

ART TIMES

Fall 2020

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INSPIRE

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KINDNESS

INTEGRITY

HUMANITY

EXPRESSION

ACCEPTANCE

UNCONDITIONAL

www.wiarted.org

WAEA President

waeapresident@gmail.com

DEVON CALVERT



WAEA 2020 Vision Virtual

Hello! I hope this issue of the *Art Times* finds you well as we are approaching the start of school! Over the summer, WAEA board members have been diligently planning and prepping for our first ever virtual fall conference! As one of the first states to decide to switch to a virtual conference, we have been able to pioneer and pave the way for what this new format can look like!

We have reached out to several states with the opportunity to partake in our conference and many have accepted! Currently, Arkansas Art Educators (AAE), the Art Education Association of Indiana (AEAI), Art Educators of Iowa (AEI), Art Educators of Minnesota (AEM), Massachusetts Art Education Association (MAEA), North Dakota Art Education Association (NDAEA), and the South Dakota Art Education Association (SDAEA) and the Washington Art Education Association have all agreed to work together to host this conference with us. Yes, you read that correctly. This conference will be hosted, promoted, and attended by art educators from nine different states! We are so excited to work alongside these associations to bring all attendees the best virtual conference experience we can!



While the thought of presenting at the conference virtually can seem daunting, we are so glad that many of our members stepped up to the challenge and submitted session proposals! Because of our partnership with the other associations, you can look forward to sessions from not only WAEA members but also from

the other collaborating states. We have a wide variety of seminar and demonstration/hands-on sessions planned and we are sure that all attendees will find something of value! We have also reached out to art educators from around the nation to provide featured presentations. Some of these guest presenters include: Ted
(continued on next page)



**Wisconsin Art Education Association Fall
Conference in Collaboration With:**

- **Arkansas Art Educators**
- **Art Educators of Iowa**
- **The Art Education Association of Indiana**
- **Art Educators of Minnesota**
- **Massachusetts Art Education Association**
- **North Dakota Art Education Association**
- **South Dakota Art Education**
- **Washington Art Education Association**

Registration will be open in September, more
information to come. \$75 registration fee.
All sessions will be accessible online until
12/31/2020

**W A E A
2 0 2 0
V I S I O N**

Edinger, *Art with Mr. E*; Bob Reeker, *Past NAEA Western Region VP*; Tim Needles, author of *Steam Power*; Theresa McGee, *NAEA Western Region VP Elect*; and many more! On top of all of these pre-recorded sessions, we will also have two live keynote speakers: Cindy Ingram of *Art Class Curator* and Laura Grundler of *#k12artchat* and *The Creativity Department*. We know that attendees couldn't possibly get through all of these sessions in a day or two so we are giving attendees access to all of the sessions from October 24th until December 31st!

Our hope is to make this conference as similar to our face-to-face conference as we can. We know that many of you look forward to the makers market, membership show, and door prize raffles. Don't worry. We plan on still having all of those things and more (*cough cough* swag boxes for the first 500 registrants *cough cough*)! We have also setup a Facebook group that you are welcome to join. Our hope is that the group will open up dialogue to discuss all things related to the conference.

At an outstanding price of \$75, you will get all of these things and more at the WAEA 2020 Vision in collaboration with AAE, AEAI, AEI, AEM, MAEA, NDAEA, and SDAEA. We can't wait to "see" you there!

More information can be found at waea2020vision.weebly.com

Registration will open in the middle of September.

WAEA President Elect

waeapresidentelect@gmail.com

LEAH KELLER



Going Virtual and Making Connections - Conference Updates

Sometime back in April (which seems like a lifetime ago) my conference co-chair Ellen Scharfenberg and I were in the midst of conference planning and realized things may not be better by October. Everything we'd been hearing suggested there might be a second wave of COVID and to be prepared for more shut-downs. We started talking about the possibility of not being able to have a face to face conference. Even if school was back in session, even if groups were allowed to be together, would a group as large as ours be able to meet? Would districts want or allow their teachers to go to a large scale event and risk bringing exposure back to their schools? We brainstormed a bit and then presented some options to the WAEA board in May. When looking at all of the uncertainty ahead, the board unanimously decided to support going ahead with a virtual conference. We knew changes would need to be made, but also knew this was a great opportunity for Wisconsin to be proactive, creative and inclusive!

The first change was a keynote. We will be seeing Niki Stewart in our conference future, just not this year. Our new keynote, in addition to

Cindy Ingram, will be Laura Grundler! Laura Grundler is an educator and artist from Plano, Texas. Both she and her husband are educational consultants, presenters, and bloggers. Together they co-founded the popular Twitter Chat #K12ArtChat and "The Creativity Department" podcast. As a proud parent, Laura is passionate about raising her three creative children, sharing with them her love of art and art education. As part of her endeavor to emphasize the importance of creativity within her community and among her colleagues, she is committed to creating art every day. A more comprehensive bio of Laura will be in our conference brochure as well as our conference website. We are very excited to be welcoming Laura!

The next change of course is in how we present. All presentations will be pre-recorded. I know this may cause some people to not present, and I understand recording yourself can be a little anxiety inducing. However, there are two major pros about pre-recording your sessions. The first is you will be long done by the conference—probably before school starts. And how many of us go a little bonkers mid-October getting everything ready for our sessions? Not this year! The other advantage is that rather than having to pick and choose sessions or miss out of sessions that are full, you get to see EVERYTHING. Any

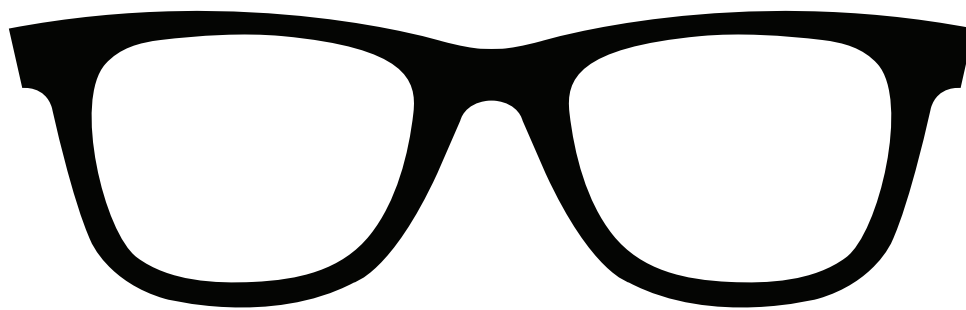
session you want to see, you get to see—all available to you until December 31, 2020!

The third big change is the scope of this conference. We realized that we weren't the only association that would be thinking about going virtual. We reached out to other states in the Western Region to see if anyone wanted to join us if they didn't think planning a virtual conference would be feasible for them. To our delight, we are being joined by Arkansas, Indiana, Iowa, Minnesota, Massachusetts, Washington, North Dakota and South Dakota! What a great way for us to make connections with art teachers from our entire region and beyond! We will be seeing presentations from all of these states during our conference. Not only will these states be collaborating with us, but we will also have presenters and attendees from all over the country!

Finally, we wanted to retain as many of our face to face conference benefits as possible, and try to present them to you virtually. We will still have a makers market, a membership art show, an awards ceremony and door prizes. As always, our vendors continue to be extremely generous to our members! As of this writing, platforms are still being worked on for these additional events.



Conference Price \$75 Per Person



More info on any conference details can be found on our website www.wiarted.org as well as our newly formed facebook page [20/20 Vision Virtual Fall Conference](#). If you haven't already joined, please do. That will be a great place for quick updates and chatter about the conference. After the conference goes live, this will be where you can ask questions directly of keynotes or presenters.

The conference brochure will be online only this year. If you are the person who needs that paper in your hands, of course you will be able to print yourself a copy. The conference registration fee will be \$75 and registration will open up on September 15, 2020 at www.waea2020vision.weebly.com.

www.waea2020vision.weebly.com. We are only accepting credit card payment this year, so please work out the details with your school district ahead of time if they will be paying for you.

We know there has been a lot of change. We understand our situations aren't ideal. We realize this may be a time of stress or anxiety for our members, their families and their students. We want to provide you with as many tools as possible to make it through these changes, these situations and these stresses. Please join us on October 24, 2020. It's time for a different vision- WAEA 20/20 Vision!

Questions about the website contact Devon waeapresident@gmail.com

Questions about the Makers Market contact Susie waeasecretary@gmail.com

Questions about the membership show contact Sarah vpnewaea@gmail.com

Questions about the awards show contact Tiffany waeapastpresident@gmail.com

All other questions contact Leah waeapresidentelect@gmail.com or Ellen waeamembership@gmail.com



Making Demo Videos for In-Person and Distance Learning

With the recent changes to education, many of us were reevaluating how to deliver content and instruction to our students. Were you someone who wished they had a stockpile of demo videos already to go? Were you trying to film demos on the fly with little practice?

Filming your own tutorial videos can at first seem like a daunting task. Where do you start? What videos need to be made first? You might worry about not having the right technology, editing skills, or lighting. Maybe you are concerned about how your student's will access the information. Or perhaps you just don't love the idea of being on camera.

These were all concerns of mine when I started looking into creating demo videos 4 years ago. I remember feeling overwhelmed, not loving the sound of my voice and struggling with how to capture what I wanted on screen. But through time, repetition and learning from my mistakes I gained a lot of confidence in filming. I became more proficient and I was able to cut down on the amount of time it took to film each video.

Confidence: If the idea of seeing yourself on camera or listening to your voice narrate makes you cringe, just think about your students. They love you. They watch and listen to you all the time, so this is not new for them. It just may feel weird at first for you, but don't let that stop you from creating some amazing videos. When I started making videos I would only film my hands. But I've found that doing a mixture of filming myself on camera and then a top down view of my hands seems most engaging for students.

Keep it Simple: You can create some amazing videos with some very basic equipment. At the very minimal level you'll need a cell phone. You can shoot, edit, and upload all from your phone. You'll need to play around to rig your phone up for filming. When I can film in my classroom, I put my stools on the top of my table with yard sticks stretched across to balance the phone. When we were quarantined I purchased an inexpensive goose-neck phone holder from Amazon and it works great. When you film, try to film during the day in a room

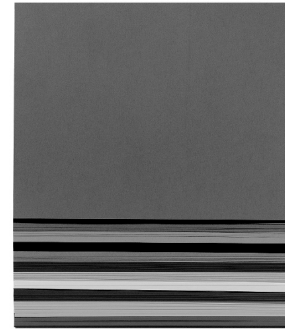
filled with natural light. If you need a boost, an inexpensive ring light will provide a nice amount of light as well.

Student Access: When we are in person you can show the videos to your students in a variety of ways; whole group, small group, and individuals. For distance learning you'll need to post the videos so that the class can access them. Depending upon the site that you are using you could post the videos directly or post a link to a video hosting site like YouTube. I personally like YouTube for the free hosting, nice editing features and playlist organization.

For more information on creating your own demo videos check my session, "Making Demo Videos is a Snap" at our Virtual fall conference.

Imagined Plants

Lesson Plan for Grades K-12



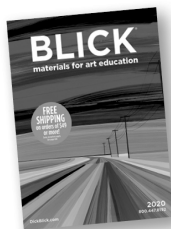
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Elmer's Glitter Glue
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Take a cue from Dr. Seuss! Create a new plant species and imagine its role within an ecosystem.

More relevant than ever, "The Lorax" describes a world where trees disappear because of non-sustainable practices. This lesson encourages students to create their own unique and colorful plants, and then envision the ideal environment in which they will grow, thrive, and benefit humans and other organisms.



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The Beauty of Art As Restorative Practice



“*Botched Art Restoration Renders Virgin Mary Unrecognizable.*” This was the title from a publication put out by Smithsonian Magazine on June 25, 2020. An amateur artist received international attention for unsuccessfully attempting to clean and restore a 200 year old painting (see image). The “restored” painting was a copy of a 17th-century work by Bartolomé Esteban Murillo. As art lovers, we gasp in horror. A once beautiful masterpiece of the Virgin Mary now resembles art comparable to what may hang in our elementary classrooms. The article reminds us of the importance of how restoration is conducted. Novice and veteran teachers are trying to find ways to cope with the unprecedented current circumstances that demand the restoration of our students. Our students are far more valuable than any masterpiece. Helping to restore confidence and reduce their anxiety during this challenging time is imperative.

Restoration is defined as the action of returning something to a former place, or condition. As teachers during this time of social injustice and the COVID-19 pandemic, the option to return our classrooms to a former

condition may be a long way off. In the case of social injustice returning to normal conditions may not even be the best course of action. Either way, the current events surrounding our students daily lives are bound to impact their learning. According to the International Institute for Restorative Practice, “Humans are born to learn, but we don’t learn in isolation. We learn based on positive relationships and interactions with peers and in environments like schools that foster opportunities for students and staff to learn and grow together.”

In March, schools were quickly shut down with little time to prepare our students for future learning. Students, parents and teachers were thrown into a “sink or swim” state of isolated, remote learning. COVID-19 exposed and exacerbated existing education inequities, especially for low-income students and those with disabilities. Lack of or slow-speed internet, absence of computers and computer illiteracy contributed to a less than conducive learning environment. A Google classroom or even a Zoom meeting cannot replace the interaction and collaboration that occurs in school. Our students had no other choice but to “learn” in isolation.

What can *restoration* look like in our “classroom?” Here are a few synonyms that may guide our practice: repair, fix, mend, refurbishment, reconditioning, rehabilitation, rebuilding, and reconstruction. *Restorative Practice* focuses on having the ability to restore health, strength, or a feeling

of well-being. As teachers how do we accomplish such a monumental task? Educators need to recognize this reality and keep the social and emotional health of our students a deliberate and central focus of learning. Whether it is face to face or remote learning, we need to be cognizant of our students’ well-being. For art teachers, oftentimes this means we are assessing the work and comments from hundreds of students. We may have the tendency to lump students together in their ability to follow a specific rubric, failing to recognize that observing individual ideas can sometimes help us to better understand the challenges our students face. What our students create can provide a glimpse into their well-being. Now more than ever is the time for educators to allow our students the freedom to visually express their unique thoughts, ideas and fears in a way that is comfortable for them. The assignments need to allow for not just creative risk-taking but also provide an emotionally safe environment to think and create.

Although most art teachers are not certified art therapists, we can still utilize aspects of art therapy in the art room. Art therapy “is based on the idea that the creative process of artmaking is healing and life enhancing and is a form of nonverbal communication of thoughts and feelings” that must be resolved in order to “achieve an increased sense of well-being (Malchiodi, 2003, p.1). When dealing with issues, some students draw, some students write or talk and some



students go quiet as they try to process and understand current events. These are the students that you will need to encourage to participate with some form of communication. Keeping a healthy dialogue about current issues and modeling non judgmental discussions whether it be face to face or in an online message board are two approaches that can help our students freely express their feelings.

Restoration takes time and understanding. Be patient with your students knowing that each student has different needs and has lived through unique experiences. Art can help your students to restore a sense of normalcy, reduce anxiety, and offer a platform for personal expression and more. Art expresses far more than just personal sense or significance - it generates new ideas and reinterprets status quo perceptions about identity, lived experiences, religious and political beliefs, cultural practice, material properties, ancestral and social relationships, and even the natural affinity an artist or designer

possess for a particular creative practice or techniques. (Rolling, 2006). Art can help our students to make sense of their world and provide an outlet for the difficulties they may have or will encounter.

As educators, we may fear 'botching' the restoration process of our students and their learning experience. Listen to them and respond to their concerns. They will notice the careful attention that you provide. Our young students are resilient and so are you. Teachers are also in the process of being restored. The stress of an unknown future and the responsibility placed on teachers by our schools can result in the feelings of failure and uncertainty. No one was prepared for our entire school system to lurch abruptly to online learning. Cut yourself some slack. Give yourself permission to make mistakes as we navigate uncharted territories. Most importantly, take some time for self-care. In order to restore your students you need to be restored yourself. You too are a masterpiece providing beauty and hope to those who you educate.

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A Guide for Educators
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Rollings, J. H. (2006). Who is at the city gates? A surreptitious approach to curriculum-making in art education. *Art Education*, 59(6), 40-46.

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Real Talk: My First (Half) Year of Teaching

I learned so much in my first few months of the “first year.” I graduated fall semester, and landed a Long Term Sub position a few weeks before graduation. If you ever heard the saying “fresh out of college”... that was me. Two days after I walked across the stage I was flying across the country to Washington State for a week-long trip of hiking and snowshoeing across the mountain side. While I was in Washington I virtually signed my contract, had countless phone calls with admin and received my schedule for my 13 classes (which were starting the day after I returned from my trip.) I remember falling asleep every night staring at my schedule wondering about all the kids that would soon fill the chairs in my classroom. Would they like me? Would I have a good adjustment? Would they like the material I taught? Would I be overwhelmed? I wondered in excitement about all the different personalities that will fill my room, would there be the sound of laughter? At the same time, I was also trying to

figure out how to even understand my schedule, sign all the important documents and read the employee handbook. I had so many visions of what my first year would be..high expectations, well written lesson plans and a beautifully decorated room. With the lack of time I had to prepare, I leaped into my classroom(s) with full arms, no high expectations, no lesson plans and a bare naked classroom.

By the end of day one, I wasn't even sure what happened that day because it was a whirlwind of emotions and I was being pulled in every direction. It was my first day being a teacher, and some of the staff mistook me as a student on her first day to a new school. By the end of the first week, I found myself so invested in being the best interim teacher that I could be. I spent countless hours planning, preparing and prepping materials while adding dashes of color around the room. I wanted the kids to feel safe in my room, and for the room to be a place where the students could hang out and just make. By the end of the first month, that's exactly what it was. I had students in my room all the time after school, either talking shop, offering to help organize or to just have a place to listen to music and

create. That was a big win for me, I suddenly had forgotten about my huge aspirations and high expectations and realized that building relationships is one of the key building blocks to everything that I wanted to succeed. I came to love my students very quickly, and they were the deciding factor in resigning my contract. The students made my job easy. I may have not had a lot of preparation, experience or confidence but my kids took me in and never doubted my abilities and we had such a great experience.

My first (half) year of teaching was never what I imagined it to be, but from that experience I grew so much and I'm so ready to go back!

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I really love hearing from parents: “My kid’s favorite day to go to school is Tuesday because they have art that day!”

It really makes me feel good when I know my students are enjoying my class. But to make an engaging classroom does not just happen by accident. There are many things teachers do to reach each child, and my most powerful tool is choice.

Every project we do in my room has areas of choice within them. When a student can make a unique choice on their own, they care more about their project, and take ownership of it. Projects usually end up more creative, detailed and special because of this.

Choice also has consequences. Sometimes a student picks something too difficult to do and ends up ruining their project. I tell my classes that it’s always ok to fail sometimes. It’s important to learn to not give up and to problem solve when things don’t go well. I am always proud of them when they are brave enough to try new things. The following story is about one of my favorite students and a choice she made for a project that I thought was way too difficult for a ten year old to accomplish.

The Power of Choice in the Art Room

Last year I was starting our fifth grade paper mâché Claes Oldenburg project. After introducing the artist to the students, the guidelines were that they each had to pick a simple, everyday object to enlarge and to make into a sculpture. Usually the students make fun things like giant desserts, lunch or dinner items, sports equipment, art supplies, animals, toys, etc. Anything that is usually small, they were making it huge. It’s a really fun project.

So one fifth grader, Karlie, said “I want to make a huge MR. MANE!”

“Um...what?” I asked.

“It’s going to be you, but LARGER! And when I’m done with it you can keep it as a decoration in your room!” she said excitedly.

My first response in my head was to lead her to a different idea but not crush her spirit. I visualized this idea becoming a disaster and she would probably get frustrated and quit half-way through. It would look terrible and I would have to help every step of the way. How was a ten year old going to make a human sized sculpture by themselves? How would we paper mâché a human shaped Mr. Mane??!

But then I decided to talk to her about it. I told her I would let her attempt it but it may get really difficult. So she might have to change her idea or start all over on something else if it doesn’t look good. I also told her I didn’t want this to end up being a project where I would have to do most of it to make it work.

She excitedly said “Yeah ok!” and started looking for supplies. Her confidence was brimming.

Karlie is a very creative artist, so I knew there was a chance she could do it. Over the next six weeks, she would impress me more than I ever could have imagined.

She started by making a huge head. She crunched up a bunch of newspaper and then taped it into a ball. She then paper mache’d it so it would dry solid. Then she moved onto the body.

Her idea was to make a “T” shape using long tubes, and just paper mâché the shoulders, because she wanted to use a paint shirt for the torso instead of building a whole body out of paper mache. This was a great idea and





for such a time as this

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worked perfectly. She draped the shirt over the top and buttoned it, and now Mr. Mane had a head and a shirt completed.

The next class she brought in hands from a Halloween store she went to with her mom over the weekend. She attached the hands to the “T” shape with paper mâché and painted them peach to match my skin tone. Every time I would check in with her while she was working, she would respond:

“I’m good! I got this Mr. Mane, quit worrying.”

So I let her be, and watched her idea take shape.

Next came the hard part. Karlie had to figure out a way to make it stand up. In my art room I have a lot of random objects that I hold onto for kids to use if needed. She found this large, wide heavy cardboard tube that

used to hold a whole roll of paper. She taped the “T” shape vertically to the tube and the weight of the tube on the bottom made it stay up on it’s own, kind of like a scarecrow.

The next class she brought in some old black pants from home, and attached them to the tube that her sculpture was using to stand. Then she used paper mâché to make two large black shoes. She attached these to the bottom, right below the pants. The Mr. Mane sculpture was almost complete!

The next class period she worked on painting a face onto the sculpture with a funny beard. She stippled little dots all around the chin. She also attached a brush and palette into it’s hands. The Mr. Mane sculpture ended up being six feet tall! Karlie was now standing on a stool so she could reach the head. She added chicken wire in the sleeves so we could bend and twist the man into different poses

All the kids loved it! They surrounded it in amazement when it was finished.

Karlie was so proud of the Mr. Mane sculpture. I displayed it outside my art room the whole year. It stood right by the door with his brush and palette in his hands, greeting each class as they walked into my room for class. It became a tradition to even dress it up for holidays!

I was very proud of Karlie. It was her choice to try something very difficult, and because she chose to do it on her own, she was engaged in the project every step of the way. If I would have said no to her idea, or forced her to make something else, it could have changed her excitement for art forever.

“See? I told you I could do it!” She said with a smile.

I still have the Mr. Mane sculpture right by my door to this very day.

Adapting Watercolor Art Projects

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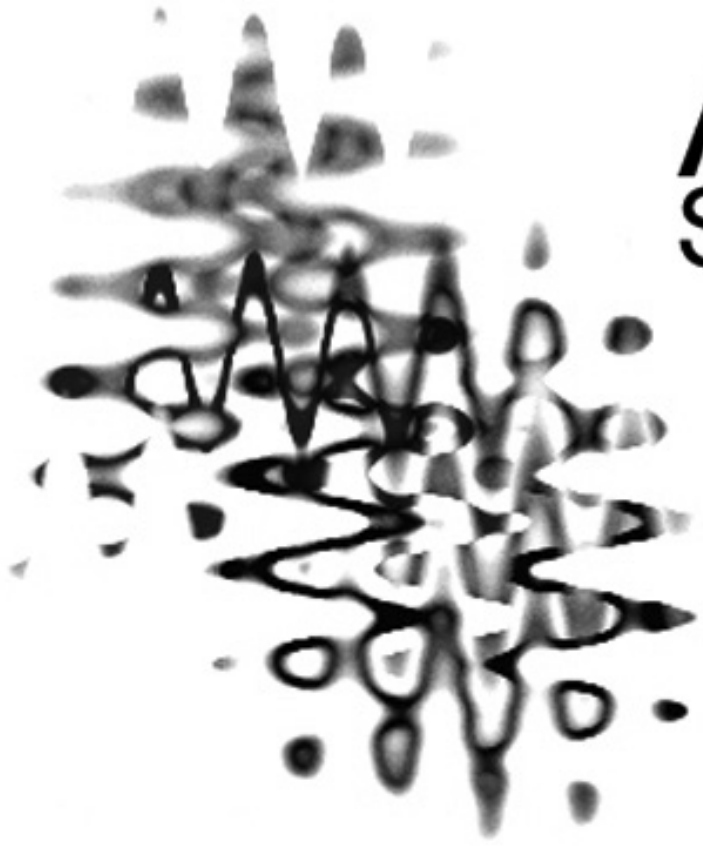
Pure Art Joy

Whenever you need a little art lift, get back to your love of art materials and do at least one of the following:

1. Mix all the paints back and forth on a watercolor palette to whatever color happens-who cares what color-it is the joy of mixing the colors! Watch the clear water in a water dish turn to new colors when you rinse your brush, add more paint to the water, who cares what you are painting, painting the water is fun
2. Dig through a box of various collage materials, lifting a special item into the air and declaring it to be just perfect
3. Thrill with cutting paper- cut, cut, cut, making smaller and smaller pieces, falling on the table and floor; hacking into a large piece of paper randomly
4. Watch glue drip from the bottle into a huge puddle (when “only a dot’ll do ya”) and putting the tiniest piece of paper on it, and of course, putting glue on your hands, and letting it dry- then peeling it off
5. Eat a little bit of the minty white art paste-well, it isn’t flavored (oops “scented”) now, but some of us remember that
6. Create art and be so engaged that you don’t care about the time
7. Take large wads of mixed yarn and unwind and unmix, reroll into separate balls
8. Buy a new box of crayons and slowly open them to smell that classic aroma
9. Sharpen a colored pencil to the perfect point over and over, right down to a little snub of a pencil
10. Pull out smelly markers and share that smell with others- you might get some on your nose or theirs
11. Create a picture and crumple it or tear it up and throw it out
12. Scribble with chalk on the sidewalk, on paper with crayons, with wipeoff crayons on your walls (yeah, really), or with paint on a washable table or surface-make an art mess!

We love to feel the tactileness of art materials (when we are allowed!) and relish in the motor activities of making the materials express ourselves. It fills our art souls when we find art materials that really connect with us, that get us excited, that gets us to react when touching materials that you feel are “icky on your hands” (for me that is clay, but I do like wheel throwing), and that gets us fired up as to why we love art. Our passion to share with others how we experience art is in our collective art educator DNA, and we love when our students of any age make connections to the art materials. Before school starts in the fall, rekindle that art child in yourself and experience a little of your own pure art joy!

Best wishes for the new school year! It brings new opportunities to dig deep into who we are as art educators to bring the most awesome art experiences to our students. Realize that many of our students come to school on particular days because we teach them about art and about themselves!



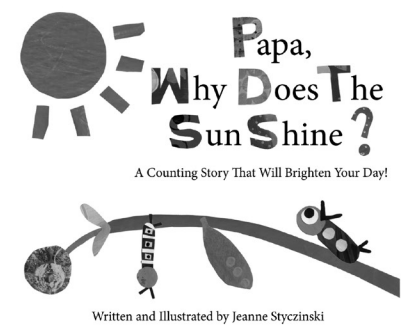
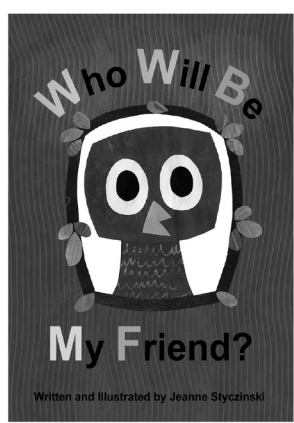
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- * contact me for school visits/artist-in-residence

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



The Rhythm and Flow of Drawing

Through drawing, we process life experiences. The art of drawing prepares us to confront challenges through personal expression and communication. In consideration of personal and societal benefits of drawing, it is curious to investigate what cognitively and physiologically occurs when a person draws. The exploration of rhythm and flow lines in drawing from the figure and drawing from life contributes to improved drawing skills while providing benefits through increased focus. Drawing involves the acquisition of new skills, new ways of seeing, and helps us communicate through visual images that transcend language and borders within the global network.

An effective strategy for improving line drawings includes the use of a rhythm or flow line. With this intention, an effective drawing depends upon a definitive line of action and secondary rhythm lines. Correspondingly, flow is visual energy and the artist orchestrates visual flow within a drawing to initiate order. A flow line leads the viewer through the drawing, creating a sense of movement and tempo. It is a line of action that defines direction and position in space. With a clear line of action, secondary lines

move effectively along a linear axis. These secondary lines revisit the larger line of action and converge or diverge away from the initial line. Secondary rhythm lines draw the eye along visual shapes, while creating direction and visual order. Furthermore, secondary rhythm lines help to define contour (D'Silva, 2008). Using these structural lines can help improve figurative work. The line of action determines the rhythm. The figure is built around the line of action. An infinite number of articulate lines create dynamic form.

Drawing increases intuitive response and cognitively produces positive brain chemistry. For this reason, drawing helps us physiologically to relax, focus and be present. As we draw, we utilize our brains to create something outside of our minds as an analogue of something internally present within our minds (Willieme, 2016). The drawing process helps us express difficult emotions and develop strategic thinking. As a foundational form of creativity, drawing helps us express feelings and has calming psychological and physical benefits. These benefits translate to becoming a more understanding person and responsible global citizen.

To be effective as a problem solving global citizen, drawing is as essential in education as written and verbal skills. We understand the world through visual language. As a visual language

for communication and expression, drawing identifies within the hierarchy of written and verbal skills. It helps us improve communication skills by understanding cerebral processes and prepares us to confront and process challenges as well as to visualize solutions. For example, we may design an analogue to visualize a solution to a challenge. We can rotate the visual analogue or view it in reverse to consider a new insight. Translating struggle into visual form allows us to see challenges in a new light by reframing the concept (Willieme, 2016). As we stress about things beyond our control, we find that by working through a drawing, we acquire a sense of hope as the image becomes realized. The arts can soothe cognitive distortion involving personal worth within a performance-driven culture. Visual images transcend language barriers and encourage communication. We increase understanding and celebration of all persons in all nations through visual language. In consideration of the benefits of drawing, we can learn, calm ourselves and gain an understanding and appreciation of others.

In essence, the development of skills involving the rhythm and flow of drawing offers focused processes for working through ideas and understanding new concepts. To experience the benefits of drawing, it is helpful to suggest order and an underlying structure through rhythm

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Online Student Art Portfolios

and flow lines, which provide a foundational axis for visual order and focused creative work. Benefits of drawing include positive relationships to cognitive and physiological attributes and a celebration of diverse world cultures. As we create and share images across nations, we learn from each other through images that transcend all barriers and borders. Our personal investigations in drawing processes will help us to understand how we cognitively, physiologically and empathetically benefit through the acquisition of drawing skills.

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This issue of the Wisconsin Art Times is focused on “What lifts you up?” In my reflection on this question, I find a wave of ideas coming to mind, everything from time with my family, to the joys I get from listening to music or in looking at a piece of art. Other things that lift me up include time in communion with friends at church or other activities. Many of the more social interactions have decreased significantly due to the pandemic; however, virtual opportunities have opened some new doors and introduced me to yet more caring and thoughtful educators. I am grateful for the time I’ve had to build new relationships with all of you. These times have provided a lift in spirit through the engaging interactions and sharing in these virtual settings. I am hopeful that face-to-face events will be reinstated soon to build our arts education community. In the meantime, the virtual mode of meeting presents some interesting activities, which also “lifts” me up. I enjoy a challenge and have found wonderful and creative ways to help our community be engaged in learning collaboratively. Check out some of the resources that I am hoping lifts us all to build our arts educator community.

What Lifts Me Up? Examples of Light, Joy, and Hope

- Arts and Creativity Podcast – <https://dpi.wi.gov/fine-arts/podcast>
- Arts and Creativity Professional Development Sessions – <https://dpi.wi.gov/fine-arts/events/upcoming>
- Arts Instructional Resources – <https://docs.google.com/forms/d/e/1FAIpQLSe-Si08QdMVsrVR2SWYXIH9KfciBD4FPVaJ6r3yLX3lztSk2A/viewform>
- Julie Palkowski YouTube Channel – https://www.youtube.com/channel/UCP8iULF2y8FNV90X5Vs52lQ?view_as=subscriber
- WI DPI Arts and Creativity Newsletter (July 2020) – https://dpi.wi.gov/sites/default/files/imce/fine-arts/July_2020_Sum_Ed.pdf
- Wisconsin Standards for Art and Design – <https://dpi.wi.gov/fine-arts/art-design/education-standards>

In a step back to our question, “What lifts you up,” I did want to

share a specific piece of art that has been in my possession since 1999. It is a poster of the “World 2000 Mural,” displayed in Washington D.C. in 1999 and created by the National Child Arts Foundation. It displays children artists from over 50 countries depicting their view of their area of the world.

The “World 2000 Mural” pulls together a colorful map with various images embedded throughout. For me, it reminds me of our roles helping our young people connect with one another, express ideas, and find ways to contribute to the whole. Each child within this mural offered a unique view and perspective. In the assembling of all of the young artists in the mural, the curator shares a harmonious collage of the world as seen through the eyes of children. In my personal interpretation of the artwork, I see light, joy, and hope for our future. This “lifts me up.” I hope this offered you a lift.



I encourage you to contact me with your ideas. Please consider attending our arts education sessions. Thank you all for your energy, patience, and efforts to support our young people through the arts and with each other.



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WAEA Membership Chair

waeamembership@gmail.com **ELLEN SCHARFENBERG**



Oils In The Art Room

There are so many uses for essential oils in the classroom. From cleaning scrubs, sprays, diffuser blends and topical rollers, you can use essential oils as a safer and less harmful cleaning alternative or just a fun air freshener! I have been using essential oils in my classroom for two years now and I have to say I absolutely love them. Since many people are sensitive to oils and smells in general you may need permission from your administrator to use them in your school. There are some schools that have a list of approved scents to have in classrooms. I have a small color changing diffuser that I use in my classroom. I usually bring whatever blend I am going to use in the classroom that day and set it up before my students arrive in the morning. Now, not everyone is always a fan of the blend I have in, some students may ask to turn it off during their class which is just fine with me. I usually try to use a pretty neutral smelling oil blend and once in a while students will request blends to have on during their class.

Another way that I have used oils in my room is during clean up time! I use Young Living Thieves Household Cleaner diluted in water to wipe off tables, spray off pencils, scissors and glue sticks. I also throw a cap full of it

in with my hot dishwater, a cap full of white vinegar and a squirt of dish soap to soak my paint brushes in. Stinky old paint or who knows what in your sink? Run some hot water in the sink and add a couple drops of lemon oil. Everyone has that really smelly class right after gym or recess. Freshen up your classroom before they come in with a DIY room spray.

Essential oils and aromatherapy have been proven to reduce stress which is great for both students and staff! While they are great for diffusing in the room for everyone. I have also found having a few rollers in my desk or backpack have been helpful with headaches, backaches, stress and immune support. Oil rollers can be applied on the bottoms of your feet, wrists, forehead, behind the ears, on lymph nodes and on your chest. When applied to the skin oils should be diluted using a carrier oil such as sweet almond oil, jojoba oil or vitamin E oil. When used topically, essential oils can be found throughout the body's system in 15-30 min! Since the oils are absorbed through olfactory receptors and through the skin, the largest organ in your body, you should make sure that your oils are high quality and 100% natural. I use Young Living Oils but there are many oil brands out there with high quality oils. Other brands to look into are: REVIVE, Plant Therapy®, Rocky Mountain Oils™, dōTERRA®, Young Living™, Now Foods® (NOW®), Aura Cacia®.

Teacher Approved Oils Recipes:

Thieves Sink Scrub:

1 Cup Baking Soda
1 Teaspoon of Vinegar
15 drops of Thieves
15 drops of Lemon

DIY Classroom Spray:

Fill a spray bottle almost full or water and a pinch of epsom salt. Add oil combinations of your choice!

20 drops of Purification

15 drops of Lemon

20 drops of Lime

15 drops of Rosemary

15 drops of Peppermint

20 drops of Lavender



Diffuser Blends:

Flu Season: 5 drops Thieves & 5 drops of Lemon or Lime

Stuffy Nose: 10 drops Eucalyptus, 5 drops of Peppermint, 2 drops of Rosemary

Relaxation: 5 drops of Lavender & 2 drops of Cedarwood

Semi-Moist Watercolors
Semi-Moist Metallics

Semi-Moist Tempera
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Focus: 3 drops of Lemon & 2 drops of Peppermint

Odor Control: 4 drops of Purification & 2 drops of Lavender

Roller Blends:

Fill a roller bottle with your choice of a carrier oil (I use vitamin E) and add your oils:



Happy Teacher: Frankincense, Bergamot, Joy, Orange, Grapefruit. Add 5 drops of each oil

Headaches: 10 drops of Peppermint, 5 drops of Panaway & 5 drops of Frankincense

Wellness: 10 drops of Thieves, 5 drops of lemon & 5 drops of Oregano

Relax: 10 drops of Lavender & 5 drops of Cedarwood

Seasonal Allergies: Lavender, Lemon & Peppermint. Add 10 drops of each oil

WAEA Southwest VP

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MANDY ZDRALE



We all know that one of the most important things we need to do as educators is to take the time to build relationships with our students. Those of us who are elementary art educators have the unique experience of knowing a lot of kids and maintaining a relationship with them as they rise through the grade levels.

When the 2019-20 school year came to its anti-climactic end, I, like many of you, was feeling a lack of closure. There was solace in knowing that I would see almost all the kids again, just remixed and in a new grade level, like always. But it was the 5th graders who were tugging at my heartstrings. I have known those kids since they were 5 years old; bright-eyed and eager to learn. By the time they get to 5th grade, we have been through a variety of experiences together. They become hormonal and stubborn, their talents blossom, they become leaders, they get paralyzed with self-doubt... they display the gamut of skills and emotions. I continued to have high expectations throughout the ebbs and flows. Normally at the end of their 5th grade year, we celebrate their educational journey since kindergarten. There are slideshows and photos that document their growth and change. But, most of all,

I get to tell them all how great they are, in person. I wish them all the best in middle school. I encourage them to come back and visit, to keep in touch, to keep being creative.

Most of that doesn't translate in quite the same way via online lessons. Despite responding positively to every single item that was turned in to me; it was not the same.

Yes, I needed closure for myself, but I wanted to relay something uplifting and hopeful to my students. Writing a letter to every one of my 5th graders seemed like a nice way to meet both goals. Fortunately, it was one of our smaller grade levels; about 60 kids in total. However, I enjoy the art of a hand-written note and the quarantine provided the extra time.

The vast majority of the notes were easy to write. Some recounted memories of students in strollers coming to school with older siblings, some referenced past projects, some cited examples of creative problem solving, and some were my requests to be remembered once their fame is achieved!

There were a few, as you can imagine, that were more difficult; the ones written to students who disliked coming to Art, who yelled disrespectfully, who put forth minimal effort. But this wasn't about me and it wasn't about Art. It was a reminder that I care about them and that, despite what they may think, they have ideas and skills to offer and to apply.

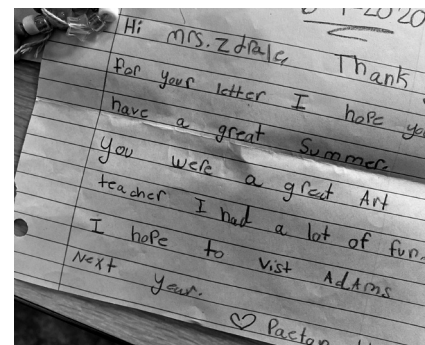
I never expected responses. Kids these days don't really write letters or send snail mail. Many families might not

even have stamps... it was not the point.

However, since my mass mailing in June, I have received a handful of responses, which, according to a friend in marketing, is a really good rate of return on mass mailings! The most poignant was from a 5th grade boy. His mom took a video of him right after he read my mail. He cried, thanked me for the note and also said he missed me. He was one of those 'tough kids.. We had been through a lot together over the years and his behavior issues often got in the way of his best learning. I knew that he was much more than those behaviors and I wanted him to know that too. His reaction, and the subsequent emails I got from his mother thanking me, more than made up for any of the frustrating times we had.

We all wonder if we make a difference in the lives of our students. We will always connect with some more than others. Some may feel it privately, some may share it mutually and some will leave us guessing..

The responses I have gotten are going in my "Good News" file. As we embark on what will most certainly be a non-traditional year, remember that we DO make an impact. Let's try to make that impact a positive one for all of our students.





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Resources on Care at the John Michael Kohler Arts Center

The latest exhibition series “On Being Here (and There)” at the John Michael Kohler Arts Center (JMKAC) focuses on themes of care. As we all now know, months into a global pandemic and experiencing a strange, new normal, thinking about care has never been more important.

Art educators know best that art can cultivate care and spark meaningful conversations. I invite you to explore the resources currently available on the

JMKAC website for your own personal creative practice, and as you begin to plan for whatever shape the school year will end up taking. Below, I highlight a few new resources that I recommend bookmarking on your computer for those moments you are looking for some inspiration and care. Stay tuned for resources and activity packs connected to the Art Preserve, JMKAC’s new facility dedicated to artist-built environments, coming this fall.

Social STUDIO Online

The social STUDIO (formerly The ARTery) is JMKAC’s open studio space for all visitors. Located directly to the left of the entrance to the Arts Center, the social STUDIO’s mission is to

foster community through creativity, conversation, and collaboration. On a normal day, you can walk into the social STUDIO to find exhibition-based, collaborative projects, artist installations, and programs such as Hope’s Hearts, where visitors can help create wind chimes to raise awareness about human trafficking.

Though this space would be impossible to translate into a just a virtual resource, socialstudio.space provides a means to bring a little bit of the welcoming, collaborative atmosphere of the Social STUDIO directly to you. Find videos and projects from artists-in-residence, inspiration from artist-built environments, and more. E-mail



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images of what you, your family, your friends, or your students create to studio@jmkac.org and they will be shared on the site.

Be Here and There

Another new page on the Arts Center website - jmkac.org/care - encourages you to think about being “here”, at the Arts Center, and “there”, by directing you to local and national organizations. On the “here” page, find weekly resources to explore, connect, watch, and create content and activities related to current exhibitions and community projects at the Arts Center. All of the content is archived on each page to revisit, share, and use in the future. I personally recommend “Conversations on Care: a Panel Discussion” where the contemporary artists from the exhibition “Between You and Me” - part of the exhibitions series on care, which will open when the Arts Center can safely reopen to the public – talk about their work in

a round robin style. Each artist takes a turn asking another artist a question and discussing together. It could serve as inspiration for the format of your next zoom chat with friends, or a virtual critique with students if we find ourselves navigating virtual learning again.

On the “there” page of jmkac.org/care, find resources from local and national organizations that inspire care through their projects and virtual opportunities. For example, links to fun, virtual connections to performing arts such as free virtual classes with Ana Maria Alvarez and CONTRA-TIEMPO Urban Latin Dance Theater. Ana Maria and CONTRA-TIEMPO have previously performed at the Arts Center and will be back in 2021 as part of a Connecting Communities project.

I hope that in the months ahead that you find fulfilling ways to take care of

yourself, your creative practice, your loved ones, and your students. If you ever have an idea for a resource, would like to share something inspiring that you saw, or would just like to say hello – please do not hesitate to reach out at xfiss@jmkac. To stay connected with all updates related to JMKAC, including our reopening plans, other online opportunities, and more, make sure that you are following the Arts Center on Facebook and sign up for our weekly newsletter when you visit the website.

I look forward to the day when we can gather again at a Teacher Recharge program at JMKAC and at future WAEA events. Until then, I know the art education community will continue to take care of each other. Image: Vanessa Andrew, Illustrated Narrative of the exhibition series On Being Here (and There). Courtesy of John Michael Kohler Arts Center.



What Got Us Here Will Not Get Us There

As a teacher with any level of experience in the classroom, it's understandable that when we find success with any strategies, we try to repeat them. We want to give each of our students the best we have to offer. But like anyone, we also get stuck in our habits, routines and ways of thinking. In an exhausting and high-stakes endeavor like teaching, there's no doubt we're going to rely on familiar tools, solid skills, and previously successful routines and philosophies in our teaching — why wouldn't we?

Of course, this can easily become a weakness when change comes — and as we've seen in the last few months, change can show up in big ways. Adapting to school closures and emergency online teaching hit quickly, and hit hard. Along with the anxiety of a health pandemic, our nation's racial injustice and the very bright spotlight of local and worldwide protests about this social violence have also had an impact on our students. With all of this change, we found that attending to the social-emotional needs of our students, their need for connection, their desire for justice, and for sustaining relationships, came to the forefront of our teaching very quickly.

The arts are, by definition, social-emotional learning — that is their fundamental content. Not at all a “parallel” curriculum, like those often seen affixed superficially to other academic content areas. The arts provide students the opportunity to explore their own interior landscape directly through the content area, and offers a window into the lives and perspectives of other people at the same time. When presented thoughtfully, self-awareness and social awareness are naturally embedded in each of the arts disciplines.

So we have a unique job ahead of us in a school year that feels very uncertain. Student social-emotional needs will play a big role, and will have many sharp facets coming into the new year, and may seem fraught. Whether you've only been watching the news, or scrolling and reacting on social media, or whether you have been jumping into conversations, or physically participating in protests, you may still feel that your professional role in your school compels you to project some sort of ‘professional balance’.

Your principal, or even your school board, may be echoing similar expectations of neutrality.

If you're anything like me, my years-long steeping in our Wisconsin brand of “Midwestern Nice” and fine-tuning my ‘classroom professional balance’ means I rarely feel like I'm skilled at politics, or at debate, or even at having

the last word. Regardless, I am already involved.

As educators, *we are all involved*, because we have chosen to work on behalf of young people.

Some recent reading evoked Dante Alighieri's powerful quote: “The darkest places in hell are reserved for those who maintain their neutrality in times of moral crisis.” As advocates for our students, we are already involved in their ideas, feelings, stories, and futures. Where students are concerned, I cannot allow professional balance to become a deadly neutrality.

Being a white, educated, middle-class adult male, and having spent a couple of decades as a teacher working with kids, and then as an administrator, I realize that I really haven't had my concerns and experiences dismissed nearly as often as it probably happens to other people. So, I realize this is no time for a middle-aged white guy like me to dole out lectures or advice. I just know that my students don't need *more* of the experience of hearing their concerns dismissed, disbelieved, or minimized... from me.

I do have my own memories of feeling this type of dismissal, though; all of them come from when I was young — undoubtedly when they happened, it was precisely *because* I was young. I do know that as an ally to our students, to get to a better place, we can turn

Student Art Exhibit Call

Convention 2021

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“Continuing The Journey”

For Students in Grades 7-12 Deadline Nov. 13, 2020

It’s often said that every picture is worth a thousand words. Using any media or combination of media (digital media is not accepted), create an original work of art (not graphic design) depicting what it means to take a journey. Everyone is on a journey in their life. Where is yours taking you? Where do you want it to go? What is the impact of your journey on others? Let your creativity shine.

<https://wasb.org/meeting-and-events/convention/request-for-proposals/student-art-exhibit-call/>

to the concept of **amplification**. That is to say, rather than falling into the expectation that we should have the answers because we’re the teacher and we’re the adults, we can hand the mic — whether literal or figurative — over to someone who needs — who has earned — that microphone, but hasn’t ever been given access.

Ask your students to share their stories. Let their art be about them, from them, and for them.

Making art is akin to making stories — and we see powerful art become the stories that we live by, believe, and in which we see our future. If we are to be truly anti-racist in our work, the stories we ask our students

to connect and respond to need to be artworks which connect to the full humanity of our students, and which show the full humanity of artists of color, artists from other cultures who are living different lives — or we risk “otherizing” both these artists and our students.

In times of crisis, sharing stories can be restorative, and it’s often been what we’ve needed to help us regain our bearings, find hope, and envision a preferred future. We have a unique opportunity to re-imagine how we teach next year, how we can amplify our students’ voices, how we can hand them the microphone.

If we want to change the world for the

better, we need to listen.

Our student’s ideas, feelings, and stories matter.

Just as art matters, and black lives matter, creative solutions and humility and our love for our kids *all* matter. We can do this.



Teachers Art Resilient

Last semester ended with unprecedented challenges and next semester is sure to open with new ones. Faced with necessary reinvention and daily challenges, our ideas of induction delivery were radically altered. Unable to see our students and co-workers, even friends and family members, our support structure was also altered. How did we sustain our content through the semester? How will we plan for and begin the next semester? Some challenges have obvious solutions, others need time and a more creative approach. We need to take some pressure off ourselves and realize that there is more than one solution.

As our state slowly opens back up and we begin having more concrete ideas for what teaching will look like in the fall, our stressors and excitement is sure to ebb and flow. How will we manage supplies, smaller classrooms, and face-to-face instruction? I do not know what next school year will look like, or how quickly it may change again, but I do know that I, like my amazing arts colleagues, will do their best to plan for what we love best;

teaching our students to learn and grow through the arts.

I spent a lot of time this last semester connecting with colleagues. Many conversations were around redesigning curriculum and sharing out lessons. It showed me that in the face of something completely new, 'distance learning', that teachers are incredibly resilient and will carry on planning, learning, and sharing as they always have. Sure, some conversations were harder; we missed being around our students, we missed teaching with tactile methods, we even missed the lunch duties. We missed out, the kids missed out. I know that no matter what the next semester brings for us, we will be okay. We have ways to connect with each other, we have found ways to connect with most of our students, and we will again.

We will need to restructure or rethink some lessons and procedures to be safe, of course, and for many, going back is scary and risky, but we will be able to pick up the pieces of this last year and build something new we and our students can grow from. Many teachers in my district have taken time to redesign their curriculum, not just for distinct learning, but to better align to essential standards. Others

have used the video chats to connect with colleagues and plan new cross-content lessons to try out when they can. Some found ways to reconnect with their families and their own love of art. There was an opportunity to see things in a more macro view that I normally wouldn't have been able to see. I know that the students and teachers coming into next school year will be different. Our mindsets and outputs may look different, but I know that when we do get to be face to face again with our students, their faces will light up and that is contagious.

The arts have this truly unique ability to communicate our emotions, experiences, and our process. I cannot wait to give that back to the youngest members of our state. My mantra for next school year is "We do what we can, when we can, and that is enough". Stay connected to your community, we are all needed.

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Drawing to Reflect

March started as any other month and I started a new journey which would take me through the year. My new endeavor was to start a drawing a day journal. I discussed this in my last article, but it has become something more as the pandemic continues to front and center in our lives.

My drawing journal has become a record of my time during the pandemic, it has allowed me to reflect on the important parts of my days. Looking back at my drawings now, I can remember the stories from each day. Here are some of the stories: on March 4th, I drew a Purell hand sanitizer bottle, my husband searched far and wide to find hand sanitizer to send to my immune compromised nephew in Florida, because everywhere in Florida was sold out. When he finally found

some I decided to draw it because of the story, but I didn't know how important the sanitizer would become in the near future.

On March 15th, I drew a zoomed in area of the COVID virus, as schools across the country began closing for two weeks, I was just finishing spring break and thought it would be interesting to draw, not knowing that my drawing on June 9th would show a COVID test for my kids before they could have a medical test done. It's amazing how everything has changed.

The journal also became a record of what birds were beginning to return to Wisconsin in the spring.

Here are a few of the highlights: May 4th, I saw my first oriole of the year, May 7th, I saw a Rose Breasted Grosbeak, on May 15th, I saw a Ruby throated hummingbird, and on May 23, I saw an Indigo bunting.

Another theme are the places we visited. Some places we had been to before and others were new, but all of them allowed my kids, husband and I to get outside and explore. Here are some places we visited: April 15 - Wequiock falls, June 3- Maribel Caves, June 18- Two Creeks County Park, June 29th -Long Slide Falls, July 1 - Mountain Fire Lookout Tower.

The past few months have been full of ups and downs, but throughout it all taking 20 minutes a day for myself has keep me moving forward. No matter what happens this coming year, make sure you take time for yourself.

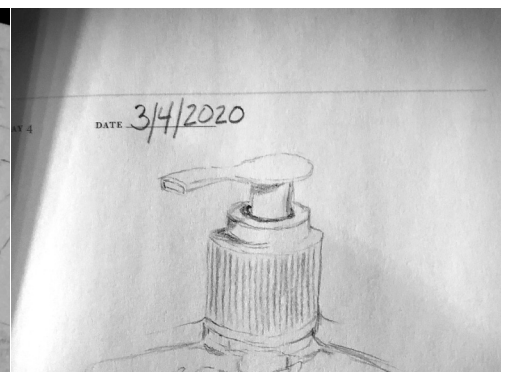
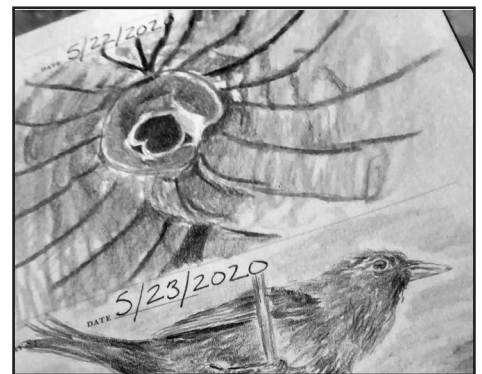


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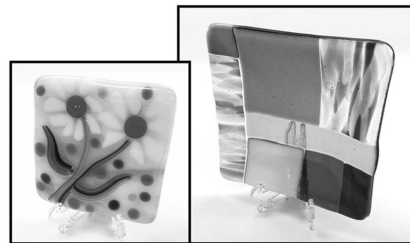
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