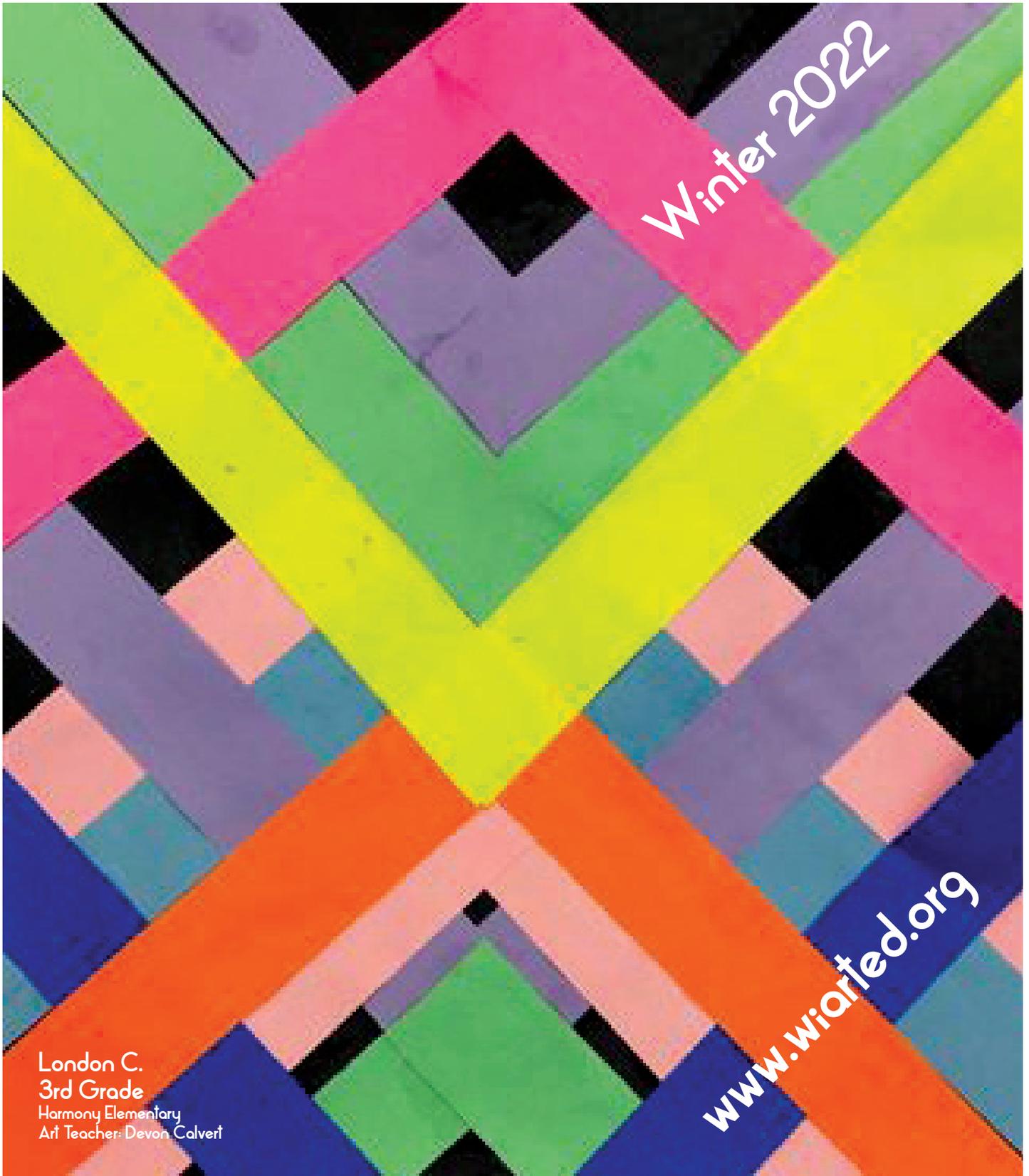


ART TIMES



Winter 2022

www.wiarled.org

London C.
3rd Grade
Harmony Elementary
Art Teacher: Devon Calvert

WAEA President

waeapresident@gmail.com

LEAH KELLER



How Can We Help You?

Oh, hey there!! How's it going? How can we help? Seriously!!

If you attended the conference, whether in person or virtually, you saw that it was our goal to provide you with sessions and activities to feed and renew your soul. We know that everyone needed a little of that. And I hope we were successful. I hope you went back to work full of ideas and inspiration to fuel you forward. I hope you were able to share your ideas, questions and feedback at the divisional breakout sessions. But I know that inspiration doesn't always

last the entire year. There is Youth Art Month to look forward to, with LOTS of great changes so watch for that. And there is also Visual Arts Classic and Visioneers for our high school students. But what else?

The mission of WAEA is to develop a professional community with a passion for inspiring creativity, innovation, advocacy and excellence in art education. As part of that we envision an organization that seeks and values contributions from each member, programs aimed at developing the whole person and promoting creative, intellectual and emotional growth, and new partnerships with arts organizations, institutions and businesses.

WAEA is about you! We need your help fulfilling that mission and vision. Do you have a great idea for professional development? Is there something you wish we did more of? Less of? Do you feel like it's easy to communicate your questions or concerns with us? Is there a business or company you think would love to be a WAEA sponsor and attend our conferences? Reach out. We can't improve and grow if you're only sharing your ideas and concerns with your district department. Help us create that professional community! Let us inspire and help you to become the professional and passionate art educator you want to be!

Any of our board members are willing to help! Here we are:



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BETH DOBBERSTEIN



Representing the Underrepresented in Your Art Curriculum

Recently while discussing Mexico, one of my students jumped out of her chair and stated with a big smile, “That’s my heritage!” Autumn is a visual feast for art teachers and their students. Trees and shrubs adorned in burning reds, glowing oranges, and brilliant yellows inspire even the most reluctant artist. Fall brings an array of rich textures and warm landscapes. It is also the time of year when many schools celebrate the contributions of the Hispanic and Latino/a/x/e/ culture.

September 15th marks the beginning of Hispanic Heritage Month. Many art teachers create lessons that center around Hispanic and Latino/a/x/e/ artists from various locations and cultures. Although it is nice to highlight the contributions in September, it is even better to honor Hispanic and Latino/a/x/e/ year-round. Embedding diverse artists into your curriculum throughout the school year establishes a routine of cultural normalcy.

My student’s comment reminded me of the importance of ensuring that all of my students feel represented. According to the Anti-Racist Google site, “Engaging children with artists who look like them, have similar

experiences, and come from similar backgrounds is a great source of inspiration and empowerment. By reflecting their own identities, experiences, and motivations (mirrors) and also providing insight into the identities, experiences, and motivations of others (windows) can move students toward more nuanced perceptions of the world around them (sliding glass doors).” Implementing an inclusive and culturally responsive art curriculum will result in students who have been marginalized feeling valued and having a sense of belonging. Many contemporary Artists of Color create artworks that reflect relatable current issues. The inclusion of artwork representative of marginalized groups should not be limited to a specific month but should be an everyday occurrence.

It is imperative for all students to learn of cultural contributions. “When students are given the gift of consciousness and heritage knowledge, they can then thrive in understanding and appreciating all cultures while remaining rooted in their own” (Anderson, 2008; King, 2006; Payne, 2012, as cited in Milner 2014, p.40). How and what we choose to include is just as important. Unfortunately, lessons on “multiculturalism” tend to have stereotypical content or a form of cultural appropriation. “Cultural appropriation refers to the use of objects or elements of a non-dominant culture in a way that doesn’t respect

their original meaning, give credit to their source, or reinforces stereotypes or contributes to oppression” (Cuncic, 2020).

As leaders and teachers in education, we must disrupt the status quo. According to Sensoy & DiAngelo (2017), “Critical social justice recognizes inequities as deeply embedded in the fabric of society and is actively seeking to change this”. For too long, our marginalized students have been made to feel insignificant. The lack of inclusion of Artists of Color in an art curriculum sends a silent message to Students of Color. The message clearly states that their values and ideas are not recognized as important.

We watched a short video about additional contributions from Mexico’s (Aztec) culture at the end of class. The students learned that the Aztecs invented chocolate. At the beginning of this article, the student previously mentioned now stands and says to her classmates, “and as for chocolate, you are welcome!”

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WAEA Past President

DEVON CALVERT

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Currently Contemporary with Calvert

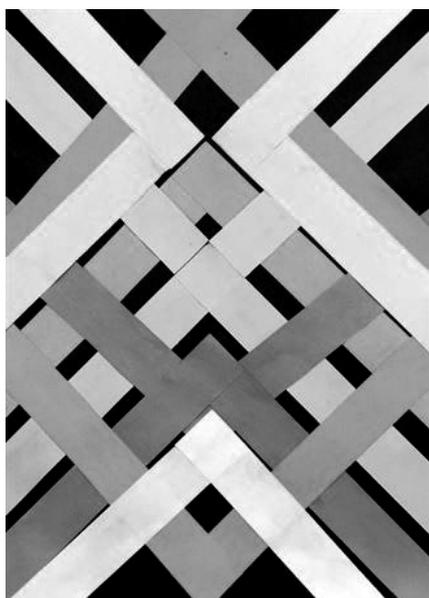


Photo Credit: Devon Calvert

As the new school year settles upon us, many of us look for new ways to revamp our curriculums. The last several years, I have placed an emphasis on a contemporary curriculum, particularly with my 3rd graders. My artists are currently wrapping up a project inspired by Maya Hayuk, although this project could easily be adapted to different grade levels.

Maya Hayuk is a contemporary female artist out of Brooklyn. She creates large, geometric murals made of intersecting diagonals. The intersecting lines create a woven effect. Her murals use bright vibrant colors oftentimes overlaid on top of lighter colors. Her use of value creates an interesting sense of depth to her

work. She also uses watered down paint that often runs down her walls. Because of the thinness of the paint, you can also see the mixing of colors when they overlap. I thought her work would be a good introduction to symmetry for my artists!

With Maya's work, we talked about the symmetry she creates. We also noticed that a lot of her paintings have light colors with bright vibrant ones painted on top. This use of color creates a sort of space or depth to her artwork that reminds me of some of Frank Stella's past works.

I showed students how to line up a strip in the center of their paper and then mirror a strip across from it on the other side of the paper. This

created a "V" shape with the paper strips. I encouraged them to use various colors, to overlap, and to turn their paper upside down so that they had paper strips going both directions. The first day was spent using light tints of colors.

The second day the students continued to add strips, this time using brighter colors to help create that sense of space/depth. Using neon colors in the classroom is the equivalent of using actual gold in an artwork! The students were so excited to get to use them!

I love how they turned out and they look fabulous hanging up in our school!



The Art of the Mashup

Like all teachers, art educators are noting certain areas of their curriculum that have been missed during the pandemic due to challenging teaching circumstances. My students have received an abundance of 2D art experiences in the past 18 months, but we've missed out on a lot of the 3D work.

With my students starting the year in person with no virtual option, I knew I needed to maximize every opportunity to create 3D work. I have not taught ceramics in two years so on the 2nd day of school every student was working with clay. I had almost forgotten the magic of clay. It truly transforms the environment and engages all students at a high level.

In addition to ceramics, another key area that my students have lacked experience with is fibers. With this knowledge, my elementary art team decided to teach a lesson on ceramic looms. This way our students are

working with both mediums to create one amazing work of art. Thus a mashup is born!

With another year of uncertainty ahead of us, we need to maximize all of the time we have with our students in order to provide them with a full year's worth of learning. Teaching lessons that combine two or more ideas or mediums is a great way to get a lot of bang for your buck! What two lessons can you combine? Printmaking and sewing? Sculpture and digital photography? The sky is the limit!

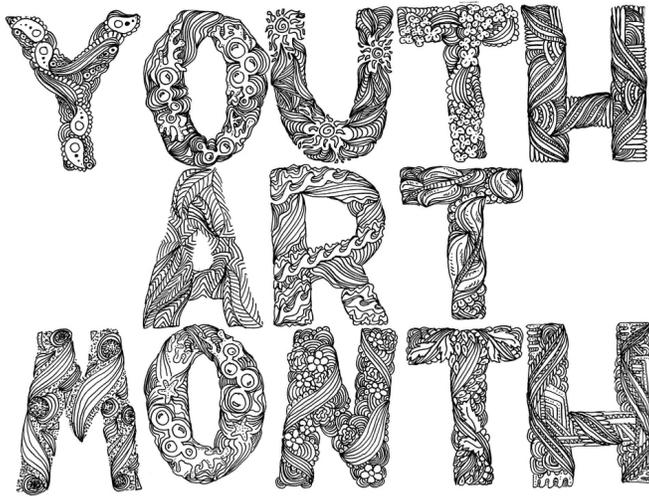


Photo Credit: Susie Belzer

WAEA YAM Chair

waeayam1@gmail.com

JEN DAHL



Designed by Emma Andersen, Sheboygan North High School



I'm back! So excited to be back to help art teachers in Wisconsin. Years ago I joined the WAEA board as a West Central Vice President and grew my leadership at the state and national levels. Now I'm back to serve as the Youth Art Month Chair. I have a very fun year of art planned for students and educators all across Wisconsin!

I am joined by a fabulous team and we are always looking for more volunteers. Wisconsin is divided into six regional areas, let me know if you need help with finding your region! The talented YAM teammates are Andrea Worthy -North West, Quentin Brown - West Central, Mandy Zdrale - South West, Sara Fredrickson - North East, Natalie Kotnik - Southeast, and Jill Fortin - North Central. Each of these regions will be hosting a regional show which can be found on our YAM webpage.

From the regional shows three pieces of art from each school will go on to the state art show at East Towne Mall in Madison, March 12-25. This is a

new location because we have simple outgrew the state capitol building, which has been our home for year. I am super excited about this move because we have more space to grow and many more opportunities to promote art! Some of the exciting new additions include an art scavenger hunt, art supply donation drive, easy access to the art for families, great parking, QR code fun, wonderful prizes for first time art educators participating in YAM.

YAM is more than just the state art show if you want to get involved there is more! Flag designers are needed for the state flag! Student in any grade can create a flag for YAM with a Wisconsin kick! Reminder that logos and copyright images are not allowed and will be disqualified.

YAM celebrations happen all over the state I would love to have you get a proclamation signed by your school board, superintendent, government officials anyone that supports art! Please reach out to me if you have a creative way to celebrate art!

**YOUTH
ART
MONTH
2022**

**March 12-25, 2022
East Towne Mall
Madison, Wisconsin
Celebration
Friday, March 25, 2022 @ noon**

Jennifer Dahl-Youth Art Month Coordinator

celebrations, homecoming week, art shows, field trips, field days, and the list goes on and on! Kids get to be proud of their school and take part in all of these activities every year. There is literally something going on every few weeks to make school exciting.

The greatest strength the public schools have is their ability to help all kids with all sorts of needs. The caring and flexibility to reach every student is at the core of every good teacher. These teachers are trained specifically for any situation brought to them. Many of them have decades of experience to

call upon when needed. Does a child need speech help? We got it.

Autism? No problem.
Reading or math support? We have specific teachers ready to go.
Special needs? Welcome!
Spanish speakers? Come on in.

This is only the tip of the iceberg. I could make this article ten times longer if I had the space. Maybe I'll even make a part two sometime. The bottom line is this: public school rocks. It rocks harder than when we

were in school. It's the best place for all kids to grow, learn, and experience other things that are different than themselves. We should be supporting our local public schools every chance that we can get because it's filled with the most passionate people you will ever meet.

Don't forget, if you want to see it for yourself, just give me a call.



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WAEA Middle School Rep

waeamiddleschoolrep@gmail.com

KAYLA POTTS



Professional Development TAB-Replay

Aside from the fall WAEA Conference, summer is my favorite time of year for professional development and growth. I usually attend at least one virtual conference, an out of state non-conference teacher retreat, and help host a day long TAB-Replay event in Sun Prairie School District. All of these events are meaningful and unique in their own ways, but I especially look forward to the event in Sun Prairie. Living in the Madison area, hosting a professional development (TAB-Replay) close to home with exceptional colleagues makes for a memorable day. TAB-Replay is a summary of the best parts of TABstock (the non-conference teacher retreat I mentioned previously).

When the group of TAB-Replay facilitators began planning this summer's 'replay', we anticipated new Public Health Guidelines and school district covid restrictions that would make our typical, day long PD event with a potluck logistically more challenging. After 18 months of constant changes we decided to embrace change and launch a new kind of professional development in lieu of TAB-Replay. We also



Alyssa showing Megan the process of needle felting

Megan showing Maryann her sketchbook.

recognized a need in ourselves, as artists, for an opportunity to create personal artwork. This is how "TAB-Play" originated!

The purpose of TAB-Play is to reconnect with yourself as an artist by creating your own artwork in the company of art colleagues from around the state in a K-5 TAB studio classroom. This provides an opportunity for teachers to experience what our students experience in our classes and connect with teachers. TAB-Play is an informal PD event that in the future could be an extension of TAB-Replay or a stand alone event. I'll admit I have a biased perspective when saying our first TAB-Play was a smashing hit. (I think the photos demonstrate the greatness that occurred!)

This year's TAB-Play was on September 11th which presented a

unique opportunity to remember the lives we lost and honor all who served as a result of this attack (first responders on scene and military in the months and years to follow). At the start of our day together, Gee Gee Janneane, a co-facilitator, created and shared a well researched slideshow on how the events of 9/11 impacted the arts with a focus on photography. This meaningful presentation began discussions with teachers sharing personal experiences and memories from this day in 2001 and how it affected our lives.

We also had a special guest presenter with us. We are grateful that Kris Bakke, Art Specialist at Nasco, could join us. Kris demonstrated two printmaking processes using a variety of Nasco products and joined the art making and conversations for the rest of the morning. Kris also brought



Gee Gee experimenting with a fiber process.

Kris and Lauren experimenting with printmaking

Maryanne, Bridget, Kim and Kris in the printmaking lab

a variety of drawing media that she explained could be used as adaptive art tools.

After Gee Gee and Kris' presentations, facilitators explained what materials/centers were available for use. Like little worker bees in a hive, teachers selected materials and quickly began working. It didn't take long to hear the satisfying 'buzz' of commotion similar

to what we experience while teaching. For the next few hours, teachers experimented with new techniques, materials and processes, met new colleagues, had classroom related conversations, and shared resources. Before we knew it, four hours had flown by and it was time to pack up. Feeling completely refreshed and grateful for this group of wonderful teachers, I started to wonder how soon

we can host another TAB-Play event... Stay tuned!

If you are interested in getting involved with TAB-Repaly or TAB-Play or would like to learn more about the TAB-Choice pedagogy I encourage you to connect on social media. I recommend the national page, "Teaching for Artistic Behaviors (TAB) Teachers" and the Wisconsin divisional page, "Wisconsin TAB-Choice Art". Information regarding TAB-Repaly and TAB-Play will be posted on the WI TAB-Choice Art page. If you would like communication via email, have questions, or would like to connect please email me directly at waeamiddleschoolrep@gmail.com.
- Kayla Potts (5th & 6th Grade Art Teacher, Oregon, WI).



Mandy working in the fiber center.



Presenters Gee Gee and Kris



Secondary Level News

Thanks to everyone who was able to make it to our secondary level share out session at the WAEA Fall conference! There was some great discussion and excellent suggestions of ways to connect in the future. Here are the minutes from our session, including ways that you can get involved!

The meeting began with small group check-ins and transitioned into a full group discussion to follow raised the following issues and ideas:

We are creating a statewide database of art classes taught by school (with teacher contact information)

- Jana Strobel has created a survey you can fill out to help create the database
- Use this link to participate: <https://bit.ly/3q2wop1>.
- This survey is also on the WAEA website under Educators.

Many districts are experiencing an increase in behavior and mental health issues this year. Many districts also report experiencing varying levels of issues related to Diversity/Tolerance/Safety.

- Visual arts lessons can play an important role in

students engaging social issues meaningfully.

- There is a large variation by local school boards and administrations related to advocacy & what can be displayed in the classroom, as well as what language and what types of lessons can be taught relating to social issues. Also varied levels of risk for teachers engaging social tops.
- New Equity Diversity and Inclusion committee has been forwarded these concerns, along with a request to create a variety of levels of suggested approaches to help make students feel safe and heard, including even baseline introductory methods that could be acceptable in the most restrictive environments.

Desire for more IN PERSON opportunities to meet / lesson share / recharge

- WAEA Board Divisional Reps and Regional VP's will be planning more in person activities as we (hopefully) transition back to more normalcy. Watch e-blasts, WAEA Facebook page and WAEA website for more info, and complete the HS Art Teachers survey.

Desire for visual meeting opportunities.

- If you are interested in participating, please email waeasecondaryrep@gmail.com

and after we have gathered names we will send a survey to find best times/dates for a zoom.

- Suggestion to include idea sharing or art demonstrations as part of meeting opportunities.

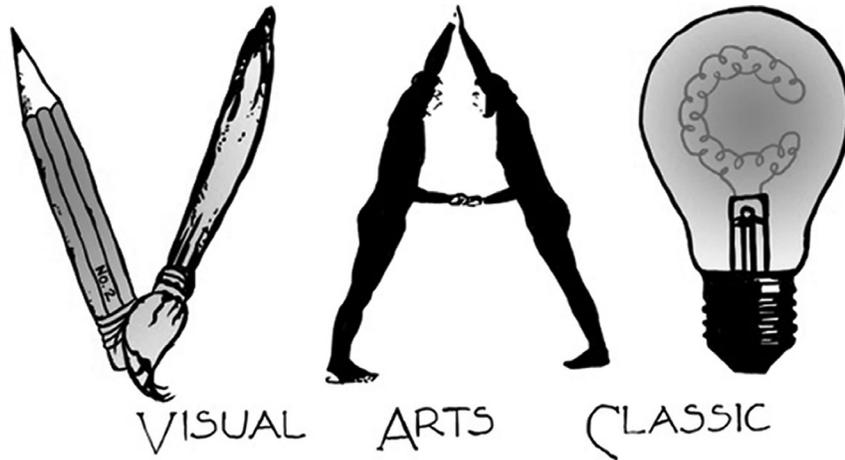
Concerns over how to potentially access monies reserved for CTE when the subject is taught in the Art department.

- Possible use of DPI crosswalk, or work with the DPI.
- Who is the DPI contact now that Julie Palkowski has moved on:
- DPI is still in the process of filling Palkowski's position. Current 1st point of contact: Tiedje, Christine Christine.Tiedje@dpi.wi.gov (administrative assistant)
- DPI arts and Creativity page also lists Teaching and Learning Assistant Director Janice Mertes, but Chris said she can forward to the most appropriate person on a question by question basis.

Request for a Wisconsin Specific HS Art Teacher Facebook group.

Visual Arts Classic IS happening this year, with openings at the new Carroll University regional as well as others across the state. With 8 regionals in total, it is not too late to register. Feel free to contact the new state chairs Dave Pawl & Doua Vue at waeavac@gmail.com

with any questions about the competition or how to get started!



2022 THEME: ART & LINE

The Visual Arts Classic (VAC) is a competition for art students in grades 9-12. It features studio categories (usually 11 or 12) and an annually changing theme. Students are involved in in-depth research on selected artists (usually about a dozen) whose work relates to the theme. Scores are earned both individually and as a team. Students have the opportunity to create artwork in response to a prompt as a “long-term” project. Students also participate in a challenge to create artwork in response to a prompt as an “on-site” project. Teams compete in a “Critical Thinking” team project as well as an “Art History Quiz Bowl” relating to the selected theme and artists. There are both a Regional and State competition.

2022 ARTIST LIST:

Art Smith (Jeweler)
David Smith (Scarabocchio Art)
Bridget Riley
Alexander Calder
Henri Cartier-Bresson
Shel Silverstein

Mimbres Pottery
Leonardo da Vinci
Deborah Butterfield
Albrecht Durer
Sara Walton
Art Deco

REGIONAL NAME	DATE	CHAIR PERSON
Milwaukee (@Concordia-Wisconsin)	Friday March 4	Pete Froehlich
LaCrosse	TBD	Lori Achenbrener
Mauston	Wednesday, March 9, 2022	Penny Blank
Northland	Thursday Feb. 18	Danielle Penny
Stevens Point	Fri March 18	Nancy Zabler
Carroll University (former Whitewater)	Sat, Feb 26th 2022	Duoa Vue & Dave Pawl
Platteville	Fri. Feb 25th	John Paul Butcher
Stout	March 11, 2022	Roxy Neumann

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- **Plan** for in-person tours in spring 2022

Visit teachers.mam.org to explore digital resources, sign up for Teacher eNews, and schedule virtual and on-site tours for the school year. We look forward to sharing art experiences with you and your students!

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Are You Sure You Still Want To Do This?

That's what's running through my head as I look out at the Elementary Education majors in my Teaching Art in the Elementary Grades course on the first day of fall semester. "Are you sure you still want to do this?" It's as much a pep talk for myself, albeit a dark one, as it is for the future teachers sitting before me, their stressed but hopeful eyes staring at me over their masks. How do I remain positive for them when the world outside this classroom feels so negative? How do I encourage them to go into an occupation that is increasingly being seen, by very vocal members of the community, as Public Enemy #1? How do I reassure them that their role in the future of our society is valued when their paycheck most likely won't reflect that? How do I do all of this for my students, our future teachers, when I go home most nights wondering how I can reassure myself of these very same worries.

All of those worries are at the forefront of my brain, but these aren't instructional topics that are included in the syllabus. The course catalog says we'll be providing a "background in art education, children's artistic development, program planning, and

evaluation in art for the elementary school child, including cross-curricular connections and arts integration." Boom! If I just stick to this then we can ignore all of that "other stuff." This is an art class! We're going to experience art and the creative process and learn how to share that with our students! But art is life, and life is art...this Venn Diagram is one big circle. Sure, we'll learn about art techniques and art history and ways to connect art to science, math, social studies, etc. But that's like having the tools and just building a house with that knowledge. A house is lovely, but how do you turn that house into a HOME. It's not a home until we put our heart and soul into it. Hey, that feels a lot like art.

In my syllabus I always include a section called "MY Description and Objectives" for this course. The last bullet point is "to discover the joy of imagination in yourself, and your future students." As I read this to my students, our future teachers, I remember..."THIS is what it's all about." I know what I need to do. I need to encourage my students to become a kid again. I need to instill in them a sense of wonder and curiosity. I need to provide the keys so they can open the door to their imagination. I need to celebrate their creative spirit so that when they walk into their own

classroom, and see their students for the first time, they're able to let go of the outside world and focus on the potential of those amazing children before them.

And that's exactly what happened to me last week, during my Intro to Art Foundations course that I teach for non-art majors. It was the end of the first month back in the classroom and I was doubting everything about what I do and why I do it. The politics of teaching, especially at the university level as a non-tenure track Instructional Academic Staff member, was infecting my soul. How can I value what I do, when it isn't valued outside of my classroom? During class that evening, I introduced the first project in my students' visual journal. The theme was "music" and the visualization of that was completely up to them. I gave them my pep talk about how to dig into their heart and soul while creating something that was meaningful to them. I told them about the struggles that I still have during the creative process, reassuring them that they're not alone. After class, one of the students stayed back to share the idea she had for this project. "Would that be okay to do?" she asked. I was just so excited that someone had an idea already that I said "Absolutely, go for it!" Two nights



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later, she arrived to class an hour early to show me what she had created. This assignment wasn't due for another week, but she said she immediately went home and just HAD to get this idea out of her head and onto paper. She opened her sketchbook and described the painting she made about her grandfather who passed away and how she envisioned having one last conversation with him on the bench they often shared. The artwork was beautiful and her description was so heartfelt. For the next hour we talked about art and grief and how cathartic it was for her to create this painting in

the midst of all the negativity that was surrounding her in the world. This biology major had made art from her heart and soul.

Even if this is the only student who finds their creative voice this semester it will have been worth it. All of those worries at the forefront of my brain go out the window. I can shout from the rooftops, at the negative voices in this world who say we're the enemy and that our role in society isn't worth valuing. I can say "THIS is why we do what we do, THIS is why our work is important, THIS is why we need

the next generation of teachers now more than ever."

I look out at my roomful of soon-to-be educators and say, "THIS is why we need YOU." I can see their eyes light up above their masks and their imaginations start to soar. Suddenly, the future of education feels very bright.

MEDIAARTS INTENSIVE

Get inspired with an **overview of Media Arts** and how it has evolved over time, a deep dive into the **National Media Arts Standards**, and exciting sessions **for educators across all grades** including:

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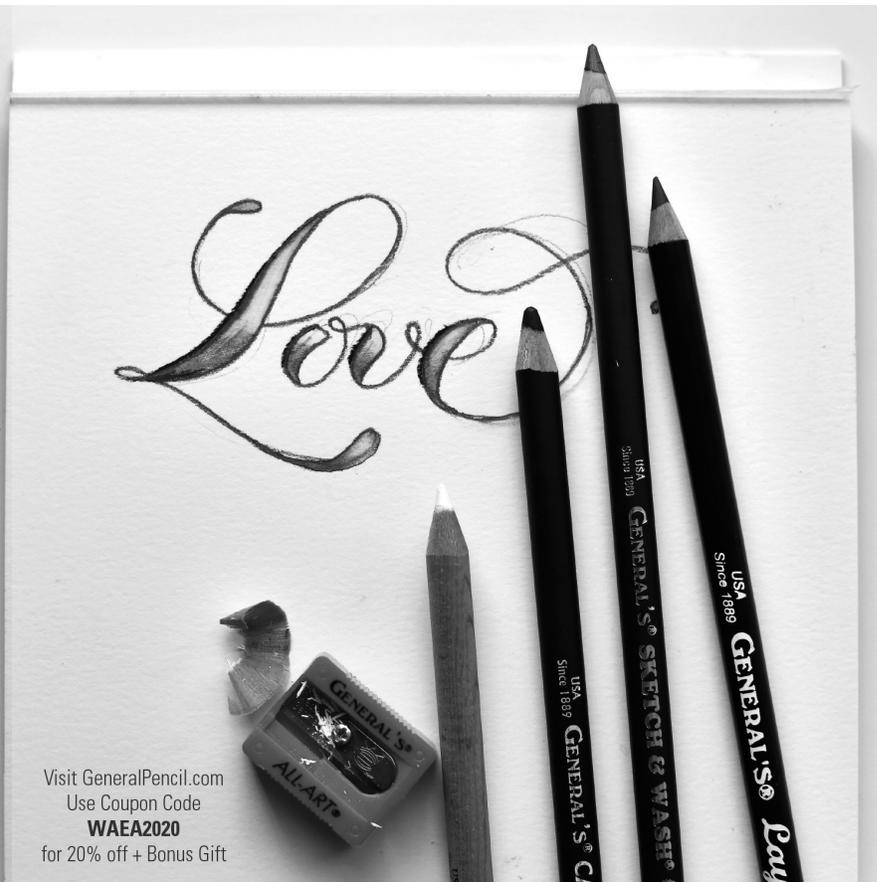
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TOSHA TESSEN



Casting Resin



1. Types of Resin

Casting Resin

Coating Resin

UV Resin

Polyester Resin - not common

Polyurethane Resin - not common

2. Casting and Coating Resin

Casting Resin is used for preserving. It is commonly used on tables, in jewelry, and sculptures. Coating Resin is used to finish a surface such as concrete. Both contain a base and a catalyst that are (usually) mixed in a 1:1 ratio. Drying time depends on brand and thickness of material.

3. UV Resin

Unlike other resins, UV Resin comes ready with no mixing needed. UV Resin is much more costly than other resins, but can be cured in a matter of minutes with a nail light, or left in the sunlight to cure. This type of resin is most commonly used for jewelry and nails.

4. Safety Precautions

Casting and coating resin usually suggest the use of a ventilator due to volatile organic compounds within the material. Make sure to check packaging for instructions. Some resins are food safe once cured, some are not.

It is also important to wear gloves while using any kind of epoxy.

How to use tips and tricks:

Casting and coating resin tend to have bubbles due to the process of stirring the catalyst into the resin. In order to avoid this, there are several things you can do:

1. Wait a few minutes - a lot of the bubbles will pop if you wait, however you cannot wait too long as you may cause a flash cure, which will render your epoxy useless (and is a fire hazard)
2. Use a torch on the top of the epoxy, or a heat gun on low. Do not allow the epoxy to be whipped around, but to slowly pop bubbles as you pour layers onto your subject
3. Put your parts A and B separately into a warm water bath. Warm epoxy is best, but do not make it hot as that will cause flash cure.

Flash cure occurs when the heat created by the epoxy chemical reaction is too hot, and cures all of the resin at once.

4. If you plan on doing a lot of epoxy projects, investing in a pressure pot will remove the issue of bubbles altogether.

5. Use a sprayer with rubbing alcohol and spritz the top of the epoxy to remove bubbles.

6. Use UV resin as it is already mixed and has no bubbles (small bubbles do sometimes appear during the curing process)

Adding objects into your resin

1. If you are adding a large object into your resin project, it is often best to coat the object in resin first, and then submerge. This will help with bubbles
2. Never use anything that still has moisture in it. Moisture will cause flash cure, and is a huge fire/burn hazard. If you choose to use flowers or other items, make sure they are dehydrated first. (flowers can be dehydrated using silica)
3. If you choose to use colorant, do not add too much. This will substantially slow down your curing time and/or make your project permanently sticky.

If you use UV Resin, this is especially important.

4. UV Resin shrinks while curing, so using molds can be difficult

5. It is always better to pour multiple thin layers than thick layers.

Suggested items

These are some items that I have used with a good amount of success, you can find all of this on Amazon.com unless noted differently

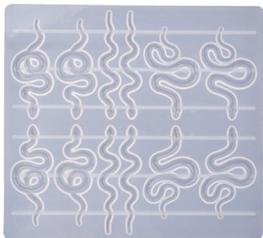
Not all brands of UV Resin are created equally - try to avoid cheap resins from websites like wish.com

This is my favorite UV Resin at the moment.



I have tried a variety of UV lights, this is by FAR my favorite. Just like the resin, these are not created equal. You can find my favorite UV Lamp [here](#)

If you choose to use molds with UV Resin, it is imperative that you use molds that light can shine through, otherwise your work will not cure.



Also of note - UV Resin shrinks, and is not good for deep pours The brand "Let's Resin" has a lot of great stuff in general. You can find it on Amazon

This is my favorite Mica powder. Mica Powder can be used in any resin without curing issues.



I love this glow in the dark mica powder, and it came with the UV flashlight that I use for touch ups.

Dr. Crafty Epoxy is a great epoxy with 0 VOC and is food safe once cured.



It is important to mix epoxy thoroughly for 5 minutes. This resin stirrer will keep your hands from cramp-ing.



You can use pigments such as these for casting epoxy, but be careful with UV as it has a tendency not to cure when too much is added.

You can also use alcohol inks, glitter, and other items for fun effects.

Using this paper (which just requires a regular printer) you can print off your own transparencies to add within your epoxy.



The transparent nature of the sticker paper creates an almost entirely invisible border around the image.

Just like metal or other jewelry, if you make sculptures out of epoxy, using a file and sand paper is the best way to sand down any rough edges.

Other items of note: rubbing alcohol (91%) in a spray bottle, latex gloves, paper towel, and wet wipes work very well.

Questions? Feel free to email me at tosha.tessen@ruralvirtual.org



Intent vs Impact: The Power of Words

The death of George Floyd and subsequent protests was a wake-up call and a catalyst for racial inequity awareness and change around the world. It prompted me to do some deep reflection and examine my own white privilege/inherent biases and how they might impact my teaching and my students. Like all educators, I have the best of intentions regarding equity and inclusion in my classroom. I have the responsibility to make sure all of my students feel included and represented but also to educate my white students about the diversity of the world outside of their small classroom, school, and city. But are there systemic norms that I, as a white female educator,

have been perpetuating that could be unintentionally negatively impacting my students? For the past few years, I have been trying to examine and confront racial equality through lessons that promote positive self identity through a more diverse representation of contemporary artists and by changing the language I use in our art studio.

At the beginning of the 2020-21 school year, I introduced my elementary students to the work Bellen Woodard. Bellen Woodard lives in Virginia and has always been the only student of color in her class. When she was in 3rd grade, a white classmate asked her if she could pass him the 'skin colored' crayon. This was not the first request of this nature. Bellen knew that the student really meant the PEACH crayon, which is what she handed to him. It bothered her. HER skin was not peach. Not everyone's skin

is 'peach'. Her mom suggested that next time she hand him a crayon that looked like her own skin color. But Bellen had another idea. This is the origin story for the More than Peach project (www.morethanpeach.com) which she launched in 2019. Bellen wanted all students to have crayons that represented their own special skin color and she wanted them to have positive names. She came up with her own line of crayons that have names like: Sandhill, Canyon, Andes... but all say SKIN COLOR as well. At first, she donated the crayons to schools so that no one would ever feel 'disincluded' like she did. Now, at the age of 10, her non-profit has grown and she has expanded her line of inclusive art materials and merchandise to the point that she has a partnership with Target! Bellen has dubbed herself the world's first 'Crayon Activist'.



Bellen's More than Peach™ Project



The Scholastic article and corresponding videos served as the basis of the elementary art lesson I did with my students. I knew that Bellen's positivity and her More than Peach project would be a great way to reach my students and show them how kids can make a difference. More than that, I was hoping Bellen's perspective would initiate a paradigm shift in students who may make the same assumption in calling the peach crayon the 'skin colored crayon'. Students were challenged to create as many skin tones as possible using the color palette in the SeeSaw app on their ipads and then create digital portraits using those colors in the app. After that, we switched to paper. A co-worker had ordered some of Bellen's crayons and a sketchbook so I was able to show my students. We didn't have enough for everyone but fortunately I had received a donation of Crayola's Color of the World crayons. I explained that Crayola also recognized the need for more skin tone choices and created the crayons for the same reason. I encouraged the young artists to really observe different skin tones and mix the colors to create a unique blend for

themselves or their subjects. They also compared the names of Bellen's crayon colors to Crayola's and determined that Bellen's were much better.

The concept of Bellen's project led to further analysis of my own word choices; especially specific to color. Have any of you ever said any of these things in the context of mixing primary colors, "Be careful because if you mix all of the colors, you'll get brown/mud" or even "yucky brown/mud.?" I know I have. Was I unintentionally sending the message that anything brown is like mud; which has a negative connotation(yucky)? How does that impact someone with brown skin? How does it impact someone with light skin?

Next, I thought about construction paper and how the neutral colors; specifically the brown tones, often get neglected, or even avoided. There have been times, when choosing construction paper for a self-portrait, I have observed students of color choose a paper much different than their own. Is it because they want to feel included? Is it because there is a

negative association with brown? Or the perception that lighter hues are 'better'?

Then I remembered an old project in which students trace small stencils as pretend cut-out cookies, then use oil pastels as the frosting and decorate them. When I have introduced this project, I have always referred to the paper choices as sugar cookie (tan), gingerbread (medium brown/sienna) and chocolate (brown). The kids get really excited about choosing these "flavors". After learning about Bellen, I decided that from then on, I would always refer to those colors by their 'flavor' names. I only have anecdotal evidence but I definitely noticed an uptick in the selection of sugar cookie, gingerbread and chocolate papers last year!

Racial equity can be hard to address but there are little changes you can make that can have a positive impact. Challenge yourself. Educate yourself. Good educators continue to learn, grow and reflect. Start small. Go to Bellen's website and be inspired!



Math, Art...and Toilets? Inspire Your Students with a Washroom-Inspired Geometry Exploration

The Arts Center's award-winning washrooms put Sheboygan on the map for having the world's best bathrooms, and the new facilities at the Art Preserve are no less impressive.

Artists designed and created the washrooms through the Arts/Industry (A/I) program, a collaboration between the John Michael Kohler Arts Center and Kohler Co. A/I is a competitive residency; artists submit a project proposal and interview to be chosen. Those selected spend months in Sheboygan, working alongside Kohler Co. associates in the pottery or foundry, to create their proposed art in the factory.

Many A/I residents have never worked in a factory before arriving to Kohler Co. For some, even the process of casting porcelain or metal is an entirely new experience. However, Michelle Grabner, Beth Lipman, Joy Feasley, and Paul Swenbeck were all previous Arts/Industry participants in the foundry. They were invited back to design and fabricate the washrooms for the Art Preserve.

Joy Feasley & Paul Swenbeck: Listen, the Snow is Falling

Joy Feasley and Paul Swenbeck are based in Philadelphia and often collaborate in their art practice. Feasley is an abstract landscape painter, and Swenbeck's work combines sculpture, painting, and photography. The displays of artwork on the third floor are large and immersive, which inspired Feasley and Swenbeck to create fantastical, immersive environments for the two washrooms on the third floor. They were particularly inspired by artist Emery Blagdon and his "Healing Machine," which is just steps away.

Listen, the Snow is Falling is the name of both washrooms designed by Feasley and Swenbeck, but each space is quite different from the other. The first washroom, playfully referred to as "The Ice Cave," features hexagon-shaped stalactites hanging from an angled ceiling. "The Color Room" next door has a rainbow of acrylic tiles decorating the upper half of the walls. Both washrooms have custom-designed toilets and sinks unlike anything cast before at the Kohler Co. factory. Much experimentation went into successfully building those fixtures; the failed castings of the



Image: Detail of Joy Feasley and Paul Swenbeck's Listen, the Snow is Falling washroom installation at the Art Preserve, 2021.

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toilets were ground and used in the terrazzo floors. The more time spent in Listen, the Snow is Falling, the more surprises are revealed.

Discuss

Think about a place that is special to you. It could be a place you go all the time or somewhere you've never been. It could be real or imaginary. Where is it? What colors, shapes, or textures are there? How does it make you feel? What makes the place special?

Create

Draw inspiration from the equilateral triangles Feasley and Swenbeck use in their washrooms and make connections to the geometric designs in the work of Loy Bowlin.

On a piece of adhesive-backed vinyl, first use a compass and protractor to create equilateral triangles or other geometric shapes with a pencil on the

paper-backed side of the vinyl. Cut out your shape with scissors, peel the vinyl off, and carefully adhere to your surface.

You can consider adding designs to a sketchbook cover, a household object like artist Loy Bowlin did, or perhaps on an object you would find in a washroom, such as a light-switch cover or tissue box.

How to draw an equilateral triangle

Choose a piece of adhesive-backed vinyl

On the back of the vinyl, draw two dots indicating the bottom points of your triangle. Then, use the compass and line up the center of the rotating circle and a point along the measuring side. Hold the center of the pivoting circle and place a pencil in the hole on the measuring side. Draw a mark at the top point of the triangle and then repeat for the other side of the bottom of the triangle.

Connect the points of the bottom of the triangle to the center of where the marks created with the compass overlap.

Cut out your triangle and choose a place on your object, or wait until you cut out more vinyl to arrange multiple pieces into a pattern.

E-mail Xoe Fiss at xfiss@jmkac.org for a PDF of this lesson plan which includes information and discussion questions about the other two artist-designed washrooms at the Art Preserve.

Explore the Art Preserve at Teacher Recharge, our full day professional development program, on November 6th! Registration is free for WAEA members, but space is limited. Call 920-458-6144 to register as a WAEA member and find out more at

Escaping from Flatland

DR. GAYLUND STONE



Gaylund K. Stone, PhD
Chair, Art Department
Concordia University Wisconsin

What is this? ○

It is – obviously - a circle – but, less obviously, it could be a pipe, the top of flagpole, a cup or a bowl, or the moon. I do not want to live in a world where this is only a circle and anyone who disagrees with that is wrong. Consider what an empty box is for a child. How can we deny all the possibilities and insist that it's only an empty box?

The world is a meaningful place – filled with meaning – and not just singular meanings. One of the experiences of getting older is that ordinary objects acquire more and more meaning by virtue of all of the associations gathered during a lifetime (some might call it 'baggage').

The world presents itself to us in a variety of physical objects and events. We have the option of viewing those objects and events as merely categorized, empirical realities or we can see them as meaningful and metaphoric. We can insist on literal meanings or explore the vast range of figurative possibilities.

We are multidimensional – and, just as a review, 1D is only a mathematical point;

Escaping from Flatland: A Conflict of Dimensions

2D has length and width (line), 3D has length, width and height (cube), 4D possesses length, width, height and time (temporal physical existence), and 5D includes length, width, height, time, and the metaphysical (eternal existence).

We have gradually acquired a willingness to except 2D substitutes for 3D reality with many people assuming that the two are equivalent (You'd think that the pandemic and all the hours spent on Zoom would have convinced us otherwise). But – we find fewer dimensions easier to deal with. A point requires nothing of us; 2 dimensions require a sense of direction, change and relationships within the single plane. 3 dimensions fully engage our senses and open a world of possibilities; 4 dimensions extend the possibilities of three-dimensional space forward and backward through time; and 5 dimensions allow us to move beyond ourselves, away from the limitations of our physical existence.

Over the years, I've always tried to recommend books to my students. I'll recommend several in this article that deserve your attention. It's very important to read widely – beyond the material of our own particular discipline in order to extend the dimensions of our thought.

I believe it was in junior high school that I first read and was captivated by Edwin A. Abbott's *Flatland*, an imaginative account of life in a two-dimensional world - first published in 1884 (It's revealing that the title of the book has been changed in subsequent printings – from *Flatland: A Parable of Spiritual*

Dimensions to Flatland: A Romance of Many Dimensions). For the inhabitants of Flatland (lines and shapes), experience consisted of encounters with others who occupied the two-dimensional plane. There was no way to rise into a third dimension to get a broader view or to gain "perspective" on life events since "up" was only understood as "north" and "down" as "south." The few 2-dimensional characters in the story who do manage to get a glimpse of the third dimension (in what Abbott calls "Spaceland") are imprisoned or executed if they attempt to communicate their experiences to others. The book, *Flatland*, presents itself as a collection of memoirs by one such imprisoned shape who writes:

"I exist in the hope that these memoirs... may find their way to the minds of humanity in Some Dimension, and may stir up a race of rebels who shall refuse to be confined to limited Dimensionality."

We are now experiencing a similar conflict and limitation– 21st Century culture is sliding towards one-dimensionality, a position from which multiple dimensions cannot be comprehended – what Abbott refers to as "Pointland." Culture, as we have known it, is, fundamentally, multi-dimensional and diverse and its very life depends upon variation and complexity. It appears that our multi-dimensional culture has largely devolved to a 2-dimensional plane in which everything is reduced to a flat video screen, a 1 or a 0, a left or right, red or blue, and a host of other binary systems. My students

struggle to live in three-dimensional space in much the same way that students growing up outside the experience of black-and-white television struggle with discerning the relationships between color and value. Anyone who has taught for a number of years has observed the physical dexterity of students declining. I commonly see college students who are incapable of using a scissors or the simplest of hand tools. They struggle with face-to-face communication, preferring the more anonymous and, presumably safer, digital environment.

The industrial, assembly-line, model of the past 120 years initiated the transition to 2-dimensionality but still maintained variability, hierarchies, and measures of quality. It was subsumed by the digital, networked, standardized experience of contemporary life, resulting in confusion and conflict. Here, in the early 21st Century, we are in what might be called the 'fog of war' and don't even know it. Deconstruction has produced analysis without synthesis. Political structures are challenged by anarchy. The family has come to be defined as a generic community of caregivers. The arts are diminished in the broader definition of visual culture. Singular achievements and excellence are denied so that success can be ubiquitous. The playing field is leveling and the crowds are cheering. Each person holds their own truth. We become single points on a flat plane – microscopic islands on an endless, flat ocean.

Similarly, the Divine Right of Kings and respect for authority succumbed to the revolution of individual entitlement. In Democracy in America (1840) Alexis de Tocqueville has presented a critique of democratization that is well worth reading. I believe that his critique has been borne out. Seeking democracy, we

generated only a mediocre sameness. The move to two-dimensionality has produced a momentum that leads to a single dimension.

Abbott describes what he calls "Pointland" in the following passage:

"Behold yon miserable creature. That Point is a Being like ourselves, but, confined to the non-dimensional Gulf. He is Himself his own world, his own Universe; of any other than himself he can form no conception; he knows not Length, nor Breadth, nor Height, for he has no experience of them; he has no cognizance even of the number Two; nor has he thought of Plurality; for he is himself his One and All, being really Nothing. Yet mark his perfect self-contentment, and hence learn this lesson, that to be self-contented is to be vile and ignorant, and that to aspire is better than to be blindly and impotently happy."

For multidimensional beings, any reduction in dimensionality is certain to generate a host of problems – often with reactions of fear and anger. In art, perhaps there's an historic parallel with the confrontation of 19th Century Realism by the aesthetics of Modernism. The flatness of Modernism was incomprehensible and disconcerting to all but a few. Ultimately Modernism came to dominate artistic discourse – but its time was very short and it fell victim to its own limitations. Viewers became divided – either rejecting Modernism and the movement away from physical 3-dimensionality or embracing 2-dimensionality and all of its restricting self-consciousness. Some of that division expressed itself in anger – as evidenced by the publicity and protests surrounding the Armory Show in 1913. In the end, the three-dimensional world was undeniable and eventually exposed the shallowness of the Modern project. Multidimensional humanity could not help but feel

impoverished by an art that emphasized its own flatness.

Now we have moved away from the Modern to the Post-Structural (Postmodern), from 2-dimensionality to a single dimension – where each individual is a single point in space defining his or her own world (where I can be criticized for even using those pronouns). This is just as Abbott had described.

We remain, however, multidimensional beings, moving about in three-dimensional physical space. That physicality is the source of our cognition. Knowing is embedded in our sensing. Only look at the language we use to describe understanding: grasping, comprehending (to seize), apprehending, seeing, making sense, etc. An in-depth analysis of visceral cognition is available in The Meaning of the Body by Mark Johnson. Cognition is visceral, embedded in our physical, bodily experience, experience which is, at the very least, 4-dimensional and, most certainly, 5-dimensional. The separation of body, mind and spirit or simple body-mind dualism or any subdivision of thought into domains or learning styles are only abstractions of convenience, not declarations of our experienced reality. As five-dimensional beings – if we are to function successfully in multidimensional space – then our visual experiences in that space and the thought processes that result, need to be attended to.

As art educators, we should, of course, to be VERY concerned with our senses and, particularly, with vision. The ability to see is not the same from person to person – sight is trained - and it is trained through our habits of looking. We learn to see based upon our visual experience. If our visual experiences are different, we learn to see differently. If we limit our senses to a reduced degree of

Escaping from Flatland (cont'd)

DR. GAYLUND STONE

dimensionality, experience and learning will be impoverished.

Most of the references to spirituality (the 5th dimension) were removed from public discourse and from education long ago. Time, for us and for our students, appears in discrete segments – school calendars – grade levels – class schedules – all disrupting the continuous flow of time. Time is segmented and compacted and its reduced representation in digital rather than analog form has done much to lessen the awareness of the 4th dimension. I awoke at 6:11 this morning - not at “almost a quarter after.”

In many classrooms, two-dimensionality has become privileged. Students live and move according to 2D grids and the great majority of their work appears on 2D planes – paper, canvas, and video screens. That is sometimes (and sadly) just the result of the inconvenience of 3D activities, limited storage, etc. It’s a matter

of logistics rather than education. This has been exacerbated by the pandemic. Masks obscure facial topography and distancing denies the physical interactions which are essential to human experience.

The visual arts, along with sports, dance, and theatre are perhaps the last vestiges of physical experience and training in the schools. There is obviously the physicality and movement that are important in these classes but we should also view multidimensionality in a metaphoric way, presenting students with experiences and thought processes that have depth as well as length and breadth, temporal as well as spiritual dimensions. When we consider perspective, it’s not simply a mathematical approach to rendering space, but a sense of how we see the world – in all of its dimensions. Multiple perspectives need to be supported and examined. The limitations of a 2-dimensional or binary perspective are, by their very nature, confrontational. Discourse in a binary

setting becomes a matter of combatively arguing from polarized positions rather than thoughtfully considering a myriad of other solutions or possibilities.

In conclusion, I urge you to take a look, not only at your classroom practices, but also at the ways you present the world to your students. Help them to experience the world in all of its multidimensional complexity. Offer them open-ended real-world problems and activities without predetermined solutions. Allow them to draw upon their own unique life experiences and perspectives. Permit open discussion and the sharing of ideas. Remember that body, mind, and spirit are not separate ways of functioning but that each depends on the others and impacts the others. We are not physical bodies with separate minds. We are fully integrated beings with mind, body, and spirit all working in concert in time and space.



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Cognitive Demand

Cognitive demand, let's unpack it! How do we plan out our curriculum; our scope and sequence with scaffolded lessons? How do we accomplish this enormous task with multiple grades levels, limited resources, and/or experience? There are of course plenty of ideas, supports, initiatives and such for educators, but the simplest one is something most of us are already familiar with: the cognitive demand chart. Many of us have heard of Bloom's Taxonomy, Depth of Knowledge Levels, and Costa's Levels of Thinking/Questioning and perhaps are using it on a daily basis already, if so, then I hope this article reinforces the practices that have been working for you and your students. If not, then I hope that this article will help get you started on how to use it in your teaching practice.

So how do we put this knowledge to work for us, our curriculum, and most importantly, our students? First, let's take a look at the levels: <https://artsintegration.com/wp-content/uploads/2020/10/Cognitive-Demand.pdf>
The Institute for Arts Integration

and STEAM has a great document that I use daily. The chart lists the Levels, as previously mentioned, all together. On the left side, we see those building blocks to comprehension; memorizing, describing, recognizing and so on. These skills help students remember and understand the content they are working with. They also help us as teachers, recognize what kind of learning is taking place. As you move to the right side of the chart, you can see the learning moves from knowing, to applying, analyzing, evaluating, and finally, creating. Creating is all about synthesizing the knowledge they have gained, and designing something new with it; it is the highest level listed.

When we are designing our learning for students, we want to be cognizant of the cognitive demands we are setting our students up for, especially when scaffolding a lesson or lessons in our curriculum. We can build off each level within a lesson or over several lessons. For example, we might start by teaching student vocabulary related to an art form. We might have them start by recognizing the tools or processes related to an art form, understanding how those tools or techniques work, and then build up to being able to apply that knowledge and those skills. Eventually, asking our students to analyze and evaluate their progress with us. Finally, we might ask them to create something. Can you think of a lesson where this might occur? Can you 'zoom' out and see

this progression in your curriculum? I would imagine that beginning a lesson with asking students to create something, truly create something, without frontloading a knowledge and skill base might have several undesired or unintended outcomes. On that note, please understand that I am not saying we cannot simply create art freely without a lesson or plan, but as educators, we need to be able to have a goal in mind for our students, then do our best to carry that out over our lessons and curriculum to build a complete educational experience for our students.

Looking back at the chart, you'll notice that there are verbs listed under each of these levels. These are what learning processes are happening; what mental task, what demand, cognivity, we are designing the learning for. We can use these verbs to help us plan and assess the learning that we observe in our classrooms. Even before that happens, we can use the verbs to set up our lessons. If you look at any set of standards, you will see that there are verbs in the wording, of course there are. These are the measurable actions that the students are being asked to do. Simple enough, right? I will give you a heads up though, when I started to really get into using the cognitive demand chart and truly analyzing the verbs in the standards, I was finding that the standards were not covering all levels or scaffolding that learning in a way that I would have anticipated



Costa's Levels of Questioning -Arthur Costa

Level 1: Gathering

Level 2: Processing

Level 3: Applying

Depth of Knowledge -Norman Webb

Level 1: Recall Information

Level 2: Skills & Concepts

Level 3: Strategic Thinking

Level 4: Extended Thinking

Bloom's Taxonomy -Benjamin Bloom

I. Remember

II. Understand

III. Apply

IV. Analyze

V. Evaluate

VI. Create

Verbs used at each Level (*appear in 2 levels)

Arrange*	Relate*	Acquire*	Outline*	Acquire*	Investigate*	Analyze	Outline*	Appraise*	Recommend	Abstract	Imagine	Produce*
Choose*	Repeat	Annotate	Paraphrase	Adapt*	List*	Appraise*	Plot*	Argue	Referee	Act	Import	Program*
Cite	Reproduce	Approximate	Predict*	Allocate	Make*	Arrange*	Point out	Assess	Reframe	Adapt*	Improve	Progress
Define	Review*	Articulate	Recognize*	Apply	Manage*	Audit	Prioritize*	Choose*	Reject	Animate	Incorporate	Propose
Describe*	Select*	Associate	Reference	Ascertain	Manipulate	Blueprint	Probe*	Compare*	Relate*	Anticipate	Infer*	Rearrange
Distinguish*	Sequence*	Calculate*	Reiterate	Assign	Modify*	Break down	Program*	Conclude*	Release	Assemble	Initiate	Reconstruct
Draw*	Show*	Characterize*	Report	Attain	Operate	Calculate*	Proofread	Contrast*	Report on	Blend	Integrate	Reinforce
Enumerate	Sort	Clarify	Research*	Back up	Paint	Characterize*	Quantify	Counsel	Research*	Build	Interface	Relate*
Find	Study*	Classify*	Restate	Calculate*	Perform*	Compare*	Query	Criticize*	Review*	Change*	Intervene	Reorganize
Group*	Tabulate*	Compare*	Retell	Capture	Personalize	Confirm	Question	Critique*	Revise*	Code	Invent	Revise*
Identify*	Tell*	Compute*	Review*	Change*	Plot*	Contract	Relate*	Debate*	Score	Collaborate	Join	Rewrite*
Index	Trace*	Contrast*	Reword	Choose*	Practice	Correlate	Research*	Defend*	Select*	Combine	Lecture	Role-play*
Indicate	Underline	Convert	Rewrite*	Classify*	Predict*	Criticize*	Review*	Determine*	Summarize	Communicate	Make*	Sequence*
Know	Write	Critique*	Subtract	Collect*	Prepare*	Debate*	Scrutinize	Support	Support	Compare*	Makeup	Setup
Label		Defend*	Summarize*	Complete	Price	Deduce	Select*	Tell why	Tell why	Compose	Manage*	Show*
List*		Demonstrate*	Tell*	Compute*	Process*	Detect	Separate	Test*	Test*	Compose	Model	Specify*
Listen		Describe*	Theorize	Conclude*	Produce*	Diagnose*	Sequence*	Estimate*	Validate*	Concoct	Modifier	Structure
Locate*		Detail	Trace*	Conduct	Project	Diagram	Sift	Evaluate	Value*	Construct	Modify*	Substitute
Match		Differentiate*	Translate*	Construct	Provide*	Differentiate*	Size up	Grade	Verify	Contrast*	Negotiate	Suggest
Meet		Discuss*	Visualize	Create*	React	Discuss*	Solve*	Infer*	Weigh	Correspond	Network	Summarize*
Memorize		Distinguish*		Customize	Record*	Dissect	Specify*	Interpret*		Create*	Organize*	Suppose
Name		Elaborate		Demonstrate*	Relate*	Distinguish*	Study*	Investigate*		Cultivate	Originate	Synthesis
Outline*		Estimate*		Derive*	Respond	Document	Subdivide	Judge		Depict	Outline*	Systematize
Provide*		Example		Determine*	Role-play*	Examine*	Survey	Justify		Derive*	Overhaul	Tell*
Quote		Expand upon		Develop*	Roundoff	Experiment*	Test*	Predict*		Design	Perform*	Validate*
Read		Explain*		Diminish	Schedule	Extrapolate*	Train	Prescribe		Develop*	Plan	Visualize*
Recall		Express*		Discover*	Select*	Graph*	Transform	Prove		Devise	Portray	Write*
Recognize*		Extend		Dramatize	Sequence*	Infer*	Value			Enhance*	Predict*	
Record*		Extrapolate*		Employ	Show*	Inquire				Establish	Prepare*	
		Factor*		Examine*	Simulate	Inspect				Express*	Prescribe	
		Generalize*		Execute	Sketch	Interpret*				Facilitate	Pretend	
		Give		Exhibit	Solve*	Investigate*				Format	Process*	
		Identify*		Experiment*	State a rule or principle	Layout				Formulate		
		Illustrate*		Expose	Subscribe	Manage				Hypothesize		
		Infer*		Express*	Graph*	Maximize						
		Interact		Graph*	Tabulate*	Measure*						
		Interpret*		Illustrate*	Teach	Minimize						
		Locate*		Implement	Transcribe	Optimize						
		Observe		Interpret*	Transfer	Order						
				Interview	Translate*	Organize*						
				Use								

or wanted. This is especially painful because I was on a standards writing team. I love the work we did, but I am excited for our next round of revisions, let's just say. The verbs themselves in our standards can be somewhat misleading too when you are familiar with the cognitive demand levels. Two of the trickiest verbs I come across are 'develop' and 'create' For example, a standard may ask students to 'develop' an understanding or to 'create' a portfolio. In these cases, we need to really evaluate if that verb

truly means to 'develop' and 'create' something or, is it simply asking students to curate and generate? The former suggests a high cognitive demand, while the latter, falls at the lower end of the spectrum. To develop or create something in the higher cognitive demand area, we should see an application of new, synthesized learning that communicates one's own ideas. If we are generating and curating, we are gathering knowledge that is known and not new. So, in addition to carefully selecting the level

of cognitive demand that is appropriate for your lesson and students, you also need to be a bit of a detective with the wording in your standards.

To help pull off this task of investigating, thinking, and planning together, I follow a simple set of steps to help me keep it all clear. First, I look at what learning has taken place previously for my students and decide where that learning can grow or should go next for them. Next, because I am a Standards-Based educator, I look at

Cognitive Demand (continued from the Previous page)

my standards and their performance indicators to ensure that I am going to design a learning opportunity for my students that is measurable and that will fit into my curriculum plan. Then, or with that same step, I look closely at the verbs listed in the standard. I go as far as highlighting the verbs in the standard and the Learning Goal for my students. I make sure that if I plan on my students creating something, that I am using a 'create' standard. I need to ask myself, "what do I really want my students to be doing in this lesson?" I think there is a tendency for us arts teachers to always want our students to be creating something. However, I truly believe that a more holistic approach to our field will benefit our students the most. We need to plan for those knowledge-building processes to

happen, to assess along the way while giving feedback (and time to apply that feedback), so that our students have the opportunity to truly create when they are ready. The last step I take is in planning the gradual release activities or learning activities within the lesson. These are the steps and supports I intend to take and that I plan for my students to take to work toward mastering that standard.

My hope for educators is that we are looking at the bigger picture or the long game, just as much as our day-to-day plans. Design your lessons with growth in mind. Design the learning to build and scaffold from each lesson or activity. Carefully plan out observable actions for your students that will lead to true application, understanding,

and creation. Although I am an arts integration educator now and need to know and understand the standards well in order to integrate them accurately together, I feel like this process is helpful and applicable to all educators. I have a lesson plan template that I would like to share with you. It changes as I better develop my understanding of the process and the acquisition of the knowledge that comes with experience. However, it may be helpful to someone who is beginning the process of trying to develop their teaching practice.

<https://docs.google.com/document/d/1CpfPvKKmlqxf88ZSTkVdrYyDF34e0PPH181xyvaN1hE/edit?usp=sharing>

Encourage your fellow art teachers to become WAEA MEMBERS

FREE OPPORTUNITIES

- Membership in the National Art Education Association
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ArtsCore Lesson Plan



*Co-Planning Slides if Applicable starting from slide 13

Content Area	Arts Area	Lesson Title
Grade Level:	Duration:	Teacher:

Standards and Alignment			
Assessed Content Standards	Cognitive Demand	Assessed Arts Standards	Cognitive Demand
Content Performance Indicators	Cognitive Demand	Arts Performance Indicators	Cognitive Demand
Addressed Content Standards	Cognitive Demand	Addressed Arts Standards	Cognitive Demand

Key Vocabulary

Before Lesson
(Diagnostic Assessment for learning)

Materials List

Instructional Delivery (guided, collaborative, self -directed)

Student Learning Outcome(s)
I can...

Guided Practice	Cooperative Learning	Individual Practice	Assessment & Feedback for Learning
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Building A Routine

Having a routine to start each class with is important. I try to start each class with an activity to get my students ready for the day. I teach at a high school with a block schedule, so these might not all work for you, but you might be able to use them with some slight modifications.

On Mondays, we have Meet the Artist Monday. Usually, I give my students 3 images to look at and they then pick the image they are most interested in learning more about. I choose artists based on the theme of the artwork the students are working on. The class has 10 minutes to research the artist by finding out 5 interesting facts and one image. They put this information in their visual journal.

Technique Tuesday comes next. I try to introduce a new media or a technique. For example, we created abstract watercolor painting to learn how to use the wet on wet watercolor technique, students also added salt and drew lines with a toothpick to see what would happen. We also tried working with chalk pastels to create a quick landscape. Students learned to use the edge of the pastel to create sharp lines and how to shave off some

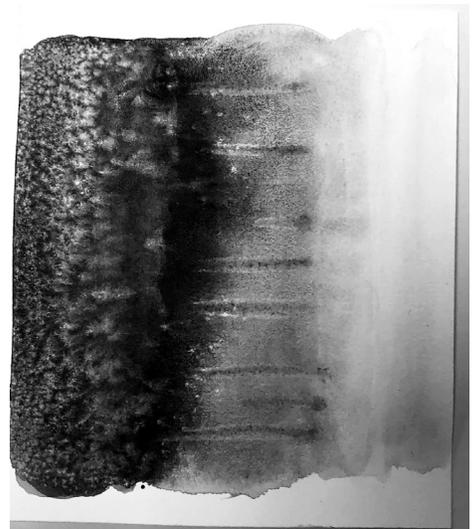
pastel with an exacto knife to create shavings and then used another paper to press the pastels into their paper. Both projects were relatively quick and everyone was successful.

Wednesday is Art Workout Wednesday. Students work on observation drawing. Each week they draw their shoe or hand, so by the end of the semester they can see how they have improved. They have 10 minutes to draw, but it could be shortened depending on time.

I recently decided to add Thoughtful Thursday. I had students create a card to give someone they are thankful for. Each week, students will complete a different exercise to show appreciation for others whether in the school, their home or community.

Friday is called Flaunting Vocabulary Friday. I found a book called Visualize Your Vocabulary by Shayne Gardner. The idea behind the book is that drawing a picture will help you remember a word that may show up on the ACT test. Students listen to a story with a memory phrase, it sounds like an actual word but is usually silly, the story explain the word. After hearing the story my students draw a picture to go along with the story, then they find out the actual word and its definition. It is a fun way to help build my students' vocabulary.

I know not all these ideas will work for others, but hopefully they might give you some inspiration as you progress through the year.





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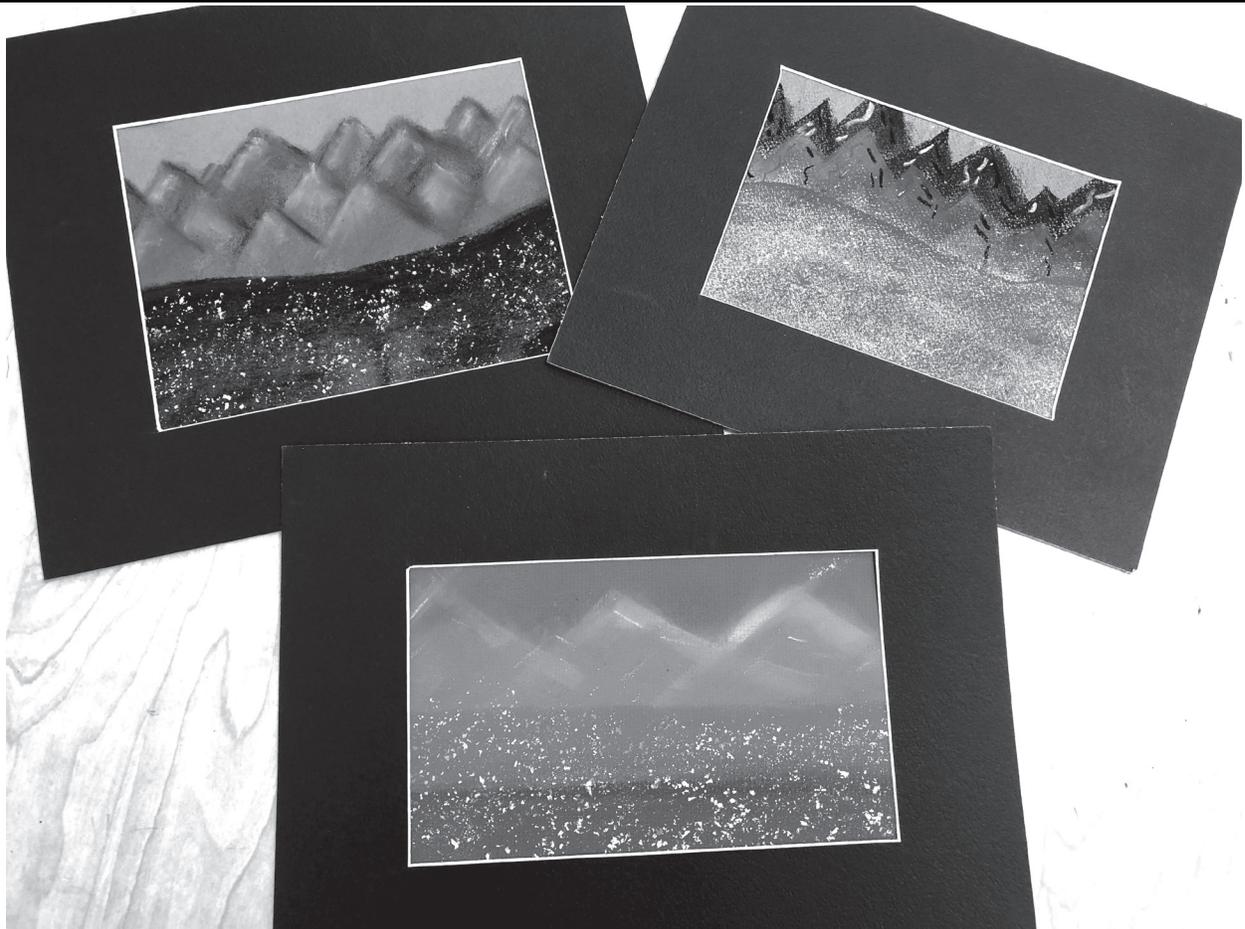
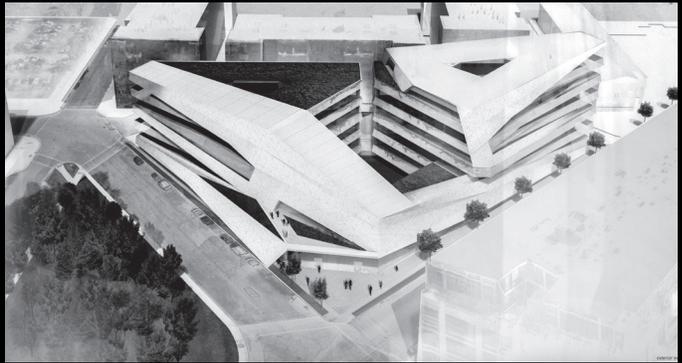
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