



A MAGAZINE FOR COLORADO'S ART EDUCATORS



WINTER 2021 - 2022

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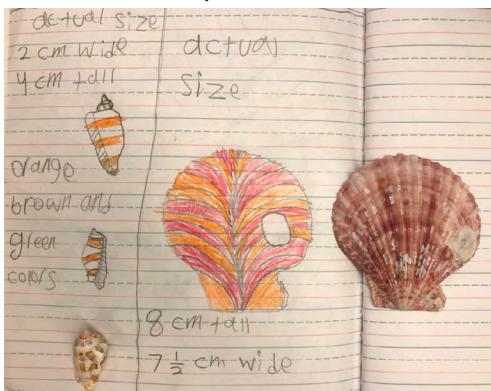
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President's Message

Be the Spark Reflection

by D.J. Osmack

(he/him/his)

Art Educator, North High School, DPS



Thank you to all the amazing people who traveled to Breckenridge for the fall conference! You all have ignited new sparks through conversations and by sharing your stories, presenting amazing workshops, and, most importantly, celebrating together. We did it all and remained safe and healthy!

As the excitement of the conference begins to fade and we dive into the winter months of the school year, I encourage you to remind yourself of the joy and excitement you felt being surrounded by creativity and to **MAKE MORE ART!**

I want to charge you with giving all of that creativity and energy to your students. Like us, our students are fatigued, stressed, and overwhelmed. They are dealing with the trauma of living through a pandemic and your spark, creativity, imagination, and storytelling—or whatever creative form you choose to share with your students—is what they crave.

I invite you to share your spark even when you feel like you have nothing to give and to talk about it with your

families, friends, and colleagues. As we continue to give, we must trust that we have created new opportunities and new pathways and have helped make art and creativity more accessible to our students. As we heard from Lauren Stichter, we should be asking ourselves: Is art accessible to all students? Is art relevant and fun?

Updates from the Executive Council: We are in the process of rebranding, reimagining, and re-envisioning Colorado Art Education Association (CAEA), including how we operate and serve our members. We are creating our strategic vision for CAEA. If you would like to share your voice and be a part of this process, please be on the lookout for opportunities to join our open-forum planning sessions starting in January 2022.

The Equity, Diversity, and Inclusion (ED&I) Task Force: We are happy to announce that Joseph Graves from Dr. Martin Luther King, Jr. (DMLK) Early College in Denver Public Schools has graciously answered the call to serve as the liaison between CAEA and the National Art Education Association (NAEA). Be on the lookout for a Call to Serve as we will be building a team

of passionate educators to contribute to this ED&I Task Force and will be using our ED&I focus across all the pillars of our strategic vision.

Fall Conference 2022: Planning is already underway. We will be having virtual planning meetings on the second Saturday of every month starting in January 2022. Please come share your voice and be involved. We are always looking for more members to help organize, plan, and execute our fall conference. In addition to the fall and spring conferences, our hope is that we will be able to plan other small summer conferences around the state. But in order to do this, we need your help!

Awards 2022: Know an amazing art teacher who deserves to be recognized for their talent, passion, and creativity? The nomination process will be open in January. Please refer to the website for detailed instructions on the nomination process.

Webinars/Curriculum Slams/Coffee Talks: Looking for ways to continue to share your spark? Please consider signing up to join us in 2022!

As we close out 2021 and move into 2022, I have been reflecting on my journey. It has been an honor to serve as the President these last three years and what a wild ride it has been! Through this journey, we have reminded ourselves about the **Art of Play**, made **Art from the heART**, and, in the aftermath of a pandemic, refueled our focus on **Being the SPARK**. In 2022, we will take that **SPARK** and turn it into action with our 2022 conference theme of **ARTIVISM**.

I hope that you all enjoy spending time with family and friends and can bring an even bigger **SPARK** back to your classrooms, studios, and creative spaces. I look forward to hearing how you turned your **SPARK** into action.

Artfully yours,

D.J. Osmack



Letter from the Editor

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



Collage's senior copy editor Rosemary Reinhart

Dear Artist-Teachers,

To show how grateful I am for our copy editors, Rosemary Reinhart and Elisabeth (Reinhart) Pack, and our layout designer and producer, Janet McCauley, I would like to introduce them to you. They definitely do not get the credit and recognition they all deserve for working so hard on *Collage!* Since Rosemary is our senior staff, I will start with her.

Rosemary has been the copy editor for *Collage* for over 20 years. Below are questions that I asked Rosemary and her responses so that you can learn a bit about her.

While I have only had the pleasure of working with Rosemary for a year, I am incredibly thankful for her expertise, attention to detail, and hard work!

Sincerely,

Amy Felder

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

I don't remember thinking of myself as a writer when I was a child—or even thinking that writing was much fun. Mostly, writing was a means to the end of completing assignments. In English class, we practiced spelling, learned vocabulary lists, identified parts of speech, and diagrammed many sentences. Occasionally we were called upon to write a poem (mine always rhymed) and occasionally to write on a subject of our choice (mine usually turned out to be nonfiction). I was lucky because my parents were readers and they kept me (and my seven siblings) well supplied with books from the library.

As I grew older, I discovered free writing—the practice of writing ideas down quickly before an internal critic stifles them—and found that I liked to write. Now I am a strong believer in writing freely and then revising carefully. I maintain a daily practice of writing 1,000 words per day, which keeps my writing muscles limber.

Can you describe a teacher who inspired you?

The teacher who inspired me the most was a gruff, charismatic history teacher who taught a high school seminar on Asian Studies. He taught the same course to students at DU. Every week he challenged us to write mini-essays on the same thought-provoking questions he'd assigned to his college students. I remember how hard the questions were to answer and how satisfying it was to come up with responses.

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

Although editing involves reading and working with words, I love to read in my spare time too. I like to read fiction as well as nonfiction on a wide variety of topics. I'm the organizer of one book club and an active participant in another. I like to cook and experiment with new recipes. Because my husband and I both come from large families, we often gather for family parties around town. During the pandemic, we've switched to having more phone calls, get-togethers outdoors, and conversations via Zoom. Once a week, a few of us put on our sleuthing hats to ferret out clues and solve a mystery case over Zoom.

How did you start your copyediting business?

I was the copy editor of the college newspaper at Gonzaga University and discovered that I liked to help people with their articles. After my two daughters were born, I was looking for a career that would allow me to set my own hours on a flexible schedule. I took a technical writing class at Front Range Community College in Fort Collins and started a freelance technical writing and editing business as a sole proprietor. In 2012, my daughter Elisabeth (Reinhart) Pack joined me and we created Editorial Pathways, LLC. We're proud to be a woman-owned small business.

What do you like about being the copy editor for Collage?

I have worked as the copy editor for *Collage* for over 20 years. During that time, there have been seven different content editors whom I've had the pleasure of working with. Although each editor has brought a different emphasis to the publication and often attracted

different kinds of submissions, they all have exhibited a commitment to their profession that's inspiring. I also love the passion and dedication of the art educators who belong to CAEA and contribute to the magazine. I enjoy working on the articles and learn something new every issue! ●



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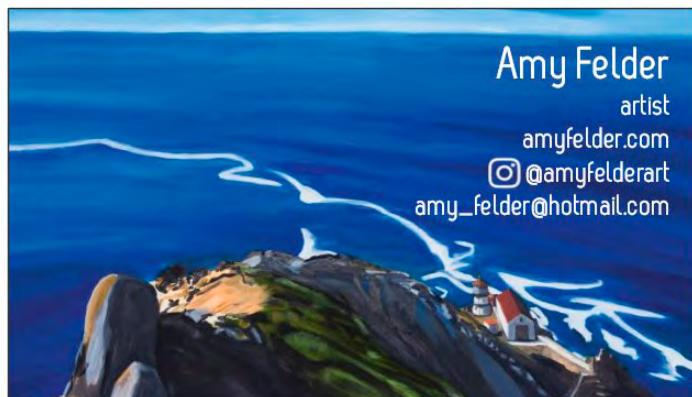
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CURIouser AND CURIouser

Is New Technology Always the Best Teaching Tool? Why Continue to Teach Traditional Film Photography in a Digital World?



Students working in darkroom: Kaley Hill and Harley Mueller, October 2021, Douglas County High School

by Cindra L. Ross, M.Ed., MFA
(she/her/hers)
Visual Arts Instructor
Douglas County High School, DCSD

In education today, a steady stream of articles, professional development classes, lectures, and a myriad of other materials discuss how current students are “21st century learners” and “digital natives.” Teachers are being asked to integrate technology wherever possible and to be “up to speed” on the latest and greatest digital tools. In this environment, why would photography teachers continue to teach traditional film camera use, film processing, and darkroom techniques? As a high school Photography teacher, I am asked this question at the beginning of every semester by students and parents who wonder why

I would continue to teach this “antiquated” technology. The answer is: Teaching traditional film photography is a powerful tool to lead photography students to a level of true mastery in the art of photography.

It is critically important in all areas of art instruction that we value and continue the methods and traditions that have been part of the art-making process for centuries. Many “old” techniques are not only still valid, but they have lasted over the years because of the results they produce! In the state of Colorado, our visual art



Lamp photo by Kaley Hill,
current AP Photography student, Douglas County High School

standards include “Invent and Discover to Create” which has a High School Level GLE (Grade Level Expectation) stating that students should, “Demonstrate competency in traditional and new art media, and apply appropriate and available technology to express ideas.” This standard embraces the importance of combining traditional and current art techniques and tools in all mediums. New technology is often based on, or developed from, old techniques. Learning some of the “old” techniques can provide students with a level of understanding and a deeper skill base from which to grow.

Photography has evolved to be a primarily digital medium, and there is no question that photography, graphic design, architecture, publishing, and many other fields have changed with technology. In design schools, students are still taught to draw and paint and to

understand color harmonies, proportion, and perspective in order to master foundational skills before moving on to computer-aided design, animation, and other digital tools to further master their crafts. This is the same reason why traditional film camera and darkroom techniques prove critical to the mastery of photography. Traditional methods give strong foundations, build skill mastery, and help to develop the passion for both the art and the craft of the medium of photography.

Expensive equipment (cameras and software) cannot teach kids solid skills—no software program can fully educate a student artist on the elements of art, principles of design, good composition, angle, perspective, proportion, depth of field, etc. People make art—not the pottery wheel, the paint brush, the computer, or the camera. Students growing up in the digital world are used to cameras (and phones) that do almost everything for them. They just “point and shoot” and may or may not know what is going on inside the camera or how to adjust the camera settings to capture the photograph they really want. Many students play with Photoshop and other photo-editing software programs and feel that they can always “fix” a photo if it does not come out the way they wanted it to. It is best to teach them how to take a quality photograph from the start.

In order to teach students how to be photographers, and not just proficient digital technicians, it is important to back up and start by teaching them about both fundamental art and design elements and the mechanical and technical functions of a camera. Many people have digital cameras that have dozens of menu functions, shooting options, and features, but a large percentage of people turn the camera on an automatic or program setting, then point and shoot. Students feel that if the photograph doesn’t come out the way they intended, then something was “wrong” with the camera. What is really true is that the student simply does not have a full working knowledge of the camera and the camera functions. Digital cameras do not have numbers on the lens or backs that open to reveal the inner workings.

When teaching with traditional film SLRs (single lens reflex cameras), you have the luxury of opening the camera and allowing students to see the aperture opening change as they turn the ring on the lens. They can see the shutter open and close and watch how the time settings change. The physical process of setting each control helps



Flower photo by Andrea Azofeifa,
International Baccalaureate Photography graduate, Douglas County High School

to solidify understanding as to how all of the functions work together to get a proper exposure. In a digital camera, this is all done internally, and it is invisible to the student. Even with instruction, it is hard to grasp and understand the purpose and operational functions of all of the menu items when they happen automatically. The experience of learning how light is recorded inside a camera is critical to a full understanding of photography. Students need to view cameras, computers, and software programs as tools. The art and the skill of photography come from the artist: How you see, how you plan, and how well you know and use your tools.

The tools in the Photoshop software toolbox are based on actual darkroom tools, methods, and techniques.

In my classroom, I work with film cameras and digital cameras simultaneously. Every semester, I watch the level and depth of understanding of both digital camera use and functions, along with software use and functionality, grow exponentially once students have the chance to see how the aperture and shutter work on a traditional film SLR camera or how exposure, dodging, and burning are done by hand under a darkroom enlarger.

When students work with film cameras, they experience several new things. First, they have to set all of the controls manually which requires an understanding of how the camera controls operate. They also have a limited number of shots on a roll of film and, therefore, learn to slow down and be more careful about what they

are doing with their camera and how they are composing their images in order to capture the shot they desire within 12, 24, or 36 exposures. On digital cameras, shot numbers are only limited to the amount of memory on the card; students tend to take a high number of similar photos, but do not have the same sense of concern or control over the camera that they do when shooting with film. Once students have worked with a film camera, the level of attention to detail that they apply to the film camera carries over when they go back to their digital cameras. Almost all students feel a sense of improvement in their digital camera use after working with a film camera due to an increased awareness of ISO, aperture, shutter speed, and depth of field. Students also tend to be more careful and thoughtful about composition and the intent of their digital images after the experience of working with film.

It is critical that photographers see themselves as both trained artists and trained technicians. A skilled photographer understands and is in control of their equipment. Fine art photography, commercial photography, and personal photography are all enhanced when the photographer has a firm grasp of how to properly create a photographic image. No digital camera or software program can choose a quality subject, the proper angle, the strongest compositional elements, or the desired camera settings to capture the desired light or movement. It is up to the photographer to think critically and to use their knowledge and abilities to integrate their creative and technical skills to create their art. When students work with traditional film cameras and in the darkroom, along with digital cameras and current software, they are gaining a true understanding of the photographic medium.

Photography is a personal passion for me, and I love to share that passion with students! I strive to combine a wide variety of fundamental art and design skills with photographic skills and techniques (old

and new) to help students to see the world around them through the eyes of an artist and through the lens of their cameras. I will teach film and darkroom techniques for as long as I am able. The benefits to students are proven in my classroom in every class I teach. Working with film cameras and in the darkroom truly provides students with a depth of knowledge, experience, and understanding about photography that helps them to grow. I will never tire of the fun, exploration, and magic that happens during the processing and darkroom stages when students are working with traditional film



Factory stairs photo by Kaley Hill,
current AP Photography student, Douglas County High School



Lucky Strike photo by Bridgette Bradshaw, AP Photography graduate, Douglas County High School

and paper. I have students tell me every semester that this “old” technology provides them with a new and unique experience that has them excited and interested. My students also tell me that they feel the experience of working with film cameras improves their knowledge and understanding of their digital equipment in many ways. When students feel excitement and interest, they reach a level of engagement that is the key to deep understanding and passion in any subject. Students clearly benefit when we embrace old methods to provide depth and understanding to new technologies!

Cindra Ross teaches Photography and Graphic Design at Douglas County High School and also serves on the DCHS and ACC CTE Advisory Committees. She has an undergraduate degree from California Polytechnic State

University, San Luis Obispo in Applied Art and Design, with an emphasis in commercial photography. After working for over 10 years in corporate photography and multimedia, she earned her Master's degree in Education from Regis University in Denver and began teaching in the Visual Arts. In 2020, she earned her MFA from Lesley University in Cambridge, MA. ●

YOU GOTTA SEE THIS

Entrepreneurial Skills That Stick



by Roxie Mitchell
(she/her/hers)
Durango High School
Durango, Colorado

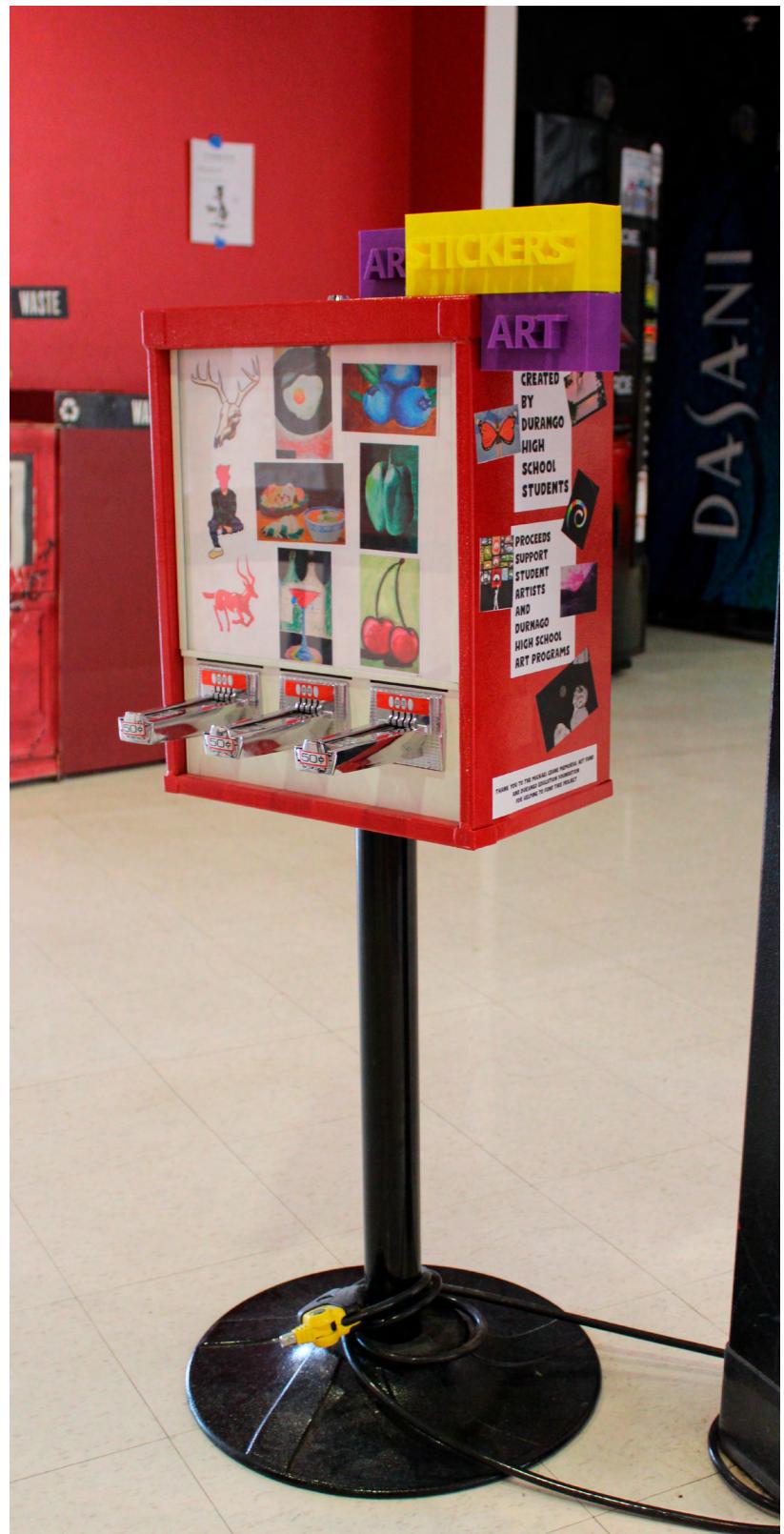
Have you ever seen an art vending machine? The first time I saw one of these, I was mesmerized by the idea! Artists were repurposing old cigarette machines by decorating them and filling them with small pieces of art that would fit into a cigarette box and then selling their art pieces. Art-O-Mat is an example of a company that is doing this: <http://www.artomat.org/>

I imagined having these vending machines in the commons area of our high school. I thought that an art vending machine would be an excellent way to get student art out to a larger audience and give students the experience that they can make money by selling their art. I came up with my own take on art vending by deciding to have students vend art stickers that reproduced their artworks. I also anticipated that stickers would be exciting for this age group and easy to sell to other high school students at 50 cents apiece.

To get the project started, I was awarded money through a grant proposal I wrote to the Durango Education Foundation, which is an organization that supports innovative projects for classroom teachers in our school district. I “sold” the grant by expressing the need for our students to gain entrepreneurial skills to meet the new standards that were added to our programs when our district merged our Visual Arts programs with Career and Technical Education. I thought that giving students the chance to make money off of their art would build beginning business skills and also give art students an increased sense of pride and motivation in their art making as a wider audience responded to their creations.

For \$866, I was able to purchase two new sticker vending machines, two cable locks to secure the machines, one box of cardboard vending sleeves, and some supplies to decorate the machines. I already had a printer for Photography class and figured I would be able to support printing the stickers with my current art budget. I found a great adhesive vinyl sticker paper product through Freestyle Photographic that works well and is inexpensive.

So far, we have approached selling stickers in the vending machines in many different ways. Sometimes a single



student will put together a concept for three stickers, sell them in their own column in the machine, and keep the money. This is great for a gifted and talented student or a classroom aide in art who needs that extension from the typical class work. We have also chosen the top art pieces in a class section through a class critique and used those

to fill a column in the machine. We have used the profits from those sales for food or something to celebrate in the art studio.

We have also used this project to honor great artwork around the department. As other art teachers display finished art pieces in the display cases, I photograph the art pieces I think would make strong sticker designs. We honor those students by giving them free stickers of their work and then use the money we earn from sales to support the funds for future printing supplies for the project. I have also used this as a class assignment where students conduct research on art stickers and develop art pieces that would intentionally read well as a sticker. All students are given copies of their stickers to sell or give to friends as well as copies to contribute to the machines.

Since the commons area at our school is mostly empty during the summer, my next idea for this project is to move the machines out into public spaces during the summer. I am working on forging partnerships with a local farmers' market and an art center to make this move into public spaces happen. ●

The advertisement features a large, stylized orange circle with concentric patterns, set against a dark blue background. Inside the circle, various ceramic-related items are arranged:

- Clay:** A box of clay and a wrapped block of clay.
- Potter's Wheels:** A yellow pottery wheel with a black base and a small red ball nearby.
- Lead Free Glazes:** Several containers of glaze, including "Yellow" and "Sick Red".
- Kilns:** A large industrial kiln unit with a UL logo.
- Lesson Plans:** A colorful, hand-drawn illustration of a caterpillar-like creature.
- Slab Rollers & Equipment:** A black rolling table with a circular component.
- Tech Support:** An icon showing a telephone handset and an envelope with an '@' symbol.

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EVERYTHING YOU NEED TO TEACH CERAMICS

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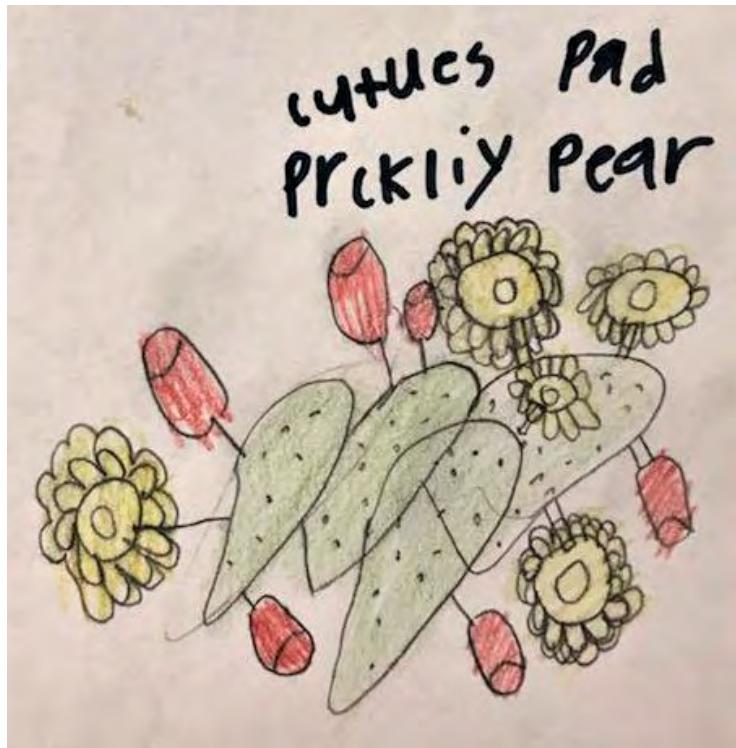
A Project Slice

Teacher Shares Naturalist's Notebook to Get Students Learning Outside

by Karl Horeis, NBCT
(he/him/his)

STEAM Teacher, Montclair School of Academics and Enrichment, DPS
2021 National Geographic Grosvenor Teacher Fellow

Photos on this page and opposite page: Students from Montclair School of Academics and Enrichment in Denver observed and illustrated plants in their school garden last fall.



With so many students stuck learning from screens due to the pandemic, I am excited to get my students back outside into nature. With that in mind, I created a naturalist's notebook full of outdoor lessons and activities and I want to share what I created with you. The full text of *My Naturalist-Explorer Notebook* can be found here:

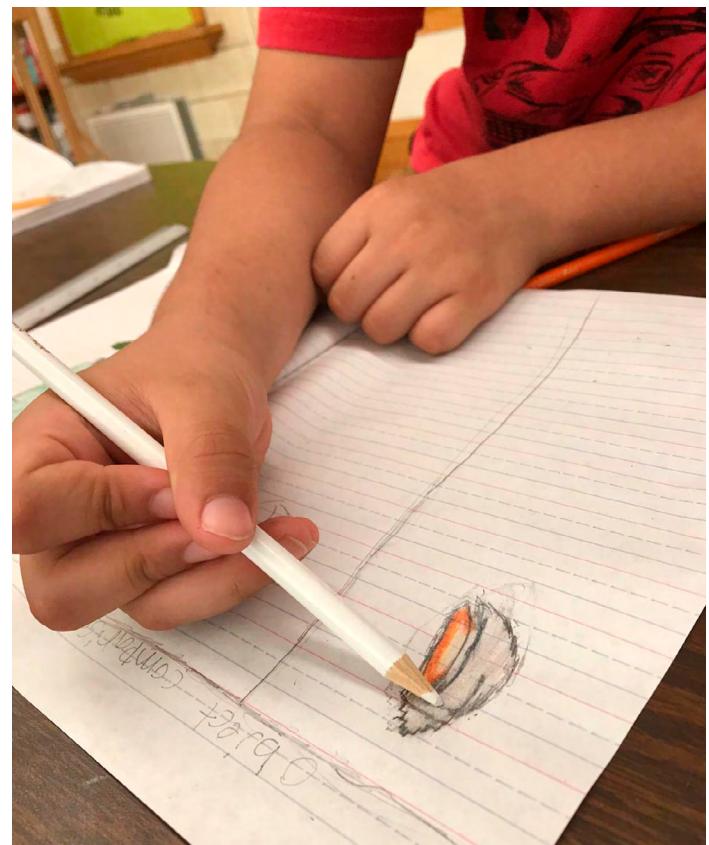
<https://docs.google.com/document/d/1Ud03GQxWnAEgJHzSBZh0xhxrLCQ9zG4cFyrgZw9d9E/edit>

I hope you and your students can use it to get back into nature this school year.

Using the great outdoors as a classroom, I provide 20 activities in this notebook that will help your students develop their Explorer Mindset, an idea encouraged by National Geographic Education. With support from National Geographic, I hope this project will increase your students' powers of observation, help them practice patience, and soothe students burned out from too much screen time.

One of the first activities is to have students sit in one spot and observe with four senses. Students choose their own special spot surrounded by trees, flowers, or maybe a creek—whatever you have available. They are prompted to listen, look, smell, and feel carefully—increasing awareness and sensitivity to the world around them. Do they feel warm sunshine on their skin? Itchy grass on their legs? A cool breeze in their hair? Later they debrief the activity and compare their observations. Did they all hear the same things? For an extension, you could have your students compare observations made at that spot in different seasons.

After spending years going full-tilt boogie with students, rushing from the copier to conferences to math instruction to observations and on and on, I found that one silver lining to this year has been slowing down. Some of the activities in this collection, such as flower pressing, reflect that slowing down. I remember doing flower pressing when I was a child. But it can take three weeks to dry the flowers! Who has three weeks to spend on a project in normal conditions? Maybe in this crazy year we can intentionally select some flowers, trim them, and place

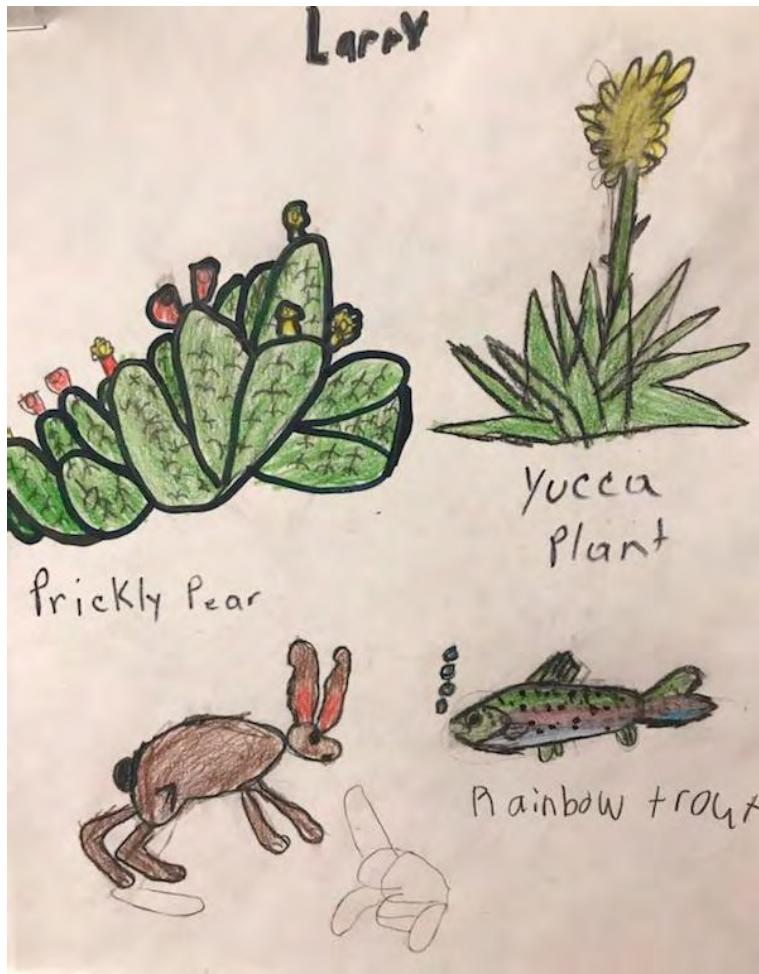


them between the pages of an old book. Maybe we can take the time to frame them between plates of plexiglass and hang them on the wall. Maybe those pressed flowers framed on the wall will remind us to slow down and be present with our students for years to come.

A major goal of this project is to help children develop their Explorer Mindset. According to National Geographic, explorers need certain attitudes, skills, and knowledge. I have focused on skills with this notebook, including the skill of observation. Many activities encourage students to be careful observers, looking, listening, and feeling with careful attention. During the debrief, students can collaborate by communicating about what they have observed. They can pair off and share notes or sit in a circle and take turns sharing with the whole group. Ultimately, your group may decide to DO something

about your observations such as cleaning up a park or building bat houses. Students who are isolated at home can have their collaboration and communication time via Google Meet or Zoom.

If you and your students want to collaborate on a larger scale, consider adding to online networks of wildlife sightings. A great place to start is on www.inaturalist.org/ where you can record your observations, share them with fellow naturalists, and discuss the findings. They have over 59 million observations collected so far. Another great activity to consider is the BioBlitz. This is a community event where you and your students observe as many different living organisms as possible. It's an incredible way to expand your students' ideas about the world around them and begin their work as citizen scientists.



Photos on this page and opposite page: Students from Montclair School of Academics and Enrichment in Denver observed and illustrated plants in their school garden last fall.

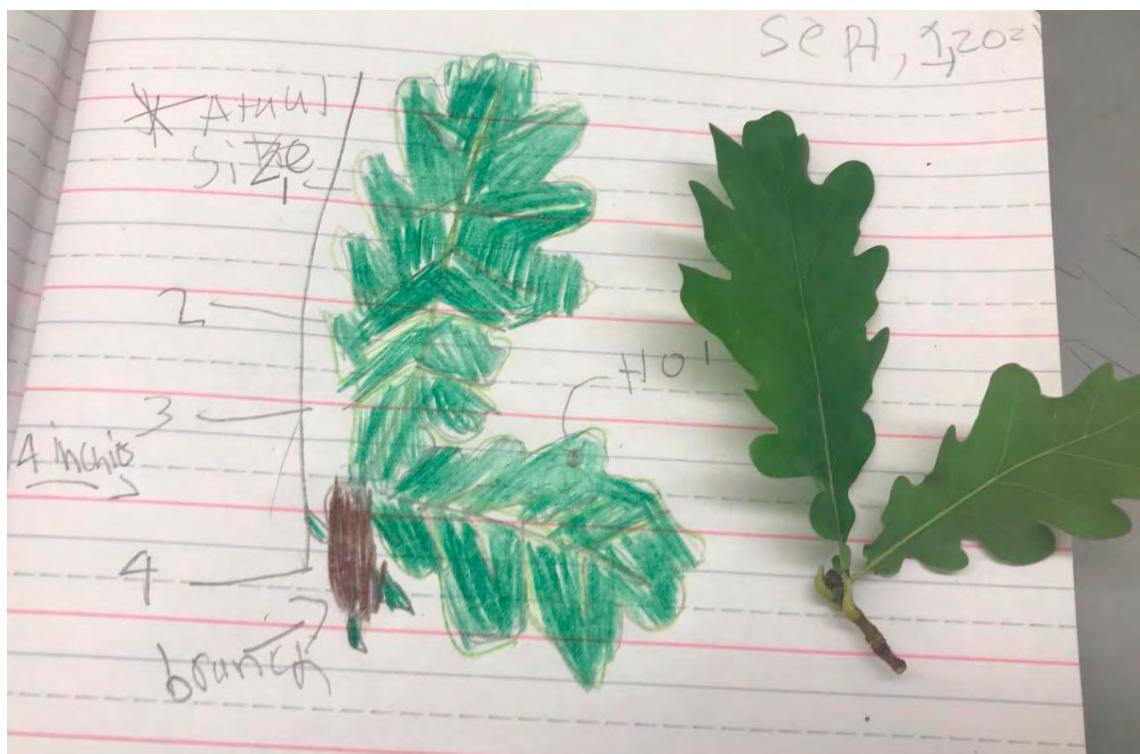
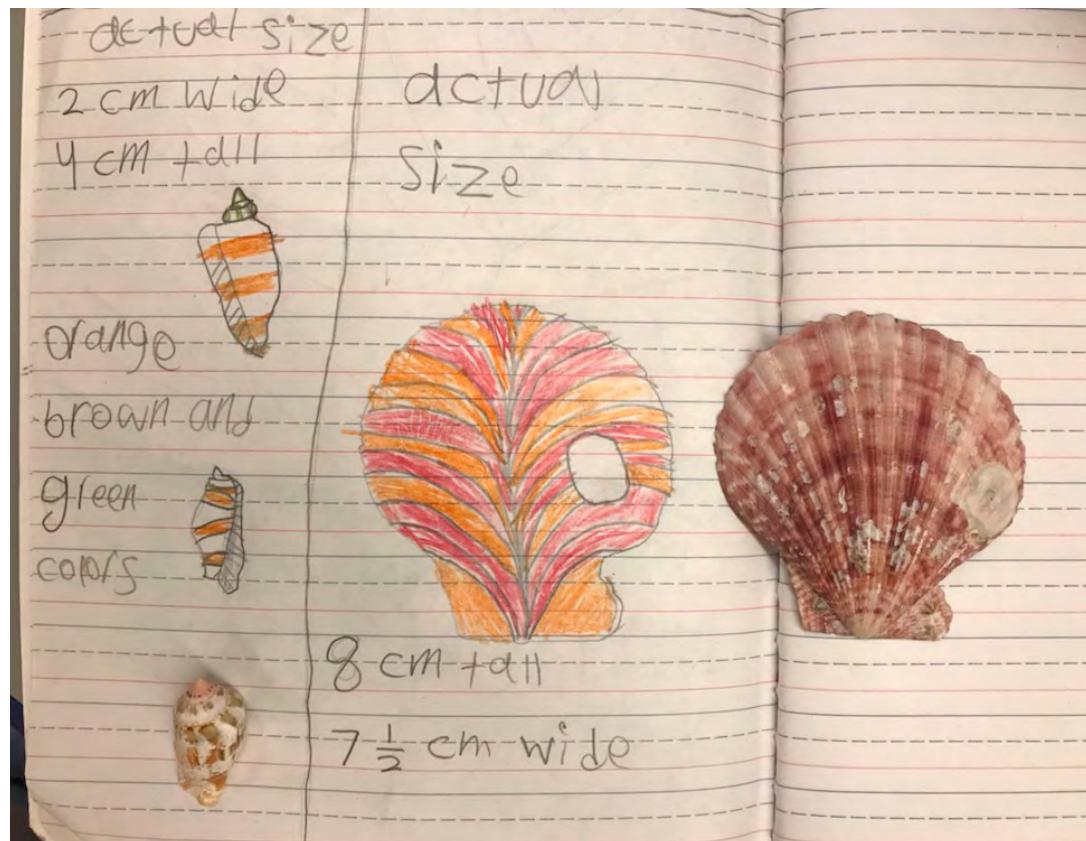


What if your students live in an urban area and there is no nature to observe? Even in cities there are falcons, pigeons, and insects to observe. Consider the humble dandelion. Many would call it a weed and spend money trying to poison it. But really, it's a beautiful flower efficiently doing what it has evolved to do: Make more dandelions. Students will enjoy holding bright yellow dandelion blossoms under each other's chins on sunny days to see the bright yellow reflected there. Or blow away the parachute-born seeds and watch them fly off to start another plant. This can lead to great conversations about how people have learned from nature. Even students stuck inside can look out windows to watch birds, clouds, weather patterns, squirrels, or spring buds growing.

Another often overlooked but interesting subject is the garden snail. Where I live in Denver, I can find their old

shells along alleyways and behind recycling bins. Have your students pick one up and study its graceful spiral. Compare it to fossil ammonites or coiled-up elephant trunks. Even fingerprints and the galaxies around us have a spiral shape. Why? Students who become excited by this question may be ready to research the Fibonacci Sequence (which is named after the Italian mathematician Fibonacci but was described much earlier in India by Pingala).

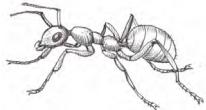
Although it might be hard to do with students, there are even nighttime observations in this notebook. Perhaps students can do these with their families at home. It's amazing to gaze skyward with a pair of binoculars, steady your hands, focus, and see four of Jupiter's moons lined up diagonally next to our massive planetary neighbor. Most people throughout human history didn't have the



Photos on this page: Students from Montclair School of Academics
 and Enrichment in Denver
 observed and illustrated plants in their school garden last fall.

1. OBSERVATION

1. Go outside
 2. Find a large rock or log
 3. Look under it and around it



What do you see? Is anything wiggling or moving? Did anything run and hide? What did you see? Make a list and draw pictures of what you see here. (You don't have to fill it all!)
What I saw under a rock:

What I saw under a rock:

List: _____ Drawing(s): _____

Drawing(s):

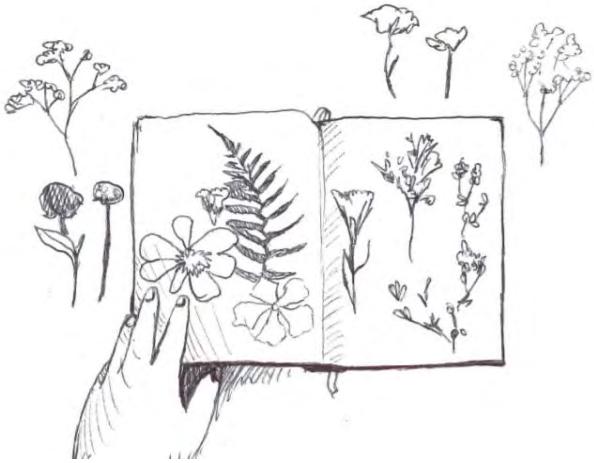


Bonus: Imagine you are the first astronaut to land on the surface of a planet crawling with life. You put on your space suit and helmet and carefully exit your spacecraft. You look around at a new world. What do you see? It could be like that [HERE](#).

THIS planet, precious Earth, is the only one we know of so far that has living things. And YOU are the most intelligent species on it! Carefully observe the world around you. What living things do you see? What does the land look like? Has it been changed by people?

In what way?

8. LEAF and FLOWER PRESSING



Pressing flowers or leaves is a nice way to collect and display a specimen you find. They also make attractive art that you could give as a gift or display at home.

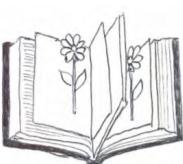
There are several companies that make flower presses from boards with bolts to tighten, but you can also make your own flower press using books.

First, pick some flowers or leaves to press. TIP: Flat flowers and leaves will press better. Thick flowers such as roses will create too big of a “bump” in the books.

Place your flower between two pieces of paper. The job of the paper is to absorb or "blot" the moisture from the flowers. You will need to change the paper every few days to avoid the flower turning brown.

Stick the two papers with the flower into a book and close it. Stack more books on top to press down. You could also use a brick. It will take 2-3 weeks for the flowers to dry completely. While you wait, research flower and plant types to figure out the name of your specimen. Once dry, remove them from the paper using tweezers. You can then display them in a frame or glue them in your notebook.

Optional: Add labels from your research.



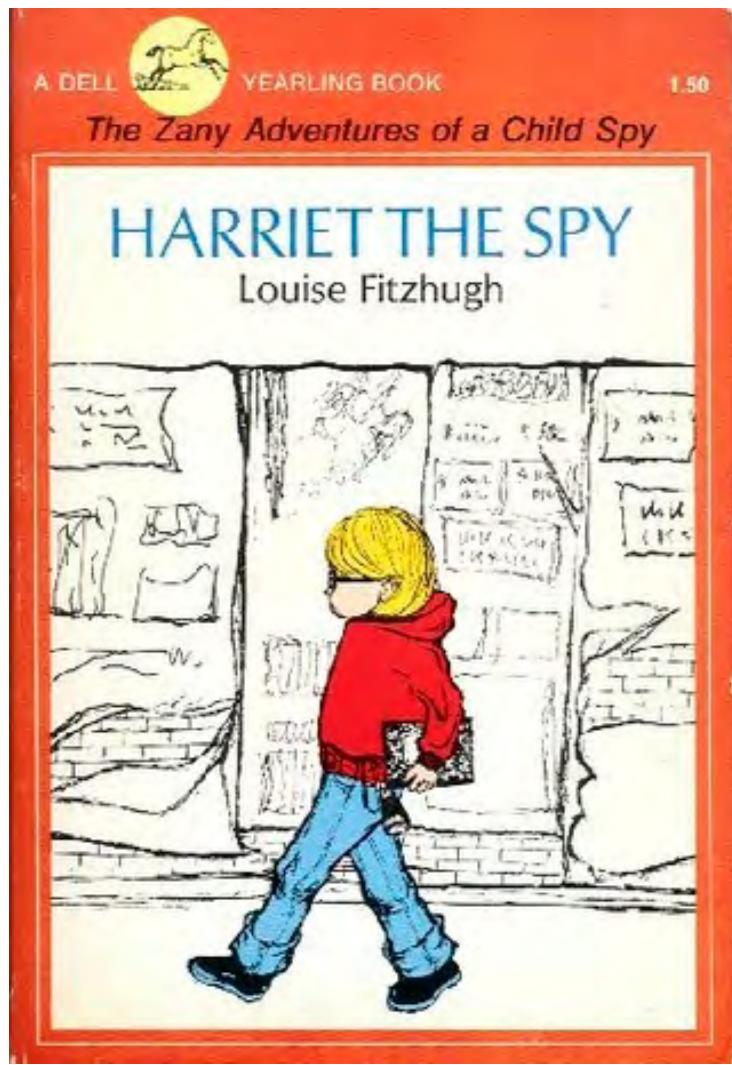
lenses required to do this. They are now readily available. Will we take five minutes to do it? I hope so. These are just the kinds of special opportunities teachers should share with their students. Poet Mary Oliver gave concise instructions for living a life: “Pay attention. Be Astonished. Tell about it.” At its core, that’s good teaching too.

At a time when so many students are feeling isolated and disconnected, getting back in touch with nature can help them feel grounded and inspired. I hope teachers, parents, grandparents, and cool aunts and uncles will make time to take young people outside to observe and learn. If this naturalist's notebook can help you with that in any way, I hope you will feel free to use it. Enjoy!

Resource

Click [here](#) for a printable version of *My Naturalist-Explorer Notebook.* ●

Two Sample Activities from *My Naturalist-Explorer Notebook*



IDEATION WORKOUT

A Lesson from *Harriet the Spy*

by Anne Thulson
(she/her/hers)
MSU Denver

Discovering Harriet

I was a late reader. I didn't know it until sixth grade when my school separated students into reading-level groups. I was in the lower-level group with the kids who got in trouble all the time. That wouldn't have been so bad because they were fun people, but my best friends were in the highest-level group. It was humiliating. My "low" group read short, boring stories, e.g., Nan and Fran ask their neighbors to sign a petition for a pedestrian crossing

in their neighborhood! So fun! I was not impressed. I wondered: What kid does that sort of thing?

Besides a low-quality reading program, my school also had Scholastic book fairs. I liked these because the gymnasium was filled with shoe-box dioramas made by us students. Each student could illustrate a book of their choice. There were a whole lot of pipe cleaners, clothespins, cotton balls, and the occasional slinky or toy

spider. The rest of the tables were filled with books lying flat on the tables. No large, colorful signage. No toys for sale. No bling. I usually ignored the books.

Ironically, the same year of my newly discovered, low-reading status, I picked up my first book at the book fair because I liked the drawing on the cover. The girl in the red hoody looked like someone I'd want to know. My surprised mother bought it for me. I read *Harriet the Spy* by Louise Fitzhugh at home and was hooked. I've been on a long path of reading ever since. Oh, I also started eating tomato and mayonnaise sandwiches and journaling regularly in a spy notebook. Now that's literacy!

Harriet's Method

In case you haven't read it, Harriet is an eleven-year-old who has a regular spy route and routine, snooping on people around her. She keeps a notebook and writes down what she sees and thinks.

She researches and notices details:

YESTERDAY WHEN I WENT TO THE HARDWARE STORE, IT SMELLED LIKE THE INSIDE OF AN OLD THERMOS BOTTLE. (Fitzhugh, 1964/2014, p. 279)

MRS. WHITEHEAD'S FEET LOOK LARGER THIS YEAR. (Fitzhugh, 1964/2014, p. 32)

DOES EVERYONE LOOK THAT WAY WHEN THEY'VE LOST SOMETHING?
(Fitzhugh, 1964/2014, p. 164)

She asks important questions:

I WONDER IF WHEN YOU DREAM ABOUT SOMEONE, THEY DREAM ABOUT YOU?
(Fitzhugh, 1964/2014, p. 147)

I WONDER IF GRASS TALKS?
(Fitzhugh, 1964/2014, p. 298)

She recognizes a good question and sticks with it:

HOW COULD OLE GOLLY [Harriet's nanny] HAVE A MOTHER AND FATHER? SHE'S TOO

OLD FOR ONE THING AND SHE'S NEVER SAID A WORD ABOUT THEM AND I'VE KNOWN HER SINCE I WAS BORN. ALSO, SHE DOESN'T GET ANY LETTERS. THINK ABOUT THIS. IT MIGHT BE IMPORTANT.
(Fitzhugh, 1964/2014, p. 12)

Harriet is audacious and fearless. That's why the book was such a stunner to so many of us at the time. As an eleven-year-old, I didn't have Harriet's confidence and agency. I stayed in the reading group at school and read more uninspiring stories about Kay and Ray or Kim and Tim and all the "wonderful" things they did for their community. But on my own time, I started to bring stacks of real books home from the library and made up for years of not reading. I read and read and read. Maybe that's why I went into teaching art, to give children the agency that I didn't have at school, but that I found through stories and images.

Transferring Harriet's Method to the Classroom

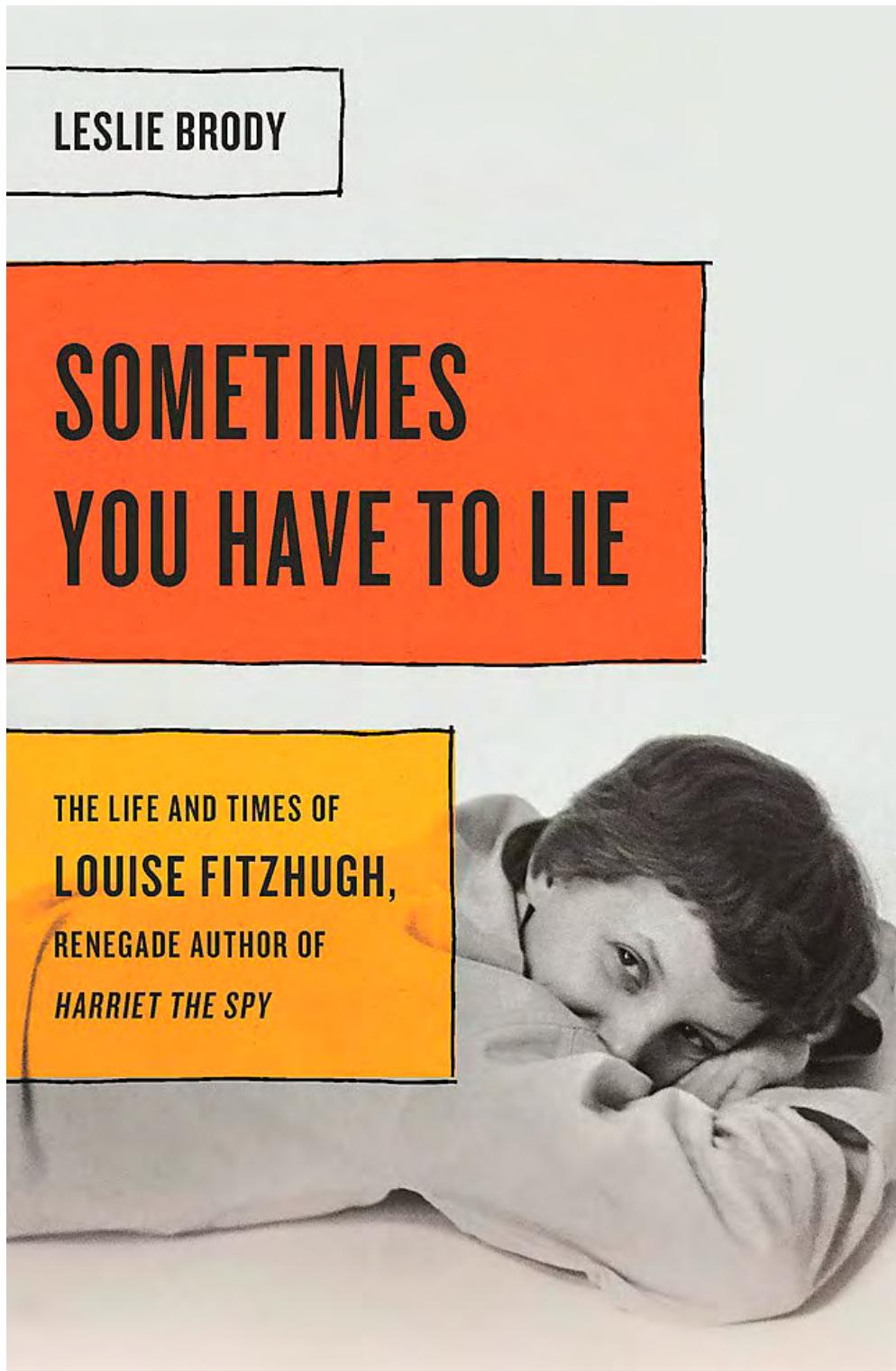
Harriet also gave me the ingredients for my own art practice and my elementary art classroom:

Researching
Observing Closely
Asking Big Questions
Sticking with a Question

These "invisible" parts of making art are often the first things to go when the school year gets into full swing. We often think that we need to move our students into art making and basically just mention the artist or concept being explored. A teacher-friend of mine used to call this kind of teaching, "teaching by mentioning it." It is the assurance that you've "covered" something, so you can check the box and start making art.

I think that teachers feel like they are taking time away from art making when students research, observe closely, ask big questions, and examine a question because they think that these activities center around the time when teachers do all the talking. But really, this is not the time for the teacher to talk, but for students to talk. It is time for students to examine images and artifacts and respond to juicy and compelling questions that have been carefully created by the teacher. Thinking, looking, and discussing are part of art making too. They are not

something separate. The life of the artist's mind is as important as the work of their hands. These can happen simultaneously, of course, but research and reflection also need to happen as the hands rest.



Disclaimer and Reclaimer

OK, back to *Harriet the Spy*. I read a recent biography by Leslie Brody on Harriet's author, Louise Fitzhugh. Fitzhugh was ahead of her time in so many ways, but she was also a person of her time. That includes the blindness that even very progressive people in the 1950s and 60s had about people of color. So, there are parts of the book I don't recommend. Fitzhugh's characters make a few racist comments about Native Americans. I also acknowledge that when I was eleven, almost all of the books about introspective children were about white children described by white authors. They and I were in the center, pushing many others out to the margins.

Why do I add this last disclaimer to my glowing tribute to *Harriet the Spy*? That's the whole point! Ironically, Harriet is the one who taught me to research, observe closely, ask big questions, and stick with my questions. And I thank Harriet (a.k.a. Louise Fitzhugh) for that.

References

Fitzhugh, L. (2014). *Harriet the spy: 50th anniversary edition*. Penguin Random House. (Original work published 1964)

Brody, L. (2020). *Sometimes you have to lie: The life and times of Louise Fitzhugh, renegade author of Harriet the spy*. Seal Press. ●

Show and Tell

Sharing Student Art with the Community

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

Artist of the Week



Congratulations
Givanny!
September 27-October 1

Artist of the Week



Congratulations
Noeli!
October 12th-15th

Figure 1

Figure 2



Figure 3

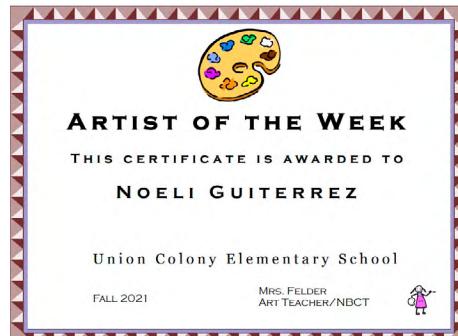


Figure 4

Art is not only a way for students to find pleasure in school and develop socio-emotionally, but it also is a way for students to get recognized for their achievements within the school community and beyond. Every week I choose an Artist of the Week whose photo and artwork are displayed in the hall for all to see (see Figures 1 and 2). The student's name is announced and the parents are notified of the student's accomplishment. Students also

receive a certificate (see Figures 3 and 4). Students aspire to be recognized in such a positive, public way.

In addition, I enter student artwork in exhibitions and contests at the local and state level. Many students win prizes. Last school year, a third grader placed third in a Bullying Prevention Poster Contest. She won \$25 and an additional \$25 was donated to our school's Positive

Behavioral Interventions and Supports (PBIS) program. Her winning artwork and several of our students' artworks were featured in a calendar (see Figure 5).



Figure 5



Figure 6



Figure 7

At the state level, two students received awards in the 2020 "Who I Am" art contest hosted by the Office of Culturally and Linguistically Diverse Education. One was the elementary winner for the entire state, and

the other received an award of honorable mention (see Figures 6 and 7). For her artist statement, the honorable-mention winner Mikayla wrote:

I decided to draw my most favorite objects in life. The cheetah in my artwork is my first stuffed animal I've loved. The cheetah is leaning on a book shelf with my books, Lego figures, and my dog is also in the background. Books are my safe place and they help me cooperate with the real world. My artwork takes place in my bedroom where some of my most treasured moments have happened. This is how I decided to do my piece.

The award, artwork, and artist statement demonstrate how she is successfully engaging in personally meaningful art making. These awards and recognitions give students pride and build their self-confidence.

A great way to advocate for art education and increase parent involvement is organizing school and community art shows featuring their children's art. This year I am working collaboratively with the middle school and high school art teachers to exhibit student work at local businesses for Youth Art Month. This provides parents and community members with a fun way to become more involved in students' lives while also creating within them a sense of pride for students' artistic achievements.

In today's world, more than ever, we have a responsibility to our students to help them grow socio-emotionally, cope with difficulties, and recognize their own strengths. The arts are vital in making this happen. Involving colleagues, parents, and the community enables us to meet students' needs and teach the whole child. Through establishing a strong partnership with students' families and the community, teachers can increase parent and adult involvement in students' lives and, thus, significantly increase the likelihood of their artistic and academic success.

Information about the art contests hosted by the Office of Culturally and Linguistically Diverse Education can be found on their website at: https://www.cde.state.co.us/cde_english ●



**BOULDER MUSEUM OF
CONTEMPORARY ART**

Community Partner Spotlight

Boulder Museum of Contemporary Art (BMoCA)

by Melinda Laz
(she/her/hers)

Outreach Education Manager, BMoCA

Now Booking Spring 2022 Contemporary Classroom School Programs!

BMoCA Educators visit your classroom over two class sessions to discuss our current artists and exhibitions and lead hands-on art-making workshops (with supplied art materials). Geared for Grades K-12. This program is offered free for schools in Adams, Arapahoe, Douglas, and Jefferson Counties!

To book your program, email education@bmoca.org or call 303.443.2122 x 105

**Boulder Museum of Contemporary Art Spring Exhibitions
On View February 3–May 30, 2022**

West Gallery

Natani Notah: Inner Lining

Interdisciplinary artist Natani Notah explores contemporary Native American identity through the lens of Diné womanhood. *Inner Lining* brings together multiple bodies of work that remind us how Native American representation and cultural objects have been appropriated and commodified by American commercial interests.

East Gallery

3/ Works by Kevin Townsend

Kevin Townsend's expanded drawing practice is driven by monumental questions about time, duration, obsession, and mark-marking while simple, small details often animate it. Beginning with a single line, the artist draws each proceeding mark in response to the one before it. The result indexes a laboring body's movement through space and the passing time.

Union Works Gallery

Erica Green: Once They Were Red

Erica Green creates site-conscious fiber installations that explore the endless process of repairing and rebuilding oneself. The artist repetitively knots and ties strips of wool and industrial felt in a manner that is both obsessive and generative.

BMoCA, 1750 13th St, Boulder, CO 80302

Hours: Tuesday–Sunday 11 a.m.–5 p.m.

www.bmoca.org ●



Community Partner Spotlight

Denver Art Museum (DAM)

by Erica Richard

(she/her/hers)

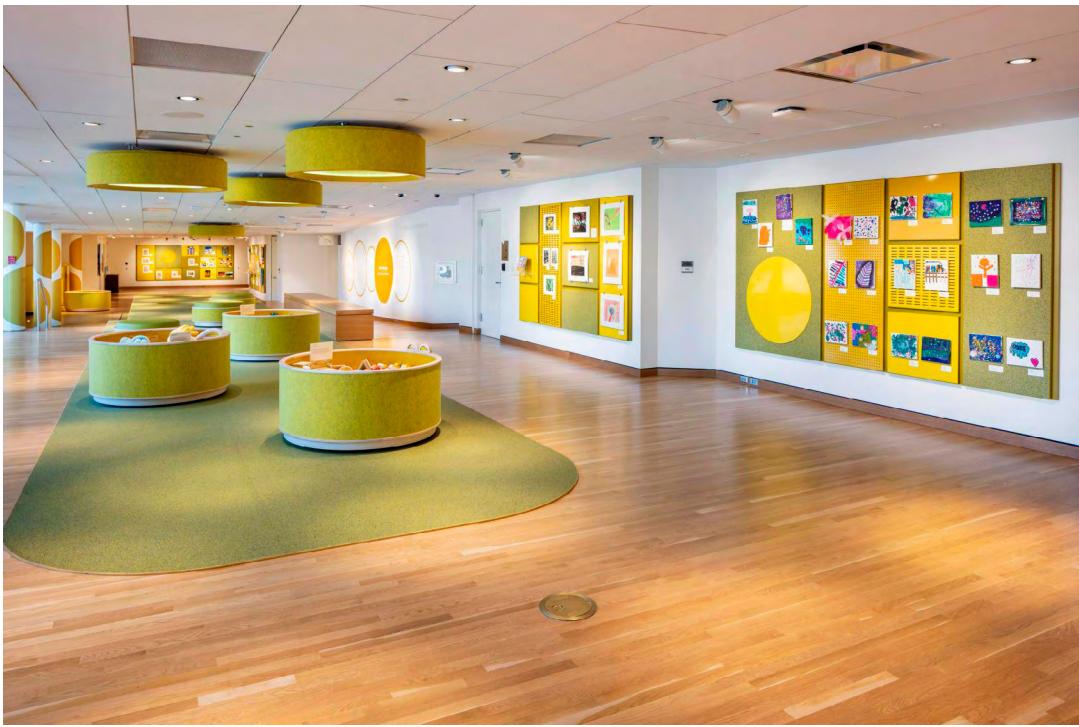
Coordinator of School Programs, Denver Art Museum

The Denver Art Museum (DAM) has reopened its expanded campus, unveiling its iconic Gio-Ponti-designed Lanny and Sharon Martin Building and the new Anna and John J. Sie Welcome Center. Reimagined galleries feature engaging exhibition design and stories from multiple perspectives. Visitors can explore seven levels featuring the museum's permanent collections. Special exhibitions on view include *ReVisión: Art in the Americas*; *By Design: Stories and Ideas Behind Objects*; *Gio Ponti: Designer of a Thousand Talents*; *Fantastic Brush: 20th Century Chinese Ink Arts from the Robert and Lisa*

Kessler Collection; and *Suited: Empowered Feminine Fashion*.

DAM staff and volunteers are eagerly looking forward to welcoming teachers and students into new, dynamic spaces to explore art, world cultures, and their own creativity. We are excited to offer new programming as well!

You can now book one-hour artmaking workshops along with any in-gallery experience. Grounded in an open-



studio process, the workshops encourage student artists to follow their own interests by selecting their choice of message, materials, and process.

School tours explore human creativity from multiple lenses and entry points, engaging students in hands-on activities and lively, thought-provoking conversations. Additionally, all tours address Colorado Academic Standards and 21st Century Skills! On creative thinking tours, youngest students (PreK) can expand their understanding of the choices artists make to turn materials into pieces of art. Students in Grades K-2 can develop their observation and imagination abilities while students in Grades 3-5 can develop their comprehension and perception abilities through in-gallery games on the tour.

For middle school and high school students, we have built an entirely new program called *supported investigations*. These experiences spark curiosity and investigation through a combination of docent-led and self-guided activities in the art galleries. By allowing more time for semi-independent exploration of personal interests and works of art, we create a more connected, more memorable learning experience for students. Supported investigations use themes, or lenses, created in collaboration with students and teachers through which we can view art. Lenses include environment, identity, and power and privilege.

Finally, we also have a special exhibition experience this school year. Students can enjoy an audio guide as it takes them through the *Whistler to Cassatt* Special Exhibition Tour (Grades K-12). With more than 100 paintings made between 1855 and 1913, this comprehensive look at France's stylistic impact on American painting in the 19th and early 20th centuries will take you on a journey from the atelier to salon, from the countryside to private galleries.

We are also launching our first year of the community spotlight program, a special gallery space which highlights the work of youth-focused organizations! At the DAM, we believe in the dynamic, inventive, creative, and vibrant expression of our communities. By highlighting the voices and work of local community members, we honor and celebrate the creativity that lies within us all. Come check out the art on view now in the lower level of the Martin building and [join our mailing list](#) to learn more about how to get your school or organization involved in the future.

Don't forget to check out our ever-evolving digital resource for teachers:

creativity.denverartmuseum.org. You can find hundreds of lesson plans inspired by objects in the DAM collection, comprehensive web quests/virtual visits, and all the information you need to plan a visit or bring art to your school! We can't wait to see you and your students this year! ●



The Plot Thickens

How to Design a Successful Summer Art Camp

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



In Fall 2020, I was busy planning my summer art camps. Reflecting on my planning process as well as the success of my camps, I share my process here in the hopes that you might garner some ideas and consider a themed curriculum for your kiddos.

The first question you might have is: Do you really start planning your art camps six months in advance? And the answer is yes!

It's important to ask yourself a few questions before you begin a camp, so check these out:

- Where?
- Who?
- What?
- When?
- Why?
- And how much?

Let the planning begin!

Where?

This is a big question. Where are you going to teach your students during the summer? Let's check out a few ideas.

- Local school or community school

These are a great place to start, but there are a few pros and cons to consider:

PROS—They hold the insurance. They are responsible for providing you with a room and



often with the materials. They will do your advertising for you.

CONS—They take most of the money. Do the math and see if it's worth your time and hard work to use your local school. I found that it was not.

- Local art shop, art center, or museum space

I have found that these are usually some of the best places to hold a summer art camp. You'll have to negotiate what you'll pay them to "rent" their space. But remind them that it's a win/win! With children come parents and with parents come wallets!

- Local coffee shop or restaurant

These are also fun places to hold a summer art camp. They can be busy, but if a shop has space in the back and you can put a few tables together, you can conceivably teach up to 10 kiddos at a time. Again, you'll have to negotiate your "rent" and I have found that, when using a local shop, they usually are quite happy with 10% of your overall earnings. Remind them that you have to purchase the art materials and that you're bringing more customers into their establishment.

- Neighborhood clubhouse

This is a great place to hold a summer art camp, but you might be responsible for bringing in



folding tables and folding chairs. AND you'll need to check to make sure they are insured because, otherwise, you'll have to get insured.

And speaking of insurance, if you use a local establishment, they are all insured and it shouldn't be an issue. But I highly recommend that you look into getting a business license so that it is a legitimate business and you deal with your own taxes.

Who?

Now that you have a safe place for your students to create and learn, it's probably a good idea to consider who your audience is! So, ask yourself: What age group are you most interested in teaching?

I have found that holding two or three camps a day works the best for me. This way I can keep my five- to eight-year-olds together and my nine- to 12-year-olds together and then decide if I want to offer a class for 13 and up.

I have also found that moms often want to have an art camp too! So, I now teach several "drink and draw" nights, but they are NOT the cookie-cutter lessons. They are a bit more choice-based and I act as the guide. I do these monthly now and they are always so much fun.

What?

So now that we have a place and clients all set, it's time to come up with a summer art camp curriculum!

Themes

I have found that themes work the best for me. Here are a few that have been super successful over the years:

- eARTH. . . It's got ART!

This takes children on an art journey around the world and gives you the opportunity to pull in multicultural learning. I like to use the continents and, as students finish up, they receive a "passport of learning" that documents the techniques, materials, and art historical references they were taught.



- Visualizing Virtues!

This is a great one because parents are often excited to have their children learning about character traits. It's so refreshing to teach our kiddos about the art of patience, determination, collaboration, tolerance, perseverance, honesty, etc.

- Nature in ART!

Taking a look at nature in art through art historical references is a super fun summer art camp theme. Students can go on nature walks, collect objects found in nature, and draw them, collage them, weave them, and photograph them. The learning goes to the next level as they become more aware of their own environments. w



- The History of Art Through the Eyes of Our Future!

This is a fun spin on art history! Students learn about the various eras throughout time and you can reiterate how vitally important the visual arts are in documenting our world. And remember that you don't always have to teach the "dead European white guys." Dive deep and share artists of all genders and nationalities throughout time!

- Museum Mania!

This reiterates the importance of our museums so I generally start with a local museum and then move onto some well-known national and international museums and discuss the idea of a "permanent collection." This theme was super successful last summer when I used five museums from the U.S. I am going to discuss this theme in more depth in an article in the Spring 2022 issue of *Collage*, so keep a lookout!

Supply List

With a great curriculum comes the need to create a supply list. Here is a list of the materials that I generally have for my art camps:

- Paper (all kinds and sizes)
- Paper Cutter
- Graphite/Pencils
- Erasers
- Sharpie Pens
- Oil Pastels
- Crayons
- Chalk Pastels
- Colored Pencils
- Watercolors
- Brushes
- Water Cups
- Acrylic Paint
- Brayers
- Recycled Meat Trays/Palettes
- Scissors/Glue
- Magazines
- Mr. Sketch Markers

When?

The next big question is WHEN do you want to offer these camps? Remember that you have to start advertising early—months early if you want to fill your classes. So, look at your calendar in February or March and start your planning now!

Here's what my class schedule generally looks like:

Week-long classes are held Monday through Friday

- 10 a.m.–12 p.m. (younger kiddos)
- 1–3 p.m. (older kiddos)



I don't offer food, so I don't teach during lunch time. When I have over 25 kiddos sign up, I change this schedule into a camp with three classes per day. Generally, I hold the camp for three to four days. I have found that many families will travel on Thursdays and Fridays so I hold my camp on Mondays through Wednesdays at these times:

- 9–10:30 a.m. (younger kiddos)
- 11:30 a.m.–1 p.m.
- 2–3:30 p.m.

Generally, my last two class sessions are a mix of student ages due to siblings.

I have found that I need an hour in between each class to grab a quick bite, clean up, and set up. Also, sadly, parents will often pick up students a bit late, so consider that!

Why?

I think this is self-explanatory, but this is a super time to advocate for quality art

education! I often remind my community that students are not signing up for a “craft” class (although I love the art of crafts, they are often perceived as a more “babysitting” type of camp). Instead, they are signing up for ART EDUCATION!

So, I create handouts with bulleted information for each child that reminds everyone that we are learning about the art elements, the art principles, art history, and media manipulation. Also, the students receive prompts to push their creative and divergent thinking skills.

Use these camps to educate your community about the power of the visual arts!

How Much?

And then there is the ever-important question of what to charge! This is a big one because, if you overprice, all of that planning could be for nothing, but if you undercharge, you're doing yourself a big disservice. Consider your time, your experience, and your creativity. And, of course, consider your community—do some research and see what others in your area are charging so you know what those in your community will pay.

Here's what I generally charge:

- \$25 an hour
- \$30 for 1.5 hours

Since I also include supplies, I'll often add on \$5-\$25 for each camp.





For example:

- A five-day camp, 2 hours a day, would be \$275 for the week.
- A three-day camp, 1.5 hours a day, would be \$95.
- A Saturday Art Camp, held once a month for 1.5 hours, would be \$30.

If you do the math, you'll find that these summer art camps can be quite lucrative! Consider the number of students you can adequately teach and consider giving a small discount to siblings and you'll end up with enough money to get you to your state conference and your NAEA conference or perhaps you can even get that Master's degree you've been considering for years!

For example:

12 students per class, 3 classes a day = 36 kiddos!
 36 kiddos at \$95 per student = \$3,420
 10% to your location = \$3,078
 \$150 for supplies = \$2,928

That's a pretty AWESOME week! Not to mention that you get to spend a few days with creative, motivated kiddos who love ART! It's a win/win!

So, there you have it! These are a few of the to-dos as you plan out your Summer Art Camps! I can't wait to hear

what fun and educational summer camps you design for your students. . . .Let the planning begin!

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

dewestudio@gmail.com

www.WESTpectations.com

Resources

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

- Summer Art Camp Fun to Build Community Connections

<https://theartofeducation.edu/2017/07/06/july-summer-art-camp-fun-building-community-connections/>

- Year-Long, Theme-Based Learning

<https://theartofeducation.edu/2017/08/10/try-yearlong-theme-based-instruction-works/>

- Eight Art Activities to Put on Your Summer List

<https://theartofeducation.edu/2018/07/06/8-art-activities-to-put-on-your-summer-to-do-list/> ●

ARTSOURCE SUMMER RESIDENCY 2022





Summer 2022 Residency Scholarship Available

Full registration (\$650) for residency and one-year CAEA membership (\$55) for an art teacher at a Title 1 school in Colorado
*partial scholarships also available based on need.

Visit www.artsourceco.org/summer-residency.html
for more information





Scholastic Art & Writing Awards

by Pam Starck
(she/her/hers)
Director of Colorado Art Awards

Scholastic Art Awards continue to celebrate Colorado's emerging artists with new and exciting ideas and opportunities. Additionally, a major shout-out to the students' art teachers for their inspiration, guidance, and support to the students.

Technology has opened new doors for students, teachers, and their communities throughout the entire state. Online (Zoom) support sessions provided support to those having questions about the registration process. Student interns supported by educators are creating social media sites (Facebook, Instagram, Twitter). The jurying process is now virtual, thus opening opportunities to include jurors from greater distances. To the jurors' delight, parking is no longer a problem.

The Exhibition will be held February 14–April 1, 2022. It will be a hybrid of a virtual gallery and in-person exhibitions.

The virtual gallery will provide the opportunity for all to see the complete exhibition.

The in-person exhibitions will be held at:

- Edgewater Public Market
- History Colorado
- The Chancery Building
- The Wonderscape space on the lower level of the Denver Art Museum's Martin Building. This Wonderscape space has display areas designed specifically for student art programs.

Colorado's program depends on its volunteers. If you are interested in volunteering, please go to: <https://www.coloradoartawards.org/support-us>

What is Scholastic?

Scholastic Corporation is an American multinational publishing, education, and media company. It is known for publishing, selling, and distributing books and educational materials for schools, teachers, parents, and children.

For more details on the Scholastic Art Awards, go to the [Scholastic Awards website](#).

For more details on the Colorado Art Awards, go to the [Colorado Art Awards website](#).

CALL FOR SUBMISSIONS TO COLLAGE MAGAZINE



Hi Artist-Teachers,

I am seeking submissions for short columns and one longer column on the themes listed below.

Submissions are due:

August 1, 2022 for the Fall issue

November 1, 2022 for the Winter issue

January 1, 2023 for the Spring issue

Please email me at afelder@unioncolonyschools.org.

Thanks!

Amy Felder, Editor of Collage Magazine

SHORT COLUMNS (500 words or less and a photo or two)

CURIOSER AND CURIOSER What are you investigating?

BALANCING ACT What are you doing to balance yourself as a person/artist/teacher?

ARTIST ON MY MIND What artist/artwork has inspired you this year? (We'll need the artist's permission to show an image.)

YOU GOTTA SEE THIS What podcast/YouTube/techy-tool has inspired you this year?

BOOK REVIEW What book has inspired you this year?

A PROJECT SLICE Share a lesson plan from your practice that generated creative thinking in your students.

IDEATION WORKOUT Describe an idea-building exercise you have used with your students.

THE PHYSICAL UNIVERSE Share something physical from your classroom that improved students' access, autonomy, collaboration, engagement, or craft. For example, a new way you organized tools, a table configuration, a gathering place, or a technology set-up.

RITUALS Share a ritual or protocol from your classroom that humanizes classroom culture. For example, table names, buddy critiques, conversation protocols, clean-up songs, etc.

DO-OVER What aspects of your practice are you going to revise next time?

SHOW AND TELL How do you share your students' thinking with the broader community? (Analog and/or digital?)

BOTH SIDES NOW A column from the point of view of a new teacher or a retired teacher.

Pre-service/first-year teachers: What are you thinking about your first experience of teaching/your future career?

Retiring educators, veteran teachers: What are you up to? How does your previous life as an art teacher affect what you are doing now?

THE WORKING ARTIST Share your personal art and studio practice. What are you currently doing in the studio? Do you have any upcoming projects/exhibitions? (Include links to artist website and/or social media.)

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

ACCESS FOR ALL What are you doing to help all people access opportunities for thinking, making, and sharing creative work?

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

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

SUBMISSION GUIDELINES

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

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

Please submit written permissions from artists and/or students when submitting photographs of them and their work. Ideal images are at least 4" x 6" at 300 ppi (pixels per inch). For an image to be considered for our cover, submit an image that is at least 9" x 12" at 300 ppi.

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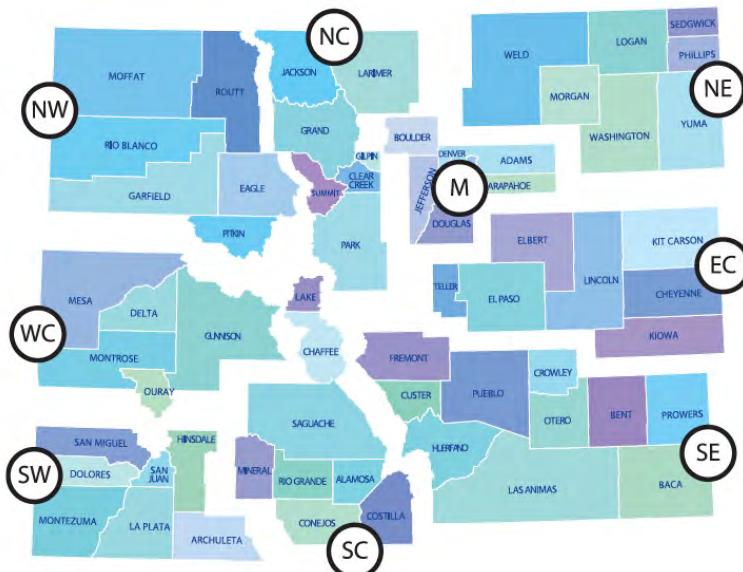
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COLORADO ART EDUCATION ASSOCIATION

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