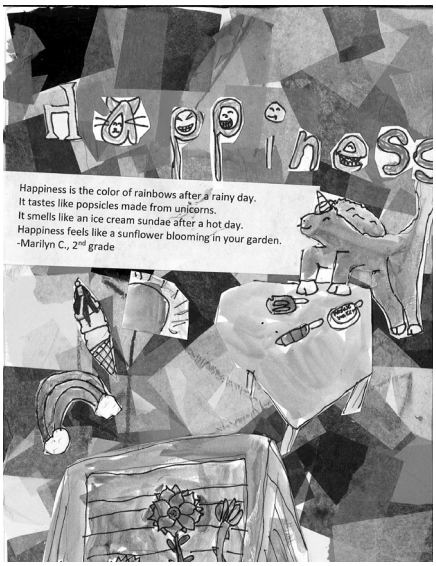
As art educators in the age of information and anxiety, we have the responsibility to educate the whole child. Students today are impacted by complex global challenges; from pandemics to climate change to natural disasters, without the tools to respond or express their feelings in a healthy way. How can we as art educators advocate for children in their journey toward understanding and communicating their emotions in a safe environment; while simultaneously guiding them to recognize and respect the emotions of others in their community? Social and emotional learning (SEL) is defined the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (CASEL). As art educators we can use SEL in our curriculum help students understand that feelings are not good or bad; they are expressions of what it means to be human.

This past Fall 2019, I worked with 1st, 2nd, and 3rd grade students in my public Montessori school to create an arts integration project that deeply incorporated socio-emotional learning. Students were first asked to write a descriptive poem with their classroom teachers about an emotion of their choice engaging the 5 senses. Students wrote about a wide range of emotions thoughtfully and evocatively. Classroom teachers and even school administrators were stunned by the wisdom of students' poetry. The poems allowed adults to see the depth of insight and perception that young students possess. Here are a few poems, one example for each grade level.

Anger is the color of hot red.
It tastes like a hot pepper and looks like steam from a vent.
It is the sound of a whistle.
Anger feels like your strength.
-Fritz S., 1st grade



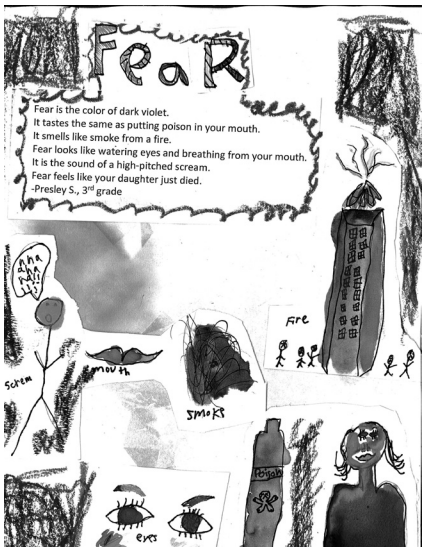
Happiness is the color of rainbows after a rainy day.
It tastes like popsicles made from unicorns.
It smells like an ice cream sundae after a hot day.
Happiness feels like a sunflower blooming in your garden.
-Marilyn C., 2nd grade



Fear is the color of dark violet.
It tastes the same as putting poison in your mouth.
It smells like smoke from a fire.
Fear looks like watering eyes and breathing from your mouth.
It is the sound of a high-pitched scream.
Fear feels like your daughter just died.
-Presley S., 3rd grade

After the poems were written students

were asked to circle nouns in their poem integrating literacy. Once all nouns were identified students illustrated nouns on small pieces of watercolor paper, which they outlined in sharpie and painted with watercolors. Next, students created an abstract tissue-paper collage/bleed background focusing on the dominant color featured in their poem. Then, students practiced lettering by creating their own font for the title of their poem, appropriately titled the emotion that they had written about. Ultimately, we collaged the poem, drawings, and title onto the abstract background. The final product was so impactful that our parent organization PEN (Parent Engagement Network) agreed to professionally print poems into classroom books to share with the wider community. A call for parent artists was put out to design front and back covers of the book engaging our whole school community. Each classroom and each student received a book and were able to choose collectively what library or community space they wanted to donate a copy of



the book to. Additionally, we had the books set up for online sale, with the profit made from the books to be put back into the school's budget.

This project was a win-win for our entire school. Students were able to explore a wide variety of emotions within a safe environment contributing to their own self-awareness and self-management. This simultaneously contributed to their social awareness and relationship skills. Students felt proud not only about their poetry but also accompanying artwork. Having their work published into a book allowed them to realize that the work that they do matters, and that their voices are heard. Classroom teachers and administrators were impressed by the wisdom in the students' poetry which helped revitalize their teaching practice with new vigor. Administrators were pleased not only with this the integration of multiple subject matter but also that the book became a fundraising option for the school. Parents were excited to have the opportunity to volunteer their creativity towards the cover design and were excited to show off the book including their student's work to family and friends.

As the world becomes more complicated and uncertain it is vital that art educators advocate for students' mental health by developing the tools they need to process and understand their own emotions in a safe and healthy way. When students are taught to become aware and manage their own emotions it helps create resilience and perseverance, cultivates confidence, creativity and curiosity. As art educators in the 21st century we must advocate for the well-being of our whole students not just academically but mentally and emotionally as well.

We must strive to support children in their journey toward understanding and communicating their emotions in a safe environment; while simultaneously guiding them to recognize and respect the emotions of others in their community.

Sources

What is SEL? (n.d.). Retrieved from https://casel.org/what-is-sel/

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SARAH FREDRIKSON

Reconnecting: An Art Teacher and an Artist

I did something selfish this year, I made my professional practice goal about me as an artist versus me as an art teacher, but in reality both are very connected. Now to be completely honest, I did connect my goal to my classroom. So I thought I would share my journey so far this year, especially with the changes which occurred in mid-March.

A few things lead to me selecting this goal, first was I was feeling disconnected as an artist, my work and family had taken precedent over me finding time to create and second, was my participation in the Major Meet Up Show at Concordia last fall, my artwork was on display along with the artwork of my students and numerous other art teachers and students from around the state. The show made me realize, I did not have much of my own work to share. So I did make this goal for me but I also made it for my students, because I want my students to see how I work as an artist, so throughout my journey this year, I have been sharing my progress with my students.

During the first semester, I participated along with my students in our weekly Photo of the Week Challenge. I turned in my photos along with the students and they were critiqued alongside the students' work. It was really neat to listen to the students discuss my photos, it gave me new insight into my own work and my students were able to see my skills. My other class during the first semester was Digital Media Tools. For this class, I was able to explore new technologies. For example, I created a digital painting in Adobe Photoshop and an animation in Adobe Animate, then I used Eyejack to create an augmented reality piece. My students then used the same technology to develop their own augmented reality piece. I also started a needle felting project, but never finished. So, yes, I was creating, but I was still not creating for myself, I needed to do more.

Second semester started and I was back to teaching my studio classes. I did some small drawings to go along with what my students were working on, but I still was not working on my own art. Then it happened, I had a guest artist come talk to my classes. Her name was Rebecca Jabs (@rebeccajabsart), she is a scientific illustrator from Manitowoc. She talked about the process she went through to create her illustrations, but also about her time as an art teacher and the disconnect she felt from her own work. At that time she started an One Sketch A Day journal, it sounded like a good idea. So on March 1st, I began my 365 day journey.

I finally started creating for me, each day I have picked something to represent a major event from the day and post my drawing to Instagram (@sarahlynnfred). I am hoping to still create some larger pieces but at least

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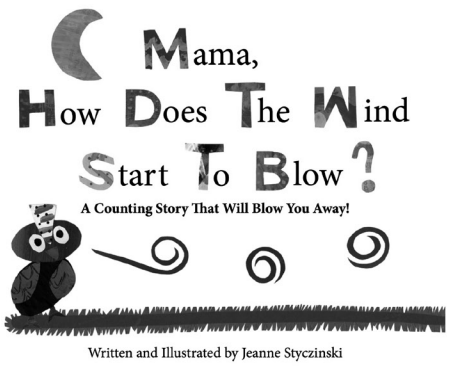
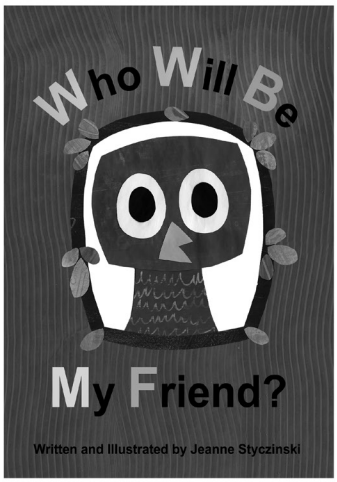
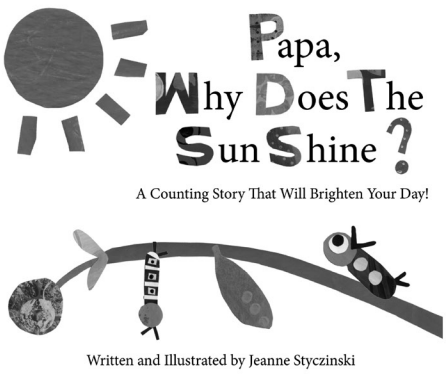






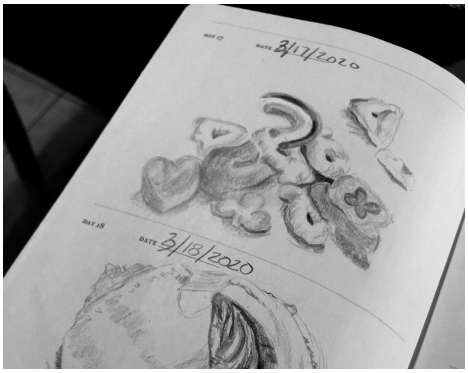
Visit my Website:

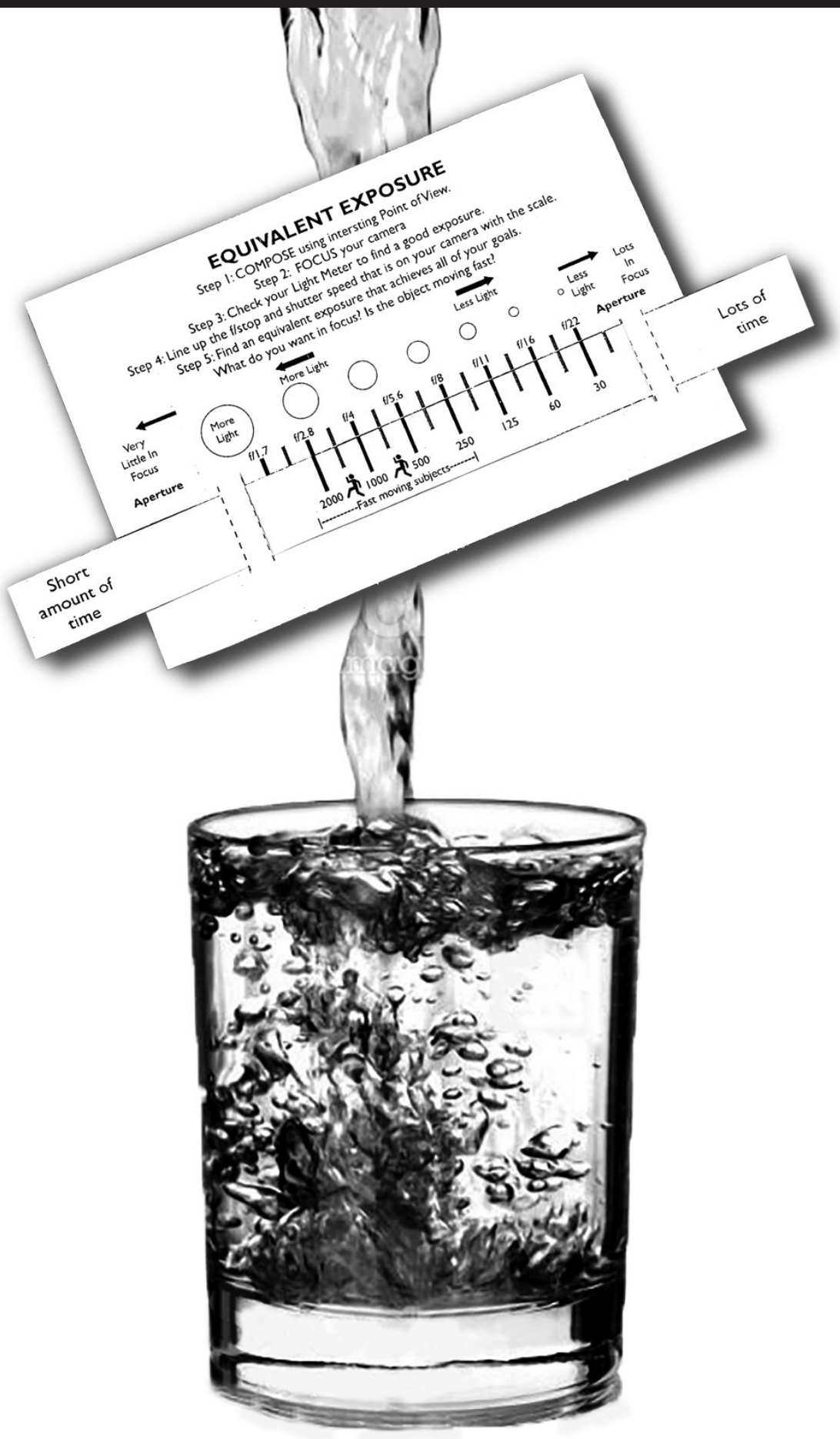
*** art portfolio**
***order books/educational posters**
*** contact me for school visits/artist-in-residence**

2 New Books Coming Soon: *Little Bee On The Farm / I Like Color! Do You?*

this is a start. I am finding 20 minutes of time to be alone and draw, some days are better than others, but I am creating.

As we enter unprecedented times of school closures, I have offered this idea to my students as a creative outlet as they are confined to their homes. It is a way to escape everything happening and the feeling of isolation. I will be sharing my progress with my students everyday. I am also hoping to start a larger piece of art as I am distanced from others. When I do, I will share my planning process with my students, so they can see how I work as an artist.




EQUIVALENT EXPOSURE
Step 1: COMPOSE using intersting Point of View.
Step 2: FOCUS your camera
Step 3: Check your Light Meter to find a good exposure.
Step 4: Line up the f/stop and shutter speed that is on your camera with the scale.
Step 5: Find an equivalent exposure that achieves all of your goals.
What do you want in focus? Is the object moving fast!
Less Light
Lots In Focus
Less Light
Aperture
More Light
Very Little In Focus
Aperture
More Light
f/1.7
f/2.8
f/4
f/5.6
f/8
f/11
f/16
f/22
2000
1000
500
250
125
60
30
Fast moving subjects
Lots of time
Short amount of time

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JANA STROBEL waeaeditor@gmail.com

Patience: A Lesson in Photography

The darkroom is my favorite place to be. I have heard many students express their frustration for the time commitment needed in the darkroom but then later comment on their amazement and sense of accomplishment from the process. Many of my students love immediate satisfaction. I see it in their use of social media and even in their haste of Photoshopping. But the darkroom can change them.

I start my level one photography class with digital cameras so that our mistakes are "free" and our experiments and "ah ha" moments are frequent. Then we start learning how manual cameras work. This is of course challenging as most teenagers have no idea how to even focus a camera lens manually. I have spent the last 15 years collecting old 35mm SLR cameras from our community and also fundraising for others so we have two class sets.

Learning about aperture, shutter, and equivalent exposure is probably the most challenging. I start by using an analogy with water and a cup. I tell the students that in order to have just the right amount of light (aka water) we need to "read" our light meter – and it "says" we needed one full cup of light. Then, I fill the cup with the faucet wide open and splashing everywhere. I have one student be my timer (aka shutter speed control) and tell us how long it takes for me to fill my cup (ex: 3 seconds). We talk about how it filled up fast with such a large opening in the faucet. Next, I turn the water on a dribble… which always causes giggling because they know what is going to happen next. My timer student starts their stopwatch. Then we all sit there and stare at each other for 30 seconds waiting for the cup to fill up. Finally, we talk about how the relationship of the size of the hole affects the amount of time needed to fill the cup.

Next we add in information about how a large aperture (f2) is nice because the cup filled fast however our end photograph will have most of the foreground/background blurry (shallow depth of field). Sometimes shallow depth of field is desired and sometimes not. Of course we also talk about small apertures (f22) will result in "the whole Grand Canyon" in focus (or something dramatic like that!)

Then we discuss how a fast shutter speed (1/500 or faster) would be helpful if our objects were running or blowing in the wind verses intentionally making them blurry using a slow shutter speed.

Finally, we start learning how to make equivalent exposures on paper and discussing what would be different about the photos. We also use a free simulator online to check our understand https://camerasim.com/camerasim-free-web-app/.

After my students learn about equivalent exposure and take a quiz on it, then I give them my cheat sheet. (Seen here on the left) I made a slide rule chart to help them while they are out "in the field" photographing. They love that they don't need to do the math and figure out their equivalent exposures while they are trying to remember everything else. Once they find one good exposure they can just line up the aperture and shutter on the slide rule and anything else that connects is also an equivalent exposure. If you would like to have the file for the slide rule please feel free to email me. I am happy to share it with you!

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