

ARTBEAT



Volume 10, Fall 2020



PRESIDENT'S MESSAGE

My term as President of AENJ will end with the distribution of this ArtBeat issue and the 2020 Art in Focus Conference. That being said, I am honored to address everyone for the second and last time.

After our successful ARTify conference, and shortly after welcoming in 2020, COVID-19 turned our world upside down. Distance learning, remote instruction, and finding innovative and alternative approaches to provide art to all of our students became the challenge of our days and nights. Although the impact of the coronavirus has changed how AENJ's events are delivered to our members, the creativity and problem-solving skills of the leadership of AENJ empowered us to fulfill our mission and meet goals. This creativity and problem-solving allowed us to present our 2020 conference virtually, and to preserve our commitment to offering robust professional development activities along with maintaining our commitments to gallery displays, book club, and establishing new events to our members online.

I am proud to say I took a central role in the revisions and development of the New Jersey Student Learning Standards for Visual Arts (NJSL-VA), which were released in early June. The NJSL-VA will definitely help guide our instruction whether we are providing in-person instruction, hybrid instruction, or full remote instruction in September. Please note that on October 24, 2020, there will be a session that provides an overview/ highlights along with a Question and Answer period with Dr. Dale Schmid, Visual & Performing Arts Coordinator of the NJDOE, Bob Morrison-Director of Arts Ed NJ, and the Arts panel.

Sadly, in late February/early March 2020 the AENJ family experienced the losses of Dr. Debbie Greh and Rose "Rick" Lasher. First, our family lost our Executive Director, Dr. Debbie Greh, who was an art advocate through and through and a pillar to our organization, and not soon after we lost Rose "Rick" Lasher, who was also a past-president and a non-stop art promoter. Their influence within the AENJ family is invaluable, and their contribution to the world of art and art educators will be missed tremendously. The AENJ family will always remember all of the amazing work they have done.

In May, in the wake of the death of George Floyd, the Black Lives Matter movement helped empower people from all over the United States and the world to respond to recognizing the need to address racial equality, liberty, justice, and reform. In response to the need to help support racial equality and to help identify the need for equity in education, AENJ hosted an online summer reading club to help facilitate our members in

reflective discussions. These discussions are designed to allow for NJ art educators to create classrooms that promote equity and inclusion. Past keynote speakers, including Mario Robinson, Philemona Williamson, Faith Ringgold, Jean Shin, Lily Yeh, and Frank Morrison, have helped our organization to cultivate equity, diversity, inclusion, and equality.

In July, I attended a virtual National Leadership Conference, which highlighted the National Art Education Association's (NAEA) top 3 Strategic Pillars: Community, Advocacy, and Equity, Diversity, and Inclusion (ED&I). The conference provided me with numerous resources and ideas on how I can incorporate these critical topics in and out of my classroom. During the conference, the NAEA President Thomas Knab and Executive Director Mario Rossero spoke passionately about ED&I and the new landscape of a Fall school start. The conference topics and focus reinforced the need for AENJ to remain committed to expanding the diversity in our organization.

This year's AENJ conference will be entirely virtual so that it can take place in the comfort of your own home, or anywhere you have access to the internet - no travel is required! Following the conference, all attendees will have access to all video sessions until December 31, 2020. There will be 70+ video sessions featuring: best practices lessons and ideas, hands-on demonstrations on a variety of topics, new NJ Arts Standards, being Fall ready, remote learning, social-emotional learning, Equity, Diversity, and Inclusion, special needs art education, and much more! Additionally, there will be featured guest presenters from all around the country who are leaders in the field of art education and advocacy.

On a personal note, I would like to congratulate all the scholarship, grant, and award winners. We will still celebrate their accomplishments and honor them even though we cannot be in person. I hope that the AENJ conference helps to inspire you and gets your creative juices flowing as the 2020-2021 school year will likely be one of the most challenging and unpredictable of all of our teaching careers. Remember to stay **IN FOCUS**, and we are all *Together in Art!*

Stay safe and healthy!

Yours in service,

Lisa Conklin
President, AENJ

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FRONT COVER:

Sadie Coords

Teacher: Lynn Mound

Hillsborough High School

SPECIAL THANKS TO ALL THOSE WHO WORKED ON ARTBEAT:

Megan Richards, Melissa Ruscitti, and all of the authors and contributors.

If you'd like to contribute to ArtBeat, please submit your article (in a Word Document) and images (jpg) following the directions on the website: www.aenj.org and follow us via WebBeat.

CONGRATULATIONS to our High School Scholarship Winners 2020

STUDENT SCHOLARSHIP WINNERS

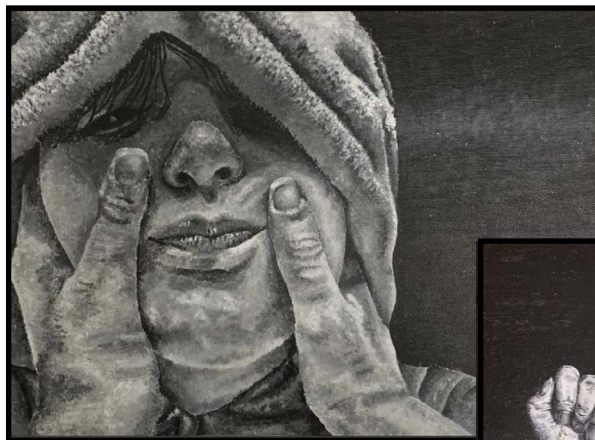
Anaïs St. Amant

Teacher: Theresa Lappostato
Nutley High School



Jillian Hauer

Teacher: Rebecca Singleton
Steinert High School



Sadie Coords

Teacher: Lynn Mound
Hillsborough High School



HONORING THE 2020 AENJ DIVISION AWARD RECIPIENTS!

By Ellen Hargrove

Each year, AENJ calls for award nominations in a variety of categories. It is always a joy to honor our classroom teachers working with elementary, middle, and secondary students through the Division Awards. This year's recipients are amazing representatives of our field and AENJ is fortunate to have them as active members. We are also pleased to recognize individuals and organizations who are dedicated to the arts and support art experiences beyond the classroom.



Our **Elementary Division Award** recipient for 2020 is Tenley Marshall Escoffery. Tenley is an artist educator dedicated to sharing how the practice of using our creativity and imagination through art, nature, and yoga encourages intuition, discipline, and endurance. Her work and teaching

has been shown and presented in the northeast area. She holds a BA in Mixed Media and Teacher Certification from Ramapo College, MFA from William Paterson University and an Advanced Certification in Educational Leadership from Long Island University. A public school teacher since 2001, Tenley has been teaching K-4 art in Montvale, Bergen County, NJ since 2003. Her principal describes her as "an impressive educator and incredible person." He praises her commitment, consistency, and dedication in "creating a tradition of excellence and distinction in Montvale that is only found in the highest performing art programs."

Tenley's commitment reaches far beyond the classroom. Members may know Tenley best as AENJ's Rise and Shine Yoga teacher, where she helps build a tight bond between educators, as she encourages us to improve mind, body, and spirit. Tenley also spends summers directing at a summer theater camp in Wayne, NJ, where she has been for the past 17 years. Currently, Tenley is designing workshops and classes for adults and children that incorporate yoga, art, and journaling techniques. These workshops have a great focus on linking our creative and imaginative self with our mind, body, and spirit through yoga, art, and journaling exercises.



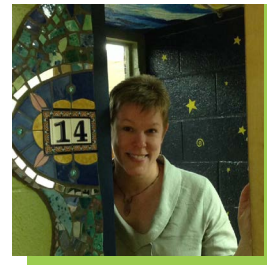
Our **Middle Division Award** recipient for 2020 is Whitney Ehnert, a veteran teacher at Montgomery Upper Middle School, where she teaches both 2-D and 3-D art to eager 7th and 8th grade students. Whitney is an artist as well as an educator, with one of her pieces decorating the masthead of her

school's website.

Whitney has been a member of AENJ for over five years, and is the co-chair for the Somerset County Youth Art Month event. Her dedication to YAM and her student artists is such that when COVID-19 forced schools to close, causing the

cancellation of the March reception and art show, she and her co-chair, Aleksandra Drobik, quickly and skillfully put together a fabulous online gallery walk for all the public to see.

Her students are not the only ones to benefit from Whitney's commitment and caring. Just this past February, Whitney, or Mumsart as she is known on Instagram, revved up her colleagues' creativity by planning an "Art Teacher Valentine Swap." It was happily met by different and unique heart creations. It is often that you may see comments on her Instagram like "Rockstar Art Teacher" and "Beautiful!" Whitney is a beloved and dedicated art teacher, who calls her school her "favorite place."



Our **Secondary Division Award** recipient for 2020 is Karen Kiick, from Haddon Township High School in the Haddon Township School District. An accomplished artist as well as educator, Karen has been teaching for over thirty years, first at the middle school level in East Stroudsburg, PA, and now in Haddon Township, where

she is also the facilitator for the Visual and Performing Arts department.

In her role as high school teacher, Karen is inspiring to students and colleagues alike. Her methods are informed and innovative, and she has a genuine love for what she does. Her ability to transform her classroom, at once expanding it beyond the mortar walls to encompass ideas, possibilities, and information from around the world, while simultaneously creating an intimate, and safe but stimulating learning environment that reaches students of diverse abilities and learning styles, is impressive. Her energy, curiosity, and commitment stir and motivate her peers as well as her students, encouraging a vibrant learning community. She is a driving force contributing to quality district PD, particularly new teacher inservice.

Karen's commitment to visual arts education goes beyond the school community. Her presentations at the AENJ and NAEA conferences draw crowds that frequently overflow the presentation space, and her generosity in sharing her knowledge as an artist and educator have resulted in her building a regular following of teachers eager to grow professionally, and hoping to grab just a little of the magic

she has to offer. Her work when a member of the AENJ board, and as a two time state conference chair, directly contributed to our success in rebuilding our membership after a difficult downturn in New Jersey public education, as well as in calming, educating, and informing our fellow art educators as they struggled to understand and apply new strategies for measuring and supporting student growth. She is the recipient of many grants and awards, at both the national and state levels, including five Governor's Awards.



The **John J. Pappas Recognition Award** has been awarded to Addison Pfeiffer, the Gallery

Director at Artworks Trenton for 2020. Addison's history of curating exhibits that are culturally relevant, and his support of arts education through a broad set of experiences perfectly aligns with the Artworks mission of "connecting community, culture, and creativity through the arts." Addison has been the direct contact for Mercer County's Youth Art Exhibition at Artworks for the past six years. Each year, his efforts in regards to the installation and takedown, promotion of the show, and reception have been tremendous. But as appreciated and impressive as his efforts have been in the past, it was this year, during unprecedented circumstances, that Addison's efforts to support and celebrate Youth Art Month went beyond all expectations.

First, as an addition to the student exhibition, Addison also organized an art teacher exhibit allowing the art teachers of Mercer County to showcase their personal artwork, alongside that of their students. Then, as the COVID-19 crisis heightened and the Artworks facility was closed to the public, Addison took it upon himself to create videos of both the student

and teacher art shows, allowing the students and their families, teachers, and school administrators the opportunity to view the vibrant exhibitions. And, on top of everything else, Addison used his connections to local media to have a reporter view and write reviews of both exhibits. The special honor of having a professional reporter write about their work was an experience the students will never forget. Addison Pfeiffer was a champion for all involved!

Also receiving the **John J. Pappas Recognition Award** are Bonnie and Jim Yack of Hot Sand, a public access glassblowing studio located in Asbury Park, NJ. While Bonnie has moved on to other ventures, Jim is the gallery director, having joined the Hot Sand team in 2017.

Jim is a native of the Jersey Shore with an extensive background in Education Operations. He has streamlined and created the operations systems that allow Hot Sand to better serve its customers and expand its reach. And, though he is not a glassblower, Jim's enthusiasm for glass art is evident in the images he creates for the Hot Sand social media feeds, focused on sharing gallery details, the story of Hot Sand, and the love of glass art with the public.

AENJ appreciates Jim's, and Hot Sand's, dedication to the arts as witnessed through the highly successful off-site workshop our members experienced at last year's conference where they were offered the choice of creating colorful eggs, bubbles, or ornaments. Jim and Hot Sand went above and beyond to make the experience educational, enriching, and enjoyable for all.



The recipient for the **2020 Distinguished Achievement Award** is Barbara Ann Benton. This award was

established to honor a member of

the association whose long term dedication to the visual art profession and dedication to AENJ goals, leadership, and teaching experiences are recognized as exemplary, and as all those who have worked with her over the years know, Barbara is clearly deserving.

Barbara began her career as an art educator in Ohio schools in 1969. While teaching, she completed her Masters in Art Education at Miami University in Oxford, Ohio. Barbara taught art to middle school students for 7 years and then was employed by Crayola, LLC for 32 years, retiring as their National Business Development Manager for Education in 2008. AENJ and Barbara crossed paths in 1987 as Crayola was an exhibitor at the AENJ fall conference. When Barbara retired from Crayola in 2008, she volunteered to assist Dave Mackey, who had managed the exhibit hall for years. She had experience as an exhibitor. Crayola participated in 25 state art education conferences nationwide along with many national conferences each year. In 2010, Barbara began managing the AENJ exhibit hall when Dave Mackey retired. Barbara was secretary of the School Art League for nine years and still serves as a trustee for the School Art League in NYC, is a member of NAEA, and values her membership in AENJ. Art Education



has long been her passion.

Susan Catrone, recipient of the **Anthony A. Guadadiello Service Award**, received multiple

nominations. Susan has both a BA in Elementary Education and an MA in Fine Arts. She currently teaches visual arts at Carteret High School, though over her 18-year career she also taught for several years at the elementary level. In addition to teaching at Carteret High School, Susan has sponsored the National Art Honor Society there for 15 years. She

is in a group that works closely with the township, volunteering at all the community events, and also works with the aftercare program at one of the elementary schools throughout the school year. In the past, she served as a liaison to Middlesex County Arts High, and on the arts advisory board for Middlesex County.

Susan is a long time member of AENJ and has served on our Board of Directors (Advocacy and Outreach), as a YAM county chair, on our Advisory Council, and as a conference committee member for many years. Her work coordinating and curating our winter and spring NJPAC exhibits has afforded amazing opportunities for countless young artists to share their work with the public, and has been an excellent piece of advocacy, showcasing the quality of art education across the state.



The recipient of the **National Art Honor Society Award for 2020** is Lisa Encke, Director of the Arts at the Immaculate Heart Academy,

in the Archdiocese of Newark. Lisa is a graduate of Parsons School of Design, and has an MSED in Visual Arts Administration from the Bank Street College of Education in New York. She is a member of both AENJ and NAEA.

Not only has Lisa been an educator for over thirty years, she is also an accomplished artist and has participated in a long list of shows and exhibits in New York and New Jersey. She's a wonderful example of excellence to the students in her Immaculate Heart Academy NAHS chapter, demonstrating commitment, skill and leadership on a daily basis.

Lisa has expressed gratitude to work in a community that is rooted in tradition while also having a vision for the future. She says, "As an art educator, it is my goal to reflect the national standards and teach our

students to respect others, start a dialogue, experiment, observe, find their voice, self-evaluate, clean up, reflect on their work, embrace diversity, persevere, appreciate beauty, break away from stereotypes, envision solutions, value aesthetics, see another point of view, and innovate. These skills will translate well into all aspects of their lives. I am fortunate to work in an environment that supports these goals."



The **Professional Artist Award for 2020** has been awarded to Ricky Boscarino. Ricky, who comes from a

long line of artists, graduated from the Rhode Island School of Design in 1982, continues to create whimsical, sophisticated work in a variety of media including metal, clay, glass, wood, and cement. He is the owner and creator of the Luna Parc Atelier Foundation, Inc. established in 1989, in Sandyston, NJ. While Luna Parc is an arts colony that teaches apprentice artists hand working and business skills, it is also open to the public for tours, hands-on projects and a variety of learning experiences.

AENJ first became acquainted with Ricky during the 2017 state Youth Art Month reception for high school students. His presentation was inspiring to not only the students and their parents, but also to all the educators who were present for the event. What Ricky has created is a truly immersive space where the boundaries of home, studio, and museum are blurred and life is truly magical. AENJ knew immediately that working with Ricky would offer amazing opportunities for our members. Since that day AENJ has held three full-day events with Ricky at Luna Parc. He opened his private residence to the participants and provided unique opportunities for hands-on learning and mental

stimulation.

Ricky lives his creativity and breathes passion into all those who visit his amazing creation. He is a phenomenal example of what can happen when you let your creativity and dreams come to life, and visiting Luna Parc is an adventure for all the senses and a truly special event.

If you know of an amazing art educator in NJ who deserves recognition, please consider nominating them for a division award in 2021. Another great way to recognize your fellow members is through the Monthly Member Spotlight. Please check our website at <https://aenj.org/advocacy-learning/members-spotlight/> for more information!

A PRODUCTIVE PARTNERSHIP: COMMUNITY-BASED ART EDUCATION AS A CONDUIT FOR SOCIAL EMOTIONAL LEARNING

By Dr. Carolina Blatt-Gross and Julianna DiMeola

With the long-awaited adaptation of New Jersey's 2020 state standards comes the release of a Social-Emotional Learning overlay, mapping out the specific intersections of the arts and SEL competencies (<https://selarts.org/#>). If you are new to SEL, according to The Collaborative for Academic, Social, and Emotional Learning (CASEL) and The Social Emotional Learning Alliance for New Jersey (SEL4NJ), "SEL is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions." As art educators, we likely recognize these as competencies that naturally occur and flourish through arts instruction and the process of art making. What we know intuitively is now being made explicit.



Connecting the dots between social and emotional intelligence and learning can be done through data-driven research. Educational researchers have recently asserted the new mantra, "we feel, therefore we learn," (Immordino-Yang & Damasio, 2007) — meaning that the social and emotional context of learning isn't a distraction from cognition, but rather serves as the very foundation for meaningful learning and desirable outcomes such as application, transfer, and retention. Simply put, without



the emotions that make us feel something about what we learn and assign it significance, content is isolated and meaningless. Although the arts have carried the academic stigma of emotion since ancient times, through the lens of social and emotional learning, arts education is now finding a new forte. Articulating this super strength is a key foothold of arts education advocacy. "The arts can provide integrative learning across cognitive, emotional, esthetic, and physical domains and do so in embodied and embedded ways. It is precisely this interactive, creative, and experiential learning that is suited for Social Emotional Learning (SEL)" (Eddy, et. al, 2020).

Nationwide, New Jersey is among a handful of states who have taken the lead on explicitly identifying the crossover between SEL and the arts, "harnessing the superpower within arts education" for the first time (Morrison, as quoted in Giles, 2020). This puts NJ art educators in the exciting position of being on the cutting edge of SEL implementation in the art classroom. With the goal of full implementation by September 2022 and a host of students in post-quarantine social and emotional distress, now may be the time to put into practice the tools that can help students navigate uncertain times.

One of the most direct routes to learning about one's self as well as other people is through the collaborative work that often takes place through Community-Based Art Education (CBAE), which fosters both individual and social change (Krensky & Steffan, 2009). In this example from higher education, pre-service art educator Julianna DiMeola engaged in CBAE through a community engaged art course at TCNJ. When COVID-19 derailed the planned class project, students initiated independent community-driven projects in their own areas.

The result of Julianna's project became known to local community members as the Plumsted Arts Initiative. This project consisted of ten 22" x 30" murals. Each was designed based on community input and with the goal of conveying reassurance, hope, and positivity during the pandemic. Each mural was attached to wooden stakes and were installed temporarily throughout Plumsted Township. With the increased rate of digital communication, it seemed essential

to rebuild a sense of human connection through tangible works of art. This creative process allowed for several opportunities to facilitate social-emotional learning. The three competencies supported the most by this project were self-awareness, social awareness, and relationship skills (<https://selarts.org/#>).



In Julianna's first-person description of the project she offers evidence of many opportunities she found to exercise SEL skills:

Implementing an art project on a global pandemic required a thorough analysis of my own emotions and capabilities. Before choosing to address the matter publicly, I needed to recognize how the public health crisis was impacting my personal experiences. Ultimately, I found myself discouraged by unemployment and the transition to online learning. With these abrupt changes to daily experience, I was convinced others in my community were dealing with the same feelings. Through this identification of emotions, I determined my community most likely needed art that fostered encouragement instead of awareness about COVID-19. This recognition was essential for the growth of self-awareness.

It was not enough to assume all members of my community felt the same as I did, or that we were experiencing the exact same circumstances. To heighten my social awareness, I sent out an anonymous questionnaire to a popular community Facebook page. The questionnaire asked individuals to describe their circumstances, how they were feeling, and what message they would like to send to members of their community. Through this process, I was able to document various perspectives. Learning about other people's circumstances allowed me to develop empathy and respect for others. Through a synthesis of information learned from self-awareness and social awareness, I was able to find the motivation and inspiration needed to design and complete this project.

The most challenging part of this journey was being community-engaged when the community was shut down. Despite the various obstacles and limitations set in place by government guidelines, I was still able to develop rewarding and professional relationships with several groups and

individuals whom I have never met before. Local business owners, volunteer organizations, religious groups, and school teachers all participated and engaged with the project. While all of these connections have the potential to keep thriving, the most constructive relationship I developed was with local artist Bailey Chiotti. After conversing extensively with Bailey, we found a shared passion for our community and the arts. She enthusiastically agreed to help design and paint half of the murals. Our teamwork and cooperation allowed us to successfully complete this project, and eventually led to leadership positions on our local Arts Council.

Ultimately, Julianna's collaborative project fostered many of the SEL competencies of understanding and managing emotions, setting and achieving positive goals, feeling and showing empathy for others, establishing and maintaining positive relationships, and making responsible decisions (CASEL), skills she can pass on to her future students through community-driven projects. Community-Based Art Education is just one of many ways that art instruction can maximize SEL opportunities through the arts. Through this type of collaborative work, students have the potential to build and strengthen their SEL muscles, contributing to a sense of purpose and competency. As the world continues to face uncertainty and distress, the need to help students navigate these difficult times is a rare sure thing.

RESOURCES

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STUDENT TEACHING AMIDST A PANDEMIC

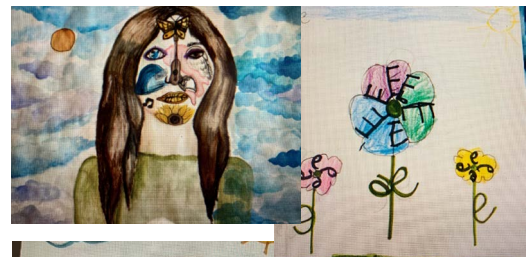
By Barbara Calvo

The closest I came to teaching during a pandemic was creating H1N1 lessons just in case swine flu caused the schools to close in 2009-2010. After retiring from a 37-year career teaching elementary art, I was offered a position as a Clinical Supervisor in Art at Kean University, a position I have held for the past five years. Each intern I have supervised has given me many rewarding experiences and wonderful memories.

This past semester was certainly a challenge, as you all know. Imagine being a student who is placed in a school as a clinical intern (formerly known as a student teacher). I had two students: Marissa, who was in a secondary placement and Jennifer, in an elementary placement. Both were settling into their “teaching” roles, getting to know their students, planning lessons, developing classroom management techniques, and teaching some classes. Once COVID-19 erupted, their internships became complicated and confusing. They both felt they were “in limbo.” No one knew what lay ahead.

Marissa had a quick introduction to remote learning and her Graphic Design students were all given Hotspots to access the internet. In the middle of it all, the new marking period began and with it, new students in Graphic Design and Visual Arts 1 that were unknown to Marissa and vice versa. Marissa persevered through it all. Her lessons were creative and dynamic, and engaging enough for me to want to try them! There was frustration when the student response was minimal, with many of the same students submitting work. Marissa made herself available after hours to those who were struggling and tried her best to communicate with parents. She tried to interpret her students’ lack of interaction. Were they impacted by the pandemic physically, financially, or personally? Were they being derelict, lazy, or non-compliant? Kean required a weekly log of student hours to be submitted, detailing what was accomplished each day. Marissa astonishingly logged in over 250 hours, most of it online!

Jennifer’s situation was completely different from Marissa’s. This was Jennifer’s first experience in the art room. She was scheduled to be in the elementary school one day a week for the entire semester. There was no means for remote teaching so her cooperating teacher emailed Jennifer’s lessons to the students. Jennifer also began videotaping her lessons for the students. In addition to the logged student hours, Jennifer had to submit a weekly journal



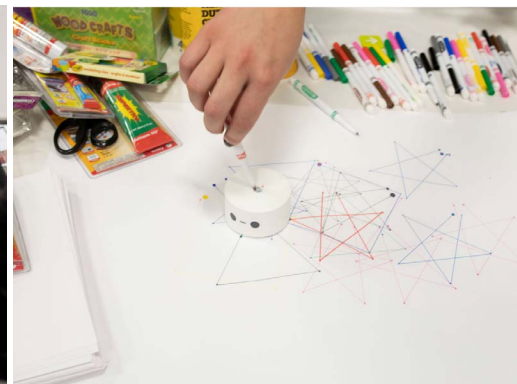
reflection about her experiences and through these candid and heartfelt writings, her frustration of the situation and empathy for her students were very apparent. Jennifer was always reaching out for me to involve her in other aspects of art education. She researched design lessons that could be taught remotely, worked to develop mnemonic strategies to facilitate art learning and was creating a book list to enhance lessons. I can just imagine what the experience for her students would have been like if Jennifer had been with them in the art room.

Fortunately, both Marissa and Jennifer had outstanding cooperating teachers who were incredibly supportive of their efforts throughout the entire experience, as well as being excellent mentors. Although my students missed out on the joys and trials of teaching in the art room for much of the semester, they gained so much in the way of resilience and determination. Marissa and Jennifer performed above and beyond normal expectations given their circumstances. I have no doubt that they will be well prepared for other challenging and demanding situations in their future teaching experiences.

ARTIFY

explore • envision • engage

AENJ's 2019 Conference, ARTify, was attended by art educators, vendors, artists, and speakers. This conference had a large variety of events going on during our three days together. We had yoga on the beach, our STEAM Lab, and two wonderful keynote speakers: Todd L.W. Doney and Frank Morrison (whose work graced last years' cover of the Dick Blick catalog). We had a forum on our NJ Art and Social Emotional Learning (SEL) standards. Not to mention our new Scavenger Hunt, Creative Marketplace, Lesson Swap, pop-up members art show, student/teacher roundtables and our fun exhibitors. Now each AENJ member also has their very own AENJ membership number to use when signing up for future workshops and events. Thank you to everyone who attended and supported our conference!





CELEBRATING STUDENTS AND COMMUNITY THROUGH MURALS

By Alison Farrington

A number of years ago, I embarked upon a new adventure in my career: middle school art teacher. After seven years of teaching high school art, here I was, learning the nuances of both a new school district, new age level, and new courses to teach. In addition to sixth, seventh, and eighth grade general art classes, I was assigned a Mural Arts class at Marlboro Middle School. More than anything, I wanted my mural students to create meaningful art for their community — though what, exactly, would that look like? What it looked like when I began, and what it looks like now, has certainly evolved with time, but I have always tried to connect my students to their school community through art.

Connecting art and community is not a new concept, but one I was eager to explore more thoroughly. As an educator, I wanted my students to think about their place in the world, both literally and figuratively. Considering our task as a class was to make artwork for our school and surrounding community, I looked towards research on site-specific art education to help inform my teaching strategies.

Blandy and Hoffman (1993) explored the ways in which art could connect and define “community interactions and activities” (p. 25). They assert that in communicating values and beliefs through art, and then through sharing that art, community values are recognized and celebrated. They find that the ultimate goal of an art education curriculum with a community base would be to “promote an understanding of the interdependence and interconnectedness of all things” (p. 28). In the world in which we live, I felt as though this was especially important for middle school-aged students to learn. How could we create artwork that was uniquely our own, but still

representative and appreciated by our community as a whole? How could we celebrate ourselves, our community, and that inherent interconnectedness through art?

It was important to me that when discussing potential mural topics with my students that we went beyond very literal parts of our identity and location. I wanted our murals to promote a sense of unity in a meaningful way. I wanted to go further than mascots and school logos and really encourage my students to explore positive messages we could send through our art. Together we are one class, which is a part of our school, which is a part of our town, and so on. Although our place in the world was in fact small, we had the ability to create impactful art for it. The students knew from day one that we were creating art for our community, not for ourselves. They knew it was our goal to show the interconnectedness of our community.

I wanted students’ unique voices to be heard through their artwork. Through collaboration, negotiation, and teamwork, we were able to create designs that celebrated each student and their vision, while expressing core community values in our school. Students initiated the design process, and I helped to guide them in creating a truly unified design. We talked a lot about unity in artwork and how we could work together and adapt our own individual ideas for the sake of unity. In addition to learning about technical skills in painting, students also became more competent in social-emotional skills. Projects like this are a great way to facilitate social emotional learning (SEL). Specific social-emotional competencies developed in these open-ended group projects include self-awareness, social awareness, self-management, and relationship skills.

One of the most unique things about the program is that we did not actually paint our murals on walls. Instead, we painted large canvases that we joined together once they were ready to be displayed. I found that this approach to creating murals was much easier to manage than actually painting on walls, particularly for middle school-aged students. First, there was no need to move supplies to the site of the mural’s installation. As we were painting in my art room, sinks and paper towels were readily available.

We did not need to worry about other students passing by a wet mural in the hallway. Most of all, we never had to worry that administration or a change in building construction would destroy what we created. Our “murals” could be taken down and relocated as easily as they were put up.

In our “Be Together” mural, we decided that we wanted to promote the idea of being yourself, but still working harmoniously with others. In order to do this, each student created their own unique “leaf” shape to add to the symmetrical design. Students worked together, decided which pieces worked well next to one another, and then divided themselves into groups to work on one of four canvases. This piece is four 3’x3’ canvases.

In our “Stand Proud” mural, we really took the concept of community art to the next level. Students wanted to show people of different backgrounds together as one. We thought that shoes were a great way to show all different personality types together. We then decided to paint the background with chalkboard paint. When the mural was unveiled at our year end art show, we invited the community in attendance to add to our mural with chalk. This piece is three 3’ x 3’ canvases.

Overall, I think projects celebrating a community’s interconnectedness are a great way to not only engage students, but also promote social-emotional learning in the art room. Murals force students to learn technical skills, aesthetic skills, and most importantly, teamwork. They also allow students to create a lasting legacy in their school. Each year, I strive to connect my students to their community more and more through their art, and I have found it to be beneficial for everyone involved.



RESOURCES

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IN MEMORIAM

We lost two prominent AENJ Past Presidents, lifelong advocates and members.



DR. DEBBIE GREH

- Professor, Communications, St. John's University (1989-2020)
- AENJ Executive Director (2017-2020)
- AENJ Executive Board (1991-2020)
- NAEA Convention Coordinator (2012 & 2017)
- AENJ Historian (2007-2017)
- AENJ Communications Chair (2003-2007)
- AENJ President (2000-2003)
- AENJ Conference Co-Chair (1999, 2001)
- AENJ Committees: Conference, YAM, and Advisory Council
- NAEA VP, Eastern Region (2008-2010)
- Consulting Editor, School Arts magazine (1991-2001)
- NAEA Editorial Board, Art Education (1986-1990)

Throughout Debbie's long and distinguished career, she authored many articles and several books about the web and new technologies.



ROSE ANNE "RICK" LASHER

- AENJ President (1976-1978)
- Supervisor of student teachers, Moore College of Art & Design
- AENJ Distinguished Achievement Award
- Served as Director of the Getty Ctr. for Educ. in the Arts
- AENJ Newsletter Editor and Convention Chair
- Member of NJDOE initial panel of Arts Education Standards
- NAEA Executive Board member, Division Director
- Five-time NJ Governor's Awards
- NAEA Eastern Region Art Educator of the Year
- NAEA Elementary Educator of the Year
- Trustee of NAEA Foundation
- Served on the NAEF Development Committee where she began NAEF's Planned Giving Program and was one of NAEF's Circle of Donors

POPSICLE STICK PAINTING

By Gail Fountaine

Teaching art on a budget is the new normal. As educators, we are always looking for new ideas and creative methods to teach students. Oftentimes that means scavenger hunting at various outlets to purchase new and affordable supplies — like the Dollar Store. There I purchase 60 popsicle sticks, 100 craft sticks, glue bottles, and a tray of paint all for four dollars. Add a drawing concept to the order and you have a popsicle stick painting on a canvas!

I tell my students that any surface that they paint, draw or sculpt on is a canvas.

To introduce the lesson, I show the YouTube video: Popsicle Stick Painting, which demonstrates step-by-step how to assemble the popsicle and craft sticks to create a painting: www.youtube.com/watch?v=G0mfOtoJzOQ.

After watching the video, they are anxious to get started. To construct their canvas, each student is given ten larger popsicle sticks, four small craft sticks, a marker and a glue bottle.

The process of constructing the canvas is simple. They lay the large popsicle sticks down on their table and arrange them in a straight line or on an angle — their choice. Then with one of the small craft sticks, they write their name and period. Turn it over and add a long strip of glue, repeating it with the three remaining sticks. All of the sticks have to be arranged so that they cover the entire canvas. While they are drying, students begin creating artwork.

I supply two stencil sheets the same size as their canvas for each student to draw two-colored sketches. The objective is to create emphasis and contrast, two of the Principles of Design.

Many students choose to have a silhouette image on a multi-colored or solid background. Throughout the year various classes have had a themed concept and researched Spanish Heritage Month, Women's History Month, Black History Month, professional sports logos or a favorite emoji to create.

By the end of the class period, the canvas is ready to be painted. As they are completing their drawings, I am making a formative assessment of the students' progress. Once the colored sketches are finished, I help them to decide which is the stronger design to transfer onto canvas. Many choose to redraw their picture freehanded. Some go for the tissue transfer method of using tissue paper as carbon and laying the tissue onto the canvas as they redraw the picture.

When done, they are all picturesque.



COFFEE PAINTING AT HOME | By Debbie Buechler



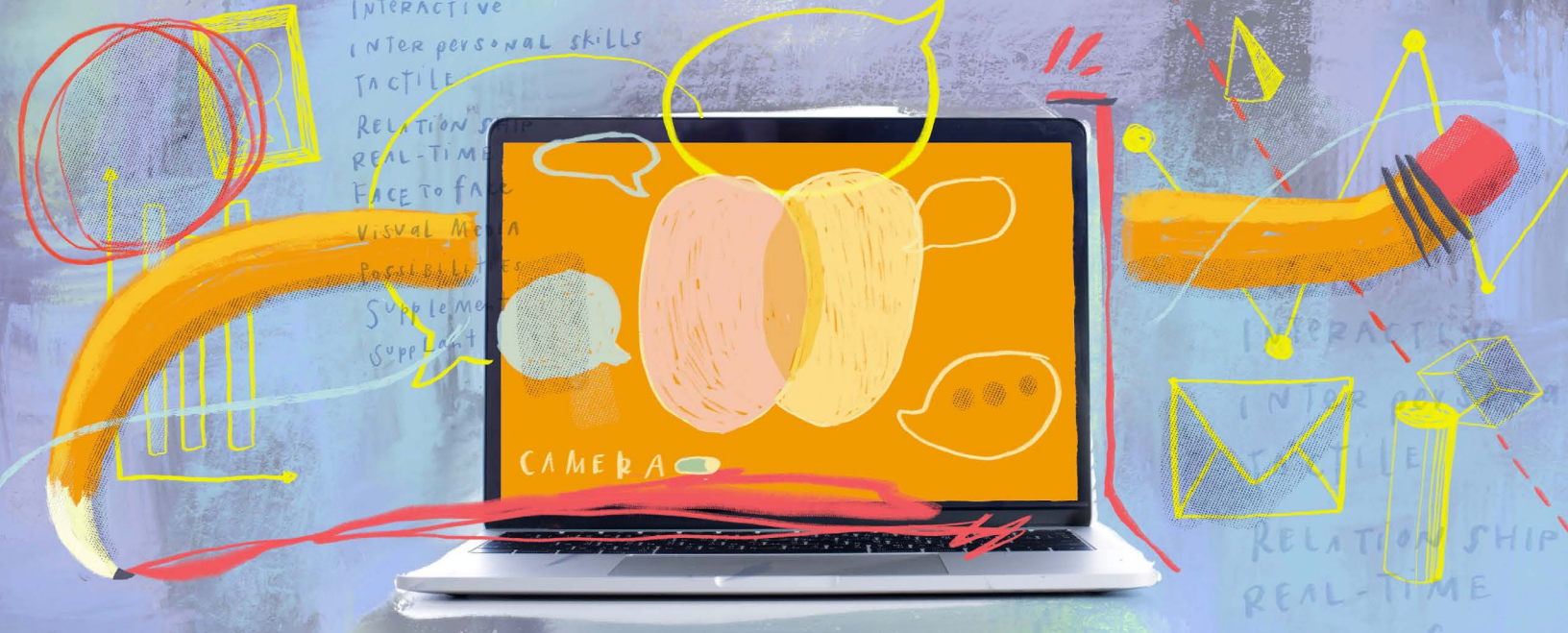
As we left our physical classroom mid-March and attended virtual classrooms via Zoom, there were many challenges in the art curriculum. It was especially difficult to hold art class remotely because students did not have proper supplies at home. The first thing I did was send emails to my students asking them to take an inventory of their art supplies and let me know what was available to them. It was very frustrating to see what few common materials students had. Some had markers, crayons, or colored pencils, while others had nothing. As not all students had basic paint brushes, or even drawing pencils, paint was out of the question.

I began to wonder how I could level the playing field and still be creative. What would my students all have easy access to? Some classes created monsters from recycling materials, other classes created "COVID collages," and others drew landscapes of their yards. As weeks progressed, it became more difficult to create lessons with "at home materials," so I thought about how we had left the school building with the tenth grade students midway through a watercolor assignment. How could we continue



those skills? I wondered what liquids we would be able to paint with that are easily accessible. Then it came to me – how about coffee? Paint brushes were still an issue, so I decided to try painting with Q-tips. I painted a coffee mug using these materials and it worked out well, so I decided this would be my new tenth grade assignment.

After a demo on Zoom, students were instructed to make a very strong brew and use it as the darkest value of brown. In several smaller cups, they were asked to use water to dilute the coffee in different amounts. The more water they used, the lighter the shade of brown they achieved. The lightest color was mostly water with just a tint of brown, a small amount of coffee. They drew light pencil guidelines on printer paper to draw a mug, and kept their mug in front of them for reference. Then the fun began: they "painted" their mugs using only Q-tips to shade and fill in their pieces. They were taught to see the different values, noticing the lights, reflections, shapes and shadows of their coffee mugs. Some students chose to work "together" for companionship, painting while on Zoom. When paintings dried, they erased the pencil lines and emailed a photo of their work for critique. We ended the assignment with a critique session over Zoom.



TEACHING ART ONLINE: PRACTICES, PITFALLS, AND POTENTIALS

By Dr. Joseph S. Amorino

For reasons all too obvious, the experience of teaching visual arts in a purely online learning environment has become a major topic of concern. In speaking with many art educators over the past several months, I've been uniformly impressed by the ways in which their intelligence, resourcefulness, and natural passion for art and education has enabled them to rise to the occasion and provide meaningful experiences for young learners! If necessity is truly the mother of invention, then many of us have largely grown from this experience.

In this modest narrative, I hope to provide a general overview of the concerns that typically accompany purely online learning modalities. By calling attention to these considerations, educators are more likely to factor them into the design of future online learning experiences. I should note up front that this essay is by no means exhaustive, and the insightful art teachers that serve the young learners in New Jersey are likely to have further thoughts to

contribute.

Frances Alter (2014), who teaches art education methods courses at The University of New England, is among others (Boettcher & Conrad, 2016; Bryans-Bongey & Graziano, 2016; Nilson & Goodson, 2017; Royzman 2020) who outline public perceptions and educational concerns that often accompany online modalities of teaching and learning. These researchers note that the development of interpersonal skills is a major educational goal which is best addressed through classroom-based, organically responsive interactions between students. This concern for vivified forms of learning is understandably relevant to K-12 students who are cultivating the social skills needed to productively exist in a highly interactive environment. It is also especially germane to university methods courses that address the preparation of art teachers, who must cultivate the communicative and interpersonal skills that will be critical to their professional practice.

Alter performed a study in which 180 potential art education majors rated their experience in her online courses. In reviewing their responses to her survey, the vast majority felt that while a satisfactory level of factual learning did occur, in-person, on campus study would be far more ideal. It would allow questions to be answered in real time, encourage ideas to be bounced around, enable first-hand experiences with art objects, foster a sense of identity and belonging within a physical group, engender relationships, and motivate direct learning interactions, among other factors.

A teacher does well to approach online learning guided by insights about the goals of education that include – and transcend – the subject area being taught. Online instruction often remains just that, “instruction.” In fact, Alter asserts that teachers can sometimes fall into the trap of providing learning activities as “replacements for” rather than “enhancements of” face-to-face experiences. However,

certain advantages do accompany online teaching which include accessibility to virtual galleries, visual media, educational materials, varied studio processes, tutorials, and the availability of additional time for students to complete projects at home.

It is of major consideration that the teaching of art often requires specialized materials, processes, and facilities, as needed for lessons involving printmaking, ceramics, sculpture, photography, and silkscreening, among other areas. The sensory stimuli inherent in different materials, whether it be pencil, paint, or clay, serve not only as vehicles to express ideas, but also as triggers that can take ideas forward and evoke new avenues of thought (Amorino, 2009; Burton, 2001). Even seemingly straightforward processes such as painting and drawing commonly call for physical and sensory interaction between teachers and students. Classroom-based explorations involving the actual handling of three-dimensional objects can elicit understandings about form, shape, and volume that translate into the drawing and painting process. Further, “hand-over-hand” instruction and other accommodations meet the needs of both neurotypical and atypical learners. These activities may be simulated online through thoughtful teacher-guided processes in which students tactually explore found objects in their homes and translate the experience into interpretive visual forms.

Visual arts education also has distinctive “performative elements” in both the creation of studio work and oral analytical presentations that are particularly well suited to face-to-face, real-time interactions. These interactions between students working within the studio evoke a visceral exchange of ideas and spark understandings about the creative process. In the spirit of transferal, embracing performative elements online by having students serve as “televised presenters” in which they feature and explain their artwork can provide an exciting platform in which remote learning can be imagined as an arts-enlightenment show. This concept also opens possibilities for tele-communicative, cross-curricular, and cross-cultural modes of teaching. One of the most exciting classroom activities in recent years was having my methods class engage in online interactive artmaking with university students in Ghana!

I would like to close this brief narrative with a few parting thoughts. I suggest that online courses can be of substantive value in ways that may supplement but not supplant critical qualities of the dimensional, living studio-classroom. Indeed, it seems important that art educators project a positive “can-do” attitude to administrators when compelled to teach online, while still identifying areas of concern. Courses in the arts are often at risk during challenging times. When educators come up with creative and viable ways to teach art online rather than bemoaning the impossibilities, the preservation of their courses and programs becomes more safeguarded. The

extent to which an instructor’s online course compares with its in-person counterpart will likely depend upon the pedagogical practice that he or she brings to classroom-based courses in the first place. It is also of value to retain a sensitivity to current research as it can stimulate new avenues of thought and invite possibilities within the realms of online and classroom-based modes of instruction. Hence, lively arenas of learning can emerge that address knowledge and skills while fostering conceptual understandings and dimensional “habits of mind” for young learners.

RESOURCES

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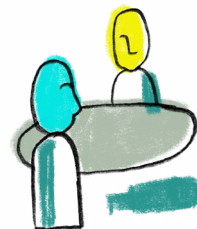
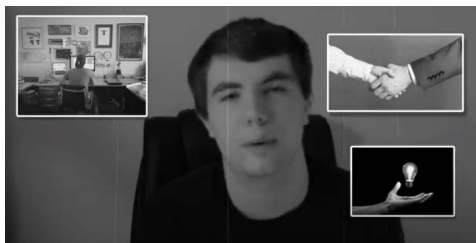
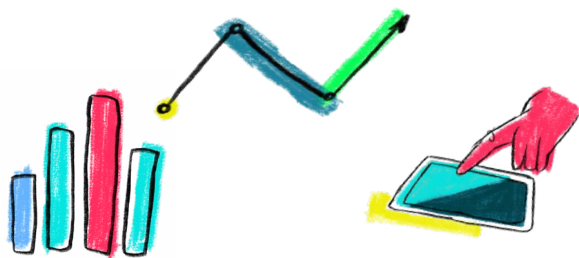
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CAREER READINESS: HOW TO INCREASE HIRING RATES USING VIDEO

By Jeremy Dusza

The U.S. Department of Labor reports the highest group of unemployment in New Jersey is 16 to 17-year-olds at 30.1% and is followed by 18 to 19-year-olds at 29.8%. Are these young adults unqualified for work? Are they not positioning themselves for opportunities? There could be other factors, but from my personal experience I do not believe our graduating students are using the technology available to them to their advantage. As part of a project being conducted to address Middle States Standards, my school is developing a "Career Readiness Portfolio." The overall goal is to improve the quality and amount of communications with its stakeholders. One strategy we are taking on is for 100% of post-secondary accelerated students to have an employability portfolio upon completion of the program. By doing so, our students will be able to present themselves more professionally and increase their ability to be hired.

The portfolios we are developing look a little different for each discipline/trade. Some might have images of designs created or projects completed. Others might have certifications and skills profiles. What is common to all is a resume and personal statement. Coaching and editing resumes is an ongoing process which we encourage to be done periodically. This is nothing new. What may add value to the portfolios is a video which shows the personality of the individual. Traditional resumes list accomplishments and skills learned, but really provide nothing about the presentation of the individual. Do they have confidence? Make eye contact? Can they hold a conversation? So many of our careers today involve customer service and communication, so it is imperative that our students can effectively understand expectations and express their suggestions.



This is currently being piloted with my graphic art students. I thought the end of the school year would be a good time to implement this plan since we had accumulated a lot of experiences to talk about. Students had edited their digital resumes and portfolios. In addition, we completed online aptitude tests from YouScience. These series of tests measured natural abilities and mindsets of the students to recommend careers they would naturally be good at. Having the confidence of all these accomplishments, the students were then asked to write a script.

I gave them a few suggested questions to answer:

- What is your basic information?
(Name, town you live in)
- What is your story?
(Have you been drawing since you were five? How have you worked towards getting better? Where do you see yourself in five years? Do you have a role model? Think of your accomplishments. Have you had any jobs before?)
- How will you "fit" into the company you are applying for?
(Use some of the personality traits identified. Are you a team player? Can you multi-task? Do you communicate with others well? Do you like to learn new things?)

The goal was to use questions which were generic enough that the answers would position them to work in any job. It is more probable the jobs being applied for at 18-20 will not be a

career. Therefore, discussing universal topics would give the employer a good impression as a person, not necessarily based on specific skills.

The last phase of the project is to record the video. For some, this is very stressful and intimidating. Having the script typed out and being in a quiet place with plenty of time are the most important requirements. Most likely it will take more than one read through to get it right and being distracted by others or being rushed are sure to weaken the final product. As far as technology goes, it does not have to cost anything — for example, using a mobile device or a webcam to record. There are editing apps on mobile devices, but it is much easier

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ARTIST AND EDUCATOR

By Lauren Huchel

It was once insinuated that, because I was an art educator, I couldn't claim the title of "artist." This unfortunate experience happened on one of my orientation days at college. Fresh to campus — terrified of everything — I ran into a former high school classmate. I attempted awkward conversation with her and her family. My classmate asked curiously, "What are you going to study?" "Art Education," I replied shyly. "My wife is an artist, too!" Her father exclaimed, happy to have recognized a similarity between this nervous stranger and his family. The mother looked me up and down. I smiled hesitantly. "I am an artist. I create. I don't teach." I flushed. My classmate paused. The father looked at his shoes. Everyone else was embarrassed. Goodbyes were quickly made.

This small encounter stayed with me, a persistent fly, for at least a decade. Why was it assumed that I was not an artist in my own right? Why did teaching mean I couldn't claim the title as well? I'd been creating for as long as I could remember. I had my own bodies of work and had sold various pieces. The other young art education students I knew were also artists. What piece of information was I missing?

It wasn't until I started teaching full time (quite a few years later), that I began to understand why such a misconception might have been made. Teachers are BUSY. The bulk of our time, emotions, and love are invested in our students, and dedicating substantial blocks of time to our personal practice is often not possible.

This does NOT mean that we aren't as knowledgeable or serious about our own work as someone who might be able to dedicate more time to their craft. All it means is that we have to fight harder for the time — and it's a worthy cause. Perfecting our passions not only benefits us, but it brings high rewards to the classroom. The more we know, the more we can share. The more excitement we show, the more engaged our students are. Have you ever shown a student your personal work? If you haven't, you should. Show them a piece of art you did in middle school and something you've done recently. Tell them that you love art so much and you still draw. Maybe you still take classes. Let them know it's important to you, and its importance will begin to elevate for them as well.

It's all well and good to say, "I know you're busy; do it anyway". But the question remains...how? The famous writer, Elizabeth Gilbert (author of **Eat, Pray, Love**), once advised in her book **Big Magic** to "treat



creativity like a love affair." What I believe she meant was: just how you look forward to every interaction within a new relationship, so too, should you look forward to every new interaction with your art. Just as new partners relish every spare minute they have with one another, so too, should you relish every spare minute with your art. We might not have a set block of hours to paint, draw, photograph, or print. Maybe we have ten minutes. That's ok. Get excited about it. Sit down for those ten minutes anyway and allow yourself the thrill of creating.

On a personal level, I've also found that registering for classes helps keep me accountable to myself. During the summer, Philadelphia's premier atelier, Studio Incamminati, hosts discounted workshops for teachers. Taught by the incredible Natalie Italiano (a student of Nelson Shanks), these workshops taught me more about classical approaches to painting and drawing. I was able to bring back these techniques to the classroom. They were easily fused with a self-portrait lesson themed around the contemporary artist Kehinde Wiley. I was eager to teach this lesson. It showed, and my students were all the more motivated for it. Open studio figure drawing classes have also allowed me to bring back better ways to teach gesture drawing.

Aiming to show your work can also assist with motivation. AENJ hosts shows for members to submit their work, and Artworks Trenton has had multiple opportunities in the past for artists. Make it a goal to submit to their famous Art All Night event. This past year, Artworks Trenton sponsored a show specifically highlighting art educators who belonged

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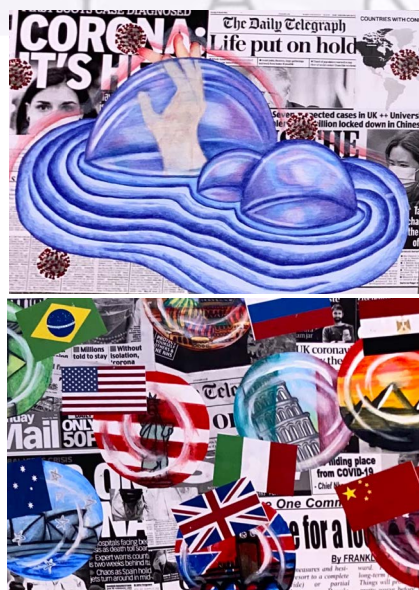
OPEN-ENDED PROMPTS AND REFLECTION ON AN UNPREDICTABLE WORLD

By Lora Marie Durr

The spring of 2020 brought much of education to its knees. Many art educators faced a digital screen with faceless students who suddenly had no materials to use for creating art. All participants, students and educators alike, were confronted with heightened anxiety, health concerns, bouts of sadness, confusion, and even disgust as we faced a global pandemic, financial crisis, and civil uprisings. As an educator, I personally struggled to find the point in teaching students art while it felt like everything was falling apart.

I teach advanced high school courses in a supportive environment where students were not facing many of the equity and access issues experienced in other districts. With all that was happening around our bubble of relative ease, I wanted to use this time with my classes to shift learning toward reflection and response to current issues. To do this, I modified lessons to allow room for even more student voice and engaged my students in the process of exploring and reflecting on their world through artmaking. I generally teach with open-ended prompts for content of artwork, so the shift wasn't a drastic change for the classes. However, in encouraging the students to use their abilities to reflect on their world and synthesize information into a piece of art which pushed many to create far more meaningful works.

The resulting pieces of art allowed the students to complete the art goals and tasks that were expected for the course while also ensuring that each student was given an outlet to express individual ideas, concerns, and feelings during a uniquely stressful time. I'm proud of the thoughtful work they created which documents the strangest semester of teaching and learning so far.



LESSON SHIFT #1: FIGURES IN SPACE

The Figures in Space lesson is one that my Studio Art 2 (mostly sophomores) class had begun just prior to school closing. The goals were for students to explore figure drawing, develop a stronger sense of human proportions, and place the figure in a location which would establish a realistic understanding of depth and space. We looked at artists from multiple time periods to understand the tradition of representing multiple figures in realistic spaces: Raphael, Toulouse-Lautrec, Renoir, Degas, Edward Hopper, David Hockney, Kerry James Marshall, Aliza Nisenbaum, Jordan Casteel, Frank Miller, and Chris Van Allsburg as well as lesser-known local artists like Philemona Williamson and Mel Leipzig.

My students went home without a start on their final piece of art — they had only done life drawing in class and minimally started to plan for what they would express in their pieces. During our first remote learning session, I encouraged the students to stop their plan and begin to think about what Figures in Space might mean to them given the current situation. I encouraged them to examine how members of their family inhabit space now that everyone was home together, to think about spaces they missed or felt were changed by this situation, and to think about how they might use this broad prompt to document this strange moment in our history. Students were encouraged to use whatever materials they had access to and felt would help to depict their scene.

(Continued on Page 41)



[above] Sofia Venezia, Grade 10, oil on canvas

WHAT THE ACRONYM?!

STEM, STEAM, SEL, & SEAL

By Antonia Germanos

Acronyms are nothing new in the world of education. There are so many it can seem like a completely different language to an educational outsider. Most of us are familiar with these acronyms and what they stand for, yet remain unclear as to how they relate to the content we teach.

“Is STEM different than STEAM?”

Yes, STEM and STEAM are different.

STEM stands for science, technology, engineering, and mathematics, while STEAM stands for science, technology, engineering, arts, and mathematics. STEM and STEAM similarly use integrative hands-on learning to teach 21st-century skills and tools students will use in the future workforce. Studies in both provide students with an environment to explore their critical thinking and problem-solving skills while investigating creative and innovative ways to collaboratively communicate; the two differ in the details.

One example of a STEM lesson can have students learning the scientific, technological, engineering, and math principles to build a model of a moving car, ask questions, and make predictions regarding that movement, yet it would be highly likely that all the cars would look similar. A comparable STEAM lesson could go through all the same investigative processes as its STEM counterpart but take it one step further by creating ways for the car to communicate a message, turning it into a functional artwork. The focus of STEAM lessons can also have the creation of artworks at the forefront using science, technology, engineering, and mathematics as tools, similar to how painters use brushes to create a painting. A prime example of such an artwork is that of the artist Refik Anadol, whose digital artwork *Interconnected* depicts airport arrival, departure flights, and other operational data in real-time.

“Wait, don’t you mean SEL, not SEAL?”

SEL, also known as Social-Emotional Learning, is a broader term used to address school/classroom/community practices that build students’ self-awareness, self-management, social awareness, relationship skills, and responsible decision-making competencies. SEAL, or Social-Emotional Artistic Learning, is a more specific term consciously dealing with those competencies in relation to art-making. SEAL helps focus student’s awareness of the shifts that they experience in their self-management, social awareness, and relationships throughout different artistic mediums, movements, and sounds. SEAL helps draw

attention to the student’s own personal experience and guides them to notice themselves and the subtle nuances that occur.

SEAL can appear in your classroom through one on one discussions with students. For instance, when students have a difficult time disengaging from their work for clean-up when sculpting as opposed to drawing, SEAL would have the teacher pose the following question to the class: “Over the course of the week I would like you to individually notice and consider, what about sculpting makes it more difficult for you personally to stop working in comparison to drawing?” By mindfully pointing out and having students notice the individual social-emotional effects that occur

*...teachers are helping them
understand these practices as
tools that can be applied elsewhere
throughout their lives.*

during the artistic process, teachers are helping them understand these practices as tools that can be applied elsewhere throughout their lives.

All in all, while the acronyms may overwhelm our already extensive existing terminology when we teach art with integrity we include STEAM and SEAL. The acronyms allow us to communicate that with those educational insiders, helping them see what we have been doing all along and more importantly helping our students navigate their lives with creative problem-solving.

RESOURCES

STEM vs. STEAM: Do the Arts Belong?- Anne Jolly <https://www.edweek.org/tm/articles/2014/11/18/ctq-jolly-stem-vs-steam.html>

NAEA Position Statement on STEAM Education <https://www.arteducators.org/advocacy-policy/articles/552-naea-position-statement-on-steam-education>

What Do We Mean When We Talk About STEM? <https://www.weareteachers.com/what-is-stem/>

Social and Emotional Artistic Learning (SEAL) Ep. 146 <https://theartofeducation.edu/podcasts/social-and-emotional-artistic-learning-seal-ep-146/>

Why Social and Emotional Learning Is Essential for Students -Roger Weissberg <https://www.edutopia.org/blog/why-sel-essential-for-students-weissberg-durlak-domitrovich-gullotta>



2020 AWARD OF EXCELLENCE

Seraphina Gillman, Grade 11
Unsung Hero: Sheyann Webb
And I was still determined
Acrylic on canvas

"Sheyann Webb's story, like the stories of many other young protesters, shows me how powerful my voice can be if I merely put myself forward. It's so easy to stifle yourself, to keep yourself hidden for fear of oncoming pain, but you will never be heard if you keep quiet and still. I want to be able to speak on what I care about and influence change, and Webb inspires me to take a more active role in doing just that." - Seraphina Gillman

THE ARTEFFECT

By Lora Marie Durr

Students in Studio Art 3 (16 juniors, 2 seniors) from Hopewell Valley Central High School participated in a lesson based on the Lowell Milken Center for Unsung Heroes ArtEffect Contest. The center strives to "transform classrooms and communities through student-driven projects that discover Unsung Heroes from history and teach the power of one to create positive change" (<https://www.lowellmilkencenter.org/about/our-mission>). Students in grades 9-12 and 6-8 from around the country are eligible to enter this contest and can win prizes ranging from \$3000 to \$1000 for their artwork reflecting on the life of an Unsung Hero.

I learned about this program during my 2019 summer fellowship with the Lowell Milken Center in Fort Scott, Kansas. This tiny town is home to an amazing group who work to share the story of people who have been overlooked or forgotten by history despite their significant contribution - and they help tell those stories through the work of students! The ArtEffect Contest "teaches students their power to effect positive change through creative storytelling that celebrates Unsung Heroes from history" (www.lowellmilkencenter.org/competitions/arteffect-project). The lesson plans provided guide the teacher and the student through the process of researching and understanding the impact of an Unsung Hero.

We began the lesson by exploring past winners of the ArtEffect Contest and trying to parse out the story of each Unsung Hero that was represented visually. Students then looked at the researched information that was available from the Lowell Milken Center about each Hero, comparing what we understood of the person's story visually to what we learned by reading about the Hero. We discussed visual tools that help to tell a person's story, compositional devices which can assist in the visual hierarchy of information, and the role of supporting visual evidence in a portrait.

Students then selected an Unsung Hero they wanted to explore more deeply. At this point, things got complicated by the closure of schools on March 13. Students gathered their supplies and headed home for what we now know, was the rest of the school year.

From home, my students continued to research their Unsung Hero and began to develop sketches to create a visual biography of the person. Through Google Meets, the use of Google Slides, and Flipgrid, the students were able to share their progress and get feedback from peers. I met with students individually - remotely - to discuss options and edits. As the deadline neared, the students worked tirelessly to complete and submit their work for the contest. Each student also wrote a reaction paper, required for the contest, expressing what they learned about the Unsung Hero and the artistic decisions they made to express their story.

Despite many challenges, my students created beautiful and meaningful work to represent the lives of the Unsung Heroes they had selected. Five of my students were recognized as finalists in the High School Division and one received an Award of Excellence, with a prize of \$1000! My students made meaningful personal connections to the stories of the Unsung Heroes they researched and explored in visual storytelling.

To see the finalists for 2020, visit:
<https://www.lowellmilkcenter.org/competitions/arteffect-project/finalists/2020>

To see the winners for 2020, visit:
<https://www.lowellmilkcenter.org/competitions/arteffect-project/winners/2020>

Images, clockwise from top:

Nerissa Lundquist, Gr. 11 | *Unsung Hero: Jerrie Cobb* | Collage

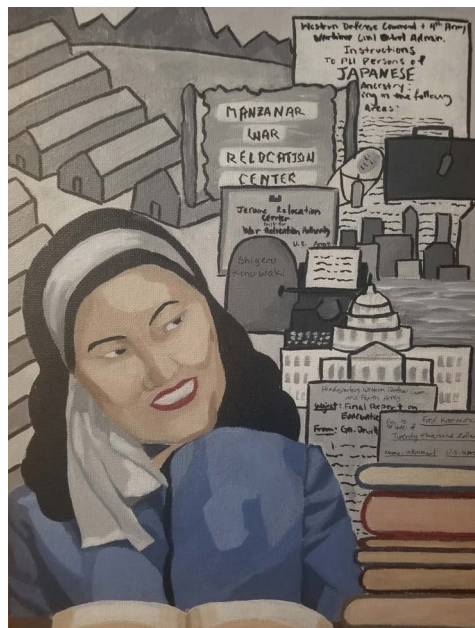
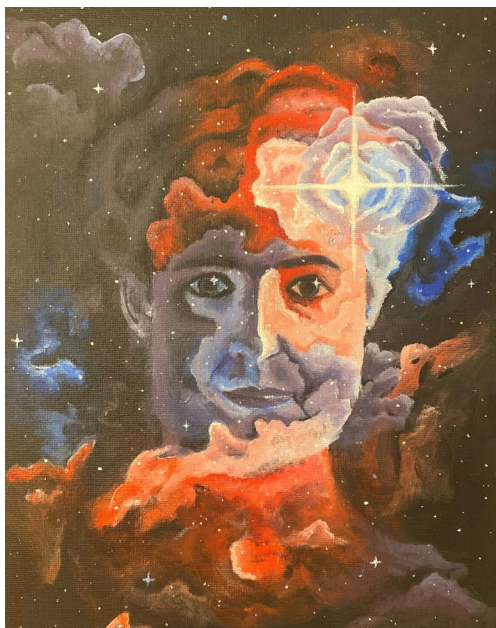
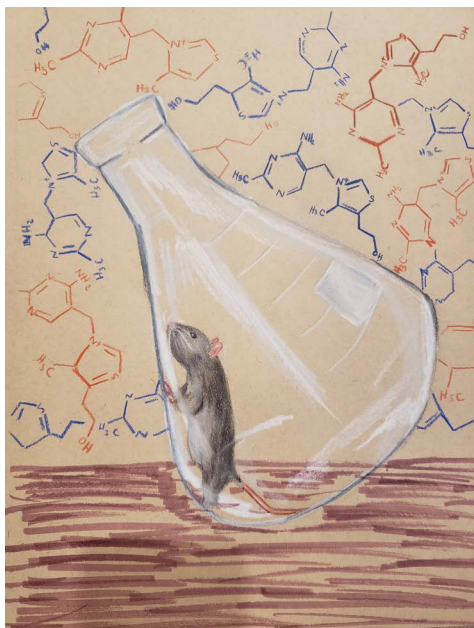
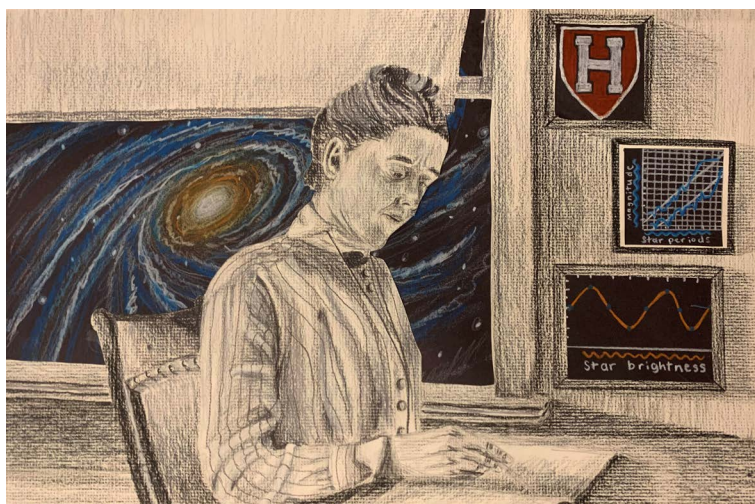
Autumn Palmer, Gr. 11 | 2020 Finalist | *Unsung Hero: Lewis Hine Exposure* | Mixed media

Isabelle Leung-Kahler, Gr. 11
Unsung Hero: Aiko Herzig-Yoshinago | Acrylic paint

Kristen McDonough, Gr. 11
 2020 Finalist | *Unsung Hero: Henrietta Swan Leavitt*
Mother of the Galaxies | Acrylic paint

Aima Bhatti, Gr. 12
 2020 Finalist | *Unsung Hero: Robert R. Williams* | *A cure for Beriberi* | Pencil and marker on toned paper

Devon Ennis, Gr. 11
 2020 Finalist | *Unsung Hero: Henrietta Swan Leavitt* | *Mapping the Stars* | Mixed media



MASK MAKING | By Lisa Hirkaler

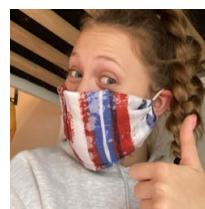
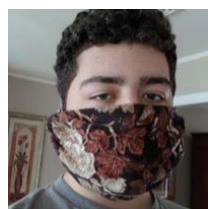
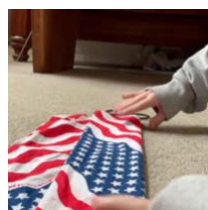
I am also an art teacher, like you, teaching full-time virtually this spring and thinking ahead to this fall. I have been teaching AP Art History online for the past year and found that content and connection is the key to engagement. I am also a fiber artist who has been making fabric masks since early March. Every night, I sat down to sew masks. Often, artists and creative types respond to fear and anxiety by making. We keep busy and resolve to help instead of feel helpless.

"It is critical to emphasize that maintaining 6-feet social distancing remains important to slowing the spread of the virus. CDC is additionally advising the use of simple cloth face coverings to slow the spread of the virus and help people who may have the virus and do not know it from transmitting it to others. Cloth face coverings fashioned from household items or made at home from common materials at low cost can be used as an additional, voluntary public health measure." (CDC, 4/3/20)

As an artist in isolation, I make. As a teacher, waiting remotely for student responses that roll in all day and night, I had to make. Some of my teenagers prefer to work at night, so while waiting, mask making brought me a sense of mission and purpose. I've now made 400+ masks. In early March, I could send loved ones out to pick up flat elastic headbands, and my friend brought over yards of whimsical, quality, donated quilter's fabric. As March went on, elastic began disappearing from the stores. Amazon offered endless amounts of elastic, but your shipment would arrive at the end of May. I've gone through two sewing machines figuring out how to sew forms of flexible material and rubber to

cloth and finally began only crocheting the ear bands. It's about making.

My friend, Lisa, has a daughter who is a nurse; we discussed a plan in March to organize and distribute masks to those in need. She secured the donated quilters cotton cloth, recruited two more seamstresses, and together donated approximately 500 masks. When the New York Times published



Often, artists and creative types respond to fear and anxiety by making.

There are a few critical points to mask making that I have now learned. Cotton is the best; it is washable, comfortable, and available at home. The masks in the student work you see are 100% cotton fabric. This design covers the nose, across to the ears, and under the chin. In my research, this shape provides the most coverage and keeps your breath particles contained. Cotton is easy to clean and can be washed in the washing machine, by hand, or even microwaved in a protective

container. There are several theories on the lifespan of the virus on various materials. Cotton responds to hot water and antibacterial soaps and dries in 24 hours. I started to crochet the ear bands, and that provides a soft solution to sensitive ears. Cotton T-shirt material and sheets will work as well as a modified bandana. A simple single side tied bandana allows your breath to leak out of the bottom and top. Cotton fitted masks keep containment down to a few inches, and that is key to containment of the virus. Your droplets and

other droplets stay contained. We need to actively respond to our part in containment and consideration.

RESOURCES

www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html

www.nytimes.com/2020/03/25/business/coronavirus-masks-sewers.html

Links from the CDC and the United States Surgeon General provide guidance showing how to make a mask using a clean cotton T-shirt and two rubber bands; no sewing is necessary. www.youtube.com/watch?v=tPx1yqvJgf4
www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html

an article on professional NYC drama departments mobilizing to sew masks on March 25, we felt validated. Vernon's mayor of my school district posted a selfie wearing our masks, advertising to our citizens the need to cover up and be considerate. To wear a mask is an act of consideration for others, and yes, it is required as we return to school.

The *New York Times* had a feature page on artists responding to the call: make masks. As we return to school, let's make masks and incorporate the skills inherent in fiber arts into our curriculum, including health, science, and the arts.

ART FOLIO: TCNJ'S VIRTUAL ART PORTFOLIO REVIEW DAY

By Lisa LaJevic

Do you teach senior high school students who may be interested in studying the arts in college? If so, please encourage them to participate in Art Folio: Zoom Edition, The College of New Jersey's (TCNJ) annual art portfolio review day, on **Sunday, October 18, 2020!**

What is Art Folio?

It is an annual admissions event where faculty in the Department of Art and Art History offer portfolio reviews for prospective students interested in studying Art Education and Visual Arts (i.e., Graphic Design, Fine Arts, and Photography/Video). This year, due to COVID-19, the portfolio reviews will be conducted remotely via Zoom.

Why participate in Art Folio?

First, it is an informal and relaxed way for students and their families to meet the faculty, share their artwork, seek feedback, and ask questions. Understanding that the college admissions process can be daunting and that the pandemic may have impacted student learning and artmaking, this exciting and unique event is aimed at providing support to high school seniors. Although students can submit complete, polished works of art, we welcome students to include works-in-progress and quick sketches. The intent of Art Folio is not to judge student work; rather, the intent is to hear students talk about their work and highlight strengths and areas to continue to work on.

Second, students who participate in Art Folio will have select requirements



of the regular art portfolio waived. For example, the portfolio required for admission to the department typically includes a one-page personal arts-related essay, but for students who participate in Art Folio, they will be exempt from submitting this essay. This means the students can dedicate more time to preparing their artwork!

Third, a strong portfolio at Art Folio could meet the portfolio requirements for admission to the Art Education and Visual Arts majors. Although students are still expected to complete the common application in order to be accepted at the college level, if students convey potential and a commitment to the arts during the Art Folio review, the art portfolio component can be accepted by the department on the spot! This means one less admission requirement to worry about!

How to prepare for Art Folio

As students prepare their art portfolio, they should select and photograph 12-20 works of art. For students interested in Art Education, Fine Arts, and Graphic Design, they should include images of original works demonstrating the applicant's drawing and technical skills, creativity, and aesthetic ability. A part of the portfolio should feature drawings (e.g., still life, figure, self-portrait, and assorted sketches). For students interested in Photography and Video, a portfolio with photographs and/or videos is required. All artwork submitted must be original, and copies of other artists' work, including anime, cartoons, graffiti, or tattoos should not be included.

Students should also be prepared to

informally talk about their work and answer general questions such as: Which one of your works do you think is the strongest and why? Which work do you think could be improved? Explain. Why do you want to study the arts? Why do you want to be an art teacher, designer, or artist?

How to participate in Art Folio

To participate in the Zoom review, students should submit their portfolios on SlideRoom by Sunday, October 11. SlideRoom is an online platform for digital portfolios, and the department's unique link for submissions is tcnj.slideroom.com/#/Login. Students will then be contacted about their Zoom time slot and provided with the names of faculty who will be reviewing their work.

Additional information and updates will be shared on the department website, art.tcnj.edu/admissions/, and through a mailing list. If you and your students would like to be added to the mailing list, please contact Olivia Burton, the Program Assistant, at burtono1@tcnj.edu.

Please note there is no student fee for SlideRoom. Also, if students are unable to participate in Art Folio: Zoom Edition, they can still submit a portfolio on SlideRoom as part of the regular admissions process, but they will be expected to submit the complete portfolio application.

It is an exciting time for your seniors. We look forward to meeting with them on Zoom and seeing the wonderful artwork they created! Here's to the next generation of art teachers, designers, and artists!

WORKING THROUGH REMOTE INSTRUCTION: ARTMAKING AT HOME

| By Lisa LaJevic

Like many of you, my switch to remote instruction was quick and without much administrative or technological support. I was in the midst of teaching a new studio-based undergraduate art education course that explored various art materials and processes for the K-12 classroom when the college announced we were transitioning to remote instruction. Knowing students had limited resources and many were temporarily living with their parents under the stay-at-home order, I was challenged to re-think the course and design learning activities students could engage in from home.

In addition to establishing new teaching routines, learning new technologies, being flexible with due dates, accepting not-so-perfect self-recorded presentations (with

fig. 4



many “umms”!), one of my biggest challenges included designing artmaking activities with materials and tools that were accessible to all students. One of the main goals of the course focused on providing students with opportunities to experiment with

a variety of materials. For each class, in addition to completing assigned readings, online discussion posts, and journal entries, students were expected to watch prerecorded, narrated PowerPoint presentations to learn about artistic processes and materials, artists, and K-12 lesson ideas and then engage in a mini-artmaking assignment.

Typically, students were asked to create two artworks per week, dedicating approximately 60 minutes to each work. To help with the transition and ensure student success, I tried to establish a routine that



fig. 1

was similar to our pre-existing class format. Coincidentally, I had designed the course so that we would explore more contemporary art forms and materials, such as performance art, photography, and found materials, during the second half of the semester. This worked out well, since students, while confined to their homes, had access to smartphones with cameras, computers, their bodies, and found materials.

Knowing that all my students had a smartphone, I decided to design a few artmaking activities using the camera phone. For example, one of the assignments asked students to choose a word or phrase about how they felt about their current situation, use their camera phone to photograph everyday objects that resembled each letter in the word, and assemble the images in google docs or slides to create a work of art (Figure 1).

I also invited students to experiment with various free apps for smartphones or tablets, many of which I had never used before. One of the activities



fig. 3

asked students to create a light painting (Figure 2), a technique used by artists such as Vicki DaSilva. Although students were welcome to use a digital SLR camera, most of the students downloaded apps such as Pablo, Slow Shutter Cam, or Light Painting.

fig. 2



(Continued on Page 29)

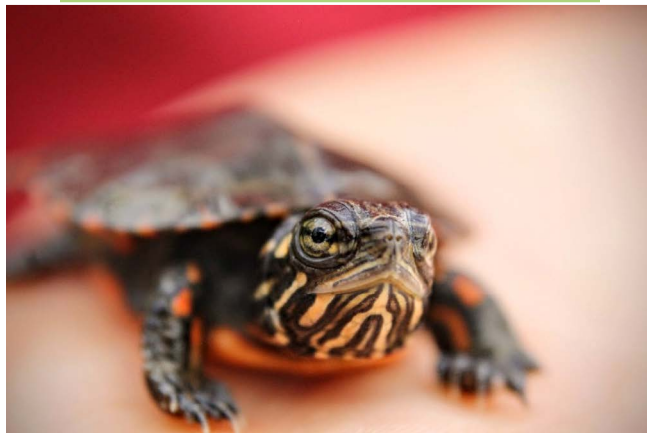
MY REMOTE LEARNING EXPERIENCE

| By Lisa Winkler

I entered the period of remote learning with no experience with Google Classroom, Google Meet, making videos, or screencasting. I had never heard of Zoom. To put it bluntly, I had basically managed for years to evade the pleas from my district's administration to move my teaching to a digital platform. That's not to say that I'm not technically savvy — I know how to use Google Drive, and I use several Google apps daily. It's just that I'm set in my ways after 20 years of teaching. I don't like change, and quite frankly, I was ignorant to the benefits that a digital platform like Google Classroom could provide.

I was overwhelmed with the idea of setting up my classes in Google Classroom and deciding what to teach my students. Luckily, I have some amazing colleagues who offered their free time to run quick PD workshops. I took advantage of all of them. Each and every time I joined one of these sessions, I learned something new. I will admit that I also watched plenty of YouTube videos in the beginning.

The one thing that I came to appreciate is that Google Classroom, like the rest of things made by Google, is amazingly user friendly. It's not that complicated on the surface, though it's also only as good as the user using it. For example, in the beginning, I had no idea that I should be entering my projects using the "classwork" tab and not in the "stream." I can't even believe that I am admitting that now, but that's an honest assessment of where I started at the beginning of remote learning. I'm still asking for help once in a while, but today, I can



screencast from my computer or phone and create and edit videos. I now see the benefits of posting lessons online. When we return to in-class instruction, I plan to keep using Google Classroom as a way to house directions for former lessons. I know this will be helpful for students who were absent and for students on homebound instruction.

My second hurdle during remote learning was "what to teach?" I have three middle school art classes (6th-8th), one art honors high school class, and two digital photography high school classes. Middle school was going to be a challenge. I didn't want to overwhelm them, but at the same time, I didn't want to give them busy work. Finally, how was I going to teach digital photography without cameras?

Luckily, my own children are in 5th and 6th grade, exactly the ages of some of my students.

I was experiencing remote learning both from a teacher and parent's perspective. What I noticed from my own children was that they were excited about the idea of being home in the first few weeks. When everything was new, it felt like a big adventure for all of us. In the beginning, all three of us were sitting with chromebooks and working together at the dining room table. Schedules were taped to the wall, and each child was assigned space to store their books. I was going

(Continued on Page 37)

THE TALKING STICK

By Dr. Mary Ann Smorra

The talking stick has been used for centuries by Native Americans to discuss important tribal issues. While being passed around a circle, the stick guides peaceful communication as each member present has a moment to speak and to be heard without interruption. Inspiration rather than imitation of traditions is the goal while constructing and/or using the talking stick to facilitate effective communication in the classroom. This article and photos of participants correspond to an AENJ Conference workshop. The session began with a mindfulness activity that included a breathing and walking exercise in tandem with the Native American Medicine Wheel. Visual response cards were part of the sequence. All components led to making a talking stick.

The talking stick's origin is often attributed to the Iroquois, now composed of Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora peoples. Its use brought peace among the nations (Covey, 2012). Many tribes in the USA and Canada use a talking stick. Their creation can vary in terms of colors, animal fur, or feathers, and the wood from which it is made. These three elements hold different levels of symbolism. For example, among the different colors used, blue represents intuition, prayer, and wisdom; red signifies life, faith, and happiness; yellow symbolizes knowledge and courage.

The following is an excerpt from an article by Carol Locust, Ph.D., head of the Native American Research and Training Center in Arizona, which illustrates the meaning behind the talking stick's elements. Her tribal affiliation is Eastern Band Cherokee.

"...Only he can speak while he holds the stick; the other council members

must remain silent. The eagle feather tied to the talking stick gives him the courage and wisdom to speak truthfully and wisely. The rabbit fur on the end of the stick reminds him that his words must come from his heart and that they must be soft and warm. The blue stone will remind him that the Great Spirit hears the message of his heart as well as the words he speaks. The shell, iridescent and ever changing, reminds him that all creation changes – the days, the seasons, the years – and people and situations change, too. The four colors of beads – yellow for the sunrise (east), red for the sunset (west), white for the snow (north) and green for the earth (south) – are symbolic of the powers of the universe he has in his hands at the moment to speak what is in his heart. Attached to the stick are strands of hair from the great buffalo. He who speaks may do so with the power and strength of this great animal" (Locust, 2004, par.3)

You cannot truly listen to anyone and do anything else at the same time.

M. Scott Peck

When implementing this lesson, the teacher can make a talking stick to use with the class, or each student can make one. The materials can include a wooden dowel decorated with feathers, crystals, and ribbons, color applied with acrylics, nail polish, or other materials. A talking feather is an alternate historically used object that still designates the chosen person as the speaker. The way in which students listen to each other is reminiscent not only of Native American traditions, but also the interpersonal educational strategies such as ordered sharing, active listening, and community circles.

Rationale

- To provide opportunities for each student to speak and be heard
- To encourage listening
- To build trust and respect in the classroom community
- To brainstorm for creative ideas
- To find solutions to challenges

Listening and understanding develops respect, within the individual as well as in the group. Although no student is left out of the circle, the student holding the stick, or feather, is the only one talking. When it passes to the next student, they have a choice to speak or to simply pass. There is no pressure to speak.

Procedure

Invite students to sit in a circle with you. Introduce the talking stick and its background, making sure to stress the Native American cultural significance behind this object. Describe the nature of the talking stick and how it acts as the means to express essential facts and feelings.

Explain only one person holds the stick and speaks at any given moment. Emphasize that students can speak only when they are holding the talking stick. Give a minimum of one minute per person as the talking stick is passed around the circle. If preferred, more time can be allotted, or there can be no limit.

Encourage the students to focus on listening to what the speaker is saying, instead of thinking about how they will respond.

The talking stick can engage students in sharing thoughts and feelings about a topic or specific event. It can also be used to debrief an activity, review, or bring a discussion to a close. A variation would be to respond non-verbally, perhaps with white boards, or small index cards and markers. In



the visual arts classroom, however, the talking stick can apply to any phase of a student project. It can facilitate solving problems, making decisions, coming to consensus regarding the direction of a project, discussing particular details of an artist's style and work, or brainstorming ideas. For example, imagine a first grade art teacher using Matisse's style to have students make Raggedy Ann and Raggedy Andy paper dolls. When beginning the project, the students could brainstorm Matisse's style and his characteristic using of the elements of art while in the circle.

The talking stick provides a path toward building community, increasing student-to-student rapport, and developing the effective communication skills of good listening and respectful behavior. Optimally, in the circle, everyone listens, and everyone is heard and understood!

you can take the time to observe the tree's outside your window or the light reverberating off the chrome of a car. If you're stuck in line at the grocery store look at the people. Notice the lines on their faces that tell their story. Did they have to declare bankruptcy because they couldn't afford their house anymore? Were they up all night taking care of their sick child? Is this the cashier's third job so she can afford health care for her anxious asthmatic daughter? None of these things might be totally true, but these are ideas that can bring you closer to the world and the lives that affect it. This is what helps you create. The end goal in any situation is to create, to find meaning in beauty and in heartbreak.

When practical issues set in (and they will) try to stick to these three principles.

1. **Make Art.** To be an artist (Which entails all art, painters, writers, illustrators, directors, musicians etc.) you have to make art. Even when life is strenuous and busy, you have to create. Set aside some time everyday to create and think. If you have 5 minutes make art. If you have 20 minutes make art. If you have 5 hours make art. Even if all you can devote to your work is one minute make it count. One minute of writing everyday can become a novel in time. Send out an artful post, write a quick poem, make an artful gesture, teach an artful lesson, cook an artful meal. Apply your creative thoughts and energies into your life all the time.
2. **Finish Art.** This is the one I'm still working on myself. If we don't finish our work then we can never share it with anyone. Finishing work also allows you to learn and understand that you can actually do this and next time, you can do it better. Setting this goal for yourself will allow you to build a body of work, which is the only way you can gain a true audience.
3. **Live your life and live it the way you want.** To stay inspired everyday we have to live. Go out, explore, meet people, get your heart broken, fall in love, get broken again, fall in love again, see other places, learn how to balance a check book, know what it feels like to not be able to pay a bill, feel stress, anxiety, and pure bliss. This is the only way we can understand who we are and what we want. These experiences will become a part of you and when you are creating you will draw them out and use them to inspire someone else. Art is only made when energy

is used, energy is the spark that brings life, so burn energy, refuel, and burn again.

There is always more time. Keep working despite any bad feelings you have about an idea. You don't know the value of your idea until it reaches an audience. Attune your mind to create rather than destroy. Invent rather than copy. Express rather than withdraw. We have a long time to die and even longer to live. So live artfully—live fully. Don't pass through walk through, dreaming, until the day you die. It's the work of a lifetime, but it's worth it. Thank you.

RESOURCES

Covey, S.R. (2012). *The 3rd alternative: Solving life's most difficult problems*. New York. Free Press

Locust, C. (2004). *The talking stick*. Retrieved from <http://www.walkingcroworiginals.com/TalkingStick.html>

Teaching for Tolerance. (2017). *Teaching the truth about Native American history*. Retrieved from <https://www.tolerance.org/themoment/november-20-2017-truth-about-native-history>

Editor's Note:

As our society changes, the world of art education and our approach to including culture in our curriculum evolves and adapts. Respectfully engaging with and integrating knowledge of minority cultures, especially those of indigenous peoples, are a vital part of our practice. This article is a great introduction to Native American culture, and a jumping off point for further exploration. Some suggestions:

- have students make their own symbolic object (incorporating student choice)
- include student writing about listening and inner thoughts (incorporating SEL)
- connect to other important aspects of Native American culture, or other cultures
- share videos or information from contemporary Native American artists

For further education, visit:

<https://www.narf.org/>
<https://americanindian.si.edu/nk360/didyouknow>
<https://www.britannica.com/topic/Native-American>

MOSAIC MANDALAS | By Marisal Finamore

I feel I speak on behalf of many art educators in deeming bare hallway walls our nemesis. That being said, when it comes to formulating plans for September, I keep my friends close and my enemies closer. “Mosaic Mandalas” is a lesson I deploy to not only tackle the desolate hallways but also the quest to get to know my students.

Mosaic Mandalas is an original, standards-based lesson that relies on what Howard Gardner would describe as a student’s intrapersonal intelligence — the sensitivity to one’s own feelings, goals, and anxieties, and the capacity to plan and act in light of one’s own traits (<http://multipleintelligencesoasis.org/>). Easily adaptable to various grade levels and artistic abilities, it is a project that requires little when it comes to supplies. I find black construction paper cut to 9” squares and paired with Crayola construction paper crayons to be a great combination for my fourth graders. Additionally, they are materials that are familiar and not as daunting to a less confident artist. Upon initially teaching this lesson, students were to simply design a quarter of a mandala to collaboratively complete a full design with three other students’ work. However, my second time teaching this, I implemented the requirement that students were to incorporate aspects of their own identity in their designs. While both renditions yielded fantastic results, the personalized mandalas inspired an incredible amount of engagement and pride from my artists.

Following a brief introduction of the art room as well as myself, I prefer to get both mine and my students’ hands dirty on their first day of art. With this lesson, I typically begin with an introduction to mandalas. Mandala is a Sanskrit word loosely translated to “circle.” It is a concentric design linked to Western religions and views of the universe.

While mandalas exist as an expansion

from their singular central circle, some believe the universe to exist similarly — that there is this one point all things are created from and revolve around for existence. The Mandala Project encompasses it well in stating, “It represents wholeness, and can be seen as a model for the organizational structure of life itself — a cosmic diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds” (<http://www.mandalaproject.org/>). Once introduced to the concepts and provided visual examples, students are given a brief teacher-led demonstration.

In terms of preparing materials for this lesson, once the paper is cut, all that is needed is an arch in one corner of the paper. I utilize a compass to ensure that if it is lined up from the same spot, students will be able to successfully connect their quadrants together to form a full, completed circle. In my demonstration, I emphasize the importance of students acknowledging that arch in some way through their designs. It is up to student choice how this is done— whether it be through highlighting it in a single color, beginning their mandala after that arch, or even incorporating it into a pattern. Also in the demonstration, I showcase my own personalized mandala piece and varying techniques. I point out possibly differentiating pressures of the crayon to create emphasis, blending colors, mixing tints, etc. From there, questions are welcomed, examples are posted, and students are dismissed to begin independently working. As students’ artwork develops, passions and hobbies become evident — tops of legos are drawn to exemplify a love of building, paint palettes for creating, numbers for coding, ocean waves for swimming, etc. The class period ends, typically met with students’ regrettable groans, with clean up and a Pair Share



of a concept learned that day in class.

Upon the start of our second class, students are introduced to the artistic practice of mosaic. The Philadelphia Magic Gardens supplies an interactive, online tour of the grounds created by master mosaic artist Isaiah Zagar, that both my students and I love. It is a fantastic and immersive resource that exemplifies the technique beautifully. The remainder of class is divided between independent work time and a summative “Gallery View” upon completion of the artworks. In my classroom, a Gallery View hosts a display of all student work while the artists gather around it. I delineate rules and expectations such as offers of positive feedback only, use of the lesson’s vocabulary, questions for the artist, etc. It is through this that students not only receive an opportunity to view the work of their peers but get to know them more while celebrating everyone’s artistic achievements. Collectively, we share our struggles and successes. For the Mosaic Mandala lesson specifically, students collaboratively assemble their quadrants, choosing their placement with others aesthetically, and verbalize their reasoning for doing so. Considering this lesson’s implication at the start of the school year, I find our

(Continued on Page 38)

(Continued from Page 24) Another activity asked students to create a stop motion animation. After learning about William Kentridge and other artists/animators, students created a 10-second animation using drawn or collaged images or sculpted or found objects. They were encouraged to use free apps such as Stop Motion Studio.

One instructional strategy that I found helpful was to provide students with choices. Similar to how students could use their camera phones or DSLR cameras for projects, I tried to provide them with a list of possible artmaking activities to choose from as well as offer choices with the subject matter, concept, and/or material. For example, after learning about street art, students had the option to either create a Robin Rhode and Candy Chang-inspired interactive chalk street artwork (Figure 3) or a stenciled street artwork using non-destructive materials such as baby powder.

For another activity, based on an exploration of selfies as art, students were asked to create a mirror selfie (Figure 4) inspired by the Instagram artist Helene Meldahl. As students reflected on where they wish they could go or do, they could choose to use various materials such as chalk markers, tempera paint mixed with dish soap, cut paper, or lipstick, to create their mirror designs.

In another activity, based on Vik Muniz, Khalil Chishtee, and Harold Caudio, students crafted artwork using found materials of their choosing (e.g., food, sugar, plastic bags, candy, etc.). Allowing students to make choices gave them some control at a time when many, including me, felt quite powerless.

I encountered many happy surprises throughout my experiences with remote instruction. I found myself looking forward to viewing the student artwork, which they posted on a discussion board for their classmates to critique. At a time when I was stuck at home, hearing about lives lost on the news and anxious about staying healthy, going grocery shopping, and teaching remotely, I found myself smiling, laughing, and proud when viewing the artwork. I even posted a few of their works on our Art Department's social media accounts in an attempt to share my joy and at-home artmaking ideas.

Similarly, some students found the artmaking to be therapeutic. At the end of the semester, a student wrote, "During this pandemic, the art projects we were assigned were a great way to express ourselves and de-stress during this stressful time in our lives."

I was particularly excited to see how many students incorporated their family members in their learning and artmaking process. For example, one activity asked students to use their camera phone to create a forced perspective photograph (Figure 5), and many students included their parents and siblings. In a later lesson, after exploring ecological art and artists such as Andy Goldsworthy, Maya Lin, and Moose, students created either an artwork using naturally found materials (Figure 6) or a reverse graffiti approach (Figure 7). After posting her reverse graffiti artwork on our discussion page, a student wrote:

"My dad happened to be sitting next to me as I watched the lecture, heard the word 'powerwash' so forget it. We did a bunch of experiments with stencils and different surfaces, this is my freehand on stone. It was actually a ton of fun to be powerwashing in my pajamas with my dad this morning.... he told me to tell all of you that Werther (our rabbit) is much cleaner now!"

As I was getting to know students in new ways, I was excited about the collaborations and realized that had we been meeting in our regular on-campus instruction, this family co-learning may not have occurred.

In reflection, I was impressed with the students' ability to adjust and overall commitment to learning, and although it was a difficult two months, it reaffirmed my passion for learning and teaching. Were there bumps and detours as I worked through the ambiguity of remote instruction? Of course, but as I ventured into the unknown, I encountered unexpected pathways and new possibilities. This experience reaffirmed that learning to teach is a dynamic, life-long process and embracing uncertainty is an essential part.





USING TECHNOLOGY TO SUPERCHARGE STUDENT RESPONSE

By Matthew McCarthy

Throughout my 14 years as a visual arts teacher, I often felt frustrated and conflicted during student critiques. I have always viewed critique and self-assessment as a core artistic competency. During my years in elementary education, student participation was never a problem. More often, the challenge was keeping them on topic. As I transitioned to the middle grades and then high school, critiques became an entirely different beast. I worked hard to tease out responses from students who were visibly uncomfortable sharing their thoughts to the class. I told myself that it was a good thing to nudge them lovingly out of their comfort zone. The standards include critique and student response, so I persisted experimenting with different formats and approaches. I noticed that as I spoke with students individually, they were insightful and well spoken. In the large group, they had little to say, and written responses were anemic. I grew loathsome of critique day. I hated putting students on the spot, and they were increasingly reticent to volunteer their thoughts. I began to question the value in the exercise.

A couple of years after moving up to the high school, I had a student that was adamantly against reflecting on, critiquing, or analyzing their work. Each critique was a battle, and any constructive feedback or comment I made was attacked and denounced. Other students began to adopt this attitude. As an art maker, I understand

the vulnerability that is inherent in the creative process. I want my students to feel successful. I want to be on their team. I always temper criticism with praise. Although counselors assured me that I was not the cause of the student's antipathy, I knew something had to change.

The next year, I held back on critiques. I was scared. I did not want to be at odds with my students. In response, I started having silent critiques. We didn't talk. We only walked around and looked. I allowed students to comment positively if they wished. I focused on pointing out successful elements of student work. This did a lot to bolster class unity, and by the end of the year, I was able to have a more traditional critique. Despite the positive direction, I still

Their openness and insight put their learning... on display in ways I had never seen before.

felt underwhelmed. By this time, I had managed to create a classroom environment where students often commented on each other's work informally. The summative critique was doing little more to help me assess each student's understanding of the knowledge they demonstrated in their artwork. In an attempt to elicit a deeper understanding of student learning, I incorporated

written responses into larger projects that asked students to discuss their process and decision making throughout the project. I was fairly satisfied with this practice, even if many of the written responses left a great deal to be desired.

Fast forward to March 2020. As I transitioned my instruction to a distance learning environment, I tried to mimic what took place in my classroom. Each class day, students were instructed to submit a photo of their daily progress and a written comment about what they worked on. I asked them to include any questions or areas that they were struggling with. After a few weeks, I really missed seeing and speaking to my students. A few students requested video calls to discuss their projects, but this was

the exception not the rule. I decided to ask them to use the "submit media" tool in our Learning Management System to show their progress and tell me about how things were going. The results knocked me out of my seat. Their openness

and insight put their learning and growth on display in ways I had never seen before. The most striking aspect of their presentations was the thoughtfulness they displayed about their choices and the narrative they crafted about their learning. In retrospect, I should not have been surprised that students would be so comfortable presenting in a digital format. For many students, it is their

primary means of social connection. I immediately began thinking how I could expand this practice. As finals approached, I saw a perfect opportunity. I had been searching for a way to capture the amazing growth our students make as they progress through to the 12th grade. I instructed my 12th grade students to select 5 artworks made from 9th - 12th grade and create a video or slideshow presentation that discusses them. They were provided with a set of prompts as a starting point such as:

- Describe your memory of making your selected work.
- How do you feel about the ability you've gained?
- What have you learned through your art practice that you apply to other

areas of your life?

- What connections can you find between your art practice and your beliefs, attitudes, or values?

Not only did these presentations visually highlight student growth in regard to their craft, but it memorialized their understanding of the artistic process and revealed the skills of artistic practice that they have carried with them beyond the studio. I was so struck by the power of these young artists speaking about their work that it has fundamentally shifted my ideas about how to present and share student work in the future.

Creating and presenting information and opinions in a digital format is a fundamental skill in the 21st century. This format also allows students

to demonstrate other 21st century learning goals, including continual self-reflection, responding to artistic ideas with personal meaning, identifying universal themes, connecting artwork to a variety of cultural perspectives, and considering artwork in the context of our global society. Another major benefit of this approach is it encapsulates the range and depth of student learning in their own words. It is often difficult to understand the richness and benefits of art education solely by viewing a student's artwork. These presentations offer a clear and accessible demonstration of the essential nature of arts education as a core component for 21st century learning.



(Continued from page 13) to navigate on a desktop computer. Screencastify and YouTube Editor are both free to use and provide the ability to trim clips, add titles, insert music, and explore effects. Once the final video is rendered, it can be uploaded to any social media or digital portfolio.

Since completing this project, I shared one of our student's videos with a local business owner. I also shared the student's resume and asked the owner how having the video would change his opinion versus just having the resume. He mentioned that having the video added another dimension to the job candidate. He saw energy and confidence that could not be experienced without an in-person interview. In conclusion, including video as a component of a portfolio can add a great amount of value to increase job hiring and communication skills by saving employers time. They essentially can bypass an initial interview by watching a candidate video on their own time.

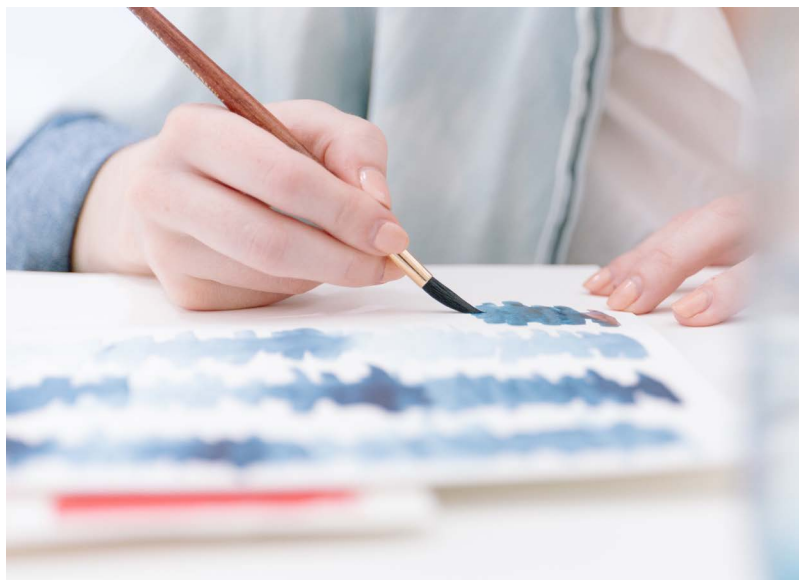
RESOURCES

www.bls.gov/web/empst/cpseea10.htm

(Continued from page 16) to AENJ. Are there cafés you frequent? Perhaps they would be willing to showcase a local artist.

If you have a friend or associate who you know actively creates, team up! Create your own version of the French Salons and draw together for one hour a week. Bring snacks. Drink tea. Make it something to look forward to.

We're busy, and it's difficult to find the time to create. But we owe it to ourselves and our students to continue learning and being enthusiastic about what we can accomplish on a personal level. We have the unique privilege of not just being art teachers. We are artists and educators.



YOU JOINED AENJ! NOW WHAT?

By Lora Marie Durr, Conference Chair

Congratulations, you are officially a member of one of the largest state professional art education associations in the country! Your membership means you are part of a group of art educators who share your passion for this field and goals of making a difference in the world through art education. Getting that membership number isn't the end of your journey with the Art Educators of New Jersey (AENJ) - it's just the beginning!

Over the years, I've found that my involvement with AENJ has helped me to become a better art educator. Being involved gives me a peek into art rooms from all over the state, which has helped me to raise the bar for my own students and program. When you are in an echo chamber of a small district or department, you don't have the opportunity to see what is happening outside that conversation. Getting a glimpse of what other art educators are doing with their students helps each of us to expand our thinking on art education and what students are capable of at each grade level.

AENJ is a non-profit organization founded in 1939 aimed at providing Art Education Leadership, Professional Development, and Arts Advocacy to members across the state. We are here for you, your students, and your school districts to ensure that art education has the opportunity to shine in the state of NJ. We can't achieve this mission without you, so here are a few ways you can take full advantage of your membership:

EXHIBITIONS

This might sound odd given our current climate, but we are still working to provide exhibit opportunities for your students - and for you! The option to share artwork online has actually been a great way to get even more people to see artwork. Sharing a link to an online display is much easier than trying to convince administrators and board members to come out to a reception. Here are a few ways to exhibit artwork with AENJ — some may be digital and some may be in person this year — we'll keep you posted via email and on our website as details become available.

1. Participate in your county's Youth Art Month (YAM) festivities! During the month of March, leaders from each county in NJ organize a student art exhibition. Because you are a member, your students can have their art displayed in the exhibition! There is also a state-wide exhibition which displays student artwork

at Trenton's State House! If you don't hear from your county YAM chair, reach out to them to find out more about participating! Contact information and details can be found on our website at www.aenj.org/yam.

2. If you enjoy exhibiting opportunities, be sure to send student artwork for the New Jersey Performing Arts Center (NJPAC) and NJEA exhibitions! These exhibitions are wonderful opportunities for you to advocate for your art program to parents and administrators.
3. Do you make art? We also host a member exhibition featuring the work of our talented members each summer. Don't forget to add your participation in this exhibition to your end-of-year evaluation!

PROFESSIONAL DEVELOPMENT

Again — crazy times — but even when we can't gather in person, AENJ's Advisory Council is working to find creative ways to connect and provide meaningful opportunities for professional growth. We've got some great new plans in the works for this year that can be enjoyed from the comfort of your home — don't miss out! Once we can gather again, look for our in-person PD opportunities as well.

1. Are you looking for meaningful, content specific PD? Conference is not the only opportunity for learning with AENJ. Keep an eye on our calendar and check your email for a wide variety of PD events held around the state — and this year, in your living room!
2. Do you have an idea for a PD event? Let us know and we will try to incorporate that topic or location into our plans!
3. Do you have an idea for a virtual or in person PD event you'd like to teach? Contact advisory.council@aejn.org to offer your services as a presenter!
4. Are you a solo art teacher? Do you wish you had colleagues to bounce ideas off of? Coming to our PD events, in person or virtually, is a great way to meet more art teachers who share your passion for this field.

GRANTS, SCHOLARSHIPS, MEMBER SPOTLIGHTS, AND AWARDS

1. AENJ offers grants for educators to bring special programs into their schools and for professional travel and learning. These opportunities are only available to our members, so don't miss out!
2. Because you are a member of AENJ, your high school

students are eligible for college scholarships. The application process is simple, and the potential impact on the future of art is immense!

3. Is there an art educator that you admire? Someone who goes above and beyond for their students, their school, or this field? It's time to recognize those hard-working art educators by nominating them for an award!
4. Have you just completed an exciting project with your students? Are you working on a big project with your school? We'd like to hear about it! Complete a nomination for a monthly Member Spotlight and you will be featured on our website, our social media accounts and in our email blasts! This is a great way to share your program with others in the field and with your administration.

STAY CONNECTED - NOW MORE THAN EVER!

1. Be sure to follow us on Twitter (@arteducatorsNJ), Instagram (arteducators_of_NJ), and Facebook (Art Educators of NJ - AENJ) to stay up to date on all our events and opportunities. We also share amazing art resources and contemporary content that can impact your teaching practice and keep you on the cutting edge!
2. If you aren't getting our emails, check your spam folder or contact communications@aenj.org to ensure that we have your correct email address. You can also manage your membership and email options by logging in to the member portal: <https://aenj.org/join-now-membership-portal/>.

3. Check www.aenj.org often for updates and announcements!

4. Advertise your membership with our door sign! The reverse of this page features a sign for you to post on your door, bulletin board or art cart - add your name and proudly display your membership status.

BUILD YOUR RESUME - GET INVOLVED!

1. Volunteer organizations need volunteers to make things happen. AENJ can't bring its members any of these opportunities without a strong team of volunteers. If you are interested in helping AENJ, please visit our website to learn more about our working groups to determine which area you are interested in and where you can assist! Volunteering is a great way to utilize your skills to help guide the mission of a great organization - as well as an opportunity to learn new skills and make meaningful connections.

2. The amazing presentations at our conference are all made by members, for members. Think about your practice and share one of your amazing lessons or experiences with us next year!

3. This magazine wouldn't exist without articles written by members! Share your thoughts, your research, or your favorite activity by submitting an article.

AENJ is **your** state organization. We are here for you and we want to hear from you. If you have ideas for the organization that help to further our mission in today's world, please share them. If you have concerns, please reach out to us so they can be addressed. Don't let today be the only day you connect with us — make the most of your membership in AENJ!

MARK YOUR CALENDAR!



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Keynote speakers:

Dr. Patty Bode

Vanessa German, Artist

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The art studio in the school where I teach changed course with the arrival of the COVID-19 pandemic by adopting tele-teaching. As the days became weeks and then months, the necessity to reinvent my art lesson structure was obvious. From the tele-schooling experience emerged the evident — that students would benefit from using art as a means of healing and processing. I decided to use innovation and my intuition to alter my lessons for the art studio, replacing the standard art elements that are usually the objective of the lesson with a more emotional approach.

Line, shape, color, texture, value, form, and space were swapped for reflecting, envisioning, and observing. A therapeutic approach to the creative process provides a platform for emotional stress to be alleviated, a technique I use in my own creative practice. Each exploration can allow the student-artist to inadvertently process some of the changes imposed on them by the new scenario in which they find themselves. Using artmaking as a processing tool provides a practice to stabilize, manifest, and establish good mental health.

Reflecting

Considering how I use my own artmaking process to cope during intense periods, I thought about the ways in which personal memories inform my artwork. Reflecting on memories, an important tool for processing, was thus used by my students in their artmaking. Exploring favorite past experiences or remembering something important enabled the student-artists to reinvent their state of mind and alter their perspective through the art making process.



Projects created during the tele-schooling experience included a “favorite day photograph.” Students reflected on a positive day at school and visually recreated the memory as if it were a photograph to represent the experience. It was meaningful to see what held emotional value to my students, where the relationships and bonds occurred. Students created attractions like ferris wheels and roller coasters. In a time when they had to stay home, they could envision a wonderland and remember a visit to the boardwalk or amusement park.

Ironically, our school building was to be demolished in the summer of 2020. Having to rush off and remain home for weeks that turned into months up to and including the end of the school year, our students did not get the closure of a goodbye. So, we created postcards.

Postcards are used to remember a place, to capture something about a location you can take with you when you can no longer be at that location. The postcards required reflection to be designed and were used as a salute to the former school. They were created using a memory from the school with a message written on the back to the school. The completed postcards were shared with the school community.

By using reflection, the students were given the opportunity to redirect their emotions and possibly change their attitude. The process of remembering can release complex feelings a child may not find the words to express. Through this process, the student-artist can be transformed by the experience.

Envisioning

Envisioning, another focus of my tele-school teaching, was introduced as a process to transport a child mentally and emotionally to another place. Using notions of travel and inventing a destination allows opportunity for the student-artist to be transported. This mental travel provides an escape from a physical environment to which they are confined. Expressing the means of exploration through the creative process allows the student some sense of control. The student-artist could creatively find a respite from the new confined reality and mentally travel to any destination, be it real or fantasy.

My students created landscapes, both real and fanciful, where they could fly kites, travel in hot air balloons, or even walk in the spring rain. Location was completely in their hands. Likewise, students envisioned a future world with futuristic cities and towns that could exist exactly as they wished them to be.

They also created self-portraits, embedding a personal goal within a future image of themselves. We also created “helpful robots,” where the students needed to envision where there was help needed and invent the robot that could help. A T-shirt design drawing focused on a “kindness campaign” where student

artists realized the power of imagery to spread a message. Responsibility, throughout the lesson.

Observing

Lastly, observation is a technique that encourages awareness and finding mindfulness. Our natural world can provide endless subjects for the expression of beauty. Observation of nature, examining the often overlooked, can be emotionally healing and promotes transformation.

My youngest students, five and six, taught me about wishing-flowers and big rocks. Dandelions and pinecones were drawn again and again in precise, accurate detail. Older students studied the features of a parent or guardian, adding a personal slant on the model, in a “best dad ever” shirt or with “I love my mom” banners in the background.

Easily accessible, the students’ natural environment becomes a meaningful resource for inquiry, information, and inspiration. Student-artists can make independent connections with their natural environment through investigation and discovery of textures, shapes, colors, and lines.

These changes to the educational

structure, while challenging, can also offer benefits. Teaching from outside the classroom can feel isolating and detached. Ironically, connections can emerge from the more intimate one-on-one interaction compared to the larger classroom setting with twenty or more students together. Artwork is looked at with a closer eye, accessible digitally for a second look if needed. Scheduling and time organization is flexible for the student as well.

Tele-conversations between teacher and student also make it possible to include parents and families. Opportunities for families to share in the process by creating together with the student is one of the byproducts of the tele-schooling experience. Collaborative family projects can and do develop.

Families reported back that they had drawn outside together, images of leaves, sticks, and flowers. Brothers handed in their projects together, adding personal flair to their co-creating. Older siblings or parents helped by collaborating with younger students and giving mini art lessons at home to enhance the student’s project and show off their abilities too.

There is always opportunity for each of us to benefit from the healing effects of artmaking. Artists have the advantage of experiencing the power of their artwork as a means of unfolding a message, a self-powering realization. Manifestations of ideas are spread through art expressions. This notion can extend beyond that of the student’s personal experience.

The student-artist is a productive community citizen. By observing and/or reflecting, gratitude, concern, and even frustration can be communicated. Families, friends, educators, students, and community members benefit from the art sharing, a rippling effect through the community.

Perseverance in serving the needs of my student-artists pushes me forward. “When educating the minds of our youth, we must not forget to educate their hearts.” These inspiring words of the Dalai Lama offer me solace. Art heals, art creates connections, art expresses the non-verbal. More than ever, the positive attributes of the arts are needed and prevail.

AENJ supports its members and their students through scholarships and grants. AENJ’s grants and scholarships assist Visual Art teachers in pursuing professional development and/or advanced degrees. AENJ also offers student grants which our members can apply for to foster and advance their students artistic growth. These financial awards are given annually.



If you are interested in making a donation to support the scholarship program, you can donate through PayPal: give@aenj.org



(Continued from page 25) to magically teach my students and parent/homeschool simultaneously. Things quickly changed and went downhill fast.

I don't know how it happened, but within about two weeks, my children were withdrawn, giving little effort, and racing to get things done. I had to fight with them to wake them up. Getting them to change out of their pajamas was a 40-minute ordeal. Everything was a fight. I was mortified when their teachers were emailing me about missed assignments or Zoom meetings. I had a schedule; my kids are honor roll students; I am a teacher. How could this go so wrong so quickly?

I had an epiphany one afternoon when my son, while looking through his day's assignments, laughed — not just a giggle, but a hard belly laugh that made him gasp for air. His teacher had assigned each student to teach a dance to one of their parents and create a TikTok video. The students were then assigned to rate the performance of their parent based on their ability to follow the choreography their child had taught them. How was this relevant to what they were learning in the classroom? No idea. Did that matter? Nope.

The rest of that day was spent making my TikTok video with my son and daughter. It was the most fun we had had in weeks. It was different. It forced us to work together. It was fun. That's the kind of content I needed to create for my students. I didn't need to make every assignment a social media phenomenon, but I did need to make things fun when I could.

I let go of the restrictions I had given myself. I forgot about my curriculum or trying to replicate at home what we would have done in the classroom. I took advantage of the fact that we were not in the classroom. No cameras? No problem. We'll use cell phones and chromebook cameras. No art supplies? We'll use natural

materials and found objects. I saw in my own children that they were inside staring at screens too much. I required lessons outdoors. If a lesson wasn't interesting, I came up with something else. Why just limit an iPhone-ography lesson to my high school photography classes? My middle school students loved those lessons too. My high school students were no longer confined to the high school campus to take pictures. Their work rose to a new level when they had the opportunity to photograph anything they wanted.

When June rolled around, I was satisfied with my remote learning experience. My students were engaged. The work they created during this time makes me proud. My own children made honor roll after all. We all changed when I realized that, like artwork, we need to make space in our lives for fun. Even in the darkest depths of quarantine, we found time to laugh together. I'm grateful for the time my family had together in this journey, and I hope I was able to give some of that to my students and their families.

Lisa teaches grades 6-12 visual art and photography in Collingswood, NJ. She is also a mom of two children, Zachary, age 12, and Olivia, age 11.



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(Continued from Page 28)

Gallery View to be invaluable, as it establishes a foundation for our classroom environment and rapport.

These artworks illustrate a great deal of students' self-expression. At the same time that students are learning about themselves, I am learning alongside them. I am finding out about them as unique individuals beyond the classroom. Meanwhile, exhibiting these unique mandalas as collaborative artworks highlights the beauty of diversity and importance of its acceptance as well. Ultimately, Mosaic Mandalas is a lesson that supports my goal as a twenty-first century art educator to have students leave my classroom with a better sense of who they are and an acceptance and appreciation of anything or anyone different.



GREETINGS FROM THE AENJ ADVISORY COUNCIL!

The Advisory Council Chairs for 2020-22 are Lisa Winkler (South, Secondary), Ashley Schnyer (South, Elementary) and Tenley Marshall Escoffery (North, Elementary). We are new to this leadership position and together we are excited to connect with the members of AENJ in meaningful ways!

The AENJ Advisory Council (AC) is composed of New Jersey art educators who design and coordinate annual professional development events and serve as a liaison between the members of the organization and the Board of Directors. The AC includes representatives from each NJ region: South, Central, and North in addition to each division: Elementary, Middle, Secondary, Higher Education, Special Education, Independent Schools, Pre-Service, Retired, and Museum Education. We are currently seeking members of AENJ to ensure all of these divisions are represented within our committee.

Though this year is very different, the AC will still be working to plan enrichment and professional development events for NJ's Art Educators. We have reached out to a number of artists, museums, and fellow arts-based non-profit organizations to develop both virtual and eventual in-person events. Please keep an eye out in your email and on the AENJ social media accounts for more information on these opportunities as they become available.

If you are interested in assisting with the planning of or participation in professional development events for AENJ members, or if you know of a great location in the state that we could design a workshop, or if you have any ideas on ways to improve AENJ, please share them with us as we are your liaison to the Board of Directors. Your voice matters and we want to ensure that the needs of our members are being met! Please reach out to the Chairs by emailing us at advisory.council@aenj.org.

SCHOLARSHIP INFORMATION

HIGH SCHOOL SCHOLARSHIP APPLICATIONS DUE: FEBRUARY 22, 2021

ALL APPLICATIONS AND PORTFOLIOS WILL BE COMPLETED ONLINE!

In 2019, AENJ provided \$1500 in scholarships to students at all levels. Take advantage of this opportunity to help your students further their education; they are the future of our profession. Candidates for this award include high school seniors interested in pursuing the study of visual art or art education in any public or private school of higher learning. It is our intention to select a student whose submission is diversified. The nominator must be an active member of AENJ for a period of no less than two years.

The deadline for High School scholarship applications is February 22! You need to submit your student applications by February 22, 2021 so that the scholarship committee may evaluate them. Students selected to receive scholarships are honored at the Governor's Awards in Art Education ceremony in May 2021.

GRADUATE & COLLEGE APPLICATIONS DUE: APRIL 15, 2021

The entire process for applying for an AENJ Scholarship has been put ONLINE. This makes applying for a scholarship even easier! We encourage ALL members to apply!

Are you a college student majoring in visual art or visual art education? Are you an AENJ member pursuing a degree in art education or an art teacher pursuing a master's degree in an art-related field such as Art Administration, Art Supervision, Museum Education, Art History, Art Curriculum or Studio Arts? If you answered yes to any of these questions, you are eligible to apply for AENJ scholarships of at least \$1,000 that are paid directly to your college tuition.

Information about all scholarships can be found on the AENJ website: aenj.org/pages/scholarships. Descriptions of the AENJ Past Presidents' Graduate Scholarship and College Student Scholarship can be found on this page along with links to their Application Information Sheet.



Do you know someone who deserves recognition as an outstanding art educator?

Does your Principal or Superintendent support the arts?

Is there a community leader in your area who has been supportive of your art program?

Please take the time to nominate someone!

Everything you need can be found on our website: www.aenj.org/awards

AENJ GRANT INFORMATION

APPLICATIONS DUE: **APRIL 15, 2021**

The **AENJ Student Enrichment Grant** is intended to provide AENJ art teachers an opportunity to encourage their students entering grades 1 through 11 to participate in art classes, beyond those offered by the regular school curriculum.

The **AENJ Summer Workshop Grant** was established to encourage art teachers to attend summer workshops to rejuvenate themselves as artists and enhance their skills as educators.

Would you like to attend our October 2021 conference or the Spring 2021 National Art Education Association (NAEA) Convention? AENJ recognizes attendance at these events as important to the professional growth of our members. Two grants are available to help you defray the costs of participating in these two annual events.

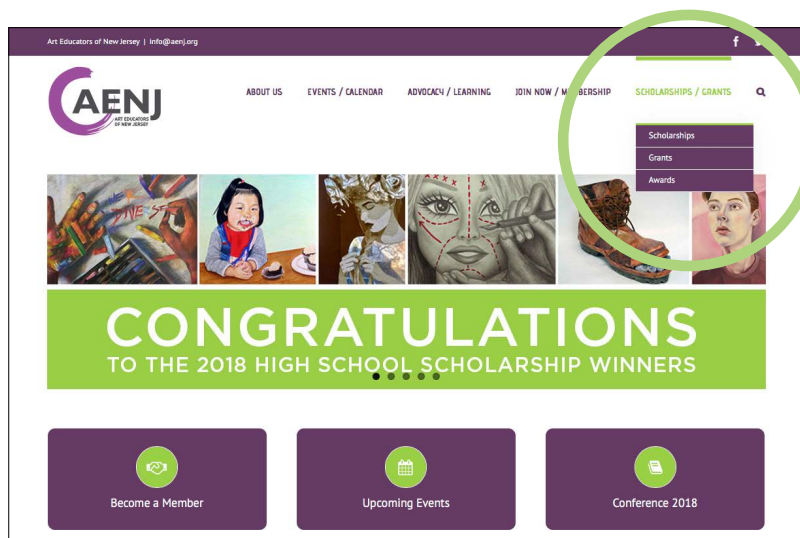
The **AENJ Residency Grant** presents members the opportunity to spend extended time at our fall conference. Grantees are reimbursed for ONE night's stay in the hotel to encourage their full participation, including evening programs and activities, as a part of their professional development experience, OR covers the cost of attending a virtual conference.

The **Rick Lasher Professional Growth Grant** was named after former AENJ President Rick Lasher for her dedication and commitment to professional growth and development of all art teachers in NJ. Grantees receive \$500 to financially support their attendance at the NAEA Convention.

Pre-Service Teachers

The **NAEA Convention Preservice Teacher/Student Professional Growth Grant** provides Art Education majors at the undergraduate/graduate level with \$500 to support their attendance at the NAEA Convention, whether online or in-person.

The **AENJ Special Events Grant** was established to support events that promote quality art education outside the traditional school setting and bring art education to a community of people. A maximum of \$500 will be awarded to the grant recipient.



The entire process for applying for a grant has been put **ONLINE**—making applying for a grant even easier!

We encourage ALL members to apply!

GRANTS AND SCHOLARSHIPS AWARDED EVERY YEAR!

A full description of ALL the AENJ Awards, Grants and Scholarships as well as all the necessary forms can be found on our website at: www.aenj.org

(Continued from Page 18)

LESSON SHIFT #2: CONCEPT/CONCRETE 3 PIECE SERIES

Concept/Concrete 3 Piece Series is one of the final projects for my Studio Art 3 (mostly juniors) class. Students are instructed to combine something conceptual with something concrete to create a 3 piece series of artwork. The goals of the lesson are to encourage students to think about the connections we can make between conceptual ideas and concrete objects to create artwork with broader meaning and purpose. Composition is stressed to help students develop a deeper understanding of how artists can emphasize content and direct the viewer to understand their creation. Students are required to research an artist whose work either inspires them because of the conceptual connection it shares with their idea or for the material/style choice. The lesson allows students to select their materials, size, and structure for the 3 pieces, but requires uniformity in all these decisions - each piece should relate to the next and create a unified body of work.

I shifted this project by again having students focus on their current situation and engaging them in the act of reflection. They were asked to select their



conceptual piece based on something they had been feeling and to connect their concrete aspect of the project based on a personal reality during the stay at home orders.

MASON GROSS SCHOOL OF THE ARTS

ART & DESIGN

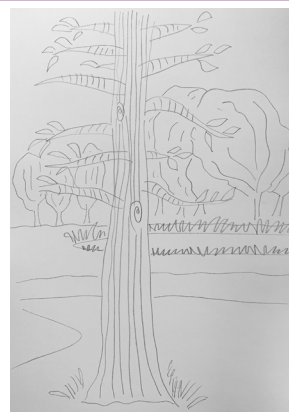
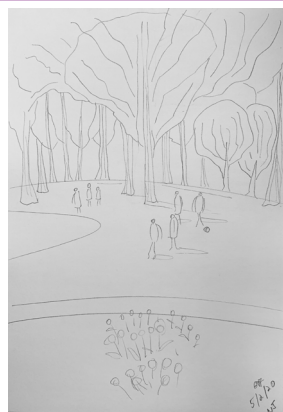
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admissions@mgsa.rutgers.edu

JOY DURING THE TIME OF CORONAVIRUS: SPRINGTIME SKETCHES IN THE PARK

| By Dr. Gillian J. Furniss



One benefit of the Coronavirus Disease 2019 (Covid-19) global pandemic is our gratitude for life's simple pleasures. New Jersey residents were ordered to remain close to home. With the mental anguish of having to live in isolation and practice social distancing, we made more online connections. Familiar voices and faces were reassuring during a time of unpredictability. Although I have been an artist and art educator for many years, I am a new resident of New Jersey. I felt an urge to respond to life outdoors in real time and space. I posted, "I am no longer calling this shelter-in-place. I am now an artist-in-residence."

Isolation as a Teachable Moment

A Buddhist phrase proclaims with reassurance, "Winter never fails to turn to spring." The warmer temperatures arrived in March of 2020. I decided to explore nearby treasures to connect with nature. I found courage to face a future of uncertainty by focusing on discovery. To gain some much-needed physical exercise, I drove to outdoor destinations such as the campus of Kean University, Ringwood State Park, and Elizabeth River Trail. My energy was replenished from walking. I embraced my beautiful surroundings, while tapping into my visual artistic voice.

I found Warinanco Park during the ephemeral cherry tree blossom

season. Warinanco was a 17th century leader of the Lenape people. This 204-acre residential county park was designed by the landscape architect Frederick Law Olmsted in 1923. I stood amongst the fleshy petals to mark the joyful occasion of this strange spring (Figure 1). I exercised on paved paths twisting through a cathedral of trees, looping around the pond, and cutting through baseball and soccer fields. There were signs warning residents to maintain 6 feet apart. A rain shower arrived and the grass was covered with pink snow amongst still dormant naked tree branches.

During April, Governor Phil Murphy ordered the temporary closing of most parks. I visited Warinanco Park after reopening with renewed appreciation. Henry S. Chatfield Memorial Garden is an enclosed garden with blooming flowers in seasonal sequence such as yellow Pansies, purple Iris, and white Peonies. I spotted songbirds such as Red-winged Blackbird, Blue Jays, and American Robins. I identified waterbirds such as Canadian Geese, Mallard Ducks, and Great Egrets.

Experiences of Creative Making as Connections

Despite the stress, pain, and sorrow we humans were experiencing, nature seemed to be especially abundant. One gorgeous afternoon in May, I sat on a park bench with a small sketchbook and mechanical pencil.

Thinking of art as experience, I decided to slow down to reflect and represent on paper the panoramic view. I made graceful lines with my steady, capable hand to draw objects in three-dimensional space including those in fluid motion. I drew en plein air sketches of the pleasurable leisure activities such as families flying kites, brothers playing ball (Figure 2), sisters riding bicycles, and a group sitting on the grass (Figure 3). I created another drawing of a tree with wrinkled bark heavy with young leaves (Figure 4). Later in my art studio, I plan to transfer these preliminary drawings into landscape papercuttings.

I wore a scarf on my face to help stop the spread of this coronavirus. As performance art photography, I wrapped a silkscreen scarf as a prayer flag over an empty park bench as it waved in the breeze (Figure 5). I made a video of this scarf on fitness equipment with a bird chirping above the pond (Figure 6). Years ago, one of my international college students from Nepal made a drawing of Buddhist prayer flags blowing in the wind to promote peace and spread compassion. I wore a colorful hand-sewn face mask made by an artist friend (Figure 7). I was encouraged by my alma mater to email a selfie as an '88 alumna with a sign wishing congratulations and good luck to the class of 2020 (Figure 8) for a virtual college graduation video.

(Continued on Page 44)



CERAMICS@HOME | By Karen Kiick

Acting on a gut feeling on Friday, March 13th, I gave each of my students approximately a pound of clay, a plastic spoon, a tiny paintbrush, and one quarter piece of clay sponge to take home....just in case. Nothing official was announced until that weekend, but as it turned out, that fateful Friday was the last day I saw my students in class, and that blob of take-home clay was the last clay they would work with for the rest of the school year.

Just like every teacher across New Jersey, I was overwhelmed and sad about how flat our very dimensional lives quickly became. I had to plan past the single at-home clay project and try to keep life somewhat 3-dimensional for my kids. We transitioned into using cardboard, glue, scissors, easily accessible recyclables and natural materials. Ceramics class morphed into a whole new artmaking experience when cardboard became the new clay.

In the months that followed, we created 3D objects that weren't made with clay but that still challenged the students' aesthetic. Our new assignments got my students away from their screens so they could physically work with their hands while being creative using stuff they already had at home. We communicated via Google Classroom, Remind, YouTube, and an occasional Zoom meeting so we could still see each other smile and laugh.

As I write this in mid-July, without any finalized plans in place for the 2020-2021 school year, I'm faced with some of the same issues that we dealt with in March. But even though I now have time to plan, I still have no concrete answers about what to plan for. That's just perfect! At least for now, the assumption is that we will be able to work with students face-to-face (well, mask-to-mask) for at least some of the time, so we can also distribute and collect

materials as needed. This time around I am planning for a more in-depth Ceramics@Home Clay Kit that will last for multiple weeks and provide varied building techniques for them to create at home. I want my students to be able to work with the material that inspired them to take a Ceramics class in the first place. Non-clay assignments may be layered into the at home learning experiences as necessary, but working with clay as much as possible will be my primary intention entering the 2020-21 school year.



Each Ceramics@Home Clay Kit will include:

- 12.5 lbs of clay
- One 14.5 inch long, 1.25 inch dowel for rolling slabs
- Two, twelve inch long, 1/4 inch sticks for thickness strips
- A little paint brush
- 1/2 clay sponge
- A piece of drywall (12x12)



- A piece of canvas (12x18) to use as a work surface

- 5 plastic bags for storage of clay and finished work

The physical structure of the kit includes an 8x5x5 inch cardboard box inside a canvas tote bag that will allow students to safely transport their finished leather hard pieces back to school to get fired and then carry a new batch of moist clay home.

I'm hoping that the student work created under these very unusual circumstances still contains student voice and personal style. I feel

strongly that if we can keep our hands in the mud, we will keep our heads on straight and our hearts full. There is power in creating something at a time when so much seems to have been taken away.

If you're curious about how all of this has played out for us (fingers crossed), you can find us on Instagram @artroom14, @karenkiick on Twitter, or you can email me at kkiick@htsd.us I'd love to hear about how things are going for you, too!

(Continued from Page 42)

Reframing My Pedagogical Practice

As a park visitor, I was reminded that humans have the responsibility of being stewards of the natural world, and to cherish wildlife including animals and plants. Engaging in en plein air sketches and performance art photography offered me the opportunity to expand my art practice and reflect on being a creative. The kind of art we make and the way we make it is changing rapidly. We all can use low-toxic materials and technology such as paper, pencil, and a smartphone to create art. Like a prophetic harbinger,

the warnings of the young Swedish environmental activist Greta Thunberg reached a climax just before the outbreak of this coronavirus. We need action more than hope because we are already in a crisis, she urged us all. I remembered months ago teaching multicultural children

multiple outdoor arts integration workshops at a nature preserve and a national wildlife refuge to encourage exploration of nature and physical exercise during creative pursuits. I hope the younger generations approve of my responsible choices to embrace art as sustainability.

RESOURCES

Furniss, G. J. (2019). En plein air: Planning an outdoor art workshop. *SchoolArts*, 119(3), 40-41

Rolling, J. H., Jr. (2010). Art education at the turn of the tide: The utility of narrative in curriculum-making and education research. *Art Education*, 63(3), 6-12

Russell, A. (2020, April 9). What submarine crews and astronauts can teach us about isolation. *The New Yorker*. ret. www.newyorker.com/culture/culture-desk/what-submarine-crews-and-astronauts-can-teach-us-about-isolation

FEELING THE LOVE OF JEFFREY GIBSON: THE SCULPTURE OF A NATIVE AMERICAN ARTIST AS A CATALYST FOR MUSEUM INNOVATION

By Dr. Gillian J. Furniss

This article discusses the learning opportunities of Lafayette Street School's students during a fourth grade field trip to the Newark Museum of Art, the largest museum in New Jersey. These students created their own artwork and participated in a guided tour. This museum recently opened its reinterpreted Native American galleries in close proximity to the American collection. I listed National Visual Arts Standards such as creating in the visual arts, responding to works of art, and connecting to works of art with subjects such as Native American history and culture. This free field trip encouraged attendees to be life-long learners. As a vehicle to ensure social justice and continue the priorities of the Progressive Era Movement, teachers may use nearby cultural resources to engage students in the processes of critical and imaginative investigation.

In Memory of a French Soldier

Lafayette Street School of Performing Arts and Justice is named after Marquis de Lafayette, a French soldier and statesman who fought alongside the Colonists during the American Revolution. Located in the Ironbound district in Newark, it is the oldest continuous public school in New Jersey. Many of these students are immigrants and first generation Americans who speak Spanish or Portuguese at home and are learning English as a second language.

Education Beyond School Learning

In 1902, John Cotton Dana served concurrently as Director of Newark Public Library and Newark Museum of Art. The museum began to lend "boxes of materials" to the district's schools resulting in the development of an Educational Loan Collection. Other museums look to Newark Museum of Art for leadership in teaching using the methodology of material culture. It holds major collections of American art, decorative arts, contemporary art, arts of Asia, Africa, the Americas, and the ancient world. Linda Harrison as Director wants to promote "inclusivity and openness to new ideas, new thoughts."

A Creative Activity

My students had 45 minutes to engage in a creative activity in the museum studio. Playfulness includes working with a fluid path full of imaginative possibilities. The Museum Educator showed the children a large cut out reproduction of a sculpture called *Come Alive! (I Feel Love)* (2015) by the Native American artist Jeffrey Gibson (b. 1972) (Figure 1). She asked open-ended questions to begin a dialogue. They were each given a small three-dimensional wooden sculpture with a body and base. Art materials provided included pattern color paper, scissors, glue, ribbons, color paper strips, and color markers (Figures 2 and 3).

I suggested my students focus on the front and the back as a coherent whole by turning it around as they worked continuously. I encouraged them to put the rectangular body against the paper on the table, trace the contour line of the geometric shape with a pencil, and then cut it out with scissors. I walked from table to table to monitor their progress and discover if some students needed one-on-one guidance. I curled ribbons with scissors after tying them around the wooden cylinders.



To assess learning, the museum educator asked some perceptive questions. I was thrilled to hear their insightful answers. When asked how they solved a problem during their creative journey, one boy answered, “Ask for help!” I realized students felt comfortable asking for guidance from trusted teachers and parents (Figure 4).

A Guided Tour

We went on our gallery tour with an experienced Docent. We viewed a painting called *Early Mass / Misa Temprana* (1923) by Cameron Booth (1892–1980) with a scene of Native Americans in front of a church (Figure 5). The artist spent several months living on Leech Lake Reservation in Minnesota, home to the Leech Lake Band of Ojibwe, one of the six bands that make up the Chippewa tribe. This painting documents the intersection of Indigenous and Christian traditions that shaped American identity. Our guide asked, “What are the people wearing?” and “What are the people doing outside?” My students answered, “Blankets” and “Going to church.” We walked past monumental art by American artist Joseph Stella (1877 – 1946) such as *The Voice of the City* (1920-1922) (Figure 6). We saw aesthetically pleasing traditional daily objects such as dance boots, dresses, and a bandolier bag (Figure 7). I was impressed a student knew a decorated ceramic bowl was made from clay.

The Docent shared some personal family history that made the museum visit all the more special. She revealed she was African American and Seminole. She offered some wise advice to the students such as, “You cannot be sure just by the color of your skin that you don’t have Native American blood in you.” She reminded the children that they were Native Americans too.

Contemporary Art of the Americas

It was a perfect ending to the day when we saw in a gallery the actual artwork that inspired our earlier creative activity. Jeffrey Gibson's *Come Alive! (I Feel Love)* (2015) was commissioned for the reinstallation (Figure 8). The artist, who is Choctaw and Cherokee, combines traditional Native American subjects and materials, such as the tin and copper jingles many Native Americans sew onto dance regalia, with abstract art concepts including techno rave and club culture. Gibson, who identifies as an LGBTQ artist, grew up in Europe, Asia, and the United States.

Reflections of Creative Memories

My students viewed celebrated artwork and responded by creating authentic art. They answered questions by museum professionals and learned in a collaborative setting. One student admitted making three-dimensional art was “hard.” They left their comfort zones with supportive adult supervision. We encouraged them to take creative risks, solve problems, and think critically. Organizing a field trip reinforced my commitment to making a positive difference in young lives.

WWW.NEWARKMUSEUMART.ORG

RESOURCES

Cummings, C. (2016). *Knowing Newark: Selected star-ledger columns* by Charles F. Cummings. Newark, NJ: The Newark Public Library.

Libbey, P. (2018). *Newark museum names new director*. *The New York Times*. October 10, 2018.





AENJ'S COLLECTION OF REMOTE TEACHING RESOURCES

NEW SITES AND INFORMATION ADDED REGULARLY!
FIND THEM ON THE WEB: AENJ.ORG/REMOTE-LEARNING

ARTICLES ON ONLINE/REMOTE LEARNING:

Edutopia: [2 Simple ways to improve online instruction](#)

EducauseReview: [The difference between emergency remote teaching and online learning](#)

FastForward Scientific Learning: [Remote Community: Building a sense of community during school closures](#)

Harvard Graduate School of Education: [A Place of \(Remote\) Belonging](#)

Edutopia: [Fostering a strong community in a virtual classroom](#)

NJEA COVID-19 RESOURCES

EMERGENCY CLOSING/REMOTE TEACHING LESSONS AND RESOURCES

Here are some sites for lessons and online resources for remote teaching. As always please use the guidance from your administration, school policies, and your teaching expertise as to what is appropriate when setting up your lessons.

[NAEA Remote Learning Toolkit](#): A new section to the Remote Learning Toolkit that houses guidance on preparing for the 20-21 school year, including disinfecting materials, organizing classroom kits/class packs, preparing for distance, virtual, blended environments, etc...



Member Martha Garcia shares her art lesson with [NJTVLive](#)
[Watch Martha's full instructional episode on PBS](#)
[NJEA Article](#)

[ARTSEDNOW](#): From www.ARTSEDNOW.org this resource covers Music, Theater, Dance, and Visual Arts.

Online Art Teachers K-12 Facebook Group, resources from around the country: [Shared Drive](#)

[Take home 40 Art Challenges](#): Download this handout of 40 art challenges

American Art Therapy Association: [Best Practices for Using Art Supplies Hygienically during COVID-19 Outbreak](#)

Flipped Classroom Lessons from teacher Carol Bowen: <https://www.youtube.com/channel/UCNuctyNxRtIKVJHVPK8IGTQ/videos>

[How to Make Stop Motion Video](#): Ideas for iPad Movie Projects

[Adobe Spark Post](#)

[Artsonia Classroom](#)

[Discovery K-12](#): Discovery K12 provides a complete online curriculum for pre-k to 12th grade. All main subjects are covered, plus extra-curriculum courses.

[Amber Kane](#): How to teach art online

[Paula McClain](#): Lessons and ideas she compiled from other art teachers, institutions, etc.

[K-12 Free Downloadable Art Learning Packets](#)

[Art Ed Guru](#): Covid19 Remote Teaching Resources

[Art Prof](#): a free website for learning visual arts.

[Twinkl.com](#) have just made all their resources free for educators. Speak to your admin about it

[Jules White](#): We have been E-Learning for 6 weeks now here in Hong Kong, and have at least another 6 weeks to go. You are welcome to have a look at my website, complete with videos, how-to instruction and galleries of student work.

[The Art of Ed](#): COVID-19 Webinar

[The Art Class Curator](#)

[The New Jersey Association of School Psychologists](#) developed resources for educators and parents on our website. Please click here to see those resources. We are also looking for more helpful resources to add as well.

[“Portrait Artist Of The Week” lesson plan](#) (3 days and the final) by Jesse Wright, Art & Tech Instructor, WINGS Program Director at Eastern Christian School

[GRID OF ART SITES](#): Ready to stay creative from the couch? Here is your guide to enjoying art at home! (courtesy of our friends at MAEA)

ART HISTORY

[SMART History](#) (Art history Resources)

[Google Arts & Culture App](#)

[Stuck at Home? These 12 Famous Museums Offer Virtual Tours You Can Take on Your Couch](#) (Video)

[MOMA Teacher Resources](#)

[Guggenheim online](#)

[Metropolitan Museum of Art Resources Online for Educators](#)

<https://www.artedguru.com/copyright-statement.html>

[PBS Art Assignment](#)

[Free Trial of Scholastic Art Online for Educators](#)

[Philadelphia Museum of Art Educator Resources](#)

[The 75 Best Virtual Museum Tours Around the World](#) [Art, History, Science, and Technology]



This past year, AENJ celebrated its 60th year observing Youth Art Month. To commemorate this occasion, AENJ had planned to have multiple State Youth Art Month Exhibits and Receptions. The first was held at the State House in Trenton on March 6. The exhibit featured work from K-12 students from every YAM group in the state, over 100 pieces in total! Parents, families, teachers, and students were invited to attend two Receptions and Award Ceremonies, one for high school students and the other for K-8 students. The high school reception featured guest speaker Evan Michelson of TV's *Oddities* and Co-Owner of NYC's *Obscura*. Evan spoke about the importance of self-expression and shared some of her unique antiques with our audience. Both receptions featured an Awards Ceremony, slideshow of student art, and activity tables for all guests. Many

60 YEARS

2020



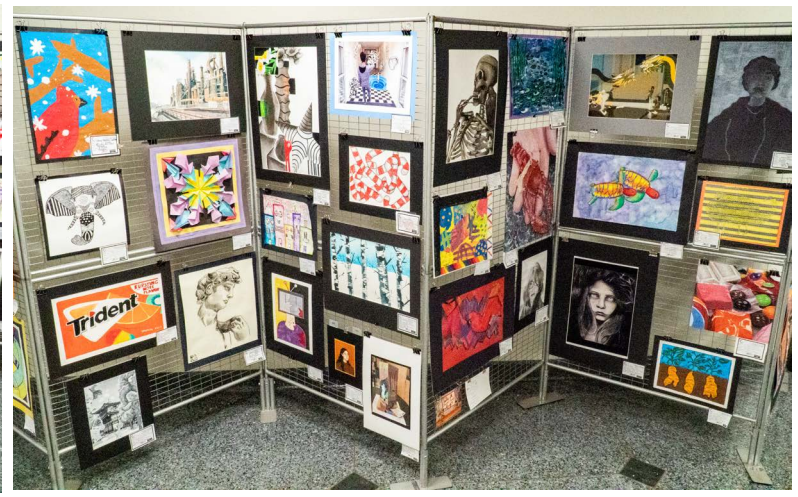
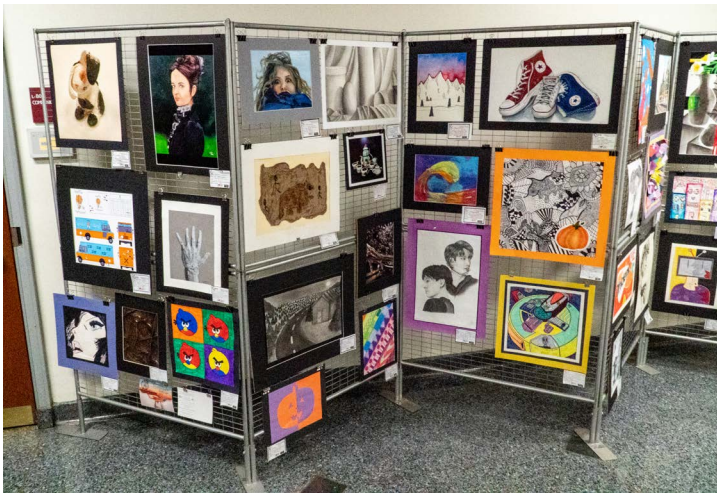
YAM BEAT



state senators also had special certificates created for a few of our student artists.

Photographer Andrew James Irving was on-hand for the receptions and captured many wonderful moments from both events. Pictures from the Trenton Exhibit and Reception can be found on our blog, Instagram, and Twitter accounts.

An additional "60 Years of YAM" Special Event state exhibition and reception was set to be held in the historic Central Railroad of New Jersey Terminal at Liberty State Park on March 21. Over 60 pieces from New Jersey's K-12 student artists were selected for this exhibit. Again, every YAM county group was represented in this event. We also worked with State YAM Chairs from



Pennsylvania and New York to honor a few of their student artists and highlight their YAM programs. We collaborated to display Pennsylvania's YAM flag and a PowerPoint from New York. Unfortunately, we were unable to hold this event at Liberty State Park in Jersey City. Many county YAM events were cancelled as well.

Student work from both exhibits can be viewed online through the Artsonia galleries:

Trenton Gallery: <https://www.artsonia.com/schools/media.asp?id=165374&media=4941>

Liberty State Park Gallery: <https://www.artsonia.com/schools/media.asp?id=165374>

State Co-Chairs Karen Mannino and Kristy Lopez would like to thank the Executive Board of AENJ, as well as its Board of Directors, for their support with our YAM program. We would also like to thank the amazing County Chairs who dedicated their time

to promote the artwork of their students. While this truly was an unusual year, many Chairs went above and beyond to create virtual/digital exhibits of their county shows. Lastly, we would like to thank the members of AENJ who participated in the 2019 Poster Design Contest and other AENJ-sponsored YAM events. We are especially appreciative of those members who established and facilitated Youth Art Month events at their schools and in their districts. We are excited to feature their hard work in this issue. The success of New Jersey's Youth Art Month Program would not be possible without your dedicated support.

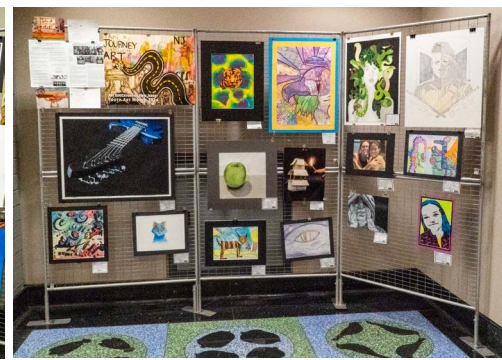
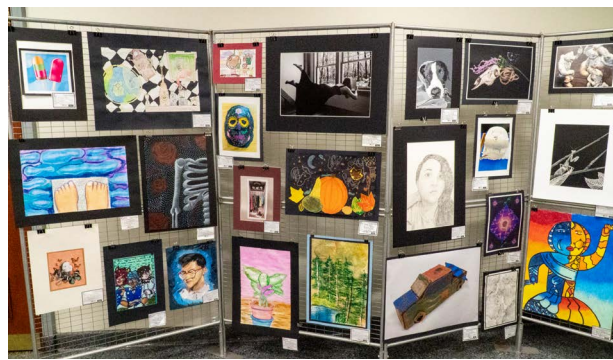
We are looking forward to coming back stronger in 2021. Please contact Karen Mannino at yam@aenj.org if you would like to get more information about YAM, or if you'd like to get more involved with YAM in your county or state-level.



Blog: <https://yamnj.blogspot.com/>

Instagram: [@AENJYAM \(www.instagram.com/aenjyam/\)](https://www.instagram.com/aenjyam/)

Twitter: [@AENJYAM \(https://twitter.com/aenjyam\)](https://twitter.com/aenjyam)

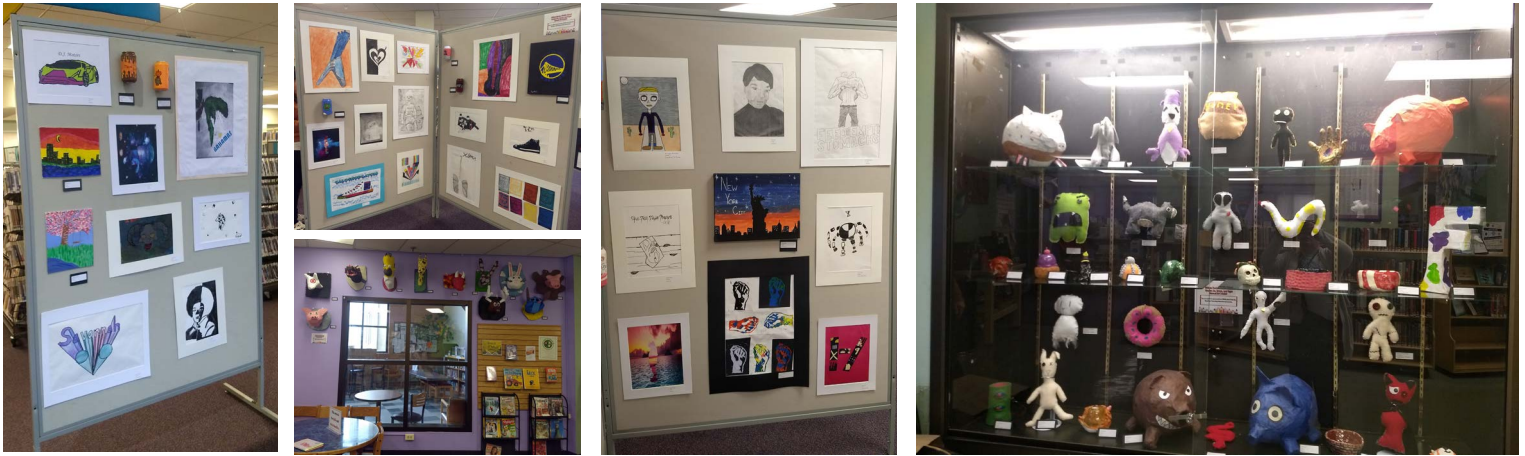


Despite the uncertain circumstances, counties around the state held their annual Youth Art Month celebrations and shows in March. Take a look!

ATLANTIC + CAPE MAY COUNTIES

MAYS LANDING

This is our 19th year holding a month-long student art exhibition, at the Mays Landing branch of the Atlantic County Library. Over 200 works of art are exhibited! We held our artist reception on March 11th from 7-8pm.

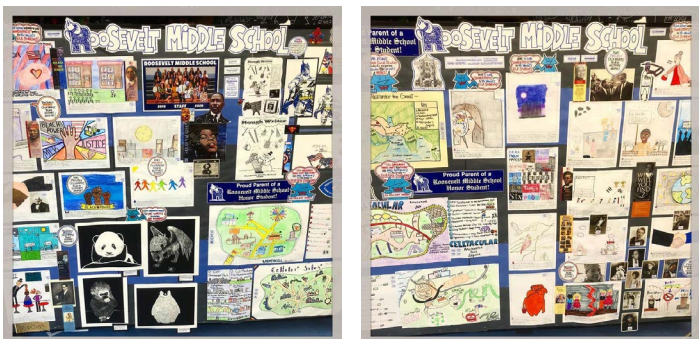


BERGEN COUNTY

FAIR LAWN

Fair Lawn held an annual district Art Show K-12. There were pieces from fine arts and wood shop classes. A student string instrumental group performed and home economics classes prepared appetizers. The opening was March 9, and the exhibit ran through March 12.

ESSEX COUNTY



LIVINGSTON

Students visited the Morris County School of Glass. We integrated the program with science classes. Students had a science lesson about glass from our science department chair.

ORANGE + WEST ORANGE

We had an art display at the Livingston Mall from Orange High School. Additionally, performances and displays of artwork from West Orange Public Schools students were part of the observance. This artwork from Roosevelt Middle School students in West Orange was on display from February 28 - March 5.

HUDSON COUNTY



HOBOKEN

Our chapter of the National Junior Art Honor Society designed art lessons to share with our elementary students during a special art lunch! We also did a 30-day drawing challenge calendar.

JERSEY CITY

Salumeria Ercolano Restaurant in Jersey City displayed the artwork of PS 23 students for Youth Art Month.



HUNTERDON + WARREN COUNTIES

FLEMINGTON

We had our county show up briefly, but unfortunately no reception. At our school, we made Art Ed bags for all the teachers each week!



MERCER COUNTY



In partnership with Artworks Trenton, you can view Mercer County's YAM Exhibit on YouTube! Check it out: <https://youtu.be/tpxCpZXch6w>

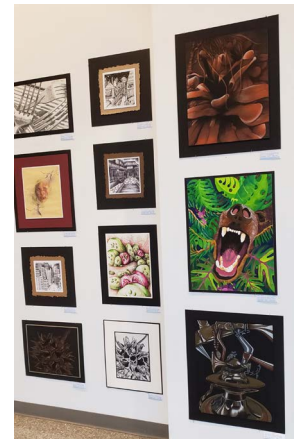
MIDDLESEX COUNTY

While Middlesex County had 20/20 vision with three design winners from Edison, year 2020 did not share the same perspective. This year we were afforded the opportunity to exhibit at the Woodbridge Artisan Guild, courtesy of the Recreation Department under the leadership of Mayor John McCormac and director Brian Molnar. Gallery hours were available in the evening leading up to the receptions. The elementary reception was quaint and inspiring as teachers, parents, and students delighted in the beautiful artwork from around the county. Some of the beautiful work can be seen at Artsonia under Middlesex YAM. <https://www.artsonia.com/schools/school.asp?id=121527>



MONROE TOWNSHIP

We held an exhibit at a local library and participated in County Teen Arts.



EDISON

At our township municipal complex, our local Edison Art Society lets us use their gallery space to display art for YAM. We also have a mobile display in the front lobby of our school. When our auditorium is being used for public meetings, we use the mobile display during this month to display art. We feature "Artist Spotlight" in the front lobby as well. During this month we are also participating in the County Teen Arts Festival which coincides with YAM.



NEW BRUNSWICK

Students from New Brunswick Middle School created videos explaining why Youth Art Month is important to them.

MORRIS-SUSSEX COUNTIES

STANHOPE

A Youth Art Month exhibit was displayed, and we decorated the common area of the school for YAM as well. Service Art Club students created a banner and posters, put up prints of student artworks, etc., which included the YAM

theme. A booklet that explained YAM was put in all staff member mailboxes. A morning announcement was read on the first school day in March to explain YAM. All work for Teen Arts was put on display to kick off the celebration of Youth Art Month.

OCEAN COUNTY

BRICK

Brick held a district-wide Art Show on March 4th, 6-9pm. Brick Mayor John G. Ducey was on-hand to do a proclamation.



OCEAN GATE

We created a Mosaic Mural! The students ceremony was during the school day, while adults from the community were invited for an unveiling ceremony on March 10, 2020. Every child in the school made tiles and helped place them into the mosaic. It was interdisciplinary, focusing on native species. It took five months to complete, working with an Artist-In-Residence from Perkins Center for the Arts and using a Title IV State grant.



UNION COUNTY

While our Union County YAM Reception was canceled, you can virtually view all the student pieces that were on display! Check out this YouTube video for the 2020 Union County YAM Exhibit. Thank you UCYAM Chairwoman Carrie for sharing.

View the full length video here: <https://youtu.be/R7EKIPb7X1Y>

HILLSIDE

We celebrated Youth Art Month in our school by setting up a display that gave information about the event. Students whose work was selected for County and State YAM exhibits were featured in a special shout-out. Additionally, YAM proclamations signed by staff members were displayed.



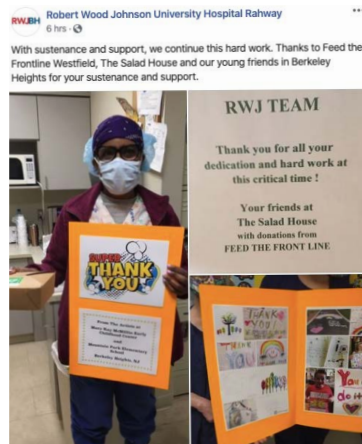
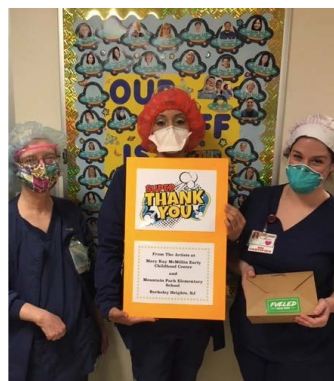
BERKELEY HEIGHTS

As a means to spread positivity and give thanks to our first responders and essential workers during this trying time, Berkeley Heights art students from Mary Kay McMillin and Mountain Park Elementary created artwork and special thank you notes for first responders and those helping during the COVID-19 crisis. Once their work was completed, the students emailed their images and they were compiled into multiple collage spreads. Working alongside Cioffi's Deli and Pizza of Springfield and The Salad House of Westfield, Morristown, and Millburn, over 60 22x14 inch cards containing student art are being delivered along with meals to various hospitals around the state: Saint Barnabas

Medical Center, Overlook Hospital, Morristown Hospital, University Hospital of Newark, Robert Wood Johnson University Hospital, Hackensack University Medical Center, Christ Hospital in Jersey City, Newark Beth Israel Medical Center, and Trinitas Medical Center in Elizabeth.

Virtual Art Galleries: <https://www.bhpsnj.org/Page/11128>

Article: <https://www.tapinto.net/towns/berkeley-heights/sections/education/articles/berkeley-heights-students-create-thank-you-cards-delivered-with-meals-to-hospitals-around-the-state>



ELIZABETH

We celebrated YAM with an art gallery during Read Across America Week highlighting the artwork of our special education students!



WESTFIELD

The Westfield Public School District celebrated the nationally acclaimed Youth Art Month with colorful and creative displays throughout the downtown area. Paintings, drawings, and sculpture designed by approximately 300 students from Westfield's ten public schools were displayed by 41 downtown merchants as well as the Westfield Memorial Library and RMC Studios in Garwood, all of whom volunteered their window or display space for the month of March. In addition, the mayor usually issues a proclamation recognizing March as Youth Art Month.

Article: <https://www.nj.com/suburbannews/2020/03/westfield-celebrates-youth-art-month.html>



UNION CITY

Middle school art students in Union City were challenged to respond to daily prompts in the medium of their choice to create a virtual QuarantART collection. Students submitted drafts, and revisions were made via Google Classroom exchanges and Zoom conferences. We also teamed up with Ms. Jessica Katz of the Paterson School District so that AP English students could contribute writing to pair up with the artwork submissions. With many students working hard to finish their creations, we are also now extending the invitation for staff to participate as well.

<https://padlet.com/kwenz/p3j8qqhoj6pl63vm>

The Art Educators of New Jersey would like to recognize those who provided monetary donations to our 2020 Youth Art Month Program. We would like to express our most profound appreciation to the following individuals for their generosity and their support:

Platinum (\$100)

Eveo Sports Auto Tech, Pedro Faria, Owner
Jacob, Travis, and Vieira Faria

Silver (\$25)

Daniel D'Arpa

Bronze (\$10)

Patrick Lam

Our County Youth Art Month Chairs are true superheroes. Their hard work and dedication is a helps to keep the 60-year tradition of Youth Art Month celebrations alive in New Jersey!



Jennifer Burke, Atlantic/Cape May County YAM Chair

Jennifer has been teaching community art lessons in Atlantic County for 18 years. She specializes in teaching drawing and painting for grades K-12 and adults. #SessionArts #GallowayArts



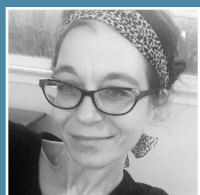
Jennifer O'Brien Bergen County YAM Co-Chair

Jenn currently teaches art in Rochelle Park School District for Grades K-8. She served as AENJ's Board of Directors Secretary for two years. She also chaired NJPAC

Art Exhibits for four years, volunteered as Bergen County YAM Chair for 13 years, and has been a member of the Conference Committee for six years. Jenn has also been a part of the Bergen County Teen Arts Planning Committee for five years.

Awards & Honors:

AENJ's Middle School Art Teacher Award and the Anthony A. Guadadiello Award
New Jersey Governor's Award in Arts Education
Bergen County Parent Teacher Association (PTA) Teacher Fellowship Award
Rochelle Park Teacher of the Year Award



Tenley Escoffery Bergen County YAM Co-Chair

Tenley is an artist educator. She currently is a full-time NJ public school art teacher K-4 in the Montvale School District since 2003, and has been in the NJ public school system

since 2001. Tenley has demonstrated professionalism and commitment behind her role as an art educator by continually highlighting and cultivating a supportive learning environment among students and staff and the larger community - bringing art and movement!

Tenley is currently involved with several organizations such as the AENJ, serving as the Bergen County Chair for Youth Art Month for the third year and Co-Chair for the Advisory Council. She has also served as a member of her local historical and arts organizations in her community.

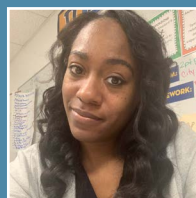
www.tenleydesigns.com



Niki Williams, Burlington/Camden County YAM Co-Chair

She is the Founding Art Educator for Mastery Schools of Camden. She is currently finishing her 6th year with Mastery Cramer Hill where she teaches art to grades

K-8. She held the position of Content Collaboration Leader for the Mastery Network for three years in which she led all of the art teachers in the network through robust Professional Development for the year. She just took on the position of YAM Co-Chair for Camden/Burlington County this year and she looks forward to continuing in this position. She is also a 2017 NAEA School for Art Leaders graduate.



Jazlyne Wooden, Burlington/Camden County YAM Co-Chair

Jazlyne teaches High School Visual Art in Camden, NJ. She loves teaching at this level because she is able to assist students who have found a passion for art and are actively exploring career options for the future. She

was not fortunate to have a strong support for her own artistic pursuits when she was in high school, so she aims to be that knowledgeable and resourceful support for her students.



Katina Lampropoulos, Cumberland/Gloucester/Salem County YAM Co-Chair

Katina LOVES teaching art! She has been an art teacher for nine years. She started her career at Franklin Township Schools, and now she is working at Marie Durand

Elementary School in the Vineland Public Schools.

She also enjoys sharing her love of art education with others. She has presented cultural lessons at the annual AENJ conference for six years to art educators all over NJ. She loves promoting art education, and celebrating the arts and our talented students as a YAM Chair in Cumberland/Salem/Gloucester counties for the past three years. She has received the Pugliese Award for YAM in 2019.



Patty Nehrbauer, Cumberland/Gloucester/Salem County YAM Co-Chair

Patty graduated from Rowan University with a BA in Art Education, Honors concentration, and Certification in Special Education. She has just completed her

ninth year teaching at the Maurice River Township Elementary School in Port Elizabeth, NJ, preschool-8th grade art. She will be beginning her tenth year teaching with a new job at the Glassboro Intermediate School in Glassboro, NJ in September as the 7th and 8th grade art teacher. Patty has received the Rodney E. Gates Award for Excellence in Art Education (2011), the Linda Lora Pugliese Youth Art Month Award (2019), and the Anthony Guadadiello Service Award (2019). She has been the YAM Co-Chair of Gloucester, Salem and Cumberland Counties for the past two years and she has served as the Southern New Jersey Representative of the Advisory Council for the past three years. She also works part-time at the Fahrenheit Ceramic Studio in Pitman, NJ.



**Aaron Weber, Cumberland/Gloucester/
Salem County YAM Co-Chair**

Aaron teaches at Gateway Regional High School in Woodbury Heights, NJ. He currently teaches Foundations of Visual Arts, Advanced Photography, and Set

Design. He previously acted as a Co-Chair for Monmouth County YAM, but after a move joined the team for the TriCounty YAM that covers Gloucester, Cumberland, and Salem counties. With this team he has won the Linda Lora Pugliese Award.



**Amanda Palumbo and Marion Resciniti,
Essex County YAM Co-Chairs**

Amanda is the art teacher at Abington Avenue School in Newark and Marion is a former art teacher who retired last year. They taught side by side for ten years and decided to keep working together as

Co-Chairs of YAM Essex County. Marion and Amanda share a special bond over their never-ending love for glitter! Amanda has two sons and Marion has three grandkids who they love to spend their time with.



**Kelly Wenz
Hudson County YAM Co-Chair**

In her 15 years of teaching middle school art, Kelly has served as a seven-time YAM chair for both Passaic and Hudson Counties. During this time, she has also presented at the AENJ state conference,

and was honored twice with the distinguished title of "Teacher of the Year."

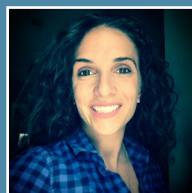
She works tirelessly for the Union City Public School District and beyond, as an advocate for the fine and performing arts programs, while simultaneously pursuing her MA in Art Education. During this abbreviated academic year alone, she proudly inducted members into the National Junior Art Honor Society (the first ever chapter at Emerson Middle School), participated in "The Global Art Exchange" from the "Memory Project," created a thriving virtual gallery, and students garnered several top awards and recognition for excellence in their craft.



**Martha Garcia
Hudson County YAM Co-Chair**

Martha has been teaching at Academy 1 Middle School grades 6-8 in the Jersey City Public School district for about six years. She received the 2018-2019 Governor's

Educator of the Year award and was recognized as the 2019-2020 Hudson County Teacher of the Year. This was her second year as Hudson County YAM Co-Chair. A quote she likes to live by and share often with her students is: "Do your little bit of good where you are; it's those little bits of good put together that overwhelm the world," by Desmond Tutu. She continues to advocate for art education because she knows the benefits it has on students. We need to continue to show others the power of art as a means of expression.



**Leigh Kermizian Caldwell, Hunterdon/
Warren County YAM Co-Chair**

Leigh is an art educator in Flemington, NJ. She teaches 5th and 6th grade art at Reading Fleming Intermediate School. She received her BFA in Photography and her MAT in Art Education from The University of the Arts.

**Barbara Weinstein
Hunterdon/Warren County YAM Co-Chair**

Barbara is an art educator at Franklin Township Elementary School in Washington, NJ.



**Danielle Davis
Mercer County YAM Co-Chair**

Danielle is an artist and fine arts educator at Gilmore J. Fisher Middle School in Ewing, NJ. She has been a Youth Art Month Chair since 2018 and has loved promoting YAM at both the State and County level.



**Barbara Russo
Mercer County YAM Co-Chair**

Barbara currently teaches art at Hightstown High School, and has for the past 11 years.

She has been a Mercer County YAM Co-Chair for four years, and is the current AENJ interim Secretary. She has been awarded the 2018 Hightstown High School Teacher of the Year and the 2019 AENJ High School Division Award. She earned her BFA from Rhode Island School of Design, N.J.C.U. Alternate Route Certification



**Susan Catrone
Middlesex County YAM Co-Chair**

Susan Catrone has been teaching art at the high school level for 14 years. She is a member of NAEA and AENJ, where she served as Advocacy Chair from 2014 to 2020. She has served as the Co-Chair

of the Middlesex County YAM for 12 years. Susan is also the advisor for Carteret High School's chapter of the National Art Honor Society. In the past, she has served as the liaison for Middlesex County Arts High and was a member on the Middlesex County Arts Advisory Committee. Her honors include the 2011 and 2018 Pugliese Youth Art Month Award and the 2012 National Art Honor Society Award. Susan is a working artist and has shown throughout New Jersey and New York in a number of group shows. She believes staying active in artmaking makes her a better teacher and a happy person!



Kristen Barth
Middlesex County YAM Co-Chair

Kristen is a 25-year veteran who instructed at the middle school level for fourteen years and currently teaches at Colonia High School in Woodbridge Township. She is also the current Advocacy/Outreach Chair

for AENJ. She has received the 2018 Linda Lora Pugliese YAM Award and the 2017 AENJ Anthony Guadadiello Service Award. She was also a NJ Governor's Award recipient.



Alison Farrington
Monmouth County YAM Co-Chair

Alison received her BA in art education and psychology from TCNJ and her MA in Art Education from Boston University. This is her 15th year teaching art. She began her teaching career with high school art in East

Hanover and later in Newton, NJ. Currently, she teaches middle school art for grades 6-8 at Marlboro Middle School where she serves as the related arts team leader. Additionally, she is an adjunct at Union County College, teaching courses in painting, art appreciation, and art history. She has served as a YAM Co-Chair for Monmouth County since 2016.



Colleen Purdy
Monmouth County YAM Co-Chair

Colleen Purdy currently teaches at Dugan Elementary School in Marlboro, NJ and has been teaching grades K-5 there for the past 7 years. Previously, she taught grades preK-8 in Rumson, NJ at Holy Cross. A graduate

of The College of New Jersey class of 2011 (cum laude), Colleen spent her time while not in the art studio or classroom on the softball field. She has been a Monmouth County YAM Co-Chair for the past 3 years and loves spending time with the fabulous art teachers and artists in her county. She also enjoys spending time in nature and loves to hike and backpack with her husband and dog, Socks!



Pamela Dean
Morris/Sussex County YAM Co-Chair

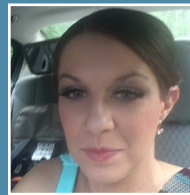
Pamela is a fifth grade teacher at Hamburg Public School in Hamburg, New Jersey.



Elizabeth Wassel
Morris/Sussex County YAM Co-Chair

Elizabeth's current teaching position is at Mount Arlington School District, grades K-8. She was a YAM Chair for Sussex County for six years, and has been a YAM Chair for Morris and Sussex Counties for two years.

She is celebrating 30 years of marriage and is a proud mom to three fabulous children! Elizabeth is an avid baker and "cookie artist."



Jenna C. Beverly
Ocean County YAM Co-Chair

Jenna is the K-5 art teacher at Pine Beach Elementary. She has been the Ocean County Co-Chair for two years.



Stephanie Kitzmiller
Ocean County YAM Co-Chair

Stephanie is the art teacher at Saint Joseph Grade School K-8 in Toms River NJ. She has been the Ocean County YAM Chair/Co-Chair for seven years - she took time away to have her daughter in 2013, but came back in 2015

after having her son. Her family is very important to her.

She LOVES working with students of all ages and getting them excited for anything art related. She found out young that drawing (doodling and just scribbling around) was a way for her to unwind and relax. Art has helped her through the most difficult times in her life.



Lisa Miller, Passaic County YAM Chair

As the current K-3 art teacher for Passaic Arts and Science Charter School Elementary, Clifton, she is proud to say that she received the honor of Teacher of the Year for 2019-2020! This is her second year

as Passaic County YAM Chair. She has had students participate in the County and State shows for six years. Before becoming an art teacher in public schools, she participated in a Cooperative Art Gallery for three years, and taught watercolor to adults in a Community School. YAM has been a great experience for her students!



Whitney Ehnert
Somerset County YAM Co-Chair

Whitney teaches 7th and 8th grade at Montgomery Upper Middle School. She is the Studio Art and Sculpture and Ceramics teacher. She just finished her first year as SCYAM Co-Chair and her 12th and craziest

year teaching (thanks to distance learning). The art room is her happy place and she couldn't be happier at UMS. Every day she works with her students is the best ever - they're so incredibly smart, talented, and hilarious. People always shy away from middle school, but she thinks it's the best! The students are so eager to learn, super goofy, incredibly talented, but not too cool just yet. She loves sharing whatever we're currently working on over on her @mumsart Instagram account.

Aleksandra Drobik
Somerset County YAM Co-Chair

Aleksandra is a K-5 art teacher in Bernards Township.

Charlotte Banks
Union County YAM Co-Chair

Charlotte teaches art at Plainfield High School in Plainfield, NJ.

Carrie Russoniello
Union County YAM Co-Chair

Carrie currently teaches art at both Aldene and Sherman Schools in Roselle Park, NJ. She has been teaching in the Roselle Park School district since 1999. Prior to teaching art, she was a 5th grade classroom teacher. She is dually certified in both art education K-12 and elementary education K-8.

She received her Masters in Fine Arts Education from Kean University and her BS from Seton Hall University. She graduated with Highest Honors and received the Fine Arts Department Honors Citation Award. She also obtained her Plus 30 credits from the Art of Education, where she also used to teach online art classes for two years.

Carrie was the State Youth Art Month Chair and the Advocacy Chair for AENJ from 2006-2011. Her proudest moments were when she was awarded both Teacher of the Year at Aldene School and NJ's Elementary Division Art Teacher in 2005, and when she received the CFAE's highest honor: the Clare Flanagan Memorial Grand YAM Award in both 2007 and 2009.

Awards & Honors:

Lynn Dodson YAM Award, 2012
NAEA's Eastern Region Elementary Art Educator of the Year, 2011
YAM Award of Excellence, 2008 and 2010
YAM Claire Flanagan Memorial Grand Award, 2007 and 2009
AENJ's Anthony A. Guadadiello Service Award, 2009
NJ Governor's Awards in the Arts, 2007, 2008, 2009, 2010, 2011
Nominee for NAEA's Eastern Region Elementary Art Teacher, 2009
New Jersey Linda Lora Pugliese YAM Award, 2007
Art Educators of NJ's Elementary Division Teacher, 2005
EJF, Jr.-Aldene School Teacher of the Year, 2005



Joanna Netta
Union County YAM Co-Chair

Joanna currently teaches 9th-12th Grade Photography/Graphic Design at Roselle Park High School in Roselle Park. She recently earned her Masters in Fine Art

Education at Kean University in May of 2019. She has been Co-Chair in Union County for the past four years. She has a love for teaching and a passion for the arts.



Kristy Lopez
AENJ State YAM Co-Chair

Kristy currently teaches art to 7th and 8th grade students in West Orange and enjoys the middle school level. She has held the position as State YAM Co-Chair for the past four years and has served on the AENJ

Board of Directors during that time. Building community through art is what drew her to this organization and program, and she looks forward to the many ways she can continue to contribute to leadership and service in our communities at the local, state, national, and worldwide level.



Karen Mannino
AENJ State YAM Co-Chair

Karen currently teaches art at George Washington Elementary School in Hillside, NJ. She has taught there since 2017, and was named GW's Teacher of the Year in 2018-19.

Before teaching at GW, Karen taught art at Walter O. Krumbiegel Middle School in Hillside from 2006-2014, and again from 2016-2017. From 2014-2016, she taught Painting and Intro to Art at William L. Dickinson High School in Jersey City.

Karen received her Supervisor's Certificate in 2019, and is currently pursuing a Master's Degree in Art from Kean University. Previously, Karen earned a Master's Degree in the Art of Teaching and Learning from Nova Southeastern University in 2012, completing the program with a 4.0 GPA. Karen also graduated with Magna Cum Laude honors from Rowan University in 2005 with a Bachelor's in Art with Certification to Teach Art (K-12).

Karen currently serves as a State Youth Art Month Chair for New Jersey. She has held the position since 2016. She is also a member of AENJ's Conference Committee.

Outside of AENJ, Karen has served as assistant coach for the Hillside Varsity Girls' Soccer and Softball teams. During her tenure, both teams have twice reached the NJSIAA State Tournament. She is a member of Theta Phi Alpha Sorority.

Awards & Honors

New Jersey Governor's Award in Art Education, 2017, 2018, 2019, 2020
Youth Art Month Claire Flanagan Memorial Grand Award, 2019
George Washington Elementary School Teacher of the Year, 2019
Youth Art Month Award of Excellence, 2016, 2017, 2018
Art Educators of New Jersey Secondary Division Art Educator of the Year, 2016



NEW JERSEY PERFORMING ARTS CENTER

NJPAC is going virtual for the 2020-2021 school year. Submissions will be digitally submitted, as per the requirements listed on the web page. Submissions are due the first of the month for each of the exhibits.

Fall Exhibit (Includes the 2021 Calendar selections [Celebrating 60 years of YAM])

Deadline for submissions: September 1, 2020
Digital Installation: September 13, 2020
Reception: October 18, 2020

Winter Exhibit

Deadline for submissions: December 1, 2020
Digital Installation: December 13, 2020
Reception: January 10, 2021

Late Winter Exhibit

Deadline for submissions: March 1, 2021
Digital Installation: March 14, 2021
Reception: April 18, 2021

Spring Exhibit

Deadline for submissions: June 1, 2021
Digital Installation: June 13, 2021
Reception: June 27, 2021

The 2020-2021 exhibits for NJPAC will be held online and adhere to the following requirements.

- Current AENJ members may submit up to three (3) current artworks from students. Thirty pieces will be selected for each exhibit.
- The [Back Label Fall 2020](#) is filled out by the parent and teacher using either Kami or printed and scanned with the required information and submitted with the artwork.
- Image quality is taken using high resolution and cropped to the edges. A high-resolution PDF 100% is preferred. If using a scanner, it must be at least 300 DPI.
- Each submission includes the student's first and last name, grade, and subject in the following format: John. Doe.8.Portrait
- Complete the [Google form](#) for each of the submissions, up to three per teacher.
- Email your completed submission(s) to Advocacy.Outreach@aenj.org.

Please contact Advocacy.Outreach@aenj.org with any questions.

In the event that the exhibits change to in-person, the following guidelines are required:

Requirements:

- **Size of Artwork: 12 x 18 in. horizontally; 18 x 24 in. vertically**
- NJPAC provides frames, so these size restrictions are mandatory.
- Mount artwork to construction paper 12 x 18" horizontally or 18"x 24" vertically. Please only mount work to construction paper, no mats, or foam board.
- You may mount artwork to fit these 2 sizes (and these sizes ONLY).
- **10 pieces of 18 x 24** sized work (vertical orientation only) and **20 pieces of 12 x 18** sized work (horizontal orientation only) are selected.

Thirty (30) works will be on display at the show! Please adhere to these size limitations.

Be sure to have the AENJ Student Exhibition back label completed and attached to the back of each work.

[Click here for label](#)

- Do not attach any AENJ labels to the front of artwork. Also do not mat or frame artwork.
- Do not send color copies of artwork. Only original pieces of artwork will be exhibited.
- Please refrain from submitting artwork with copyrighted characters and logos.
- Please do not STAPLE artwork to construction paper.
- No 3-D work, acetate, stretched canvas, or canvas board will be accepted.

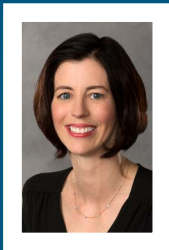
You must be a current AENJ member to participate.

INSTRUCTIONS FOR MAILING WORK:

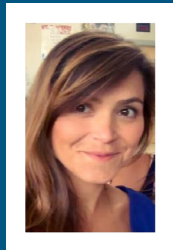
- ARTWORK MAILED MUST HAVE A FLAT RETURN PAID POSTAGE PLACED INSIDE THE PACKAGE
- Please do not send cash with the artwork. It is easier and faster to use a paid postage stamp.
- Artwork will NOT be mailed back without a paid postage stamp. Please have the post office provide you with an extra postage for re-sending artwork.

Information on when work is due to Jennifer O'Brien and can be found on the AENJ Website: www.aenj.org and in WebBeat.

Board 2020-2021



Lora Durr
President



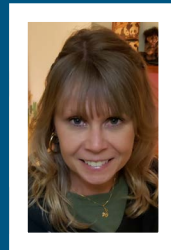
Antonia Germanos
President Elect



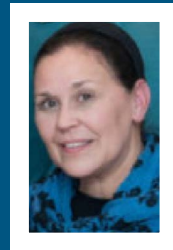
Lisa Conklin
Immediate Past
President



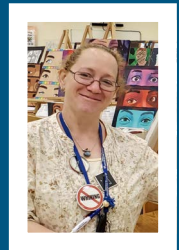
Tamika Diaz
Treasurer



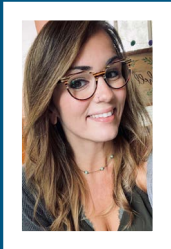
Kristin Barth
—— Advocacy/Outreach Co-Chairs ——



Teri Trumpbour



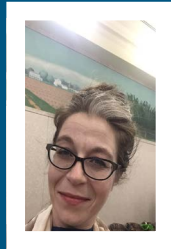
Barbara Russo
Secretary



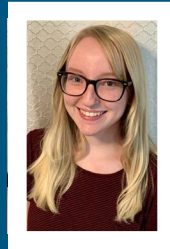
Megan Hawthorne
Communications



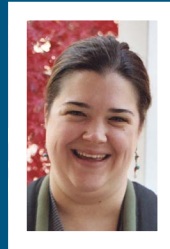
Niki Williams
Membership



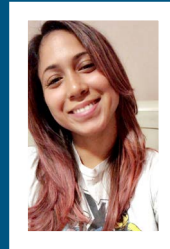
Tenley Marshall
Escoffery



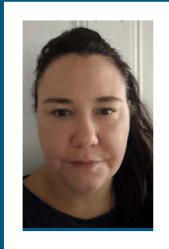
Ashley Schnyer



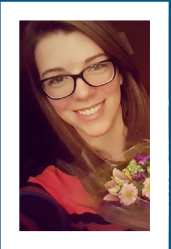
Lisa Winkler



Claudia Clark



Jenn Johnson



Karen Mannino

—— Advisory Council Co-Chairs ——

—— State Youth Art Month State Co-Chairs ——



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