

ARTBEAT

THE MAGAZINE OF THE ART EDUCATORS OF NEW JERSEY



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2022-2023



Lora Marie Durr

President, AENJ

President's Message

During the summer of 2016 I attended the NAEA School for Art Leaders program and was asked to envision my leadership journey over the next 5 years. At the time I was serving as AENJ's Advisory Council Chair and Mercer County's Youth Art Month Co-Chair. In this exercise I boldly declared that I would be the president of AENJ in 5 years...

In the blink of an eye 6 years have passed. During that blink we entered a global pandemic and everything changed. I've taught in ways I never expected - virtually, hybrid, and in person during 'unprecedented times.' Add to those challenges the ongoing concerns of gun violence, political division, global unrest, climate change, racial and economic inequity, the safety of LGBTQ students and friends, and challenges to the rights of women. Oh, and I realized my leadership goal and was given the honor to serve as the President of AENJ from October 2020 to October 2022. A ton has happened, a ton continues to happen.

I'd be lying if I said the last two years were smooth or easy. This time of crisis has presented the field of education with countless traumas and challenges. Without great support to do the work, art educators have been called on again and again to respond to the countless crises facing our students and communities. However, we are art educators, and as NAEA President, James Haywood Rolling, Jr., said at this year's National Leadership Conference, "creativity is the source of our greatest leaps after crisis".

Despite the bumps in the journey, my time as president of AENJ has shown me the true resilience and creativity of our members and Board of Directors. Together, AENJ has grown during this crisis and developed new and innovative ways to connect and serve our members.

- Our Advisory Council has developed meaningful and engaging ways to share professional development with members through online platforms.*
- Our Youth Art Month Chairs have been able to continue the advocacy work and celebration of student artists that is so important to our field by adjusting and embracing new technologies and tools.*
- Our Advocacy / Outreach Chairs were able to strengthen our relationship with NJPAC to display student artwork virtually and our member exhibitions were able to pivot to virtual displays, ensuring that the artwork created by art educators was recognized.*
- We hosted a unique virtual conference and dedicated countless hours of preparation for the return to in-person events that will ensure the safety of all participants.*
- We've furthered our efforts to use all forms of communication to connect with our members to ensure that everyone is informed.*
- We honored students and educators with scholarships and awards to demonstrate our belief in the importance of art education.*
- We found ways to save money during difficult fiscal times and dedicated time to advance our leadership skills and volunteer practices through policy review.*
- We welcomed new volunteer leaders to our Board of Directors in many positions and formalized our dedication to ED&I work with the establishment and appointment of our first ED&I Liaison to NAEA.*

AENJ is at its best when our members are engaged and active. As we emerge from the pandemic crisis of the past two years and strive to do our best with the ongoing crises we face as educators in today's world, consider sharing your creativity with the board of AENJ by serving in a volunteer role. There are a variety of roles that could benefit from your volunteer leadership and countless ways that involvement with the board can benefit you as a professional member of the field of art education. We've gone through a great deal together, and together our creativity will ensure that AENJ is able to support visual art educators, the students they instruct and the communities they enrich.

As I step away from the role of president, I am filled with a variety of emotions. In part, I mourn the vision of my presidency that I created in 2016; some things were just not possible given the global pandemic we faced. However, I am also filled with joy and hope as I look to the future of AENJ. The leadership team is full of creative and innovative ideas and individuals that will enable AENJ to engage and serve the membership. Together, we are focused on embracing and celebrating the field of art education and to finding creative solutions to whatever challenges the future may hold. I am thankful for the support and guidance of my colleagues, near and far, and ever grateful for the patience and support of my family and friends. I am so appreciative of the members of AENJ for their belief in my ability to lead AENJ and your continued support of the field I love.



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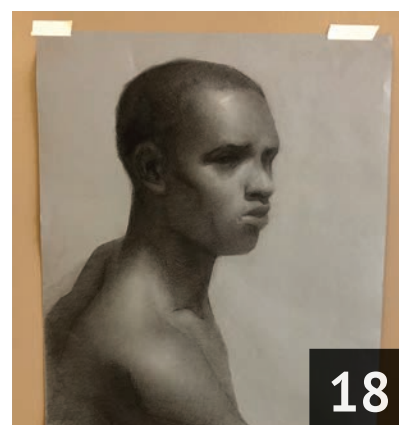
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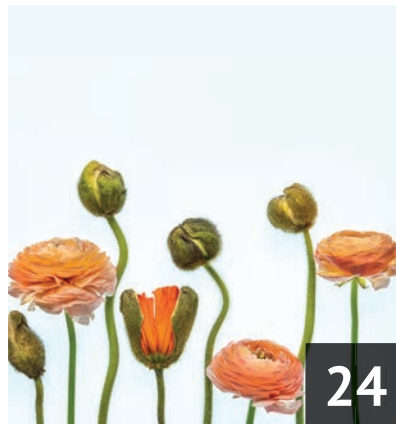
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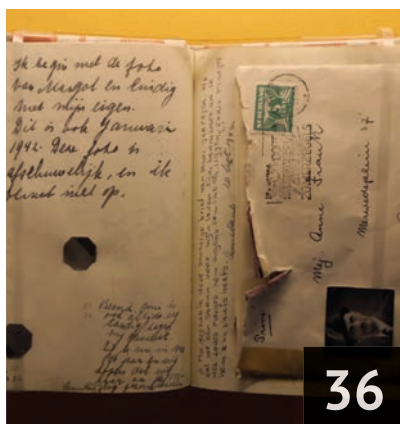
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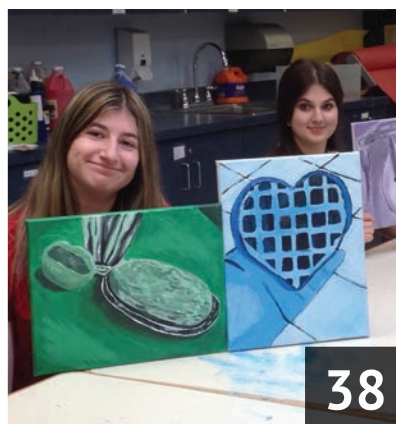
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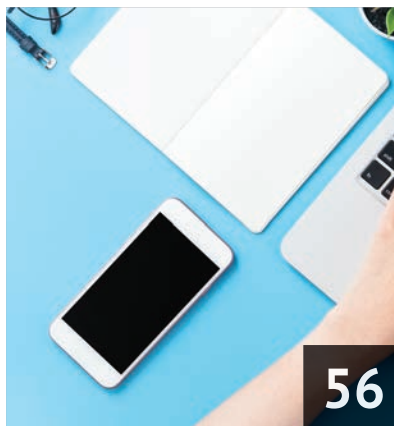
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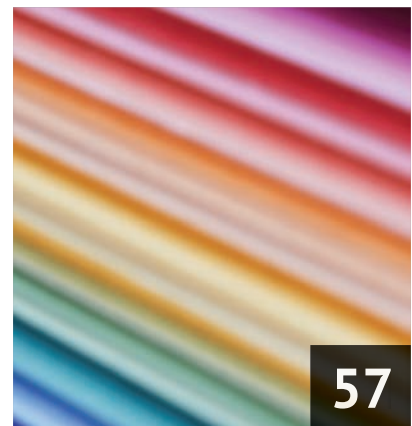
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Honoring the 2022 AENJ Award Recipients

Dr. Jane Graziano, AENJ Past President (2015-2018)

Each year AENJ announces its award recipients in its annual publication, *Artbeat*. It is our honor to present the following art educators, artists, and organizations who have demonstrated excellence in teaching and service within the field of Art Education. We applaud the following members for their passion, professionalism, dedication, and contributions to the field of Art Education.

Division Awards

Elementary Division Award

Mariegrace Welsh

Walter C. Black Elementary



Mariegrace is a K-2 art teacher at Walter C. Black Elementary School in Hightstown who graduated from Tyler School of Art, Temple University. She began her career as an applied arts teacher at Freehold Regional High School District where she taught jewelry, ceramics, and fibers. Mariegrace took time off to raise two daughters, Alex and Christiana but kept busy in the field by exhibiting her ceramic work, starting a staging business, and she returned to graduate school to pursue the teaching students with disabilities certificate. Mariegrace received the 2021-22 Governor's Award as Educator of the Year. She gives regular presentations for AENJ and NAEA and has received multiple grants for large-scale projects that engage students with disabilities and working artists. Mariegrace believes that "Art is inherently multidisciplinary. I strive to harness that power when creating my lessons. I believe we have the power to teach and learn about the environment, ourselves, the world, and cultures around us, and virtually any other subject through art education."

Middle Level Division Award

Alison Farrington
Marlboro Middle School



Alison Farrington, our Middle Division Award recipient, teaches grades six through eight at Marlboro Middle School in Marlboro, NJ. In addition to her 17 years of experience teaching public school, she is an adjunct at Union College in Cranford NJ. She is also a district technology trainer and focuses on enabling and empowering teachers to use technology in their classrooms in meaningful ways. Alison is actively involved in AENJ as a Youth Art Month Co-Chair, she is a presenter at AENJ conferences, she contributes to AENJ's Artbeat magazine, and this year was part of the Arts Professional Learning Institute's teacher cohort. She truly believes that art is for everyone and that we empower our students by championing creativity, creative thinking, and authentic storytelling through art.

Secondary Level Division Award

Alison Paoello
John P. Stevens High School



Our Secondary Division Award recipient Alison Paoello teaches at John P. Stevens High School in Edison. She has been teaching in Edison Township since 1993 and teaching AP Art since 2001. Alison's students consistently score 4s and 5s on their AP portfolios and her students are accepted to their top choices of Art Schools with scholarships. Since 2010, Alison has been an Art National Art Honor Society Advisor where she consistently develops new opportunities for her students to bring art to the community. Such outside experiences include school and local murals and displays in the Edison Municipal Complex and the alley off Main Street in Metuchen. The latest community art project involved students in designing a piano to bring art and music to the public along Amboy Avenue in Edison.

Alison was awarded certificates of Special Congressional Recognition from Congressman Frank Pallone in consecutive years. She received this year's certificate for having the top 3 Congressional student winners along with several honorable mentions. For the past 3 years, one of her students has had their artwork chosen to be displayed in the Cannon Tunnel at the U.S. Capitol Building.

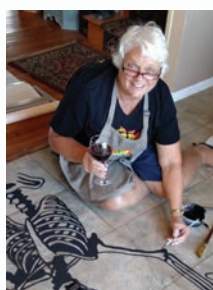
Alison is consistently recognized during Youth Art Month for having the most students accepted into the County and State exhibits. In 2019, 2020, and 2021 she was nationally recognized by the Scholastic Art & Writing Awards with Silver Medals for outstanding dedication, commitment, and guidance in Art Education. In 2016 her class became National finalists in the Vans Custom Culture Contest and received a trip to California for designing Vans Sneakers where she and her students were awarded 1st place and given \$50,000 for her Art Department and one of the shoe designs was manufactured and sold in stores.

Alison states she is committed to "enhancing artistic knowledge and skills through hands-on instruction and a motivational "You can do it!" learning environment." She is "dedicated to providing students opportunities that will allow them to master important processes and methods in art education that they will use throughout their life".

Distinguished Achievement Award

Jane (Kandy) Lippincott

Artist/Educator



Kandy is an Artist/ Educator specializing in Political Cartoons, Relief Printmaking, Acrylic Painting, Paper Mache, and Sand Sculpting. She is a proud mother and grandmother. Kandy received her BA in Art Education from Glassboro College/Rowan University in 1972. After college, she was in the Peace Corps with her husband, Greg in Micronesia in the South Pacific teaching Science. She has lived in Haddon Township, NJ for 45+ years. Kandy enjoys traveling, skin diving, boogie boarding, photography and LOTS MORE. After returning from the Peace Corps Kandy taught K-8 art in Florence, NJ for 3 years.

Kandy left teaching to start a freelance art business. Kandy ran a freelance sign and mural painting business for ten years earning her living by painting anything she could with a brush. When her daughters were old enough to go to school she returned to her art teaching career this time in Lanning Square Family School in Camden City, NJ. Over the next 25 years, Kandy has presented many Hands-On workshops at the AENJ and the NJEA conventions. Kandy continues teaching workshops in relief printmaking several times a year in Riverfront Renaissance Center for the Arts in Millville and the Medford67 Art Gallery.

The John J. Pappas Recognition Award

Dr. Dale Schmid

Visual & Performing Arts Coord.



Dr. Dale Schmid served as the Visual & Performing Arts Coordinator for the New Jersey State Department of Education from 1999 to February 2021. As one of the 45 state arts education directors throughout the country, Dale helped shape state and national standards-based arts education policy. He was also charged with oversight and reauthorization of every iteration of the New Jersey Core Curriculum Content Standards in Visual & Performing Arts, since their inception. He oversaw numerous other special state-supported curriculum projects such as the model curriculum and assessment project. Additionally, Dale provided professional development and technical assistance to teachers, administrators, and service providers supporting New Jersey's 676 independently operated school districts. He innovated and supported model programs and systems of assessment for learning that foster arts literacy and expand opportunities for learning in the visual and performing arts impacting New Jersey's 1.4 million students. Now retired, Dale continues to serve Arts Education as an independent educational consultant. Dale regularly attended and presented at AENJ's conferences. As NJDOE's Visual & Performing Arts Coordinator, he played an essential role in keeping AENJ members informed about state policies that impacted Arts Education but more than this, Dale's presence at our conferences represented a positive connection with the New Jersey Department of Education. Dale was ever empathetic to the challenges Visual Art Educators faced daily; his support was unwavering and greatly appreciated.

National Art Honor Society Award

Kate Griffin

Watchung Hills Regional HS



Kate Griffin received the National Art Honor Society Award. Kate is a veteran teacher at Watchung Hills Regional High School, where she began her teaching career in 2009. She taught nearly all the art electives in her school including digital photography, ceramics, and art history. In the last few years, she has focused on teaching introductory and intermediate painting, Fine Art Honors, and AP 2D Art & Design. She has also been the sponsor of the WHRHS chapter of the National Art Honor Society since 2019. A member of NAEA and AENJ, she contributed to the 2021 digital conference and will be presenting in person at this year's 2022 conference. A working artist, Kate often enters her work into shows in the tri-state area and encourages her students to do the same.

Rich has been the District Supervisor of Health, Physical Education, and Visual Art for Ramapo-Indian Hills, Ramapo High School District since 2011.

Crediting others for his success Rich states:

I have been blessed to work for tremendously supportive administrative teams in both high schools (Especially Dr. Vacca, Principal at IHHS and Mr. Smith, Principal at RHS) who have helped us transcend our art program to amazing heights as evidenced by the fantastic work that our students and teachers produce every year.

I have been also blessed to have an incredibly talented and supportive district head teacher, Mrs. Lauren Gibson at my side all these years, who is absolutely 100% dedicated to help us provide the resources, materials, and scheduling design that gives students the absolute best art experience possible.

Rich is especially proud of all his teachers, Melissa Van Kampen, John Mungiello, Sean Quirk, Lisa Higbie, Traci Maturo, Kimberly Batti-Valovina, and Lauren Gibson. He adds "they inspire me every day to be my best as they amazingly take their students from basic skills into astounding works of art during and after every art project they present".

Rich has been married to Danielle for 28 years, he has three children, Gabby a graduate of LaSalle University, now in graduate school and working toward a Child Psychology certificate, Julia who graduated from Pace University as a Criminal Justice major and his son Rhett who is a student at The College of New Jersey. When not vacationing on Lake Michigan at "Grandma's Cottage", Rich enjoys playing "hack" guitar, mountain biking, and refereeing High School Basketball and Lacrosse.

The George DiBuono Recognition Award

Richard Burton

Ramapo-Indian Hills



Professional Artist Award

Donna Sweigart
Artist



Donna received her MFA in Jewelry/Metals from Tyler School of Art, Temple University. Her jewelry designs range from 3D modeled and printed functional object installation to large-scale body adornment and fashion. She is currently serving as the Chair of the Art Dept. at Rowan University and as such, is eager to build relationships across the university and in the surrounding communities. So, when AENJ asked Donna if we could use Rowan as a location for our 2022 Spring Symposium, she not only gave us a resounding “YES!” but she stepped in to conduct a jewelry workshop for our members. Using recycled materials Donna led attendees in creating personally inspired wearable art. Donna became a fast “friend” and supporter of AENJ. She didn’t just give us a space to run our event, she welcomed our members and volunteered her expertise as an artist. Donna has long been an ardent supporter of Art Education; she understands the challenges art educators face and is eager to contribute to their professional and personal development as artists and educators. Donna will be welcoming us back to Rowan for the 2023 Spring Symposium.

Donna grew up in Medford Lakes in southern New Jersey. She is the daughter of a single mother who is a retired NJ Science teacher. As a youngster, Donna was highly influenced by her grade school art teacher, Tony Frary, and her aunt, professional artist Sandy Bair of Collingswood. Donna and her husband artist Thomas Murray live in Glassboro with her mother and eight-year-old son who wants to follow in his grandmother’s footsteps by becoming a scientist one day.

Nominate a Colleague!

If you know of a New Jersey art educator (who must be an AENJ member), supervisor/administrator, artist, and/or arts organization who deserves recognition, please consider nominating them for an award in 2023. Visit <https://aenj.org/awards/> for details and deadlines. You can also submit fellow members for the Monthly Member Spotlight. Please check our website at <https://aenj.org/advocacy-learning/members-spotlight> for more information!

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Dreams Do Come True:

How Shahzia Sikander Became an Artist

Dr. Gillian J. Furniss

An Art Exhibition

The artist Shahzia Sikander began her formal training in miniature painting as a student at the National College of Arts in Lahore, Pakistan. Later, her career flourished when she moved to New York in the 1990s. She is internationally celebrated for bringing Indo-Persian manuscript-painting traditions into dialogue with contemporary art practice. She became a go-to figure for curators interested in multiculturalism and “global” contemporary art.

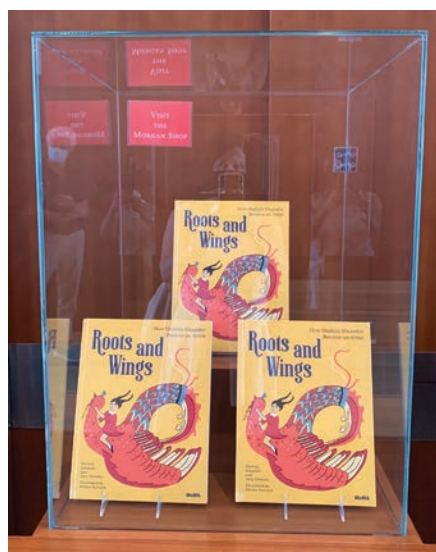
I viewed the solo exhibition called Shahzia Sikander: Extraordinary Realities at The Morgan Library and Museum (The Morgan) in New York. This show explores the first fifteen years of her artistic journey. Her miniature paintings explore East and West, feminine and masculine,

abstraction, and figuration. Shahzia’s contemporary artwork is displayed in historical contrast to earlier Indian and South Asian miniature paintings from the Permanent Collection of The Morgan. This exhibition includes paintings, printmaking, video animation, and installation art. I am excited to know Shahzia’s artwork is being introduced to a new generation of emerging artists.

A Family Interactive Virtual Tour

I attended on Zoom Family Interactive Tour and Storytime: Roots and Wings with Shahzia Sikander. The purpose of this virtual tour and interactive

conversation was to introduce her life story to young people. Children submitted in the chat thoughtful questions and offered insightful comments. Shahzia read excerpts from her children’s book and showed images from her art exhibition at The Morgan. One scene shows an example of her early interest in fantastic creatures. Based on a watercolor painting with ink and gold at the Smithsonian, Sikander’s version focuses on the simurgh, a magical bird from Persian mythology. In Islamic belief, birds in flight are associated with the ascension of the soul to a higher realm.



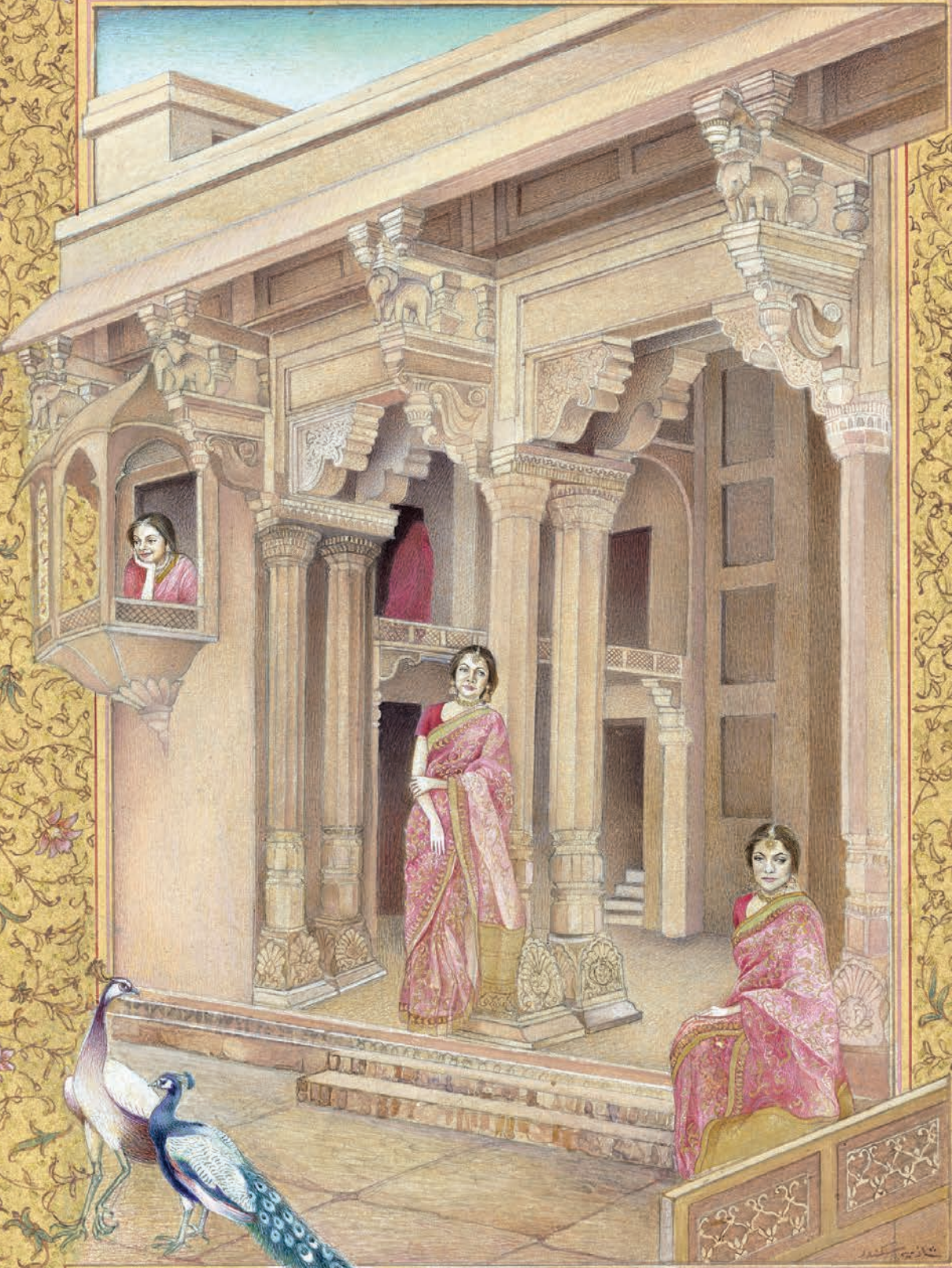
A Children’s Book

The children’s book called *Roots and Wings: How Shahzia Sikander Became an Artist* (2021) tells the true story of a girl from an Islamic country who becomes a world-famous artist. Shahzia uses her vivid imagination and twists reality into her own mysterious world. As viewers, we are intrigued by her story telling and so want to learn more about her life journey from Pakistan to the U.S.A. She pulls us into her home of Lahore,

an Eastern world of love for family, education, and legends. There, she enjoys math, reading, and drawing. We are absorbed into the colorful illustrations of cityscapes, fairy tales, flying creatures, and maps.

My Personal Connection to Pakistan

While reading *Roots and Wings*, I was struck by the parallel plot regarding my own travels. During the



1990s when Shahzia moved to New York, I traveled to Pakistan to be reunited with my friend Ayesha Khan. Earlier Ayesha studied studio art while I studied art history, both as students at Mount Holyoke College. Carved out of the subcontinent after the partition of India in 1947, Pakistan emerged from its British colonial history. Although different ethnic groups live here, the population majority are Muslim and speak Urdu. I visited cities such as the

at Kinnaird College. I slept on a comfortable jute bed in her bungalow home. I sat outdoors in a wicker chair while eating breakfast of hot sweet cardamon tea and toast. I went to the markets and visited Lahore Fort. At an entry point of the Khyber Pass called Peshawar, I saw from our car window boys selling hot drinks on silver trays. I traveled by van to the mountains of the Hindu Kush.

Celebrating Multicultural Week

During May, our school celebrated multicultural week. I teach students who are African American, Hispanic, Haitian, White, and Arab.

As I turned each colorful page, I did a read aloud of *Roots and Wings*. I found images from the book on the internet and showed each picture



trading port of Karachi. Ayesha and I swam in the swimming pool at the Sind Club. I bought a kite from a boy at Clifton Beach. I viewed architectural achievements such as Ali Jinnah's Tomb.

I flew by plane to the government center of Islamabad to meet Ayesha's relatives. In Lahore, the jewel of Punjab, I stayed with Perin Boga, a Parsi theater professor

larger than life on the SmartBoard. The book is written in the first person singular "I," as if Shahzia is speaking. On one page there is an elaborate building with the written sentence, "A whole family lives here." On another page with an urban landscape, she explains, "I skateboard. I fly kites. I climb trees." Most children in



my classroom can relate to these leisure activities.

I read the book to a group of kindergarteners sitting on a rug floor. A girl calls out, "That's like a bus in my country." One kindergarten boy squeals with surprise when I showed the illustration of Sikander's head and flowing hair adorned with a city scape of New York. Shahzia explains, "Armed with a plane ticket and a suitcase full of paintings, I take off." In another kindergarten class, a boy draws a picture of a child riding a dragon, like the cover illustration.



“What do you like best about the book?” I ask first grade students. “The ending,” one girl answers. “She becomes an artist in New York?” I ask. She nods. With another class of first graders, I ask, “What do you want to be when you grow up?” One girl draws a self-portrait as a police officer. Another girl draws a picture of a book cover entitled “Magic Book.” A girl draws a colorful ice cream cone. In a second-grade class, I stop to show an illustration of the busy street scenes of Lahore. A boy says, “That is my religion.” When I ask him to explain, he mentions, “Minarets.” I point to the picture and ask, “The mosque?” Another boy says he prays on Fridays with other families.

Reflections

I love how this children’s book is a true story about how a girl becomes a successful artist.

A small thin book becomes a larger-than-life wish come true. The notion that dreams do come true is a surprising thought for some children. Reflecting on aesthetically engaging objects can shed new perspectives on one’s opinions of political events and religious beliefs. Art teachers can do a read aloud of *Roots and Wings* during art class to start a dialogue with students who may

share interesting insights about their own lives.

KEY POINTS AND SUGGESTIONS:

- **BE VULNERABLE BY SHARING SOMETHING ABOUT YOURSELF STUDENTS WOULDN’T NECESSARILY KNOW FROM YOUR EVERYDAY CONVERSATIONS.**
- **ALLOW STUDENTS IN TURN TO DISCUSS SOMETHING YOU WOULDN’T NECESSARILY KNOW ABOUT THEM.**
- **AFTER A READ ALOUD OF *ROOTS AND WINGS*, ASK STUDENTS, “WHAT DO YOU WANT TO BE WHEN YOU GROW UP?”**
- **DIRECT CHILDREN TO DRAW SELF-PORTRAITS WORKING IN THEIR FUTURE CAREERS.**
- **ASK YOUNGER STUDENTS TO DRAW PICTURES INSPIRED BY *ROOTS AND WINGS*.**

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5 Mistakes Art Teachers Make When Teaching Portraits

Mandy Theis

.....
Are your students' portraits just so-so? Here are 5 common mistakes to avoid when teaching portraiture to help you get wow-worthy work from your students.
.....

Mistake #1 Bad Student Model Setup

Nothing will kill a student drawing session faster than a bad model setup. If your model is moving and swaying, students become very discouraged very easily. Luckily, there are some easy tips and tricks for helping your model hold a pose well, even if it is their first time ever modeling.

Manageable Pose

First-time models will swear up and down they can hold a pose with arms over their heads, or weight all on one leg, or any number of other poses that are bad ideas. It is your job to dissuade them.

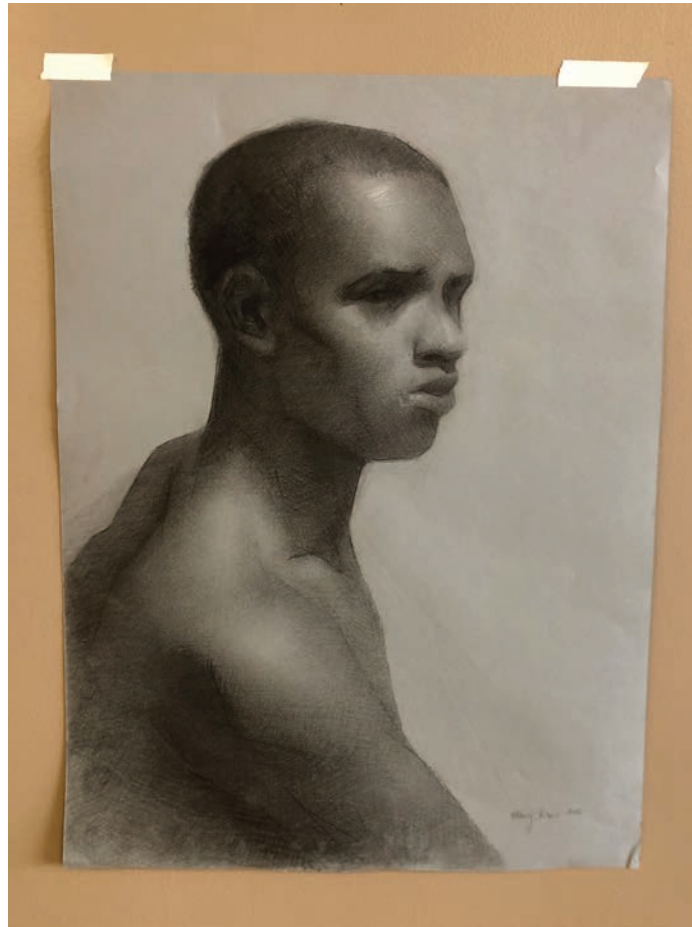
For holdable poses, put your student models in a chair. With arms. With pillows or folded cloth on the arms, and a pillow behind the back. Tape these cushions in place so they don't move. Have your model keep both feet on the floor (no crossed legs or ankles!), or even place feet slightly elevated on a stool for comfort.

Point of Focus

To keep the head from looking around the room, you need to provide your student model with a single point of focus. Ask them to pick out a small object in the room to look at or place a piece of tape on the wall for them to focus on. Make sure that the point of focus does not require them to turn their head more than 15-20 degrees from center in either direction. Exaggerated head turns may feel easy to begin with but will strain the neck of inexperienced models.

Mark the Pose

Once your model is positioned in a comfortable chair that is well-padded, mark the pose. You can do this by placing electrical tape where the arm meets the chair, the feet meet the floor, etc. These tape marks should be easy for the model to see so they can place their limbs correctly after breaks. Marking the pose allows the model to sit as close as possible in the original position when there are breaks between poses.



**Note* Often poses settle during the first 20 minutes of their duration. It's best to mark the pose at the END of this first 20 minutes once it has settled. Which brings us to our final important tip about posing student models...*

Time the Pose

Inexperienced models should not pose for more than 20 minutes. This is both for safety (new models often do not have the experience to know whether or not one of their extremities is falling asleep) and for the most movement-free modeling for your drawing students.

Of course, there is always movement when drawing a living, breathing creature. However regular breaks are ideal for helping your models sit still.

A good rule of thumb is to have a model take a 5-minute break for every 20 minutes of posing. If you have block scheduling with 90-minute periods or longer, allow for at least one longer break halfway through the sitting.

By following these suggestions, you will be setting your model (and your drawing students) up for a successful portrait drawing session and avoid one of the biggest mistakes art teachers make when they start their portraiture unit.

Mistake #2 Dependent on Photographs

Another common mistake I see art teachers make is depending on photographs for their students to copy. Even if the photographs are originals, using

photography prevents students from developing the basic portraiture skills they need to build their drawing confidence.

Cameras do a lot of the work for students, without them even realizing it. A photograph has already translated massive amounts of visual information from the three-dimensional world into two dimensions. This makes working from photos extra digestible for students, but simultaneously deprives them of the opportunity to choose which information to include in their portraits for themselves.

There is a huge difference between drawing from life and drawing from photographs. This is such an important (and controversial!) topic that I've devoted an entire post to the question, "Why not just use a camera?".

If you have never had your students work from a live model before, I encourage you to give it a try. It has different challenges and different learning outcomes. When students are able to achieve solid results without a camera, it bolsters their belief in their abilities.

Mistake #3 Too Many Light Sources

This is a big one. It's so satisfying to see beautiful, shaded, and modeled portrait heads done by students. But if you are going to have students shade their portraits, it is important for ease of student learning that only one light source is hitting the model.

When there is only one light source on the model, shadow shapes are the most obvious, and the ability to identify values becomes easier. It helps students rack up easy wins by correctly identifying and drawing accurate shadow shapes.

Contrarily, many light sources often create the illusion of flattened forms and makes it much more difficult for students to identify shadows. Confusion for students nearly always leads to greyed-out portraits and frustration for all.

How to Control the Light in an Art Classroom

Lighting is a constant source of struggle for single artists, let alone a group of 30 novice artists. Art teachers have to be able to manage light for an entire classroom of students, which is no easy feat.

Additionally, classrooms are often designed with multiple, competing, and unwieldy light sources that can be challenging for art teachers to control. This often means coming up with creative ways to control the lighting. Some art teachers manage multiple light sources in their classrooms by blocking out all their windows except for one. Others set up a spotlight in their room to focus on the model, and turn off most of the other lights, leaving one far-away light on to act as ambient light to help students see their papers.

Every classroom is unique with its own lighting challenges, and it will likely take a few different attempts at controlling light before you narrow in on the

strategy that works best for you. But it is absolutely worth applying a few light-controlling strategies to help make sure only one light source hits your model, as lighting makes a huge difference in the quality of work you can get from students.

Mistake #4 No Drawing Boards

Drawing boards are so important. In fact, they are so important I wrote this entire article on why drawing boards are essential art classroom materials.

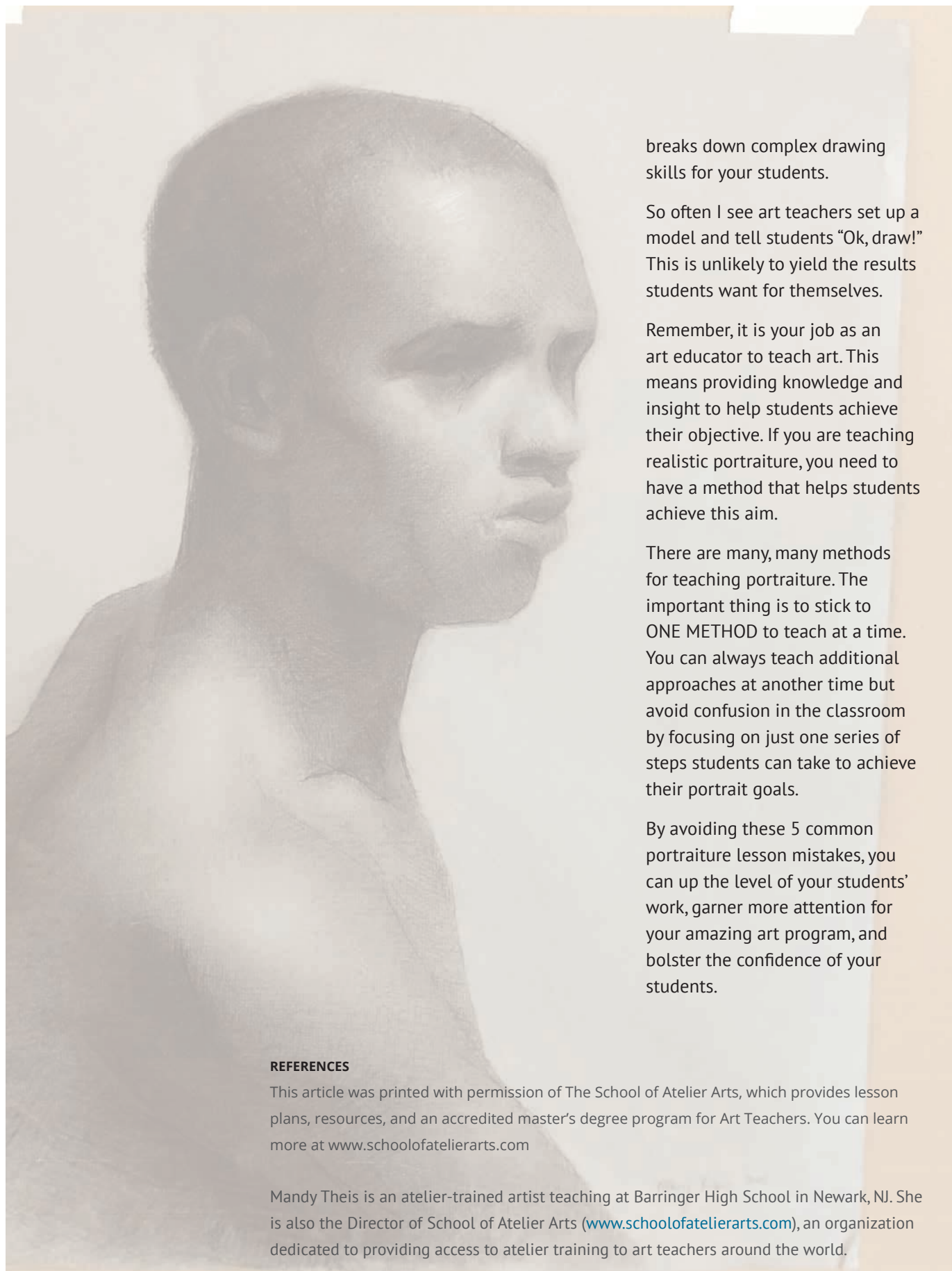
When students have their drawing flat on a table, it creates distortion. The bottom part of their drawing is closer to them and therefore appears larger, and the top is farther away and therefore appears smaller. Visually, this tricks students into making the top part of their drawing much too big and the bottom part of their drawing much too small.

Drawing boards reduce the distortion by allowing the drawing to be worked on more upright. Even if you do not have easels in your classroom, drawing boards are easy to implement. Simply have students rest the bottom of the boards on their laps and lean against a table.

Drawing boards do not have to be heavy and expensive either. You can learn more about best drawing boards for the art classroom here.

Mistake #5 No Clear Drawing Method

In order to teach portraiture successfully, you need to have an easy-to-understand method that



breaks down complex drawing skills for your students.

So often I see art teachers set up a model and tell students “Ok, draw!” This is unlikely to yield the results students want for themselves.

Remember, it is your job as an art educator to teach art. This means providing knowledge and insight to help students achieve their objective. If you are teaching realistic portraiture, you need to have a method that helps students achieve this aim.

There are many, many methods for teaching portraiture. The important thing is to stick to ONE METHOD to teach at a time. You can always teach additional approaches at another time but avoid confusion in the classroom by focusing on just one series of steps students can take to achieve their portrait goals.

By avoiding these 5 common portraiture lesson mistakes, you can up the level of your students’ work, garner more attention for your amazing art program, and bolster the confidence of your students.

REFERENCES

This article was printed with permission of The School of Atelier Arts, which provides lesson plans, resources, and an accredited master’s degree program for Art Teachers. You can learn more at www.schoolofatelierarts.com

Mandy Theis is an atelier-trained artist teaching at Barringer High School in Newark, NJ. She is also the Director of School of Atelier Arts (www.schoolofatelierarts.com), an organization dedicated to providing access to atelier training to art teachers around the world.

EHMS Students Remember the Lost Children of Ukraine

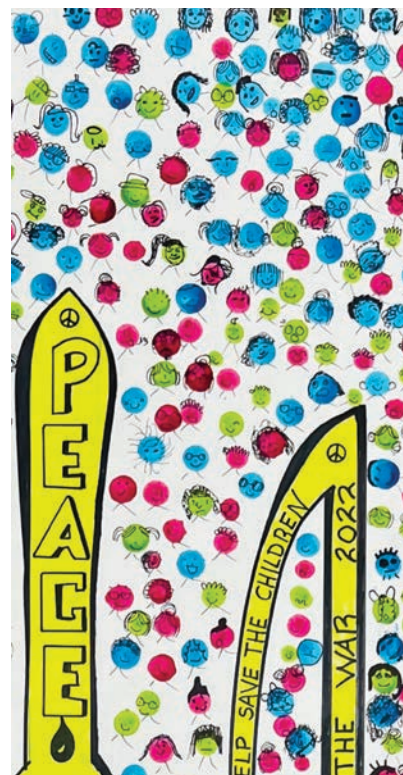
Ina Malloy

Recently, forty-six students and I embarked on a soul-searching task to memorialize and honor the precious children whose lives were needlessly taken from the world because of the Russian invasion of Ukraine. I shared with my students how I and other artists have used the art platform to capture emotions and tell history.

To provide a little background; during class each day, I introduce a different world-renowned artist and ask the students to reflect on, and respond to, the artwork. These artists often provide inspiration to the students who subsequently create amazing art of their own. To prepare the pupils for this assignment I introduced Alberto Giacometti, a Swiss sculptor whose 3D artworks were created during the decade post WWII. He's best known for his works that depicted the mood of fear during and after the war. We also reviewed Bill Sipra's shocking artwork. He was an Austrian who drew while in Auschwitz in 1944. His drawings captured many of the Holocaust's harrowing images and he risked his life simply by drawing them.

The inspiration for giving this assignment to the students came from a Ukrainian colleague of mine. He shared an artwork of his family crest that included a symbol in the center that intrigued me. After doing a little research I discovered the yellow symbol has significant importance.* My students and I decided to use the trident symbol, which represents the Ukrainian Coat of Arms, to house the thoughts the students shared with me. The dots that surround the Coat of Arms each have personalized faces drawn by my students over a week's time in my classroom. Each face represents a child lost during this senseless war in Ukraine.

The dots were drawn using Bingo markers after a pointillism lesson where we referred to Georges Seurat's painting "A Sunday Afternoon on the Island of La Grande Jatte". Ed Emberly's *Fingerprint Art* book was also shared with the students for inspiration in creating the faces that were added to the dots using his style. Each face is unique, and the forty-six students all contributed to the designs. .





To capture their feelings and emotions during the project I actively captured snippets of the discussions. The students worked collaboratively and yielded a collection of quotes that are included in our design. Once the Memorial Design was completed, we sought and acquired a donation of the huge frame from a local Manchester retailer named Joann's Fabrics. Thanks to their generosity and assistance the memorial display has a professional look and feel.

The final version will be displayed in our classroom for a few days and then transferred to the main entrance of the school. After a week or so there we hope to have the artwork transferred to the East Hartford Public Library. Ultimately, we'll want to donate the piece to a local Ukrainian church for a more permanent display and remembrance of the children lost.



*The coat of arms of Ukraine is a blue shield with a gold trident. Officially referred to as the Emblem of the Royal State of Volodymyr the Great, or, colloquially, the tryzub, the insignia derives from the seal-trident of Volodymyr, the first Grand Prince of Kyiv.

Ina Malloy teaches at East Hartford Middle School in East Hartford, New Jersey.



Exploring Courage

Judith Peck, Ed.D

It came as both surprise and disappointment to me as an artist to conclude that I was lacking in an essential component of the artistic process. I was replete with other essentials – a bounty of conceptual ideas, sufficient space, materials and tools for the job, plenty of focus and perseverance to see the project through along with the knowledge and expertise to take it there. I was sure of myself as a thinker, artist, and doer. After all, I had been making art all my adult life; I'd grown confident in taking a piece from conception to completion. But that was just it: to completion and not beyond.

Something stopped me all the while ideas were filling my head with possibilities, forceful conceptual ideas swimming there and plenty of others floating past those. A plethora of ideas in my creative head. But in another part of that buoyant enclosure lurked the cerebral where words came through—Foolish, ridiculous, nonsensical, stupid, crazy. Foolish was the one most often repeated, the ish-ness of it squashing all that came underfoot. The words thankfully were blurred by the force of the creative half still active like the rapids of a river tumbling and crashing over solid rocks.

I hadn't put it together all those many years 'til a good while after my divorce. I had always continued to make sculpture while married and raising four kids, their own creative enclave not far from mine, and finding minutes, though never days, to work. Then later, teaching dance and after that teaching art as a college prof, slowly—full

.....
***[C]ourage...is ragged,
 inconsistent, faltering at
 times, but we are friends—
 it and I. We get along.***

years in the slowly—something happened. I became aware of another voice in my head when I changed gears to try a sharp turn in a work, a voice saying that's not foolish. It was a whisper barely uttered, and I took no note of it, so repeatedly had the phrase begun entering my head while I was working. That's not foolish... The words simply floated in and out at various times, not only making art but when I made investments, buying an inexpensively priced condo in upstate New York and then another whenever I amassed the dollars. Places to live excited me, picturing myself there though I couldn't of course and rented them out. The phrase that's not foolish occupied space in my head when I acted in any way courageously and I merely accepted the fact of it. My work meanwhile advanced on all fronts. Not only sculpture but the condos and then my writing. Three novels, several non-fiction books, and new stories, one upon another.

I wish I knew where the courage I discovered came from so that I could convey the knowledge to readers of this paper. But I suppose there is no one source. We each must discover our own. Courage that may be found in the force of the flowing river of creativity or in the strength of the solid rock it confronts.

I confess that the courage I discovered is still not a whole thing; it is ragged, inconsistent, faltering at times, but we are friends – it and I. We get along.

Whatever the source and consistency of courage, we can agree that as artists we need it. Self-confidence is vital of course, just setting out to produce what has never before emerged on paper, cloth, wood, stone, fiberglass, metal, or a digital screen. As art educators we find ways to help maintain this vital necessity in our students. We hope that good starts will metastasize in some students to produce the perseverance and myriad other necessities to continue on as art makers and that some may even discover the courage to break new ground.

It might be profitable to share among us some of the ways we use to help our students garner confidence, ways that might help open the way to courage. I will share a couple of small teaching methods I use.

1. In the critique stage of my life drawing class, students hang selections of their work done during the class and these are discussed. When critiquing a student's picture, I try to find a line or the absence of line or change of intensity in lines, a lifting of the pencil, the shading of a form...something that works, or is lovely, even exquisite. Always there is something, perhaps a way of seeing something in the nude that is particularly expressive, sometimes by accident. I am acutely aware that students are revealing themselves in this cruel but necessary protocol and it is not only possible but probable that an insensitive professor can shut down a student's motivation to pursue drawing altogether. Finding something lovely at the start of a critique says to the student if you can make a line like that, you are capable, you are seeing the nude artistically, and allows you as teacher to further that incentive. The student is attentive then as well to hear ways for improvement.
2. I begin a watercolor or acrylic painting by setting limitations in the structure that allow for expansion in the artistry. This project is familiar to readers, I'm sure, but deserves detailing here because the project is consistent with the theme of garnering courage. The first step in the process is to cut an 8.5 x 11 sheet of thick watercolor paper in half so that the paper size is less threatening, and the student will also have two

chances to paint. Tape all 4 sides down with masking tape on a flat surface, making the insides of the tape the same thickness all around. Then wet the paper thoroughly. Mix acrylic paints on your palette paper rather than using colors directly from the tube. Begin to freely paint. Go with the flow feeling the dual creativity of artist and materials. For this foray into playing with the materials, it is best to do that – go with the flow – rather than imparting a set image in your head onto the paper. Do something else while the paint dries. Then carefully lift the masking tape, which will form a frame around the picture. This encloses it, separates your painting from everything outside, something important and a little surprising too. With a sharpened pencil, write your name and the year in the lower right-hand corner, documenting the picture is yours and when you created it.

We write our name metaphorically on every project we undertake. The sharp pencil line ignores all the vagaries at the start, the confidence we counted on to see the project through and the courage we hope for to transport us ever further.

Judith Peck, Ed.D is Professor emeritus of art at Ramapo College of New Jersey.
<https://jpecksculpture.com> | <https://iapbooks.com>





Treasurer

Tamika Diaz

It has been nothing short of a challenge serving AENJ as the volunteer treasurer of a small non-profit in the middle of a pandemic. Admittedly, it was at times a relief to have fewer transactions to process due to the limitations our organization faced with running events. But less income also created the need for AENJ to examine its spending practices and tighten our fiscal belt in many areas. I am proud of the work done with our board to decrease spending in ways that don't directly impact or benefit members - storage units were emptied and relocated to our homes, board members funded their own travel for required attendance at national events, and we negotiated to restructure our contract with our accountant and the membership management platform - resulting in savings that helped AENJ to remain fiscally sound during times of crisis and member decline. We have done our best to avoid cuts to programs for our members and provide engaging new ways to reach our goal of providing "Art Education Leadership, Professional Development, and Advocacy to members across the state."

Organizations across the nation have seen their membership numbers decline as many teachers left the field and unemployment grew; AENJ was no exception. We found creative ways to fund some of our events and have also found a few great partners willing to provide event space or time at little to no cost. As they say, a crisis is an opportunity in disguise and this crisis has truly led to the silver lining of new connections with other non-profits in the arts.

As the nation begins to emerge from under this proverbial rock named COVID-19, so does AENJ! Our members are returning to work and renewing their memberships and we are continuing to monitor our fiscal situation closely to ensure a bright future for AENJ. I am incredibly proud of the work we have been able to accomplish in what seemed an impossible situation. Thank you for hanging on with us!

Designing a Starbucks Cup Competition

Cecilia Isenberg

If you have ever taught middle school art, then you know how very difficult it is to keep your students interested and excited about the lesson you are teaching. My challenge was how do I construct a lesson that can teach my students about creativity, business practices and sharing with the community. I always try to bring real-life experiences into my art room, the difficulty is to make that real-life experience relevant to their age group. So, 5 years ago I came up with a great idea. How about if I approach a local business and see if we can somehow team up with them and create a competition? I thought, the entire world is familiar with the brand Starbucks. Starbucks is a company that likes to give back to their community. They aspire to be a people-positive company that connects with the community. I approached the manager and asked if they would like to feature my 8th grade art students' work in their store. It was an enthusiastic "YES!" I then asked if they would donate some tall paper cups that my students could draw and paint on. The process was actually very simple; all I had to do was ask.

For my lesson I proposed to my students that they would be hired as graphic artists by the Starbucks corporation. Their job was to create a decorative paper cup that would somehow show kindness, love, and community. My lesson included a lot of discussion on Graphic design and advertising. We also discussed logos and branding as well as how an artist can show a feeling or statement without using words. The students had a deadline (as in the real world). The students had freedom to choose the supplies to use. Exploration is encouraged in my classroom. I gently guided them to the more successful supplies: watercolors, acrylic and sharpie markers. Once the cups were completed, I displayed the cups in the store for about one month and told the students that the community /customers would be voting for their favorite cup. I labeled each cup with a number and created posters with a QR code that customers could scan to open a google form that records their vote. This competition/lesson has been so successful that I am now in year 5



Student Cup Example

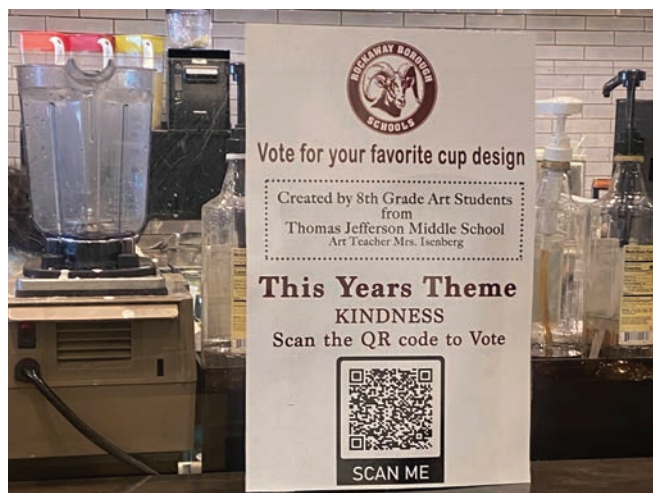
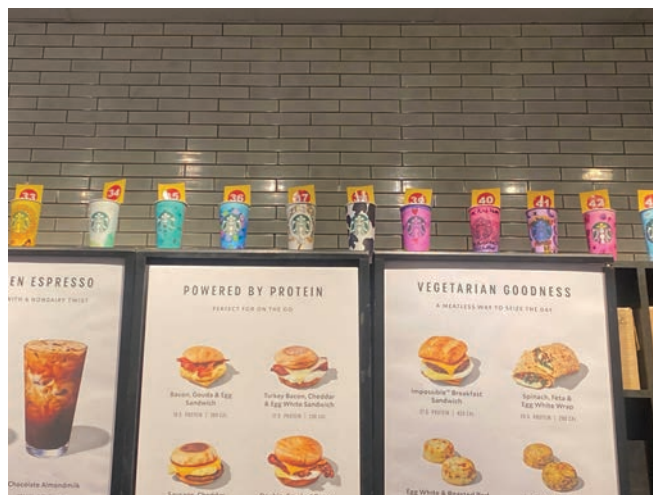


Student Cup Example



of conducting this competition. The winners not only have bragging rights but my very generous district sponsors gift card prizes for 1st, 2nd, and 3rd place winners. Of course, they are all winners in my eyes. I usually save this lesson for the month of March which

is Youth Art Month. It is really awe-inspiring to see the faces of my students and how proud they are to see their cups on display for the public to view. I can't wait to see what my students create this coming year!



Cecilia Isenberg is the District Art Teacher at Rockaway Borough School District in Rockaway, New Jersey.



www.aenj.org

CONGRATULATIONS to the Art Educators of NJ 2022 Honorees

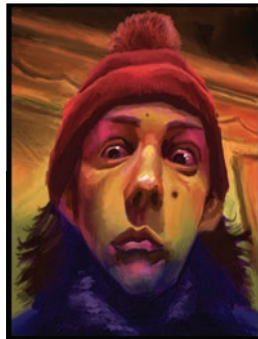
CELEBRATING THE VISUAL ARTS



STUDENT SCHOLARSHIP WINNERS

Julia Brock

Teacher: Teresa Alessandria De Sapio Diaz
Hunterdon County Vocational School District



Joey Miller

Teacher: Ellen Hargrove
Haddon Township High School



Brianna Dunn

Teacher: Erin M. Meyers
High Point Regional High School



Cormac Dow

Teacher: Lora Marie Durr
Hopewell Valley Central High School

ART EDUCATORS

Dr. Jane Graziano
Brianna De Witt

Art Educators of NJ
Fall Conference
October 12-14, 2022
Ocean Place Spa and Resort
Long Branch, NJ



Outlook / Outcome Symposium

Antonia N. Germanos



The Art Educators of NJ's 2022 Spring Symposium: Outlook/Outcome was a huge success with over 93% of attendees expressing great satisfaction with their experience.

This one-day event was held on Saturday, March 19, 2022, at Rowan University in Glassboro, NJ from 9:00 AM to 3:00 p.m. Art educators from all over the state came together to learn, grow, and enrich their practice.

The day was powerful. It focused on professional development designed to elicit self-analysis and self-awareness of individual OUTLOOKs for a deeper understanding of its impact on classroom OUTCOMES. Attendees started the day exploring the importance of equity, diversity, and inclusion (ED&I) in the art room related to their teaching practice, curriculum/lesson design, and pedagogy with keynote presenter Dr. Wanda Knight (Penn State, NAEA President-Elect). Then they participated in multiple learning sessions exploring ED&I, the new Visual Arts New Jersey Student Learning Standards, art-making sessions, and gallery experiences.

Exploring Pop Art in the Middle School Classroom

Gayle N. Gruber Heimbold, MAEDL, MA, BFA



Finding new ways to engage the middle school learner can often be a challenge. Not all learners find the same lessons exciting and finding that “hook” that will draw them in can become harder and harder as the year progresses. However, one project that all my students love is Pop Art Inspired Candy Package Sculptures. Year after year, the students in my 7th grade program request doing the candy art project. I have ones from previous years displayed in my classroom and the 6th graders inevitably ask, “When do we get to make those?”

Pop Art is a movement that my students just love. Pop Art is simply approachable. Taking clues from popular culture, pop art’s subjects are things the general public deals with every single day. From soup cans to superheroes, Pop Art reflects what we like best about the world around us – food, entertainment, products, consumption. Simply put, perfect for middle school students!



My students love the construction process, building their pieces, step-by-step, with papier-mâché. We spent about three weeks creating these sculptures. We start by building the pieces using simple newspaper and tape with a papier-mâché finish. It's a great project because we use recycled materials which is very budget friendly. I often schedule this project to coincide with Earth Day due to the material choices. To help with the volume of newspapers required, I frequently send out an all call within my building for newspapers and other materials teachers may have at home. This works out very well. I also offer my students extra credit for bringing in newspapers of their own.

When it comes to the design phase, my students can choose their own candy designs depending upon not only what is appealing to them visually but their skill level as well. Students

spend a lot of time planning and practicing their designs and typeface. Visually speaking, I tell my students that the most important part of their piece is the design and paint. This creates the biggest impact to the viewer. There is always a package design that makes my students feel successful. They can research any candy in the world. Whether it is intricate or simple each package is successfully reflective of the basic

tenets of Pop Art. Each student finds their own artistic path.

In conclusion, this is an all-time favorite in my classroom. It is an excellent introduction to Pop Art and sculpture. My students love it and I believe it helps them to learn about Pop Art in a fun and educational way. I strongly recommend trying this project in your middle school classroom. This project can also be adapted to the high school level for an introductory sculpture project.

Gayle N. Gruber is a National Board-Certified Teacher working at Lake Riviera Middle School in Brick, New Jersey.



Reflections on volunteer service in the field of art education

Lora Marie Durr, AENJ President (2020 - 2022)

Volunteer: a person who freely offers to take part in an enterprise or undertake a task.

Job: a paid position of regular employment.


Career: an occupation undertaken for a significant period of a person's life and with opportunities for progress; the time spent by a person while committed to a particular profession.

Volunteerism has been a part of my life since I was a child. I watched my father serve in a variety of volunteer roles, often finding myself assisting with the activities of those organizations. I loved the sense of community I witnessed within the organizations and marveled at the impact these volunteers were able to make on the things they cared about. The volunteers I witnessed as a child were committed to a cause and gave freely of their time to make a difference. I learned so much about commitment and giving through these experiences; traits that have helped to form my core values as an adult and as an educator.

Admittedly, as a young art educator, I didn't reach out to our state or national organization to get involved. We can all relate to the feeling of being completely overwhelmed by each day in a new workspace, and, unfortunately, that

feeling has crept in for many of us as we navigate the ever-changing world of education today. After several years of teaching, I began to feel isolated and needed to build new relationships to help me sustain my engagement with art education - and in truth, that isolation has reared its head again during the pandemic years. My volunteer roles started small, taking on minor tasks, but





I eventually joined the AENJ Board of Directors in a variety of positions that led to my term as President. This work has led to my increased involvement

with NAEA and innumerable opportunities for personal and professional growth. As I reflect on my service to AENJ and NAEA I recognize the impact that volunteering in the field of art education has had on sustaining my role as an art educator and changed my experience from being a “job” to “my career”.

Over the years, volunteering within the field of art education has opened countless doors for me. Because I said yes to getting involved I have had the opportunity to present to colleagues from around the state and country, I have helped shape programming and communication within the organizations, I have learned about leadership which has impacted both my teaching and volunteering roles, I have been able to travel to far off places that were never on my bucket list, and, most importantly, I have met a legion of art educators who share my passion and dedication for this field. These fellow volunteers have helped to support and sustain me throughout my career, they inspire me and

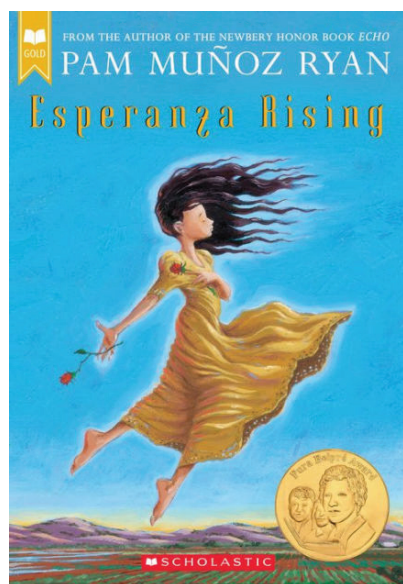
challenge me to continue my growth as an art educator. The community I have created for myself within the field of art education would not be possible without the volunteer roles I stepped into.

It's hard to ask for more from people working in a field that is in a state of crisis and chaos. Educators have spent years facing new challenges that no one was prepared for and a lack of respect and support that is often demoralizing. I know that

saying yes and committing to one more thing can feel like too much at times; but I also know that those extra commitments have helped to develop my confidence and pride in my career. If you're feeling isolated or lacking a sense of community and connection to our field, I encourage you to consider getting involved - even in a small way - and spending time as a volunteer in the field of art education. Your time spent in service to a cause you believe in is invaluable to our field!

Social Justice Art and Book Club

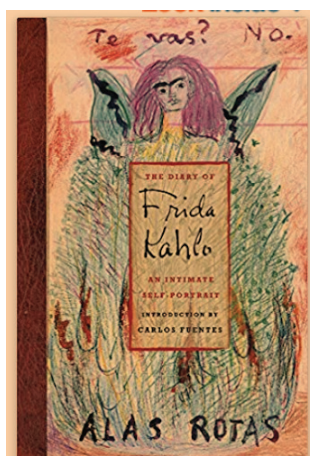
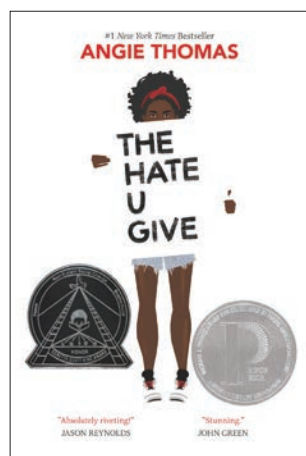
Lisa Hirkaler



There is a surprising amount of funding available for social justice projects for middle school and high school teachers. Not only traditional foundation grants, like the NJEA, New Jersey Education Association's HIPP grant, but also corporate grants such as NJEA partnership with Visions Federal Credit Union, Walmart Community Grants, Whole Foods, and also support from local businesses and more. Many corporations are interested in associating and partnering themselves with social justice projects, and will support you. With proper framing within the discipline of Art History, AP College Board, ETS, and buy in from community stakeholders, support from administration and local board of education, you can create the space that you want for your students to develop as expressive artist and understand the complexities of our world. NJEA advocates encourages their members to apply!

In the context of art history, we sense that some artists are expressive in their statements on issues pertaining to social justice, and some artists are descriptive. Think of Goya, Picasso, Diego Rivera, Frida Kahlo, Keith Haring, Basquiat, Ai Weiwei, or Kara Walker. Of course, these two modes, expressive and descriptive, can exist in the same work as well. As an educator trying to help students understand their world through art and literature, we are always looking for ways to increase knowing (with descriptive aspects of art) and engagement (through expressive aspects).

My own path to deep student engagement involved an interaction between our Social Justice Art and Book Club, a student driven after-school activity, and my AP Art History students. Even in teaching middle school, I found that referencing the AP Art History curriculum and offering a glimpse into to the future for public school students was essential to their growth. When teaching Global Contemporary Art as part of the Advanced Placement curriculum (Content Area 10), I discovered a number of works of fiction that interact with the required AP works and seem to guide students toward deeper meaning and understanding, and afford a sense of relatability to these authoritative and sometimes intimidating forms of expression. The desired path is from art work, to fiction, to the students' own art work, with empathy and understanding as the by-product. Some students are comfortable embracing their visual voice, meaning that they can assimilate this visual and verbal information, and really express something of concern



to them. Other students are reserved, not so quick to express, and that is ok.

We know the art room must be a safe place on many levels, and a first step in creating a space for expression and exploration, is taking a risk with the materials at hand (art supplies, the resources of the teacher in technique, and stimulus to trying something advanced.) The Social Justice Art and Book Club provided a bridge, from the affective world of empathy with characters, to the more technical understanding of the AP students. AP Art History students benefit from a dedicated notebook: sketching, reading notes, and collage lead the student from just looking at the art to deeper thinking and really seeing the work. But this affective bridge, bringing in literature that coincides with work from the club, became one of those class moments that evolved naturally, when curious AP students suggested that we go further, read more, and come together afterschool. And so, the Social Justice Art and Book Club was ultimately driven by student need, requesting a weekly meeting based on a student driven book list.

Hence, we had two lists at our disposal: the AP Art History list of required works, and the student list of books they want to read. In order to develop the student list (your students of course will produce a different list), we dug a little deeper and found significant overlap with other education-based lists: the National Network of State Teachers of the Year Social Justice Book List, prize winners on the School Librarian Lists and so forth. A serendipitous discovery is that many characters in these books, aimed at a YA audience and chosen both by students and professional organizations, are themselves developing artists. The books describe characters' relief at meeting in the art room, and finding a group with

which you are in agreement, at keeping a journal, and moving to visual expression. There are also journals themselves, such as Frida Kahlo's sketchbook/diary and Anne Frank's Unedited Diary with issues relevant to today's young adults. All of the works must be vetted, meaning a- that you have read the books or listened on tape, and b- they are sanctioned by professional associations. Most recent books are available through public library free digital book loan service, and stronger applications emerge when you collaborate with your school librarian/media specialist.

After comparing and examining artworks and literature, I compiled a list, and constructed a slideshow for presentation to colleagues and teachers across several platforms, including Nasco online teacher webinar, NJEA convention 2020, 2021, 2022, my school colleagues in language arts and hopefully AENJ conference 2022. Upon presenting, teachers spilled over with advice on approaching works, and suggestions for further inclusion. Additional considerations colleagues suggested, such as ensuring that students of all reading abilities are included, and providing works of different lengths are still works in progress to be included.

We began by reading the first book in the LGBTQ graphic novel series, Heartstoppers (Hodder & Stotten, London, 2019) by Alice Oseman, which your students may know from [the Netflix series](#). One of the main characters is an artist, and the teacher who guides her is regarded as one of the best representations of an art teacher. This art teacher provides a safe space in the art room for the character to catch his breath, create, talk, and ride out his panic attacks. Later episodes deal with eating disorders, bullying, and other teen related concerns.

Monochromatic Dinner

Debbie Buechler

This fall we ended the semester with a painting I called "Monochromatic Dinner." It began with a homework assignment to take a photo of your dinner, and send it in via email. There was no explanation as to why needed because I did not want the photo to sway the final outcome.

The class had a week to submit their photos to me while completing the prior assignment. I printed the photos in black and white so they could see the range of values in the photo. Because this project

combined lessons we learned over the first semester of school, I felt it was a good final piece before the end of the semester. We combined what we learned by using the grid drawing method, color theory, painting techniques, drawing from photographs, and focusing on value.

Each student chose one color of acrylic paint to use, in addition to black and white. They had a palette and created many values, tints and tones of their color. They were given a canvas that was 11" x 14" and began

to make a grid in light pencil. Then they drew as much information as they could with their reference photos. For the next 2 weeks they painted and squinted at their paintings and their photos. There was fun, laughter and frustration. Each day they modified their work and plodded ahead.

When they were done, we had a class critique and put our paintings on display. It was much harder than they expected it to be but most were proud of their work.



Debbie Buechler is an art teacher at RKYHS in Livingston, New Jersey.

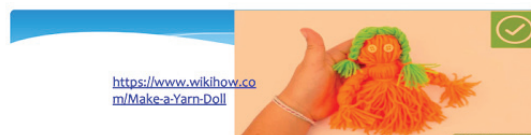
Continued from Page 41.

The second book we read, again at the students' suggestion, was Angie Thomas' *The Hate You Give* (Balzer + Bray, New York, 2017). We paired this with work by Kara Walker, featured in the APAH curriculum as an expressive social justice advocate, which produced lengthy and passionate discussions. For high school students, the images from her solo at the Whitney and her PBS spotlight in Art21 offered authentic visual and verbal insight to Thomas' statements about racism, history, and her lived experience. In engaging what has become quite the hot-button issue, we agreed that we would follow Thomas in being respectful in our understanding of different sides of the community and not about criticizing the events but trying to understand the multiple perspectives of the characters. Students found that the book's illustrator, Debra Cartwright, is also a black woman, and that her cover was changed when the movie came out. The students were fond of the first illustrated cover but discussed the hoodie on the second cover and the power of that image. Some of our high school students read Reynolds and Kiely's *All-American Boys* (Athenium, New York, 2015) and the school invited Kiely for a book talk, an example of the student-driven energy that can result. They loved how the author highlighted the multiple perspectives of those characters, as well as the fact that the lead character keeps a sketchbook journal to understand his own feelings. I started with a list and definition of public-school understanding of social justice.

Moving on from fiction, the book club becomes a forum in which we can encourage journals: such

as by Frida Kahlo and Ann Frank, students respond to the depiction of people using journals to develop their expression. Frida Kahlo is one of required artists in the AP curriculum, and here are images of the hardcover version of her personal diary and sketchbook.

[Anne Frank is another classic journal](#)



[that the students respond to.](#)

Additional layers of complex metaphors suggest themselves coming out of a pandemic, encouraging students to document their own journey through art. Two of my students were included in NJ DOE slideshow on art during the pandemic with HOPE. We are starting to read the unedited Anne Frank diary this fall and the students will keep their diary sketchbook, too. There are so many reasons for students to read Anne's thoughts during her isolation and students could relate to her sense of lockdown, fear, adolescence, puberty, capturing images of the people most important to them, and several aspects of love.

You can find examples of my middle school student works published on the NJ Department of Education site, [Hope, Healing and Resilience Through the COVID-19 Pandemic.](#)

Here are a few examples of student work for the middle school and

younger students, as well as examples of the kinds of rich resources available to help. Esperanza creates yarn dolls, learns about the crochet patterns and meaning behind traditional fiber arts in her family and among women. Again, the importance of women writing about women and girls or writing about their experiences as

Latina and passing down generations of fiber arts is something we discuss. We also crochet and make yarn dolls and pompom animals.

Jason Reynolds, one of the authors of *All American Boys*, researching the authors, has [several books and YouTube for middle school and younger students.](#) He is a National



Ambassador for Young People's Literature. Several of the writing prompts include art prompts or he talks about the importance of illustration and his love of art.

At the NJEA Convention, come visit me at the Educator Showcase section at the convention. I will have a table with literature and offer tips on how you can obtain a grant, too. I have received HIPP grants and Vision grants and would like to help others try, it is possible, and achievable. Let's give it a try.

Art Education:

A Response to Violence in American Schooling

Joseph Amorino, Ed.D



School Violence: The Central Problem

I regret the need to state what has become frighteningly obvious: Even as education continues to create initiatives to deter bullying, an intensely escalated form of aggressive violence continues to emerge in the form of mass shootings in our schools. The call for more stringent governmental regulations regarding access to firearms understandably remains a central focus towards inhibiting these tragic events. However, the onset of aggressive behavior and violence in schools is a complex issue and we do well to identify various causal factors and propose

Students need not be able to draw realistically in order to make highly detailed, deep, and profound artwork. This high school student creates a mixed media low-relief painting and a portrait of his "Inner landscape."
(Jose Gonzales)

ways to address it on multiple levels. Researchers have long asserted that education's failure to address emotional intelligence has contributed to socially rooted psychological imbalances that are partly at the root of aggression, bullying, and violence. Certainly, there is no one "magic wand" that can totally eradicate these distressing realities, however there are a number of areas that we can look at as possible deterrents. Can art education, which has often been peripheralized in formal schooling, actually be a natural and effective means of minimizing aggressive or violent behavior?

What Does Research Tell Us About Aggressive Behavior?

Research indicates that the presence of "aversive emotions" is a contributing factor to most forms of aggression that can result in bullying and overt violence. Simply stated, aversive emotions are "felt" negative responses that K-12 students may have to others (or groups of others, including institutions) based on appearances, dispositions, clothing, speech, etc. When students are unable to process aversive emotions, it can lead to aggressive behavior

(Bandura, 1979; Loeber & Pardini, 2008; Merten, 1994; et al.). The adolescent, whose inner landscape is characterized by multifarious sensory-emotional changes that include shifting world views, confusion, internal unrest, and a search for identity, is *particularly* in need of ways to manage these dramatic transformations (Csikszentmihalyi & Larson, 1984; Kegan, 1982; et al.). Dunkeblau, Elias, Parker & Kash (2007) write that young people equipped with skills in social and emotional learning are more likely to "avoid engaging in behaviors with negative consequences such as interpersonal violence, substance abuse and bullying." These researchers advance critically important findings, but what do these findings have to do with art education?

Implications of Art Education to Aggressive Behavior

I should note up front that this brief article is primarily intended to bring this issue to the forefront of our thinking and does not propose to provide a comprehensive analysis of the topic at hand. Suffice it to say that art class can provide an

opportunity to place a premium on emotional development by serving as a natural arena in which students' past experiences – including negative ones that may be difficult to process in constructive ways – are addressed both productively and aesthetically.

The implications of art education to the concerns of aggression,

.....
Art class can provide [...] a natural arena in which students' past experiences – including negative ones – are addressed.

bullying, and violence become abundantly clear when we consider research in the field. A wide number of theorists link the artistic process with emotional well-being (Best, 1978; Burton, 1981; Groves & Huber, 2003; Michael, 1983; et al.). These researchers are among others who assert that the student's ability to transport negative emotions onto a projected, organized place



A high school student's awareness of being overweight prompted this self-portrait. It represents the judgmental nature of his peers and society. He asserts that his artmaking was a means of "taking things out on the canvas rather than on others." (*Michael Nisbet*)

(such as a canvas or sculpture) is a positive outcome, even if the subject matter of the artwork seems adverse in nature. This *transfer and transformation* provides a means through which the child and adolescent can deal productively—even aesthetically—with difficult inner feelings by organizing and viewing them as they exist "out there."

This approach is unlike commendable poster-driven initiatives that occur sporadically and usually in response to aggressive episodes. I suggest a proactive approach in which artistic learning meets all established standards while containing an understructure that invites students to make art from real-life experiences, and thereby contributes to emotional intelligence, and ergo emotional management. As a major clarification, I do not propose that we attempt to serve as art therapists, as that is a distinctly different field which deals with clinically diagnosed disorders. As another clarification, this approach requires a structured and systematic teaching method, and does not advocate letting students "do whatever they want" or "make art about however they feel."

What Should We Consider in Our Teaching?



A middle school student created this dynamic mixed media image about being bullied. The work was a result of the teaching approach described in this article. (*Aryanna Mateo*)

When art is taught based on the educator's understandings about the creative process (one that integrates developmentally appropriate themes, motivational dialogues, and the exploration of materials, all through sensory, emotional, kinesthetic, and cognitive processes), authentic artistic expression is more likely to emerge. In this way, learners can identify, process, and represent real-life experiences in orchestrated visual forms. This kind of classroom culture provides students with artistic experiences

that resonate with their emotional and psychological development. Pointedly, themes for such lessons need not be negative as it is the “act of processing experiences” that is most important. For instance, art lessons might include making art from themes such as “My Special Place,” “Things I Do in Bad Weather,” or “Things that Make Me Happy or Angry.” As might be obvious, this approach is a far cry from having students make “derivative artwork” and telling them to “be creative” by altering historical images and techniques.

Art history is an important component in lesson design, and teachers can take thematic cues from established works of art. For instance, a teacher might view “The Starry Night” prior to teaching a class and thereby construct a lesson theme such as “Skies with Personalities.” The teacher would then evoke a dialogue in which students recall a time and place in which they were under a dramatic or personified sky. This dialogue would lead to idiosyncratic tempera paintings that integrate formalistic qualities of color, temperature, and technique. Because the students have not previewed a sample image, they are positioned to make art authentically,

and without relying on imitative methods. The completed artmaking session would be **followed** by introducing images of *The Starry Night*, *The Scream*, and other historical artworks that include dramatic or personified skies. Hence, students stand to gain insights about how to translate real-life experiences into original organized artistic forms, while integrating formalistic and historical concerns. The teaching approach described above can be examined in further detail in ways that can lead to advanced, deepened applications in the art classroom (Amorino, 2016).

If we acknowledge that emotional intelligence is linked to aggressive behavior and that art education (when taught for authentic meaning-making) can contribute to emotional management, then art class can serve as a profoundly effective vehicle through which to address these critical concerns. This assertion stands to enrich the emotional intelligence of students, inhibit aggressive or violent behavior, and reposition art education at a heightened plateau of importance in the arena of K-12 schooling.

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The National Art Honor Society

Kate Griffin

I started teaching at Watchung Hills Regional High School in 2009, and from that day I knew I wanted to be involved with our chapter of the National Art Honor Society. At the time the position was filled by my mentor, and I was able to observe the way he ran the program. I learned a lot from him, and when he stepped down in 2019, I jumped in.

We had some growing pains in the first few months. I decided to restructure our meetings and goals to better align with my vision of what NAHS should be, and that was a lot different from what the students were used to. We met on the first Monday of every month after school for about an hour, and alternated between Mural Mondays, where members came to work on an in-progress mural we had inherited from last year's group, and Maker Mondays, where our executive members lead an art-making activity. We moved the induction ceremony from October to May and adjusted and increased the requirements. With these changes we noticed a lot of our members were growing disinterested. Our monthly meeting attendance was low, and when students did attend, many of them asked to leave early for sports, or work, or babysitting. The executive members and I were doing a lot more policing in terms of attendance and requirements than artmaking. And then COVID hit.

We were able to put together a virtual induction, where each member contributed to a slide show, our executive gave speeches on pre-recorded video, and we finished out the year with around 20 members inducted. All things considered, it was a success, but I knew I had to change things for the following year.

Our 20-21 school year was set up as half-day in-person teaching to hybrid cohorts of students. The afternoons were for office hours, spent with individual students or via zoom. And while it felt completely overwhelming, I still opted to continue advising our NAHS chapter. We had to wait to meet until the office hours were completed, which meant after a long day of either masked and in-person or online learning, students showed



up or logged on to meet from 2:30 to 3:30. The way I saw it, if these kids were still willing to still come in or log on to be a part of something, then I could, too.

I had an incredible executive board that year. These four senior students went above and beyond their duties in helping to create monthly activities that focused on social emotional wellness while considering social distancing and on-hand materials for members who came back to school to meet in person, as well as alternative at-home projects for students who were opting to join us from home. Each month was themed. For Outdoor October, members looked at works by Andy Goldsworthy and were encouraged to get outside and build natural sculptures. For Social Justice January, students researched and then made posters about an issue that directly affected them. By the year's end we were able to hold a small, masked, in-person induction at the school. We completed the year-long mural that we'd inherited and inducted around 20 members. Given the circumstances, we had to pull back on some of our expectations in terms of attendance and rigor, but

NAHS became a lot more about staying connected (literally and figuratively) than ever before.

The 21-22 school year had us socially distanced and masked, but all in person. I had big plans for NAHS and a great new executive board of seniors. They had been a part of NAHS the previous year and recognized the important piece it played in everyone's mental health. Together we came up with some guidelines that were more flexible for our members, but also held them to a high standard to earn their membership. We decided early on that we wanted this to be more than a resume builder, and that we wanted to focus on the concept of community: rebuilding our own, and sharing our knowledge, skill, and passion for art with the local and school community.

The first thing we decided was to make our membership points-based and do away with mandatory meeting attendance. Before, we were asking students to choose between NAHS and band, or the part-time job that they needed, and that wasn't right. It also relieved us from policing our members and made the meetings more fun as the students who were there really wanted to participate. Attending meetings earned you a point.

We also kept the idea of being able to earn your membership outside of school, by compiling a list of at-home activities. Students were asked to document each activity with photographic evidence. Some activities included The Snuggle Project, where students were challenged to create a fabric-based

no-sew snuggle for an animal in need or creating Kindness Rocks and leaving them throughout their town. Activities like these helped connect students with communities outside of school, but we had in-school opportunities as well, including helping paint the scenery for the theater productions and photographing student events. Each activity completed earned the student a point.

The biggest requirement we added last year was the Passion Project. Each member was tasked with researching, planning, executing and reflecting on a project that was completely up to them, could be done in or outside of school, on their own time, and was their way of using their talents and interests in art to give back. An excellent Passion Project could earn you up to 20 points of the 25 required for induction.

I was blown away with the variety of Passion Projects our members came up with. One created portraits of cats waiting to be adopted, gifting the portraits to the new owners once adoption was complete. A group of four girls volunteered to redesign and repaint the pee-wee football scoreboard in town. Two ceramic students hosted a workshop at a local senior living facility where several senior citizens learned how to make and glaze pinch pots. Some students painted murals in the school, others created an app for art vocabulary and techniques.

Our June induction was a celebration of their talents and dedication to the arts, but also their ability to use art to create a

new sense of community after such a dark time. We inducted about 20 members.

This year I decided to have students apply for NAHS before the school year's end rather than wait until September. Applications closed on June 8th, and I had over 40 submissions! Double the number of inductees for the last three years. This sudden interest was no doubt created by the explosion of art in our school and community by this year's members. We saw the social and emotional benefits of art making happen in real time, and now we are seeing how it can inspire others to create as well.

Kate Griffin teaches at Watchung Hills Regional High School in Warren, New Jersey.

Governor's Awards 2021 - 2022

Lisa Conklin, Past President (2018 - 2020)

On May 26, 2022, it was wonderful to be back in person at the War Memorial in Trenton, NJ to celebrate the 2021-22 Governor's Awards. The awards are sponsored by Arts Educators of New Jersey, it was a fabulous event which celebrated phenomenal execution in the visual and performing arts as well as those in service to Arts Education and leadership. We were all dazzled by all the performances and the showcase of the students' creativity, from poetry and dancing to visual art and music. These talented awardees and their families and friends came from around the state both near and far.

Something special was the senior high school student art scholarships. The seniors who applied are in pursuit of degrees in studio arts, art education or related arts fields. This year AENJ would like to congratulate our student artists: Julia Brock, Cormac Dow, Brianna Dunn, and Joey Miller. The guidelines that need to be met for the scholarships are listed on our [website](#) under the Scholarships tab. In order for senior high school students to apply they need to be sponsored by a current AENJ member. The deadline is February 22nd for each given year.

Each year AENJ members can also nominate members for the Educator Division Awards (Elem, Middle, High School), our Distinguished Achievement Award, the Anthony A. Guadadiello Service Award, George DiBouno Recognition Award, Council for Art Education Youth Art Month (YAM), John J. Pappas Recognition Award, and the Professional Artist Award. These awardees are honored at the President's Dinner at conference and again in





Continued from Page 51.

May at the Governor's Awards. This year AENJ congratulated our very own Dr. Jane Graziano for the Distinguished Achievement Award and Brianna De Witt from West Deptford High School for the Anthony A. Guadadiello Award. Guidelines for these awards can be found on our [website](#) under the "Awards" tab. The nomination deadline each year is April 15th.

A big thank you to our Governor's Awards Committee Co-Chairs, Gail Fountaine and Danielle Fleming for helping to coordinate this incredible annual event.

For more information about Awards, Scholarships, and Grants, see page 75.

Lisa Conklin teaches at Somerville High School in Somerville, New Jersey.

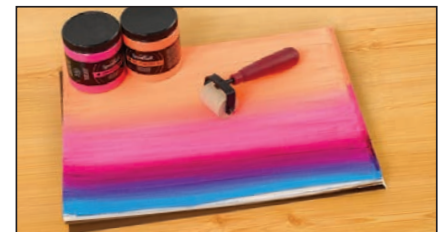
Screen Printed Band Posters

ARTBEAT

Lesson Plan for Grades 9-12



Step 1: Expose chosen image onto a Speedball Speed Screen. Rinse, dry, and set the screen.



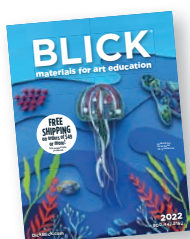
Step 2: Create a colorful background using fluorescent inks.



Step 3: Design graphics, including a band logo and poster information.

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As a lesson in design and serigraphy, students use bright screen printing inks and an image from the past to design a poster for an imagined concert.



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Sustainability in the Arts

Jennifer DiZefalo

How can I inspire early elementary students to explore issues around sustainability? This was the question presented to me as the art teacher for Bradley Beach Elementary School, a pre-K to 8 public school on the Jersey Shore with an enrollment of about 250 students.

Our school Green Team has been working since 2021 to gain certification as a Sustainable New Jersey Certified School, a rigorous process that could result in funding and recognition while helping shape a school culture that prioritizes sustainability. Our volunteer committee of teachers, students, school board members, Environmental Commission members, and educational support staff, asked me to pitch in. The Green Team's mission statement is posted on the bbsnj.org website. It reads, "Our goal at Bradley Beach Elementary School is to make our school a more sustainable and environmentally aware place. We will teach students and adults how to reduce, reuse, and recycle. We will work together to be more environmentally friendly and maintain our school and community."

To become certified, the school must accrue points through "actions" such as student learning and community outreach. Innovative projects can accrue points towards certification. And that is right up my alley. Collecting recyclables for creative reuse has been part of my routine for years. Bottle caps become stampers and mosaic pieces. Baskets of

newspaper and paper towel tubes are restocked regularly. Although my practice includes reclaimed materials, the Green Team's goal is to educate students on the urgency of creating green habits and developing new strategies to protect the environment. So I began by enlisting Paul Mulligan, our STEM teacher, who shares the practice of reusing recyclables in his classroom. Since we co-teach a second grade class, Mr. Mulligan and I developed an in-depth unit on creative upcycling. We began by posing the question, "How can art be utilized as a tool for creating less waste?" Students answered this question by rummaging through the classroom recycling bin and scrap box. They used a variety of recyclables and single use items to create independent art objects and collages. While one group of students collaborated on a plastic lid birthday cake, others made scrap paper dragons and abstract designs. Second graders used "trash" materials to springboard their projects. They became keenly aware of the amount of unnecessary waste we leave behind, especially in the scrap bin. With a little inventiveness, these snippets of colored paper became beautiful works of art.

Next, we invited assemblage artist and environmentalist Lisa Bagwell to the art room. Ms. Bagwell explained that she is a member of Clean Ocean Action. During beach sweeps, she collects garbage then transforms it into sculptures. Ms. Bagwell also introduced students to Kula Urban Farm, where she works as a farmer and displays her art. Kula Urban Farm is a local organization that offers on-site job training, educational programs, and free fresh produce to those in need. Students had the opportunity to view Bagwell's work in person. Lisa was brave, allowing students to touch her work. They were able to see and feel a giant goldfish built of discarded prescription bottles, a caterpillar made of bottle caps, and their favorite...a larger than life donut built of plastic spoons with microplastic sprinkles. Ms. Bagwell described her artistic process and offered students suggestions on how to begin their own recycling art projects. The visit included a playful hands-on activity, building insects out of egg cartons.

For the next few weeks second graders built figurative sculptures using plastic bottles, discarded clothespins, newspaper, and fabric scraps. Themes for these sculptures included family members, community members and superheroes to name a few. Each student completed a thoughtful well-made piece that they were proud to present. Those plastic bottles we collected became works that continue to bring joy to the artists and their viewers, rather than taking up space in a landfill.



Mr. Mulligan and I invited the school staff and student body to view the second grade's artwork at an in-school art exhibition entitled "Second Hand." The exhibit included collages, egg carton insects and figurative sculptures, as well as an informative display describing how the pieces were made. Visitors signed a guestbook, discussed the importance of reducing waste, and enjoyed the students' creativity. The second

graders were thrilled to explain their work to their teachers and friends, and our special guest Lisa Bagwell returned for the show!

As a result of this unit, our students and staff have a better understanding of how quickly trash accumulates, the dire consequences of littering, and the urgent need to protect our environment and wildlife. Students also learned to address real world problems with innovative and creative actions. With regard to the Second Hand exhibit, those actions resulted in delightfully positive outcomes. I hope our work provides a template for future collaboration and innovation – small but powerful steps towards a sustainable future. If you have any questions, please do not hesitate to reach out.

Since this article was written, Bradley Beach Elementary School received the BRONZE CERTIFICATION from Sustainable Jersey Schools!

This unit addresses the following NJ Standards:

Visual Arts 1.5.2.Cr1

- a. Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.
- b. Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity.

Visual Arts 1.5.2.Cr2

- a. Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.
- b. Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces.
- c. Create art that represents natural and constructed environments. Identify and classify uses of everyday objects through drawings, diagrams, sculptures or other visual means including repurposing objects to make something new.

Visual Arts 1.5.2.Pr4

Select artwork for display, and explain why some work, objects and artifacts are valued over others. Categorize artwork based on a theme or concept for an exhibit.

Visual Arts 1.5.2.Pr6

Explain what an art museum is and identify the roles and responsibilities of the people who work in and visit museums and exhibit spaces. Analyze how art exhibits inside and outside of schools (such as museums, galleries, virtual spaces, and other venues) contribute to communities.

Visual Arts 1.5.2.Cn11

Describe why people from different places and times make art about different issues, including climate change.

Science 2-PS1-1

Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties.

Science 2-PS1-2

Analyze data obtained from testing different materials to determine which materials have the properties that are best suited for an intended purpose.

Science 2-PS1-3

Make observations to construct an evidence-based account of how an object made of a small set of pieces can be disassembled and made into a new object.

Computer Science and Design Thinking: Effects of Technology on the Natural World

Reusing and recycling materials can save money while preserving natural resources and avoiding damage to the environment.

Social and Emotional Learning: Responsible Decision Making

Identify the consequences associated with one's actions in order to make constructive choices.

Career Readiness, Life Literacies, and Key Skills: Creativity and Innovation

Curiosity and willingness to try new ideas (intellectual risk taking) contributes to the development of creativity and innovation.

ART EDUCATORS OF NEW JERSEY



2022-2023 CALENDAR AT A GLANCE

SCHOLARSHIPS/GRANTS/AWARDS DEADLINES***FEB 22, 2023**

High School Scholarship

APR 1, 2023

AENJ Conference Proposal Deadline

APR 15, 2023

AENJ College/Grad Scholarships, Grants, Awards

MAY 9, 2023

Governor's Arts Awards, Trenton

JUNE 30, 2023

ArtBeat Magazine Article Deadline

YOUTH ART MONTH (YAM)***Jan. 14, 2023**

YAM Design Contest Entries due

YAM Art County/State/National Submissions:

FEB 4, 2023

YAM County/State/National Show Artwork due

FEB TBD, 2023

YAM State Show Set-up (Trenton State House)

MAR TBD, 2023

YAM Reception (Trenton State House)

PROFESSIONAL DEVELOPMENT***NOV. 10-11, 2022:** NJEA Convention, Atlantic City**NOV 12, 2022:** Montclair Art Museum: Workshop and Tour, Montclair**DEC 10, 2022:** Workshop at Say it with Clay, Collingswood**JAN 21, 2023:** Breakfast & a Workshop, Grounds for Sculpture, Hamilton**FEB 4, 2023:** Virtual Event with the Phillips Collection**MAR 18, 2023:** Spring Symposium, Rowan Univ., Glassboro**APR 12-15, 2023:** NAEA National Convention, San Antonio, TX**APR 22, 2023:** Encaustic Workshop, Pennsville**MAY 6, 2023:** Montclair Art Museum: Workshop and Tour, Montclair**MAY 29-JUNE 3, 2023:** Members Exhibition Artwork Drop Off, Rowan Univ.,

Glassboro

JUNE 10, 2023: Members Exhibition Reception, Rowan Univ., Glassboro**JULY 6-9, 2023:** Team East, Princeton**AUG 7 & 14, 2023:** Book Club, Virtual Event

*All exhibits/events/workshops are scheduled in-person unless indicated otherwise. Dates and in-person status of events may change. Check our website for updates. More info, please go to: www.aenj.org

AENJ Leaders attend the NAEA National Leadership Conference

Lora Marie Durr, AENJ President (2020 - 2022)



It can be a challenge to understand the structure of our state and national art education associations and the relationship of AENJ and NAEA. AENJ is part of the Delegates Assembly for the National Art Education Association. Though AENJ is not a partnered state, such relationship where member dues for state and national are collected together and members join their state and NAEA in a single transaction, our role on the delegates assembly allows the AENJ leadership to participate in NAEA tasks such as, working on position statements, the development of strategic plans and setting NAEA goals, and leadership development opportunities. AENJ leaders connect with the Delegates Assembly during the National Convention each year, and Regional and National Summer Leadership Conferences, held during alternating years. The summer of 2022 found AENJ's leaders traveling to Park City, Utah for the National Leadership Conference (NLC). In attendance were Lora Marie Durr (President), Antonia Germanos (President Elect), and Tamika Diaz (Treasurer). Due to financial constraints faced by AENJ related to the pandemic impact on our conferences and membership

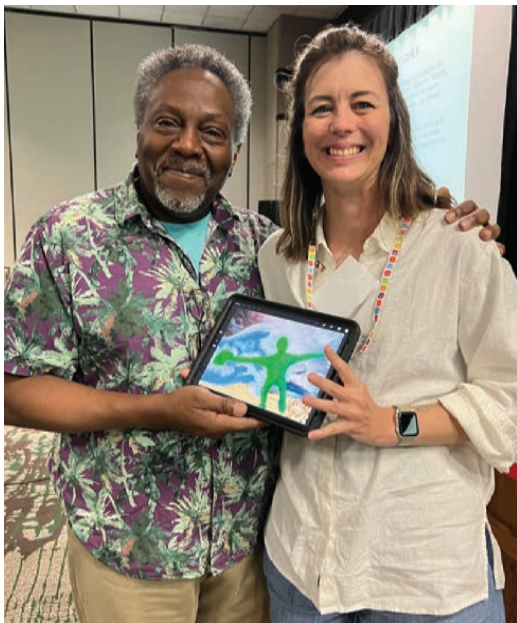
tallies, each member of the AENJ Executive Committee in attendance paid their own way for the NLC. We each took some time to explore and refresh our souls in the beautiful west.

Gatherings with NAEA provide our state leaders with the opportunity to be inspired by powerful and timely presenters, learn from experts in the field of art education and non-profit management, and connect with peers and colleagues serving their state in similar roles. This year we enjoyed presentations from James Haywood Rolling, Jr. (NAEA President), Thom Knab (NAEA Past-President), Mario Rossero (NAEA Executive Director), Wanda Knight (NAEA President-Elect), Ingrid Hess (illustrator, graphic designer, professor), Nathan Monell (executive director of the National Parent Teacher Association - PTA), and Alex Simmons (award-winning freelance writer of plays, novels, and comics and teaching artist). Each of these presentations challenged and inspired our thinking on difficult topics such as climate, race, and leadership; encouraged our involvement in the field of art education through volunteerism and the development of community; and helped us to further develop our understanding and implementation of leadership for our organization. It is a common practice for the presentations to engage participants in artmaking to enhance the learning experience.

In addition to these keynote sessions, we had the opportunity to attend breakout sessions on topics such as Equity, Diversity & Inclusion, Advocacy, Conference Planning, Association Health, Member Engagement, Volunteer Recruitment, and Mindfulness. We also participated in regional breakout sessions with the Eastern Region Team to review NAEA Position Statements and learn from the work being done in our neighboring state organizations: CAEA (Connecticut), MAEA (Massachusetts), DAEA (Delaware), AEDC (Art Education DC), AEME (Maine), PAEA (Pennsylvania), RIAEA (Rhode Island), VAEA (Vermont), WVAEA

(West Virginia), MAEA (Maryland), NYSATA (New York State), and OAEA (Overseas Art Education Association).

AENJ will be host to the 2023 Team East Regional Leadership Conference located in Princeton, NJ. Like previous states hosting the Regional Leadership Conference, we are excited to be able to allocate seats to our general membership. We hope to fill those seats with anyone who is interested in leadership at any level. If you are interested in this opportunity, please contact Lora Marie Durr at ldurr@aenj.org.



Greetings from the Advisory Council

Ashley Schneyer, Co-chair

The AENJ Advisory Council (AC) is gearing up for another year of incredible professional development events curated for members and nonmembers alike! The AENJ Advisory Council 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. One of the goals for The Advisory Council is to plan events throughout the state of New Jersey (North, Central, and South) in order to reach all members. The Advisory Council Chairs are Tenley Escoffery (North, Elementary), Ashley Schneyer, (South, Elementary), and Lisa Winkler (South, Elementary).

After hosting mostly virtual events for the past two years, we are excited to begin holding more in-person professional development sessions. However, we have gained insight to how beneficial virtual events can be and still plan to offer virtual professional development events. You can look forward to our annual Breakfast and a Workshop, Museum events, a Book Club, and other events that we are working hard to bring together for you!

If you are interested in assisting with the planning of professional development events for AENJ members, know of a great location in the state where we could design a workshop, or if you have ideas on ways to improve AENJ, please share them with us. 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.

Ashley Schneyer teaches at Montvale Public Schools in Montvale, New Jersey.

2022 New Jersey State YAM

As the academic year provided us with ample opportunities to practice flexibility and creative problem solving, Youth Art Month was not exempt from these challenges, but still thrived through the ever-changing circumstances. The theme provided by the Council for Art Education (CFAE), Art Connects Us was put into practice as each county banded together to represent student work as collaborative districts. All district chairpersons worked hard to showcase student work virtually and promote Youth Art Month through digital endorsements. We were able to collect digital endorsements from educators, parents, school and district administrators, and a NJ State Senator. To further promote Youth Art Month, students participated in a flag and poster design contest, which over 30 students participated in. We were so impressed by all the entries, especially the overall winner, Sanya Joseph from John P. Stevens High School in Middlesex County.

This March, the Art Educators of New Jersey partnered with Arts ED NJ to showcase the work of over 90 students from 12 counties in a beautiful, interactive digital gallery. The gallery presentation was revealed to over 150 educators, administrators, artists, and their family members during our Zoom virtual exhibition on March 21. The reception started with a warm welcome and opening remarks from the Youth Art Month chairpersons, thanking the artists, their families and educators, and the district Youth Art Month chairpersons for all the work they had done leading up to the showcase. Then, to inspire and honor the students and their educators, speaker Donna Marie Dolby presented on the ways she has grown as an artist through the

use of vision boards. Finally, AENJ President Lora Durr spoke on behalf of the organization, confirming the diligence and flexibility that was required of all involved for this year's Youth Art Month showcase. We plan for a full return of in-person events for Youth Art Month 2023 and are hopeful for the continued growth for New Jersey's Youth Art Month celebrations!



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YAM County Chairs

.....
Want to be involved in your local YAM events? Contact your county chair

Atlantic/Cape May:

Jennifer Burke
JBurkeSCA@aol.com

Bergen:

Jen O'Brien
jobrienART@rochellepark.org
 Tenley Escoffery
tescoffery@montvalek8.org

Burlington/Camden:

Niki Williams
nikilynnwilliams@gmail.com
 Jazlyne Wooden
jazlynesabree@gmail.com

Cumberland/Gloucester/Salem:

Patti Nehrbauer
 Aaron Weber
Yamtricity@gmail.com

Essex:

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 Marion Rescinti
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 Kelly Wenz
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Hunterdon/Warren:

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Mercer:

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 Barbara Russo
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Middlesex:

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 Kristen Barth
 Morgan Gualitieri
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 Alison Farrington
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Ocean:

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Somerset:

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 Denise Pereira
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 Whitney Ehnert
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Union:

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 Joanna Netta
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 Carrie Russoniello
barbie0414@comcast.net

State YAM Chairs:

Karen Mannino
 Jennifer Johnson-Tiongson
 Claudia Clark
yam@aenj.org

Advocacy / Outreach

What do the AENJ, NAEA, Arts Ed NJ, and NJPAC all have in common? Each other.

What do the AENJ, NAEA, Arts Ed NJ, and NJPAC all have in common? Each other. As Advocacy/Outreach continued the partnerships with various organizations we were able to accomplish the unbelievable during a pandemic. Art exhibitions and receptions thrived in the virtual realm demonstrating that we are Together in Art. Student chapters continued to flourish to welcome a new generation of art educators.

Advocacy/Outreach would like to thank the various organizations for continuing to welcome us into their communities, in-person, and through social media, who share the same passion as we do. Our strength comes from our members and their dedicated support of the students, parents, administrators, communities, and stakeholders at the state and national level.

The Advocacy/Outreach working committee would like to invite any member, new or veteran, to become part of the team of volunteers who truly make a difference in the lives of many. Please contact president@aenj.org to join the team.

Please review the dates below for opportunities to participate in upcoming events.

2022-2023 NJPAC DATES

FALL EXHIBIT

Submission Deadline: 9/1/22
Installation: Sunday, 9/12/22 11AM
Reception: Sunday, 10/10/22 11AM

WINTER EXHIBIT

Submission Deadline: 12/1/22
Installation: Sunday, 12/12/22 11AM
Reception: Sunday, 1/9/23 11AM

LATE-WINTER EXHIBIT

Submission Deadline: 3/1/23
Installation: Sunday, 3/13/23 11AM
Reception: Sunday, 4/10/23 11AM

SPRING EXHIBIT

Submission Deadline: 6/1/23
Installation: Sunday, 6/12/23 11AM
Reception: Sunday, 6/19/23 11AM

THE 2022-2023 EXHIBITS FOR NJPAC MAY 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 AENJ_Back Label_2021 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 or JPEG 100%

is preferred. Please do not send HEIC files.

- 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:

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.
 - 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.

2023 MEMBERS' EXHIBIT

TBD (Virtual or In-person)

AENJ Scholarship Information

HIGH SCHOOL APPLICATIONS DUE: FEBRUARY 22, 2022

ALL Applications and Portfolios will be completed ONLINE!

In 2021, 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, 2023 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 2023.

GRADUATE AND COLLEGE APPLICATIONS DUE: APRIL 15, 2022

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.

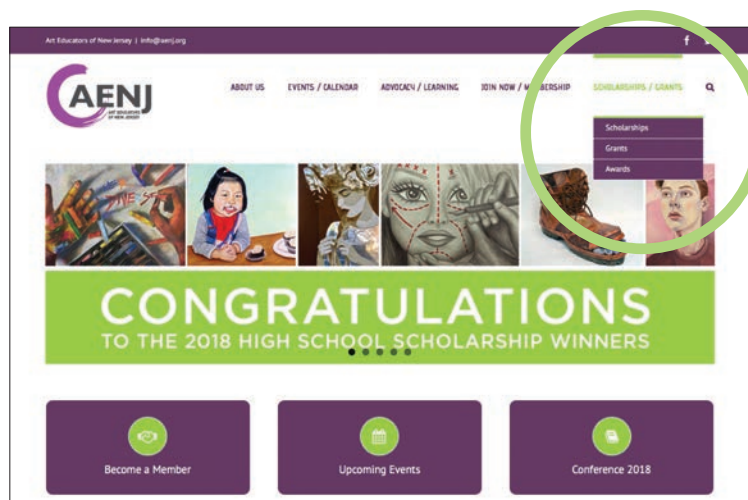
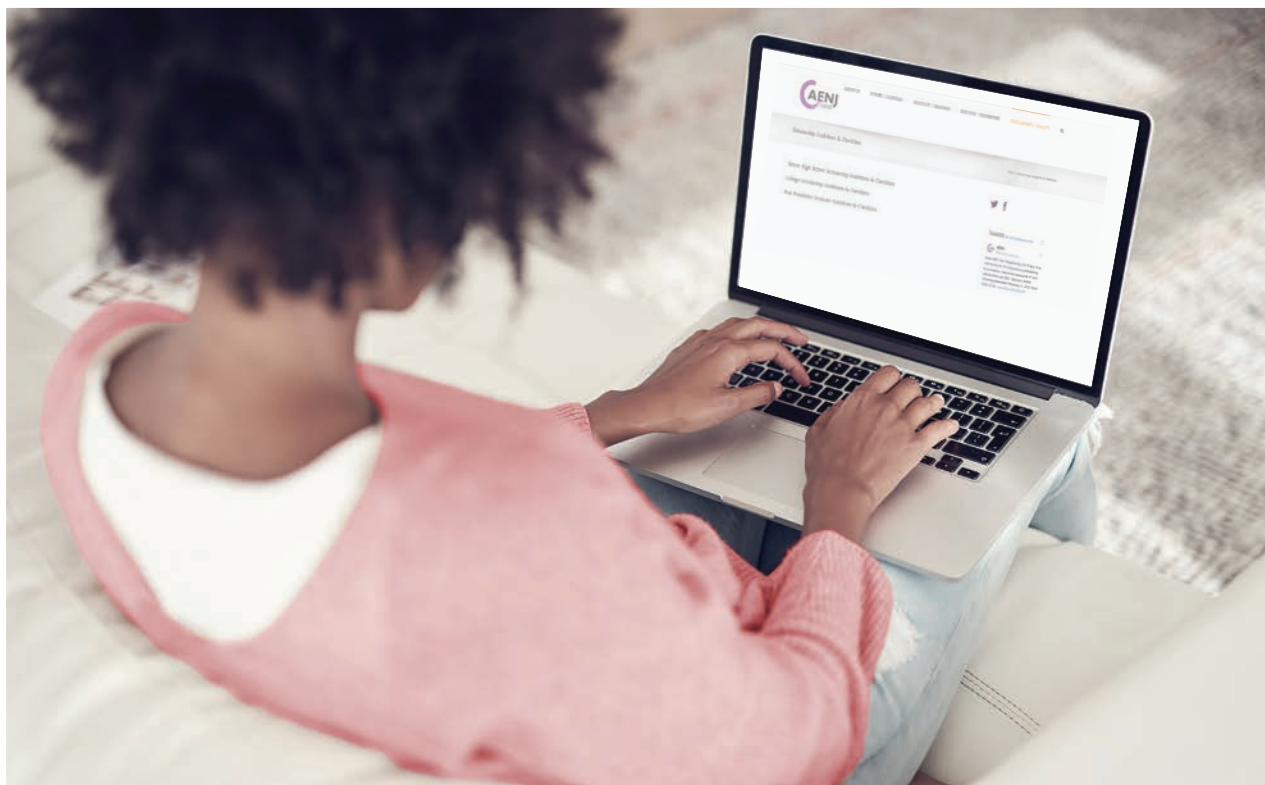
Information about all scholarships can be found on the AENJ website: aenj.org/pages/scholarships. Descriptions of the AENJ Past Presidents' Graduate Scholarship and College Student Scholarship can be found on this page along with links to their Application Information Sheet.

.....
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



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

AENJ Grant Information

APPLICATIONS DUE: APRIL 15, 2023

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 2023 conference or the Spring 2023 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.



Board of Directors

2021-2022



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Immediate Past President
past.president@aenj.org



Lora Marie Durr (she/her)

President
president@aenj.com



Antonia Germanos (she/her)

President Elect
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Tamika Diaz

Treasurer
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Barbara Russo

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Jane Graziano

Past President, Historian
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Advisory Council



Lisa Winkler

Advisory Council

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Ashley Schnyer

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