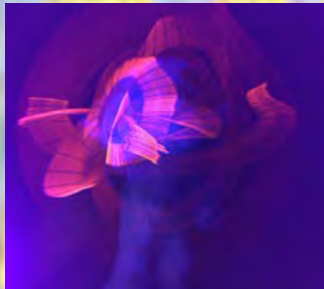




An Official Digital Publication of the New York State Art Teachers Association

Volume 48 • No. 2 Fall 2018



Transformation

Inside This Issue

President's Message	3
Letter From the Editor	5
The Book Mark	6
Teaching Around the State I: Save the Silos	8
Media Art Education	10
Sagamore Institute Summer 2018	11
Sagamore 2018: Finding Your Tribe	12
Teaching Around the State II: Painting with Light	14
Special Interview with Dr. Marilyn Galvin Stewart	17
Conference Rates	21
Conference Program Overview	22
Conference Keynotes	23, 25
PK- 16 Pre-conference	26
Museum Educators Pre-conference	27
Conference Highlights and What's New	29
Conference FAQs	30
NYSATA Awards Recipients	31
Pre-service Information	32
The New NYSED VA Associate	33
Teaching Around the State III: STEAMroller Printing	34
Teaching Around the State IV: The Secret Life of Plants	38
Conference Student and Member Exhibit Info	41
Conference Workshop Descriptions	42-51
Conference President's Party and Friday Art Party Info	49
Artisan Market Info	52
NYSATA BOT Members	55



Poured Polar Aurora

Lesson Plan for Grades 2-12



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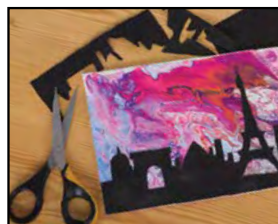
Step 1: In a small paper cup, squeeze out just enough paint to cover the bottom. Create a pool in the center with a second color. Repeat, squeezing paint into the center of each color, forming a "bullseye."



Step 2: Turn the cup upside-down on top of a canvas panel and allow the paint to flow out into a puddle. If desired, add glitter glue to the top.



Step 3: Hold the panel upright and rotate it, allowing the paint to run in all directions until the panel is covered.



Step 4: Cut a silhouette of a landscape or cityscape from black paper and glue it to the front of the paint poured panel.

Glow-in-the-dark poured paintings rival the wonder of the Northern Lights

Recreate the colorful ribbons of light known as Aurora Borealis (or Aurora Australis in the southern hemisphere) by pouring and manipulating tempera paints on a canvas panel. The addition of landscape or cityscape silhouettes and glow-in-the-dark glitter glue add even more dimension when you turn the lights out!

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President's Message from Sharon Ciccone



“... it is a time to reflect on the past and look to the contemporary practices that are transforming our profession and meeting the needs of students in a new era of education.”

As NYSATA celebrates its 70th Anniversary, it is a time to reflect on the past and look to the contemporary practices that are transforming our profession and meeting the needs of students in a new era of education. The story of art education has seen great change since it was first introduced into public school education. The industrial revolution brought with it educational institutions and changed the culture of public education. Subjects were compartmentalized and labeled as academic or non-academic based on the needs of the job market. Art was used to improve technical drawing skills for industry rather than an informative creative outlet.

In 1947, one year before NYSATA was established and our first conference was held in Buffalo, Victor Lowenfeld wrote *Creative and Mental Growth*, outlining the natural artistic stages of growth in children. Lowenfeld highlighted the process of artmaking and the value of art experiences. The introduction of the Discipline-Based Art Education approach to art drew upon content in the four disciplines of art history, criticism, aesthetics, and production as a basis for creating, understanding, and appreciating works of art. We moved through Modernist beliefs of individualism, creativity, self-expression, and formalist models of art criticism to Postmodernist Theories of social conditions and structures that shape artistic values.

We are now living in an intense era of identity politics. Differences in perceptions of cultural, social, racial, and gender inequalities create tension. The bombardment of images and over stimulation from technology challenge the ability to focus and make sense of the information we receive. As educators, we are in the middle of tremendous change. When we ourselves are trying to navigate the socially and politically charged landscape of our contemporary world, how do we promote opportunity, growth, and social well-being for our students through art education?

This past year the NYS Learning Standards for the Arts

have challenged us to reexamine how we approach our instruction through the four Artistic Processes. To address the needs of our society and create artistically literate citizens, we provide opportunities for constructing knowledge through personal experiences. Many art educators are using the Studio Habits of Mind as a framework to guide students through the processes of artistic endeavors. Choice Based Art Education has expanded the possibilities of student-directed learning. Students are creating art based on investigations and conceptualization of Big Ideas. Works are presented within the cultural and social context of community and challenge the viewer to interact.

Using Visual Thinking Strategies, students interpret the intent and meaning through thoughtful, facilitated discussion to activate the curious mind. Connecting through integrated approaches, such as STEAM and Design Thinking, helps students synthesize and relate knowledge among content areas. Fueled by advancing technologies, Media Arts reflect the hybridity of time-related contemporary practice created by recording sound and/or visual images and traditional art forms. It is exciting to imagine where we will go next.

This brief history, by any measure, is not the full story of who we are or inclusive of the rich tradition and current practices that exist today. We come from a long line of educators who transformed the field of art education. Our history is filled with researchers, theorists, risk takers, innovators, and artists. All along, educators have questioned the status quo and looked for solutions for teaching students that reflect the ideology and issues of the time. It is our duty to help students discover their place in the world through the lens of art. As teacher and author Sydney Gurewitz Clemens states, “Art has the role in education of helping children become like themselves instead of more like everyone else.”

As you read the research, articles, and personal stories of our contributors, try to imagine your own story. How have

About the News


you as an educator transformed into who you are today? Why do you do what you do and how has that transformed over time? What is your vision for the future of art education and how can you be a leader in that transformation? How has your pedagogy and classroom practice changed through the years? What values and goals have persisted? What event helped to transform your practice or attitude?

This November, I encourage you to come celebrate NYSATA's 70th year by attending our fall conference Transformation: A new era in art education. We continue to evolve as an association just as our students and educators grow as leaders. Our presenters will share best practices to help you transform yourself in ways both large and small. When faced with difficult challenges, it is the unique and extraordinary ability of creative people and the triumph of imagination and innovation that will transform education and empower our students to be active citizens of the world.

In Service,



Sharon Ciccone
NYSATA President



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The **NYSATA News** publishes official announcements for NYSATA as well as commentary and research on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. The **NYSATA News** encourages an exchange of ideas, and invites the submission of news or articles for publication. To submit news or articles, please contact Editor, Marty Merchant at nysatanews@nysata.org. Advertising inquiries should be sent to Pat Groves at phgroves@aol.com.

Inquiries about receiving the **NYSATA News** should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@nysata.org. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions: Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the **NYSATA News** must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist's name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

An award winning publication, The **NYSATA News** has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, and 2017. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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Transformation

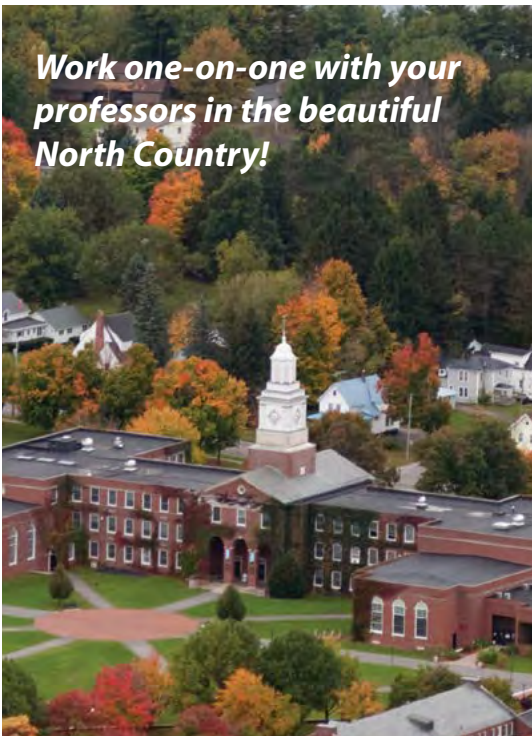
The word transformation evokes a family of associations: translation, transmutation, transfiguration, alteration, evolution, mutation . . . it can be a subtle change, that is gradual and imperceptible – or a revolution, a seismic shift from one state to another. As art teachers, we've had to adapt ourselves to changing approaches in pedagogy, new wellsprings of concern in art making, and the challenges of contemporary social and political forces. Articles in this fall digital issue of the *NYSATA News* showcase teachers who have transformed their curriculum to embrace several of the prominent themes in the revised New York State Learning Standards for the Arts. Involving their communities, using non-traditional processes, exploring the context and meaning

of their environments, combining multiple disciplines, these writers are testimony to the vitality that energizes a new era of art teaching in 2018.

I'd also like to welcome Dr. Mary Wolf as a guest editor for this digital edition. She has been a great help in putting together this fall conference issue during the demanding months ahead of our November Conference.

In addition, this issue contains all the information you need to know about the 70th Annual NYSATA Conference in Buffalo: *Transformation in Art Education* that was previously published in print form and mailed to members.

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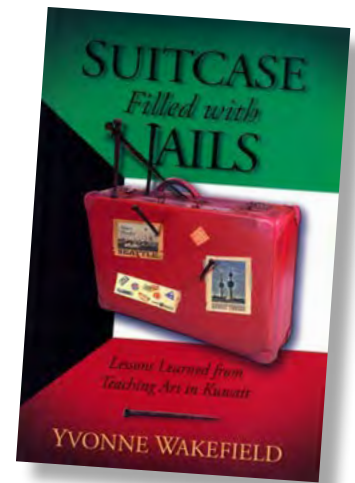


Suitcase Filled With Nails: Lessons Learned From Teaching Art in Kuwait by Yvonne Wakefield

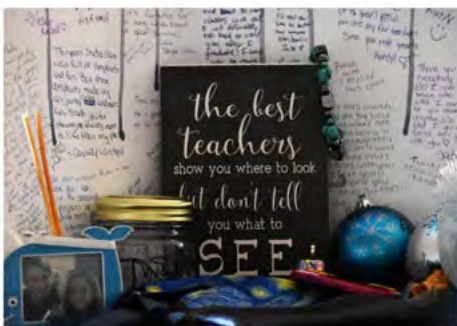
Guest Review by Michelle Schroeder

Book synopsis: A spirited artist with a can-do attitude, Yvonne Wakefield leaves behind a secure life in the lush Pacific Northwest to teach art in the desert state of Kuwait. Over the course of six years, she will instruct university-aged Muslim women, earn her students' trust, and learn the consequences of freedom of expression, taken for granted in one culture but not granted in another.

Despite obstacles set forth by her detractors she persists, and her students and life in Kuwait flourish. Yet the traps never disappear only multiply, as others set more for her, intent on denying what they have no desire to understand.



Cindy Wells, Region 3



Denise Whalen, Region 3

In our second year of the NYSATA Region 1 & 3 summer book club, we delved into what many viewed as a whole other world. Before I began reading, I thought to myself 'How much do I know about the culture of Kuwait – or any of the countries in the Middle East?' I'm sure there are many students who sit in my classes that I know nothing of where they or their ancestors came from. (I apologize to every history teacher I encountered in my schooling – it didn't become relevant to me until now.) As an urban educator, I have had a great deal of culturally and linguistically responsive teacher trainings related to our African American and Hispanic students, but I would be remiss if I claimed that it wholly prepared me for the remainder of my students.

In our discussion platform, we reflected and compared our experiences to that of this art teacher in Kuwait. To be a foreigner in another country is one thing. But, to be a foreigner facing the challenges of language, cultural nuisances, gender bias, censorship, and vindictive colleagues, one can only assume that there has to be a great reason she perseveres . . . and that is *her students*.

Her relationship with her students was a resounding thread in much of our conversations.

"I only teach because of the students. I can't stand all of our outside pressures as teachers. Man, do those students make everything worth it." - Connie Lavelle

"Her demonstration of strength and resilience and her ability to build relationships with her students where she could effectively influence them is such a victory!" - Catherine Brooks

"Each student who comes through my room leaves a piece of themselves in some way or another, and some even leave me with kind words and gifts." - Denise Whalen



Connie LaVelle, Region 1

It was especially eye-opening to see the role of women in their society. For all of the progress we think we've made in American society, it has a long way to go in this Kuwaiti society. From their roles in households, to the clothing they wear, to the segregation of genders – Kuwaiti women have a very different way of life than us. I wonder how they interpreted our society through Yvonne.

The other piece of Yvonne's resilience comes from the art she shares, and the art she creates.

"Support and validation for your work may not always come from where you think it should. Finding your own creative solutions can feel very empowering." - Janice Wiggins



Heather McCutcheon, Region 3

Very often, we are saddled with difficult circumstances in our classrooms. Sometimes they concern our students, sometimes our administration, sometimes our colleagues. Dealing with these bumps can take a toll on our mental and physical well-being if not addressed. As artists, we are given tools different than most: an outlet on which to express our frustration, or problem solve our solutions.

The book is a fascinating dive into navigating another country. You cheer for every small victory and cringe for every obscene obstacle. And at the end of the day, you look at some of the menial things we pontificate over and maybe realize that it isn't so serious.

In the spirit of our conference theme of *transformation*, may the spirit of this book bring a new perspective to dealing with some of the obstacles we face this school year and a wonder of exploring cultures other than our own.



Michelle Schroeder, Region 1



Pat Stork, Region 10

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Save the Silos: Transforming how students see and interact with their hometown

Erin Kaminski

Connect with what you learn and it will transform the way you think.

As we started our new unit, I told my students that we were going to “*think outside the box*”. For the first time, in our study of architecture there would be no “box.” Then I displayed a picture of our iconic grain elevators. “Has anyone ever seen this?” Many hands went up. “Does anyone know what its function might be?” Their interesting responses included a missile silo, a prison, a warehouse, and “I thought they were all empty? People play paintball there.”

In my Architecture and Design class at International Preparatory School, a Buffalo Public High School, I teach architecture through the lens of our city, Buffalo, New York*. Each unit, while exploring world concepts and historical structures, relates back to what my students see in their backyards.

What architecture defines your city?

In Buffalo there is a wealth of architectural wonders for teachers to choose from. We are fortunate to have in our midst masterpieces by Frank Lloyd Wright, HH Richardson, Louis Sullivan and Frederick Law Olmsted. More iconic however, are the lonely towers that speckle our waterfront: the grain elevators. These often, but not always, cylindrical structures were the reason for Buffalo’s wealth and prosperity a century ago, but now sit largely abandoned as the city ponders its future.

How can we learn from the mistakes of past generations and preserve our history through reuse?

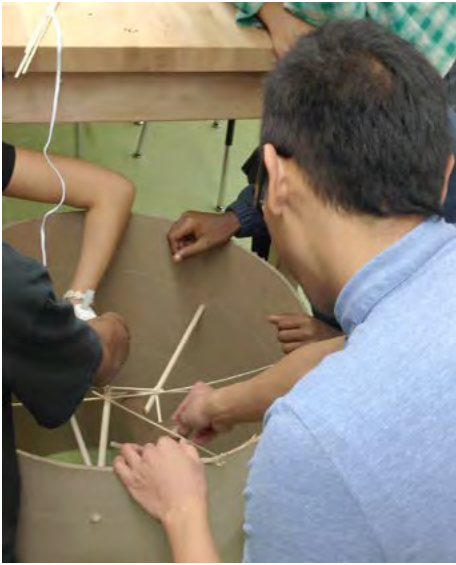
The students had never given these silos much consideration in relation to our industrial past but this essential question became our guiding force as we began a unit on reuse practices. Students were first introduced to the

concept of a grain elevator but its unique characteristics made it foreign to many. Then, through our work with the Buffalo Architecture Foundation, they were able to tour a series of them at Silo City. This land is the home of three grain elevators, most importantly the iconic cylindrical one that we would be studying. This visit transformed students perspectives on and understanding of our city past and present.

As a teacher, you live for those “Aha” moments and stepping in to the cavernous echoes of the silos, my students had just that. As we walked in some gasped at the scale of the structure, some noted the calmness inside, while others commented on how the bustle of the nearby river and traffic was muffled through the concrete. Students were asked to imagine the structure filled with grain as they learned the day-to-day workings of the silo from our guide. While we explored further they were asked to begin thinking of what should become of iconic structures that are no longer useful. Should they be torn down? If not, how should they be transformed? What could find a new home inside?

Back in the classroom the students were inspired, fired up, and ready to brainstorm ideas that would re-envision what they had just experienced. Through our work with the Buffalo Architecture Foundation, a practicing architect and an architecture student joined us each week to help students as the designs came to fruition. They worked with the students in architectural labs, to help them explore how planes and angles could be added to activate and best utilize the space. They studied form; how form and function must work together for the best aesthetic. Students reflected on spaces they were

As a teacher, you live for those “Aha” moments and stepping in to the cavernous echoes of the silos, my students had just that.



familiar with. What makes our school function well? What could be improved? Where have you been that felt comfortable? What about it gave you that feeling?

Then finally we began planning. Each group chose their function. Would the structure be residential, recreational, hospitality or a mixed-use project? Relating the elevator's form to a functional, logical but still beautiful design proved to be the biggest hurdle. The lack of corners, and curved walls meant elevators and stairwells couldn't be stuck in the corner. Focal points couldn't be situated across from a window's cascading natural light. One group proposed removing the roof. Because we were not accountable to structural engineers, we ran with it. The silo suddenly had a vaulted ceiling filled with the rainbows cast by an intricate stained glass window reminiscent of her church's windows.

Keeping with the real-world feel of our task, students worked through all phases of the design project: sketches, 3D modeling in Google *SketchUp* and finally model making. Students worked feverishly to translate their idea on paper into something tangible. Most ideas needed further development and more detail. Working in a group helped this process. Ideas were bounced around. Deliberations and debates decided the outcomes. Students presented their concepts to the class in a TAG style critique** before beginning to build. For the sake of time and budgets, each finished idea was compressed into a single "tube" of the grain elevator.



The scale of our structures proved to be the most challenging aspect of our task. Our finished models stood 2' in diameter and 4' tall. This created obstacles when the design was meant for a shorter structure. When dining tables were dwarfed by the massive height of the room the solution became multilevel ballrooms. When play areas seemed intimidating to small children, the solution was a spiraling tube slide that ended with a ball pit. For every colossal challenge I presented, my students imagined an even greater solution. Their collaboration and problem solving skills were tested and they exceeded my expectations – and their own.

While seemingly simple at its onset, this unit quickly became a culminating unit in our architectural studies. It framed the remainder of the year and elevated the level of my students' ideas. It gave them a confidence I was not anticipating. Our models were displayed downtown at a local gallery before returning to be installed in the school hallways. They were the talk of the younger students, who stood and analyzed the work of their peers. Our simple tubes gave insight not only to our lonely silos, but to the Renaissance happening in much of our city. We learned the importance of remembering the past as we move into the future.



*Buffalo is pleased to be hosting the 2018 NYSATA Conference and we hope you all enjoy the beautiful and historical architecture Buffalo has to offer all art teachers and students.

- ** T: Tell them something something positive
- A: Ask a question about something that is unclear- about a function, an aesthetic choice, scale, etc.
- G: Give a suggestion to improve the overall design

Erin has been able to share her love for art as a teacher in the Buffalo Public Schools for the past 11 years. As the current teacher of the Architecture and Design Academy, she enjoys allowing students to understand the depth and connections of the art world by weaving together contemporary topics with historical movements; giving the students an understanding of the visual world across time and cultures.





Summer Developments in Media Arts

Robert Wood

The roll out and implementation of the new New York State Media Arts Standards has continued to gain momentum over the summer months. During the month of July, three additional six-hour turnkey training for both Visual and Media Arts took place at Erie 1 BOCES, Orange-Ulster BOCES, and Capital District BOCES, to increase the pool of trainers to further reach art educators across New York.

In addition to turnkey training and roll out, NYSATA sponsored a three-day, intensive, face-to-face HS1 (high school proficient level) curriculum and syllabus writing session in Binghamton, New York. In mid-July, 15 art educators were selected from a pool of applicants to develop model curriculum materials for NYSED endorsement. Lesson plan development focused on the new structure emphasizing big idea and backwards design.

Beyond New York State, the roll out of Media Arts Standards continues to generate vital dialogue to answer multiple questions, including required qualifications to teach Media Arts. Many factors in developing and supporting quality Media Art education are common across the country. One element in the solution is to provide the field with substantial documentation from professional organizations to successfully lobby for the appropriate implementation of Media Arts education.

One such document is this summer's revised NAEA Media Arts Position Statement. During the month of July, NYSATA representation was included on a panel of seven art educators from across the country assigned the responsibility of delivering a revision of the NAEA Position Statement, originally adopted March of 2015. Recently accepted by the NAEA Board of Directors, draft excerpts of the revision statement specifies Media Arts as, "... a vibrant and evolving component of visual art education guided by the National Core Art Standards for Media Arts. NAEA recognizes

comprehensive pre-K through 16 visual art and design education includes a wide variety of art forms which communicate through many modes using diverse tools and skills developed through traditional and contemporary media art practices."¹

The revised draft Statement continues, stating, "NAEA believes certified Visual Arts educators possess the unique expertise necessary to foster expressive critical thinking, facilitate 21st century problem solving, and encourage personal and collaborative learning; all essential to media arts....Founded in the belief Media Arts education provides learners the 21st century skills of creativity, visual/media literacy, digital citizenship, NAEA supports frequent updating of technologies in the visual arts learning environments and supporting high quality professional development in new and evolving media technologies."²

It is believed position statements such as the above will play a role in efforts in New York and across the country in lobbying education policy makers to support recommendations providing quality pre-K through 12 Media Arts program. NYSATA remains committed in developments at state and national levels, and will continue to inform membership as developments progress. Stay tuned!

^{1,2} Excerpts from draft of the National Art Education Association, *Position Statement on Media Arts*, Revised August 2018.

Robert Wood is Teacher in Charge of Fine and Performing Arts at the Roy C. Ketcham High School in Wappingers Falls, NY. He is the NYSATA Curriculum Committee co-chair, the NYSATA Media Arts chair, and was the NYS Learning Standards for the Arts, Media Arts writing chair. He is also the immediate past president of NYSATA.





Sagamore Institute Summer 2018

Michelle Schroeder, Beth Atkinson,
and Dianne Knapp

Summer Institute 2018 was a great success. Welcoming our largest group on record, 39 participants worked diligently on art ranging from macro photography to collage painting to natural weaving to paper sculpting to colored pencil techniques and much more! The amazing Great Camp Sagamore provided all of us with an incredible and unending list of inspirations. This year's scholarship winners, Alyssa Lindstrom and Nick Napierala, added to a group of six newbies we welcomed to this summer's program. It was exciting to see all of the talents brought to the table and it seems like they were anxious to return to this magical wonderland.

Plans for Summer Institute 2019 are pending Sagamore and NYSATA Board approval. Dates have been tentatively set for August 4-10th, 2019. In recent years, NYSATA has shared the campus with other groups such as ElderHostel and Road Scholars. This upcoming year, Sagamore has offered to host our group exclusively. This gives us the opportunity to expand programming and accept additional participants, as the campus will be solely ours!

We will continue to offer a smorgasbord of mediums, activities, and lesson ideas to our original program. In addition, we will offer two brand new workshop strands for other participants wanting to work on one medium for a week-long stretch. Strand #1 will focus on solar etching. Strand #2 will focus on fibers. Each strand will welcome a limited amount of participants and will be housed in separate workspaces from the main group. The strand will provide some materials, a dedicated instructor, and plenty of studio space and time to explore the medium at length. Registration for these programs will be delineated on the Sagamore registration page. First come, first served registration. The main group would be limited to 38 participants. Strand #1 would be limited to six participants. Strand #2 would be limited to six participants.

We are happy to announce that next year Sagamore will support 1½ scholarships. This was their fourth year covering full room/board for two new participants from NYSATA in memory of Barry Hopkins. Looking forward to what 2019 will bring us!





Finding Your Tribe

Alyssa Lindstrom and Nick Napierala

Often times, as new or beginning art teachers, it's easy to become isolated. Although you're in this wonderful, amazing, overwhelming career – you feel like you're alone. This summer we discovered this hidden gem of a place, set in the picturesque mountains where you can find your tribe called Great Camp Sagamore. Here are the top five things we learned:



1. Tribe Atmosphere

Once you step foot into this experience, it begins to take over. Everyone is so kind and welcoming, you feel like family. The normal fears that one might experience leaving your norm and going to a week-long professional development retreat fell away in minutes. We felt as though we had been coming here for years and fit right in. We started our experience with hearing about the founders and were honored to have earned a scholarship in the name of founder Barry Hopkins. It was an amazing experience to be part of such a lineage of art educators that began with Barry's idea to create Camp Sagamore.

This lineage of art educators has created an open space where anyone, including us, can come and feel comfortable to learn together and hone our art and teaching skills. Every person is so willing to share supplies, expertise, and feedback with each other without the pressure of a normal critique setting. We now have a tight family of art educators from all over New York State.

2. Professional Development for Art Educators by Art Educators

The format of the week-long art retreat started with a creativity stretch to slow down, silence your thoughts, and prepare your mind for a day of art making. Then we learned from a diverse range of art educators, who taught us workshops ranging from media to lesson ideas. All presentations were high quality, adaptable to any grade level, and based on the instructors personal expertise. The passion and dedication to their craft was evident, and the excitement was contagious. The workshops pushed us out of our comfort zones.

Nick: I consider myself a 2D artist, yet enjoyed the experience of creating a 3D paper sculpture. The workshops are so open ended, that I got to experience a new media that I was not used to in my personal practice, yet I got to explore and create unique solutions.

Alyssa: I had been focused on 3D art and craft in my own work, so it was so beneficial to get the time to re-learn colored pencil. The workshop really pushed us outside of our comfort zones and made us try something difficult – much in the way we try to drive our students.





3. Rich Natural History of Great Camp Sagamore

The NYSATA Summer Institute is located in the heart of New York State's Adirondack region. You are surrounded by nature as you drive the long, winding road up to the Great Camp Sagamore's gate, which was built for the Vanderbilt family in 1897 and used as a private nature retreat for decades. One of the best features of the great camp is its location on its own private Sagamore Lake. Guests have the option to ride canoes and kayaks on the lake where we got to hear the beautiful and haunting song of the loons. The 3.5 mile hiking trail around the lake provides a beautiful walk through thick forests of birch trees, and close up look at local wildlife.



4. Reconnecting to Your Inner Artist

Important aspects of the retreat are the numerous opportunities to nurture your inner artist. There was an underlying effort throughout the week to help us return to the original reason we became art teachers – our love of the materials and the art making experience. The workshops served as a springboard for art creation and were open to our interpretation. There was always the option to explore your own artistic interests at any time. Walking around the grounds you could find participants creating plein air paintings, or photographing the night sky, and they were all excited and willing to share their craft with you. The rotating book project provides an opportunity for you to continue to make artwork throughout the entire year. Each participant chooses a theme, and the other members of the book need to create a page based on that theme. It's a great way to continue to grow those bonds past the end of camp and to keep the creative juices flowing!

5. Stars, Birds, and Art

Not only did we get to live in and experience the nature surrounding us, we also learned from it. We were lucky to have naturalists George and Wayne with us, who provided a wealth of knowledge. We were immersed in nature learning about diverse topics ranging from the monarch butterfly's life cycle and migration pattern, to observing the four moons of Jupiter through a giant telescope, and witnessing the beauty of the Milky Way with our naked eyes. Every morning George would lead a bird watch group where he provided us with binoculars to spot all the different birds, from warblers to owls. It was informational and awe inspiring. It was incredibly helpful to be learning alongside two experts in the field – our experience with them contributed to our creativity, and nature constantly fueled our art making throughout the week.



How did it change us? Recharged, Reinvigorated, Refreshed and Ready!

Nick: I feel that my week at Sagamore has left me excited to create art on a more regular basis. It reminded me how important that aspect of my life is and how important it is to take that time for myself. I am leaving camp with an amazing new group of friends whom I am excited to stay in touch with and see at the state conference this November. Most importantly I have many new ideas for art experiences for my students that I am ready to bring to the 2018 - 2019 school year.



Alyssa: For me Sagamore was an important time to remember what it feels like to learn and to be an artist. So much of our time is spent trying to figure out what is best for our students that I forget what it feels like to be on the learning end. It reminded me of what I need to be creative and what I can bring to my students to help them. I also learned new techniques and other practical tips to use in the classroom. I am thrilled to have connected with an amazing circle of friends and colleagues that I know I can reach out to at any time for advice, suggestions, or just a good laugh!

Nick Napierala is an elementary art teacher at the Iroquois Central School District. He received his master's degree from Buffalo State College in 2011, and is entering his 10th year of teaching.

Alyssa Lindstrom is an art educator at Discovery Charter School, Rochester, New York, and also serves as the NYSATA Region 2 Co-Chair and District Membership Co-Coordinator. She has been teaching K-6 for four years and loves the endless imagination her students bring to their art.

Teaching Around the State II

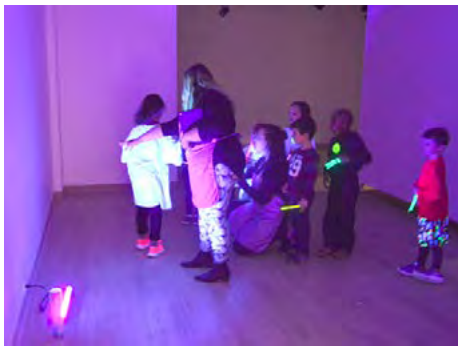


Zoe is seen creating a light painting by waving her glow stick in the air. Students watch closely while Talia helps another student capture the image through the iPad app.

Painting with Light!

Talia Ryan and Alyssa Viggiani

These two pre-service art teachers transform a traditional photographic novelty into an exciting learning experience for young art students by using technology and a fresh approach. Alyssa and Talia create an engaging interaction with light that involves many levels of participation and collaboration.



Alyssa directs students to the area where the light painting pictures are being taken.

The Nazareth College Art Education Program includes Saturday Art School, an eight-week program that invites Pre-K to 12th grade students to attend art classes taught by the pre-service art educators at Nazareth. Each year the program focuses on a Big Idea. Each pre-service teacher explores one facet of this theme and develops their own eight-week unit. In 2018, the Big Idea was “From Ordinary to Extraordinary”.

Alyssa Viggiani, who was working with a 1st grade class, had the Big Idea of: How are light and color extraordinary? Through various projects such as stained glass windows and kaleidoscopes, Alyssa and her students looked at all the glorious ways that light and color combined to change what we see. Talia Ryan’s Big Idea for her Pre-K class was: how are our bodies extraordinary? Preschoolers are still learning how to interact with their physical space, and kinesthetic art making is a wonderful opportunity for young artists to move creatively, and learn in a way congruent with their developmental level.

We had to integrate an iPad app into at least one lesson, to expose the students to technology and artmaking. Both of our Big Idea facets were well suited for light painting. Talia first came across the idea when looking at photographs of Pablo Picasso utilizing the light painting technique with long exposure film and electric light bulbs. Seeing the interesting shapes he created, and the active use of his body to achieve them, she realized it would be perfect for her young students. She envisioned how they would be able to use a full range of motion, and expressive movement to create shapes in the air, rather than on paper.

Alyssa thought light painting would encompass two things that she and her first graders had been discussing: how light and color, when combined, can change what we see. Prior to engaging in the act of light painting, Alyssa’s class read *Not a Box* by Antoinette Portis. In this book, the main character draws a box. You assume it’s a box, until the character transforms it into multiple other objects such as rocket ships, race cars, buildings, etc. The first graders drew shapes and were then encouraged to paint the same shape with the glow sticks. Light painting was a fun way to tap into our imaginations and “paint” shapes in the air.





“After pressing the shutter button, and telling their partner to start moving, they stood transfixed as they watched the light painting take shape before their eyes.”

We decided we wanted to collaborate on our shared idea. Although it seemed chaotic, having the Pre-K and 1st graders together in one room, this gave the older students a chance to be role models for the younger ones and help them out as well.

There were a lot of logistics to consider in planning the lesson. We had to first find the best long-exposure application for the iPad, and test it multiple times before we began. We had to check all the settings in the app to make sure it delivered the desired result. One challenge was finding a good space for collaboration. We needed a room that could be dark enough for the photos to turn out well with high contrast, but which would not be dark enough to cause classroom management concerns. We were able to use an empty gallery with no windows, but was dimly lit by hallway light. The application we used was *Slow Shutter Cam* by Cogitap Software (available through the App Store for iOS devices). We installed it on all of the iPads we had access to for the Saturday Art School. Prior to sharing the app with our students, we practiced in a dark gallery space. From there, we played with different settings so we could get a strong light trail. It was fun to test it out and we even added a black light so the color of the glow sticks popped more, and we figured the students would have fun with that too. In terms of space, and instruction time, we thought it would be best to take small groups of students to work with this process. Each class worked on an art assignment in the classroom, supervised by our assistants, while we took students in groups of five from each grade. The small group turned out to be perfect for this activity. The students were able to stay on task, as we were able to give individualized attention and minimize distractions.



Alyssa left the initial stages of this lesson to her first graders' imaginations. Allowing them to first draw a shape and transform it into whatever they could imagine, immediately grabbed their attention. When she explained they were going to engage in light painting with glow sticks, they were very excited. What first grader doesn't like glow sticks?! The preschoolers were equally enthusiastic. Talia introduced the lesson to her preschoolers with the idea of "magic wands". They talked about how they had been making art so far, by using crayons, markers, and paints on paper. She asked them: what if we had a magic wand that allowed us to draw right in the air around us? They watched some clips of the popular Disney Channel introduction in which Disney stars draw a glowing Mickey with magic wands. The kids loved this connection, and immediately started practicing the shapes they wanted to make. We gave ourselves 20 minutes of class time to introduce our lesson to each respective class, and then promptly headed to the gallery with our first group of students to meet and begin the light-painting process.



Once in the room, we made introductions, and paired a first grader with a preschooler. This turned out to be a great combination. The first graders took on a very nurturing role, and the pre-K students were excited to be interacting with the older students. Each pair took turns posing, and using the app to take their partners picture. We held the iPad in place, while the student used the app, and directed their partner to start moving. All the students were amazed by the bright colors and images they could create very quickly. The app we used allowed them to see the image in the process of creation, which was very rewarding. After pressing the shutter button, and telling their partner to start moving, they stood transfixed as they watched the light painting take shape before their eyes.

During the following lesson, the students got to see the digital photos projected onto a big screen, and many oohs and aahs were heard as we scrolled through. These young artists were particularly excited when they could recognize themselves



in the photo, creating their light painting. We then had to consider how to display the finished products. The most efficient way to print this many light painting pictures is to put at least two images on one slide of a *PowerPoint* presentation, in order to have control over the size it prints out.

During the Saturday Art School exhibition, the light paintings were a huge hit. Students were excited to show off their work, and were particularly impressed with the beautifully vibrant photo prints. The parents were also fascinated by their work, and thrilled to hear that the process was one they could try at home.

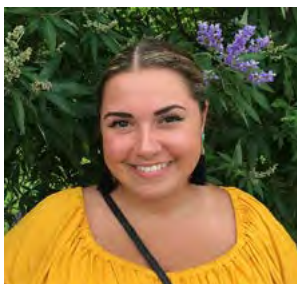
Having accomplished this lesson once, we know there are definitely some areas we could make even more effective. In terms of classroom management, having a system in place for the kids to take their pictures in an orderly fashion would be helpful. They were all so excited that we allowed them to jump right in. Though it was a bit chaotic, they were still taking turns and being without an initial ordered list, keeping track of whose pictures were whose was a challenge. We had to think quickly while in the midst of the lesson. The app automatically saves the pictures to the iPad's camera roll, but there is no rapid way to label them during the process. This lesson was only possible with the help of our classroom aids. Working with small groups allowed us to leave the majority of the class back in the classroom room working on another project, while we focused on the light paintings. Without this extra supervision, we would have needed to re-think the organization of this project.



Both classes included students with special needs, and we were able to adapt the lesson accordingly. In a large empty room, which works well for photo taking, noise and sensory issues arise. Setting aside extra time for students with sensory needs, in a smaller more subdued group, and leaving some extra lights on seemed the best way to adapt the process.

Overall, the light paintings using the slow-shutter app was a very successful lesson that produced much enthusiasm during the process and yielded beautiful results. Though these photos can be taken using a traditional camera, allowing the students to use iPads was a way to add relevance to their life outside the art room, and exposed them to a method they could easily recreate and play with on their own.

All of the light painting images in this article were created by Pre-K and 1st graders using *Slow Shutter Cam* by Cogitap Software on Apple iPads.



Alyssa Viggiani and Talia Ryan are pre-service students in the Art Education Program at Nazareth College of Rochester. They are both student teaching this semester. Alyssa is originally from Webster and hopes to secure a teaching job in her hometown when she graduates.

Talia Ryan, from Buffalo, NY, is a graduate Art Education student at Nazareth College. She has interned at the Buffalo Arts Studio, and the Albright-Knox Art Gallery, and has exhibited her work at the Impact Artists' Gallery and the Lewiston Art Festival. She also teaches summer art workshops at Sacred Heart Academy.





A Conversation with Dr. Marilyn Galvin Stewart

Dr. Mary Wolf

*In the following interview, Dr. Mary Wolf, Associate Professor of Art Education at Daemen College and NYSATA News co-editor, has a conversation with Dr. Marilyn Galvin Stewart, Professor of Art Education and Co-coordinator of Graduate Programs in Art Education at Kutztown University. Dr. Stewart is giving a workshop at the November Conference in Buffalo that explores the second edition of *Explorations in Art*, a Davis publication, which she authored.*

MW: Upon researching the Davis website, I see just how much useful information and how many amazing resources are packed into this second edition of *Explorations in Art*. Can you give us a short overview, or teaser, for this new edition?

MS: First of all, thank you for asking! I am so proud of this second edition of *Explorations in Art*! What makes me proud?

1. The emphasis on *big ideas* and *essential questions*, allowing students to see how art is so significant in their own lives.
2. The absolutely beautiful new images that help bring those ideas and questions to life. The images have pop-ups that allow students to view brush strokes and other details.
3. The emphasis on student choice in process-based studio explorations.
4. A continued emphasis on inquiry-based instruction, with opportunities for students to work in small collaborative groups.
5. Our continued emphasis on critical thinking, but with an additional emphasis on art making as investigation and on the student as researcher.
6. What we've done with assessment. We have refined the alignment among objectives, instruction, and assessment, and we have added a new focus on evidence in well-crafted assessment rubrics and activities.
7. Finally, the digital version of *Explorations in Art*. This is an art teacher's dream come true – 35,000 artworks from all over the world and throughout history and well-crafted lessons to teach or tweak.

MW: I see contemporary art and artists are at the heart of the second edition, can you tell me how this came about?

MS: Actually, we have always believed that it is important for young people to know about artists who are alive and making art in the students' own world. Even in the first edition we included contemporary artworks and artists whenever possible. With this second edition, though, we added a STEAM lesson at the end of each unit, and this gave us the opportunity to feature contemporary artists in a more obvious and consistent way.

MW: I noted a focus on a student-centered approach to teaching art but also connections to STEM. Can you tell me the story about how you became involved with STEAM and what you feel are the benefits of such interdisciplinary teaching and learning?

MS: I'm certainly not an expert in the area of STEAM, but like other art educators, I have been thinking about how we might attend to the STEM areas of inquiry – Science, Technology, Engineering, and Mathematics – and at the same time feel confident that the connections that we make with visual art are substantive, important connections and not superficial, silly connections. First of all, I believe that art making always takes place within a web of interdisciplinary knowledge and practice. Second, I'm always looking for ways to focus on contemporary art and artists. As it turns out, many contemporary artists engage in inquiry associated with the STEM areas. An artist might raise and investigate questions that are aligned with the questions addressed by scientists or engineers, for example. Many contemporary artists rely on technology or mathematics in their own studio work. This is certainly what we found as we began to look around. We had so much fun finding artists working today whose investigations clearly overlap with the STEM areas of inquiry.



As for the benefits of interdisciplinary teaching and learning, the simple answer is that it mirrors the real world of inquiry and knowledge construction. Artists don't live in a vacuum, nor do scientists, engineers, mathematicians, and technology professionals. The most interesting questions—questions asked by artists, scientists, engineers and the like—emerge from engagement with the

world, not in isolation from it. It's not surprising then that artists sometimes ask questions that are best addressed with specialized knowledge or methodologies. Sometimes artists move into these specialized areas and work from within; other times they seek out the expertise of specialists. So one reason for including interdisciplinary teaching and learning is that we can provide students with a view of how artists actually work and provide pathways for the students to follow in their own artistic practice.

Beyond the STEAM lessons, we have identified substantive interdisciplinary connections within every single unit of *Explorations in Art*. These vary from lesson to lesson, but include connections with the other arts as well as with Reading and Reading Comprehension, Writing, Social Studies, Mathematics, and Science, among others.

MW: New York has recently adapted the National Core Arts Standards and began to phase in the new NY Visual Arts and Media Arts Standards last year. NYSATA has been vital in training teachers on these new standards. This edition seems to have clear connections to the standards through big ideas and essential questions. Are there any other connections we should know about?

MS: Yes, the connections with the four artistic processes. What I love about the new Visual Art Standards is their focus on process. The standards really do describe the processes of creating one's own artworks and responding to those created by others. They also describe what's involved in presenting artworks to be experienced by others, and ways that we connect our knowledge and experiences to make art and to deepen our understanding of the role of art in culture.



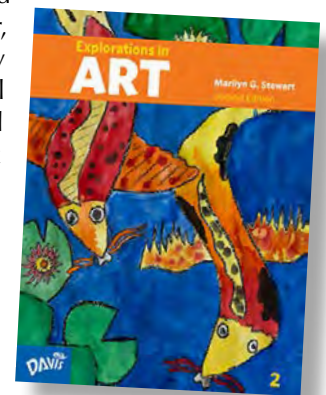
Questions found in the Student Edition (SE), as well as those in the Teacher Edition (TE), show our commitment to having students engage in inquiry processes found in the new standards. For creating artworks, questions ask students to consider their own experiences and the choices they will make in terms of ideas, materials, and meaning. They ask students to reflect on

what they have created, their own art making histories, and what they might make in the future. In addition, the students often are asked to consider how they will present their completed artworks for others to view or experience. This focus on the art making process, including presenting one's work for others to view, is consistent with the performances outlined in the new standards.

The same holds true for the kinds of inquiry promoted in responding. Again, in the SE and TE, we model the kinds of questions one would ask when engaged in art criticism, for example, and show a range of performances consistent with the standards. Throughout the series, we have students think broadly about the role of art in our own and other cultures today and in the past.

MW: I notice an obvious connection to 21st century skills such as collaboration and communication among people in various STEAM disciplines, can you tell us about other skills you feel are highlighted/addressed in the new edition?

MS: As you know, students learn skills through practice. You are correct in saying that we provide many opportunities for students to collaborate and communicate. We do, however, feature other skills, especially those involved with critical thinking, visual literacy, and problem solving. We want students to learn how to describe and offer plausible interpretations of works of art, design and visual culture, for example, how to make informed choices about content, materials, and techniques when making an artwork, or how to reflect upon their work in progress in relation to a set of criteria. The goal, of course, is for the student to become skilled in interpreting artworks, skilled in making choices, and skilled in assessing an artwork in light of a set of criteria. The way to develop and refine skill is through practice.



In *Explorations In Art* we provide practice in critical response to artworks, including practice in describing, analyzing, interpreting, and evaluating artworks. The goal is for students to become so skilled in these aspects of response to art that they carry the skill into their lives beyond elementary school. The same is true for skills in making choices about content, materials, and techniques in their art making, and in reflecting on their artwork in progress, especially in light of certain criteria. Moving through the lessons in the series, students consistently will encounter opportunities to practice these and other such important skills.

MW: The focus on inquiry and documentation of findings in a research journal sounds like an ideal approach for art teachers to take. However, if art teachers are skeptical, what

might you say to encourage them to try this approach to teaching and learning?

MS: Many of our suggestions for using the research journal are suggestions that in the past would have been suggestions for a sketchbook. We changed the name to “research journal” to emphasize the idea that artistic practice is essentially, at its core, investigative. We really want to highlight students as serious art makers – art makers with a past, present, and future – who generate ideas, construct questions, record observations, and offer explanations as part of their art making practice. The research journal, not unlike the traditional artist’s sketchbook, can be a place for students to document their inquiry – their research – visually and in writing. This change in language hopefully will reinforce for students the seriousness of artistic practice and the importance of inquiry in art making.

MW: If you were still a classroom art teacher, what would excite you most about this new edition?

MS: I would really be excited about how much I can trust this series. As an art teacher, I was always looking for resources – lesson plans, textbooks, and so on – to assist me in my teaching and curriculum planning. I was consistently disappointed. Art teachers can trust that the carefully constructed lessons in Explorations in Art are tied to enduring ideas and essential questions and that these have to do with art and the human experience. They also can trust that the objectives, instruction, and assessment are carefully aligned. We’ve provided this substantive framework for the teacher. For each lesson, we also have selected artworks that bring the enduring ideas and essential questions to life, and we’ve designed studio experiences for students to explore the ideas and questions of the lesson.

I also would be excited about the flexibility the series offers. Classroom art teachers can implement lessons in Explorations In Art the way they are written, knowing that the core components have been carefully considered and aligned, but they also can make the lessons their own by substituting artworks and/or studio experiences that better meet their own and their students’ interests and needs. The digital version of the series provides the “curriculum builder” through which teachers can search for images, make changes to and share their lessons.

MW: If you were still an elementary student, what would excite you most about this new edition?

MS: I’d be blown away by the beautiful images! My own grandchildren open these books and gasp at the artworks they see. If my teacher had access to the digital images, I’d be even more excited. The capacity to zoom in and note detail allows us to see things we might even miss if seeing the work in person.

Because we’ve made such an effort to provide examples of artworks from all over the world and throughout time, students get to see how art is and has been such an important

part of the human experience. In addition, because of our commitment to diversity, all students will be sure to see themselves in the artists and artworks we’ve selected to showcase.

In addition to images of artworks, we have images from the world. In my early days of teaching, I had an enormous “picture file” that consisted of photographs of natural and human-made objects, people engaged in all kinds of activities, places from around the world – all kinds of subjects. I used these all the time to help students generate ideas, create stories, find inspiration, and so on. When constructing the framework for Explorations in Art, I wanted to include “picture file” images in our studio exploration lessons so that when we introduce ideas for students to contemplate in their own art making, we provide them with what we call, “Inspiration from the World.” If I were an elementary student, I also would love these images.

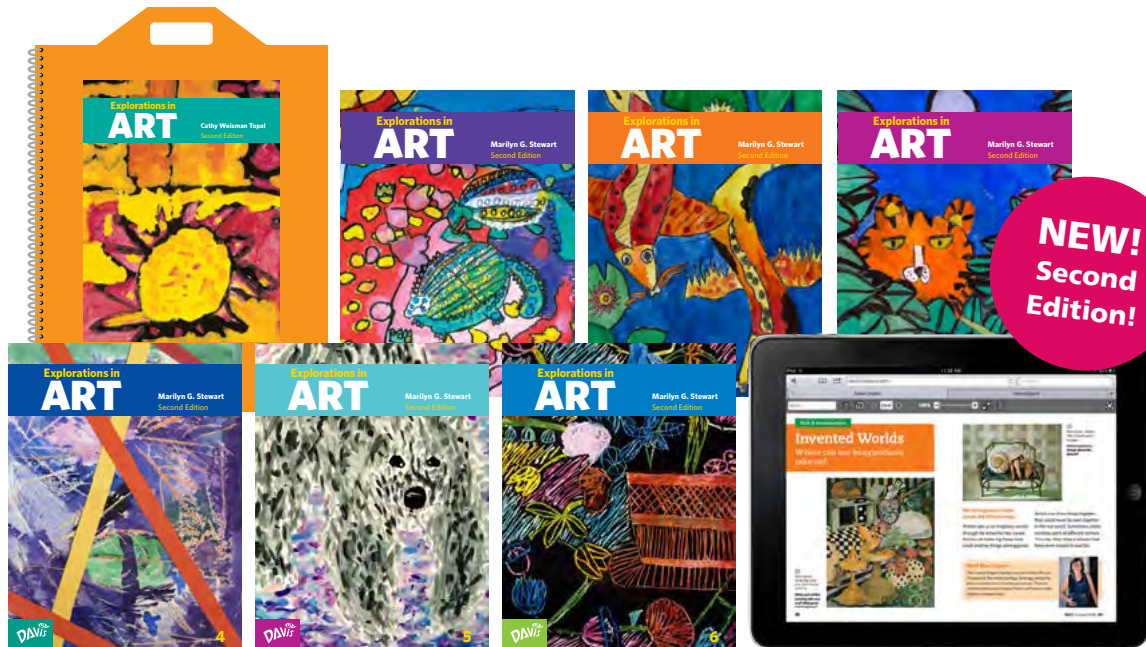
MW: Is there anything more you would like to add that I did not address?

MS: Yes! I am very proud of how we have modeled assessment in the series. First of all, we focus on evidence, and we make sure to mention things in addition to student artworks that can count as evidence of student growth. We include reference to discussions and/or observations of behavior as evidence for student understanding for example. We also include specific studio evaluation criteria for assessing student artworks. We have created rubrics for each Studio Exploration lesson and for the end of every unit. Here again, we have a column in the rubric, in which we describe the evidence for determining the level of achievement related to each lesson or unit objective.

This refinement of the assessment for the second edition is an example of how important we think it is that we provide teachers with a curriculum that is based on our very best efforts to reflect the highest levels of thinking and practice from our field. It was wonderful to have the opportunity to revise the series because almost as soon as the first edition was published, I was thinking of things that I wanted to do with the next. This is how we teachers always work. We teach a great class and, instead of resting on our laurels, as they say, on the way home we start “unpacking” the class and figuring out how to make it better.

Marilyn Galvin Stewart, Ph.D., is a Professor of Art Education and Co-coordinator of Graduate Programs in Art Education at Kutztown University in Pennsylvania, where she teaches courses in art education theory and practice. Dr. Stewart is senior author of the elementary textbook program, Explorations in Art, and co-author of the Explorations in Art middle school textbook series.

*Dr. Stewart will be conducting a workshop at the 2018 NYSATA conference: **Contemporary Art, Artistic Exploration, and Collaboration Through STEAM.***



Explorations in Art

SECOND EDITION

Big Ideas and Essential Questions

Each unit is organized around a Big Idea and an Essential Question. For example: "Alone and Together: How do people share their lives with one another?" These Big Ideas engage students in exploring the relevance of art in their own lives and the lives of people across time and place.

Process-Based Studios

By learning a process that emphasizes the importance of thinking, planning, and reflection, students go beyond "make and take." Process-based studios help students learn process-based thinking and learning as it relates to art and design, language arts, science, and other areas of the curriculum.

STEAM Lessons and Connections

Each unit includes STEAM lessons developed by a team of experts in Science, Technology, Engineering, Art, and Math. Engaging, comprehensive STEAM lessons in each unit include student exploration of STEAM concepts through viewing, discussing, and creating artworks. STEAM cards are great for group work and exploration.

Emphasis on Inquiry

As students create their own artworks and respond to artworks made by others, they investigate ideas and construct meaningful connections to learning and inquiry across the curriculum, including STEAM, literacy, and connections across the arts.

For more information, contact your local Davis representative, **Russ Pizzuto**, at **716-430-2111** or email **RPizzuto@DavisArt.com**.

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After Nov. 1: \$179

Student/Retired*/Unemployed Member : Registration:

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Early Bird: \$225, After Nov. 1: \$255

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Saturday Lunch: \$25

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Sunday Brunch: \$38

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Conference Contacts

Registration and/or Membership

Terri Konu.....tkonu@nysata.org

Conference Coordinators

Pat Grovesphgroves@aol.com

Cindy Wells.....cynthia296@aol.com

Workshops

Amanda Measerworkshops@nysata.org

Anastasia Arriaga.....workshops@nysata.org

Member Exhibit

Beth Atkinsonbethatkinson12@hotmail.com

Awards/Friday Art After Dark Party

Cindy Wells.....cynthia296@aol.com

Student Exhibit

Gerry Linkgmslink2002@yahoo.com

Jill Accordinojkaccordino@yahoo.com

Exhibitors/Sponsorship/Advertising

Pat Grovesphgroves@aol.com

Basket Raffle

Angela Galante.....ang2511@yahoo.com

Artisan Market

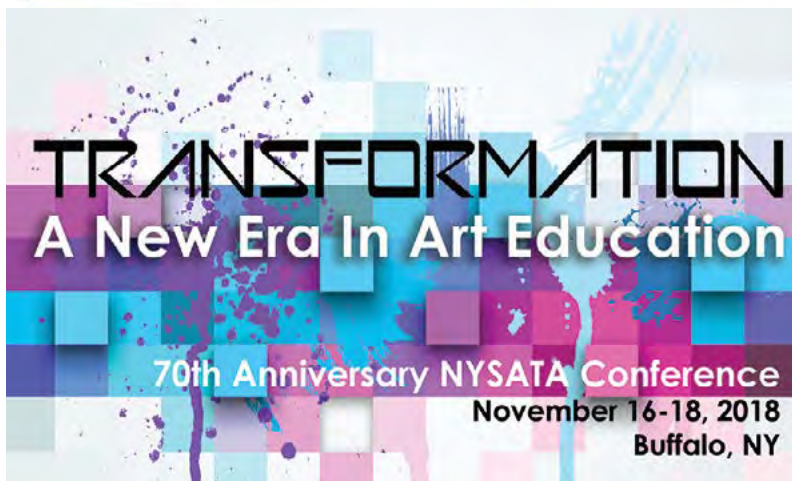
Donnaly Shuster.....d_shuster@yahoo.com

Pre-Service Student Volunteers

Amanda Wilmierawilmie4@mail.naz.edu

Kelly Clancykclancy3@mail.naz.edu

Conference Information & Overview



Conference Schedule Overview

Friday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-10:00 AM
Commercial/College Exhibition.....	10:00 AM-1:00 PM
Workshops.....	10:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session I: Dr. B. Stephen Carpenter II.....	1:00 PM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Regional Hospitality/Meetings.....	5:30 PM-6:30 PM
Awards Dinner.....	6:30 PM-8:30 PM
(Special Citation Business, Student Scholarships Ray Henry Award, Special Citation: Non-Member)	
Art After Dark Party (Ticket Required).....	8:30 PM-11:00 PM
Artisan Market will be held during the Friday Art Party	

Saturday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-9:00 AM
Commercial/College Exhibition.....	9:00 AM-1:00 PM
Special Session I: Julia Douglas.....	9:00 AM-10:00 AM
Workshops.....	9:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Super Session II: Mark Dion.....	3:00 PM-4:00 PM*
Member & Student Art Exhibit Opening.....	6:00 PM
President's Reception & Dinner.....	6:30 PM-9:00 PM
(Special Citation Award, Outstanding Service Award, Art Educator of the Year Award)	
Dancing to DJ Kevin Lauck – Sensational Sounds.....	9:00-12:00PM
* Note keynote time change	

Sunday

Special Session II: Mary Roberts, FLW House.....	9:00 AM-10:00 AM
Region Awards Breakfast.....	10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)	



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Super Session Conference Keynotes



Dr. B. Stephen Carpenter II

B. Stephen Carpenter II is Professor of Art Education and African American Studies; Co-Director of the Summer Institute on Contemporary Art (SICA); Chief Executive Artist for Reservoir Studio; and Interim Director of the Penn State School of Visual Arts (effective August 1, 2018). He is also a Founding Faculty member of the summer residency MAT/MA in Art & Design Education Program at Vermont College of Fine Arts.

Steve is a National Art Education Association (NAEA) Distinguished Fellow and current Senior Editor of *Studies in Art Education* (2017-2019). Steve served previously as co-editor of the *Journal of Curriculum and Pedagogy* (2010-2013); and editor of *Art Education* (2004-2006). He is also a member of the international editorial board of *Curriculum Inquiry*. Steve's research explores professional development

for preK-12 educators, public pedagogy, participatory art practices, critical art education studies, and the global water crisis as curriculum. His mixed-media and performance artworks confront and disrupt social, historical, cultural, and political constructs. He is co-author of *Interdisciplinary Approaches to Teaching Art in High School* (2006), co-editor of *Curriculum for a Progressive, Provocative, Poetic, and Public Pedagogy* (2006), *Professional Development in Art Museums: Strategies of Engagement Through Contemporary Art* (2018), and *The Palgrave Handbook of Race and the Arts in Education* (2018).

Steve holds a B.F.A. degree in Visual Art from Slippery Rock University (1987) and M.Ed (1989) and Ph.D. (1996) degrees in Art Education from The Pennsylvania State University.

Mark Dion was born in 1961 in New Bedford, Massachusetts. He initially studied in 1981-2 at the Hartford



Library for the Studious Birds of Massachusetts, 2005

School of Art in Connecticut, which awarded him a BFA (1986) and honorary doctorate in 2002. From 1983 to 1984 he attended the School of Visual Arts in New York and then the prestigious Whitney Museum of American Art's Independent Study Program (1984-1985). He is an Honorary Fellow of Falmouth University in the UK (2014), and has an Honorary Doctor of Humane Letters (Ph.D.) from The Wagner Free Institute of Science in Philadelphia (2015). Dion's

work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. The job of the artist, he says, is to go against the grain of dominant culture, to challenge perception and convention. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between 'objective' ('rational') scientific methods and 'subjective' ('irrational') influences. The artist's spectacular and often fantastical curiosity cabinets, modeled on Wunderkammern of the 16th and 17th Century, exalt atypical orderings of objects and specimens. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Mark Dion questions the authoritative role of the scientific voice in contemporary society, tracking how pseudo-science, social agendas and ideology creep into the public science discourse and institutional knowledge production. Link to Art 21: Season 4 Ecology to hear about Mr. Dion's artistic process. <https://art21.org/watch/extended-play/mark-dion-methodology-short/>



Mark Dion



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Buffalo Artist Keynote *Julia Douglas*

Julia Douglas is a Buffalo-based artist who creates realistic and recognizable representations, using portraiture to give a glimpse of people of color as sensitive, sincere, and multi-faceted – characteristics that the artist feels are often missing in mainstream portrayals. Douglas has previously focused on depictions of men in part because she feels there is a “certain level of expressive privilege often denied to men by our culture.” This situation allows her the freedom to explore and deviate from notions of accepted, but deeply flawed, racial stereotypes and distorted gender roles. Recently her work has slightly expanded to encompass aspects of character in general. Douglas has exhibited regionally, including the Buffalo Arts Studio exhibition “Tinted: A Visual Statement on Color, Identity, and Representation” (April 28–June 2, 2017). Douglas is the inaugural artist for the Open Buffalo Emerging Artist Series. She is one of four local artists to create *the Freedom Wall*, an 11 x 300 foot mural that serves as the entrance to the Michigan Street African American Heritage Corridor in Buffalo. Ms. Douglas is a graduate of The State University College at Buffalo and holds a BS in Art, Post baccalaureate Certification in Art Education and a MA in Multidisciplinary Fine Art Studies. Douglas has been featured in numerous art publications in the Buffalo area. She is the recipient of the 2018 Sarah G. Metzger Human Rights Award, William Wells Brown Award, and the 2016 Buffalo State College GSA Fine Art Grant. She was elected to the board of Directors at Hallwalls Contemporary Arts Center in 2017.



Special Sunday Keynote *Mary Roberts* *Darwin-Martin House Director*

Mary Roberts is executive director of the Martin House Restoration Corporation, an organization that is dedicated to restoring, preserving and interpreting Frank Lloyd Wright’s greatest early-career residential work – the Darwin D. Martin House, a National Historic Landmark and New York State Historic site. The Martin estate complex includes six prairie-style buildings that occupies a 1.5 acre site in the historic Parkside neighborhood in Buffalo, New York.

Built in 1903-06, the estate is a one-of-a-kind composition consisting of the main Martin House, the secondary Barton House, a carriage house with chauffeur’s quarters and stables, a glass-roofed conservatory linked to the main house by a 100-foot pergola, and a gardener’s cottage. The buildings, surrounding landscape, extensive art glass, furnishings and decorative elements were all designed by Wright as an integrated, organic work of genius. Nearing completion of a comprehensive multi-year \$50 million dollar restoration effort, the Martin House is widely viewed as a model of excellence in historic preservation and sustainable economic development. The project serves as a lynchpin for architectural tourism in a city of American architectural masterpieces. Ms. Roberts leads a dedicated board, staff and 400 active volunteers in service to Wright’s organic principals and the continuing dialogue on the importance of architecture and design in contemporary lives.

Transforming the Experience of Place: storytelling and community engagement

Thursday November 15, 2018

Join us for a three-part preconference experience that will explore the personal experience and transformative powers of place within a social, cultural, and historical context. Workshops will provide the opportunity for art educators to explore methods of engaging students, exploring content, and the New York State Learning Standards for the Arts Artistic Process Components of Creating, Presenting, Responding, and Connecting.

Part I: Envisioning Transformation in Art Education Practices with Indigenous Arts

Presenter: Kevin Slivka Ph.D., Director of Art Education, SUNY New Paltz

This session will examine several contexts specific to American Indian experiences with institutional representation, education, and the arts:

- 19th century social order and prevailing ideologies
- Boarding schools, pictographic artwork, and general curriculum
- Desiring American Indian material culture and commodification
- Museum representation
- Collaborating with American Indian artists
- Preliminary findings from an American Indian arts and literacy curriculum with K-1st-2nd graders
- Redirecting Appropriation from American Indian cultures.

Throughout the two-hour session questions will be prompted to encourage discussion, small break-out groups will occur, and interactive engagements with artwork, imagery, audio and video clips, will also be planned.

Part II: Transformative Engagement with Works of Art

Presenter: Zachary Bowman, Manager of Education and Visitor Experience, Samuel Dorsky Museum of Art, SUNY New Paltz

This workshop will examine the methods of selecting and curating objects within the context of museums and explore the interactive and engaging activities utilized by museum educators to change perception and create personal meaning for students. Participants will engage with museum and student generated objects using

strategies and activities aligned with the Presenting, Responding and Connecting Standards. Activities are designed to be utilized in both museum and elementary through secondary classroom environments.

Part III: Transforming the Experience of Place

Engagement with original objects to explore the personal experience and transformative powers of place within social, cultural, and historical context at the Burchfield Penny Art Center, Albright-Knox Art Gallery, or The Darwin Martin House Complex where participants will have the opportunity to understand:

- how artworks are cared for and by whom, the criteria and methods used to select work for presentation or preservation, and why people value objects, artifacts, and artwork;
- how presentation of artwork affects how the viewer perceives and interacts with the work;
- how objects, artifacts, and artworks collected, preserved, or presented communicate meaning and function as a record of social, cultural, and political experiences;
- how objects, artifacts and artwork collected, preserved, or presented, cultivate appreciation and understanding.

Locations and Schedule:

8:00-9:00 Registration at Adam's Mark Hotel

9:00-10:50 Session I: Envisioning Transformation in Art Education Practices with Indigenous Arts, K. Slivka

11:00-11:50 Session II: Transformative Engagement with works of Art, Z. Bowman,

12:00-1:00 Lunch at the Hotel for Everyone

1:00-1:30 Travel by bus

1:45-4:45 Session III: Off-site workshops at Burchfield Penny Art Center, Albright Knox Art Gallery, or The Darwin Martin House Complex.

5:00 Return to the Hotel

Registration Fee: (includes, lunch, transportation to museums, entry fee, and docent led tour.

Member: \$95, Non-Member: \$125, Student: \$75

Go to www.nysata.org to register

Museum Educators Preconference Information



If We Build It Will They Come? Building New Audiences in Museum Education

Thursday November 15, 2018

Morning Session:

Presenter: Jennifer Foley Ph.D., Director of Education and Community Engagement, Albright-Knox Art Gallery. Building new audiences is an evergreen topic of discussion for museums, and one that is directly linked to organizational sustainability. Nearly every museum department has a role to play in attracting and growing new audiences, however, as museum professionals with one of the most public areas of responsibility, in their organizations museum educators are in a particularly important position, for focusing on expanding participation and reaching new audiences.

While museum educators often play a crucial role in growing museum audiences they also may or may not have new resources added in tandem. How can we best focus our energies and resources to most effectively achieve our audience goals, even when we don't have expanded resources?

Over the course of this workshop participants will learn strategies for:

- Identifying audience gaps
- Identifying growth opportunities
- Assessing the resource-to-audience growth ratio
- Assessing the best strategy for meeting the new audience needs and leveraging institutional strengths
- Identifying key partners within and outside your institution
- Participants will also create a framework for developing an engagement strategy for a new audience that they hope to develop at their home institutions.

Afternoon Session:

In the afternoon participants will visit the Albright-Knox Art Gallery for a tour of the special exhibitions – *Giant Steps: Artists in the 1960s* and *We the People: New Art from the Collection* – and discussions with education staff about recent successful (and one not so successful) new audience development projects.

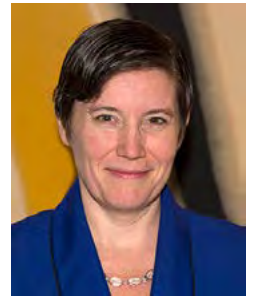
Locations and Schedule:

8:00-9:00 Registration at Adam's Mark Hotel
9:00-12:00 AM Session: *If We Build It Will They Come? Building New Audiences in Museum Education*
Presenter: Jennifer Foley Ph.D.
12:00-1:00 Lunch at the Hotel for Everyone
1:00-1:30 Travel by bus
1:45-4:45 PM Session: *Museum Educators Off-site workshops at Albright Knox Art Gallery*
5:00 Return to the Hotel

Registration Fee: Includes lunch and transportation
Member \$75, Non-Member \$95

Go to www.nysata.org to register

Jennifer Foley is an art historian who found her true home in art museum education and interpretation. She is the Director of Education and Community Engagement at the Albright-Knox Art Gallery, where she leads the museum's educational, engagement, and interpretation programs and initiatives, working with a team of incredibly talented educators.



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Amanda McNally, '18

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Conference Information

Highlights & New this year

New Whova App! We have a new conference app! Through generous support by **Blick Art Materials, Davis Publishing, and Daemen College** we are able to provide a mobile app for the conference! Using the *Whova* app gives you access to the most up-to-date information about the conference, including schedules, maps, and much more. Look for an email with the instructions to download the app as the conference grows closer. The *Whova* app will allow our presenters to upload pdf documents you can download after the conference. Please delete the previous *Guidebook* app.

10X10 Members Exhibit and Sale: This exhibit was so successful we are doing it again! NYSATA is inviting all those attending the conference as well as submissions from the regions to participate in this special Member's Exhibit. Work submitted must be 10"x10" in size and will be sold for a flat fee of \$20 each on Saturday. Proceeds will benefit the NYSATA Scholarship Fund. See more info on pg. 41.

Workshops: Conference workshop offerings are plentiful and include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Over 100 workshops will be available at no additional cost to participants. Extended Studio workshops will also be available for a fee. Participants may register for these studio workshops when they register for the conference registration online, or purchase tickets on site if spaces are still available. **Paid workshop fees are non-refundable.**

Exhibitor's Showcase: This is your chance to talk to representatives face-to-face. Find out about new ideas, new products, and new ways to use tried and true materials. They have everything from the latest technology, curriculum resources, and visual aids, to traditional drawing, painting and sculpting media. Over 30 exhibitors are expected.

Conference Student Exhibit: There is no fee to participate, but you **MUST** pre-register at www.nysata.org to reserve a display board. **No extra boards will be available on site.** You must be a member of NYSATA to participate in this exhibit. Registration is by individual member, not school district. Please do not bring work of non-member colleagues to be exhibited.

Art After Dark Party: On Friday evening NYSATA will once again hold an art making party. Participants will enjoy socializing as they choose from a variety of art making stations. This will be a ticketed event. Cost is \$15 pp advanced ticket sale sold during the registration process. A limited number of tickets will be available on site for \$20 pp. Pre-service student tickets: will be \$10 presale or \$15 on site. Ticket includes all supplies and a beverage of your choice (2

sodas or one glass of wine or beer). There will be a cash bar available all evening. Casual, comfy clothing is recommended.

Artisans Market Day and Time Change: The market will still be held during the Friday Art Party from 9-11PM. Attendees will have an opportunity to purchase work by fellow member artists. If you wish to rent a table, please sign-up through the NYSATA website by November 1st.

Gift Basket Benefit the NYSATA Scholarship Fund: We will be holding a raffle of gift baskets donated by the Regions to benefit the NYSATA Scholarship Fund.

Conference Registration: ALL conference registration will take place through the NYSATA website. Processing all registrations online enables NYSATA to streamline records and insure that your registration and contact information are accurate and complete. You will be able to renew your membership and register for the conference at the same time online using our secure server. You will be able to select from a number of payment options that include mailing a check or purchase order or paying online with a credit card. **If you opt to mail your payment, please be sure to mail a copy of your on-line registration transaction receipt with the corresponding purchase order or check.** Pre-registration for the Student Exhibit, Artisans Market, and the Pre-conference will take place through the NYSATA website only.

Lunches: For those attendees who purchase the full meal package or individual lunch tickets, there will be 3 lunch time seating options. Ticket holders will need to exchange their lunch ticket for a timed ticket of 11:00AM, 12:00PM, or 1:00PM. Also please remember that the price of lunch includes a 20% gratuity.

President's Dinner and Reception: NYSATA will host the President's Dinner and Reception on Saturday evening. This evening of celebration is to honor the State Art Educator of the Year, Special Citation at the Time of Retirement recipients, all other awardees, and our presenters. The opening reception will feature a cash bar with hot and cold hors d'oeuvres. A plated dinner will follow. Immediately after dinner and the awards presentation there will be dancing to DJ Kevin Lauck – Sensational Sounds from Buffalo.

CTLE Verification: We are presently working on developing a much less cumbersome process to provide verification and certificates this year. Registrants will receive information regarding this before the conference.

Saturday PM Keynote time has been changed to 3:00PM.

Conference FAQs

If my district is paying do I still have to personally register online for the conference?

YES! It is very important that you login and complete the registration form even if you are not going to be paying to attend yourself. You will have the option to select the PO option at check-out. Make sure you print 2 copies of the receipt. One for you and one for your district.

If I have to register online, can I still have my district office send in payment?

When you register online you will have the option of mailing in the payment. You can have your district mail in a purchase order or school check but you **MUST** attach a copy of the online receipt. To avoid any possible problems make 2 copies of the receipt generated at the completion of your registration. Give one copy to your district office to attach to your payment (PO or school check) and keep one to bring with you. Make certain they are aware of the deadline for sending the payment to NYSATA.

You will not be considered registered if we do not have your payment. Please ask them to include your name as a notation on the check or purchase order. NYSATA can accept Purchase Orders for conference registration, meals, and workshops (not hotel rooms). When you register online **PLEASE BE CERTAIN TO PRINT A COPY OF THE TRANSACTION RECEIPT** to attach to your PO or check. You will not receive any other confirmation of your registration other than the online transaction receipt.

Why one registration fee?

This simplified registration gives attendees the most flexibility for conference attendance. For one fee, participants can attend an event in the evening, such as a Friday After Dark Workshop or dinner, and attend the whole conference the next day. Previously this was not possible. A participant had to pay for each day they attended. It also allows us to hold the line on registration costs.

Can I register for the conference if I am not a member of NYSATA?

Yes. NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development but at a higher fee than for members.

How do I make my hotel reservations?

You must make your reservations directly with the hotel. **Call 716 845 5100.** Make your reservations early so you don't miss the special conference rate! The hotel will accept purchase orders if you send them ahead of your arrival. If your district is paying for your room, at checkout you will have to provide the hotel with a copy of your school district's tax exempt number and a district check, district credit card, or cash.

Will NYSATA assign me a roommate?

No, NYSATA does not assign roommates under any circumstances.

What happens if I miss the hotel room reservation deadline?

The discounted hotel room registration deadline is not flexible.

If you do not register before the deadline, rooms may not be available, and if they are they will not be at the conference rate.

Do I have to pay to attend workshops?

Most of the conference activities are included in your registration. There is an extensive array of workshops and speakers that require no additional payment or registration (in some cases a moderate materials fee may be collected on-site by the presenter). Only the Extended Studio workshops require pre-registration and payment.

Can I register for the paid workshops without registering for the conference?

No. If you wish to attend any of the Extended Studio paid workshops you may do so when you register for the general conference. You must register for the conference to attend any conference function, including open and paid workshops.

Can I renew my membership with my conference registration?

Yes, you can renew online as part of your registration process. If you are not a member or your membership has expired you will not receive the member rates when you try to register.

What is the NYSATA refund policy?

NYSATA has a cancellation refund policy this year. See page 21 of this publication. Refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

Go to www.nysata.org to register now!

REGION ART EDUCATORS OF THE YEAR

Region 1: Brandy Noody

Region 2: Dr. Susan Lane

Region 3: Anastasia Arriaga

Region 4: Nicole Fabian

Region 5: Cynthia Grinnell

Region 6: Anne Manzella

Region 7: Lisa Conger

Region 8: No Nominee

Region 9: Thomas Finn

Region 10: Dina Rose



SPECIAL CITATION SCHOOL OR INSTITUTION AWARD

Roberts Wesleyan College Art Department
Rochester, New York

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Beth Atkinson, Region 9

Julie Gratien, Region 3

Lee Harned, Region 10

Colleen L'Hommedieu, Region 2

Lisa Lawson, Region 1

Terry Lindsley-Barton, Region 3

Leslie Yolen, Region 6

RAY HENRY AWARD

Cheryl Schweider, Region 10, Babylon Jr./Sr. High School, Babylon UFSD,
Babylon, New York

ZARA B. KIMMEY AWARD \$1000

Vania Xiang

Hunter College High School, New York, NY

Attending California Institute of the Arts, Experimental Animation, BFA

Dan San Germano, Art Teacher

BILL MILLIKEN AWARD \$500

Lily Shumsky

Hicksville High School, Hicksville, NY

Attending Maryland Institute College of Art, Animation

Beth Atkinson, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Melanie Popescu

Hicksville High School, Hicksville, NY

Attending SUNY Purchase, Interdisciplinary, BFA

Craig Mateyunas, Art Teacher

Rebecca Flisnik

Pittsford Sutherland High School, Pittsford, NY

Attending Maryland Institute College of Art, Painting, BFA

Amy Palermo, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



**Thom Knab
Region 1**

**Art Educator
Dodge Elementary School
Williamsville CSD
Williamsville, NY**

**NYSATA
Past President
2013-2015**

**NYSATA
Region 1 - 2008
Art Educator of the Year**

**NAEA
Eastern Region Elementary
Division Director
2015-2017**

**NAEA
Eastern Region Elementary
Art Educator of the Year**

**NAEA 2018 National
Art Educator of the Year**

**NAEA
President Elect**



Transforming from Student to Student Teacher

Samantha Lora

Hello NYSATA members! As one of the incoming NYSATA student representatives, I would like to introduce myself. My name is Samantha Lora and I am currently a senior majoring in art education major, and minoring in special education at Daemen College. I am from Geneva but I now reside in Buffalo, New York. I want to be an art teacher because I enjoy helping students grow artistically, socially, and individually. Nothing makes me happier than to see the creativity and imagination students put into their artwork as they work side-by-side learning with and from each other. In this short article, I would like to address the theme of Transformations from a college student's perspective.

As an incoming Freshman in the fall of 2015, I was already ahead of the game. Coming in with 27 credits toward my degree, I knew I wanted to make the most out of my time at Daemen. After taking a special education course during my sophomore year, I knew special education was something I wanted to study further. At the end of the semester, I declared a minor in special education.

It was a challenge indeed, but worth it to me. These classes combined with my general education and art courses prepared me for practicum; however, I was still not confident enough to teach in front of a class of students. After all, I was still a student myself! I felt that I didn't have the confidence or a teacher's voice yet. I certainly didn't look "old enough" to be a teacher, and I just wasn't ready for the pressure of running a classroom. However, with the support of my Daemen faculty during numerous practicum experiences and volunteer opportunities, I have transformed from an insecure student into a confident and competent student teacher.

I think about how that transformation from student to student teacher will be similar to my transition from being a student teacher to a certified teacher. So, as I make these transitions in my career and transformations in myself, I will remember these three things. First, as I live, learn, and grow, I should never doubt myself and what I am capable of achieving. I will also use this to help my students transform themselves into more confident and competent artistic human beings. Secondly, I will remember to take advantage of every

opportunity to grow as a teacher and person. I will model life-long learning for my students. Lastly, I will remember how being involved with NYSATA as a college student provided me with the support I needed to be successful as a student teacher.

I have worked with and learned from many Region 1 art teachers and I have found great support from my NYSATA colleagues. By being involved with the state conference and Region 1 mini-conference, I've made connections and learned so much about what it means to be an art teacher. I know I will remain a part of this organization and I encourage all art teacher candidates to join us. I hope to see you at the conference in Buffalo!

Samantha is a senior at Daemen College majoring in art education and minoring in special education. She graduated from Red Jacket High School in Manchester-Shortsville Central School District. Sam enjoys volunteering in her community and painting. She has taught a variety of art classes at the Buffalo Arts Studio and completed a photo project with a field trip, photo show, and sale with elementary and middle school students in South Buffalo. They raised over \$400 for the after-school program.



Desiree Lis is a senior art education major at Daemen College minoring in sculpture. She loves working with her hands and getting messy – especially with plaster. She attended Lancaster High School in the Lancaster Central School District and was co-president for the Lancaster Academy for Visual and Performing Arts. Desiree has taught art to students of all ages at various camps, after-school programs, and Saturday programs.

Samantha and Desiree have been selected to serve as NYSATA pre-service student representatives on the NYSATA Board of Trustees this year.

New NYSED Visual Art Associate



Jennifer L. Childress *Instructional Associate for the Arts,* *Curriculum & Instruction* *New York State Education Department*

Jennifer Childress was hired in late August of this year as an Instructional Associate for the Arts, in the department of Curriculum and Instruction at NYSED. She joins colleagues representing ELA, Math, Science, Social Studies, Health and Physical Education, etc.; replacing Leslie Yolen who retired this past April. From 2017-2018 she taught at The College of New Jersey, covering a full-year sabbatical replacement in art education. She was Associate Professor and Program Head of Art Education at The College of Saint Rose in Albany, New York from 1998-2016. Prior to teaching at The College of Saint Rose, Childress taught middle school and high school art for nine years in Ticonderoga, NY. She was president of NYSATA from 1997-98, and served in several capacities over the years, including Executive Editor for the *NYSATA News*. Childress has also worked as an outside consultant on various curriculum

and assessment initiatives with the NYSED. She was part of the writing team for the 2017 Learning Standards for the Visual Arts in New York State, and was a co-author of NYSED's Strategic Plan for the Arts. Most recently she designed a variety of professional development materials for the new arts standards; and is a subject matter expert for the redesign of the Content Specialty Test in Art Education. She is a continuing member of the NYS Regents Blue Ribbon Commission on the Arts, whose goal is to create new pathways to graduation for students who excel in the arts.

Contact info:

Email: jennifer.childress@nysed.gov

Desk 518-486-9131 Mobile/Text 518-441-4849

RIT

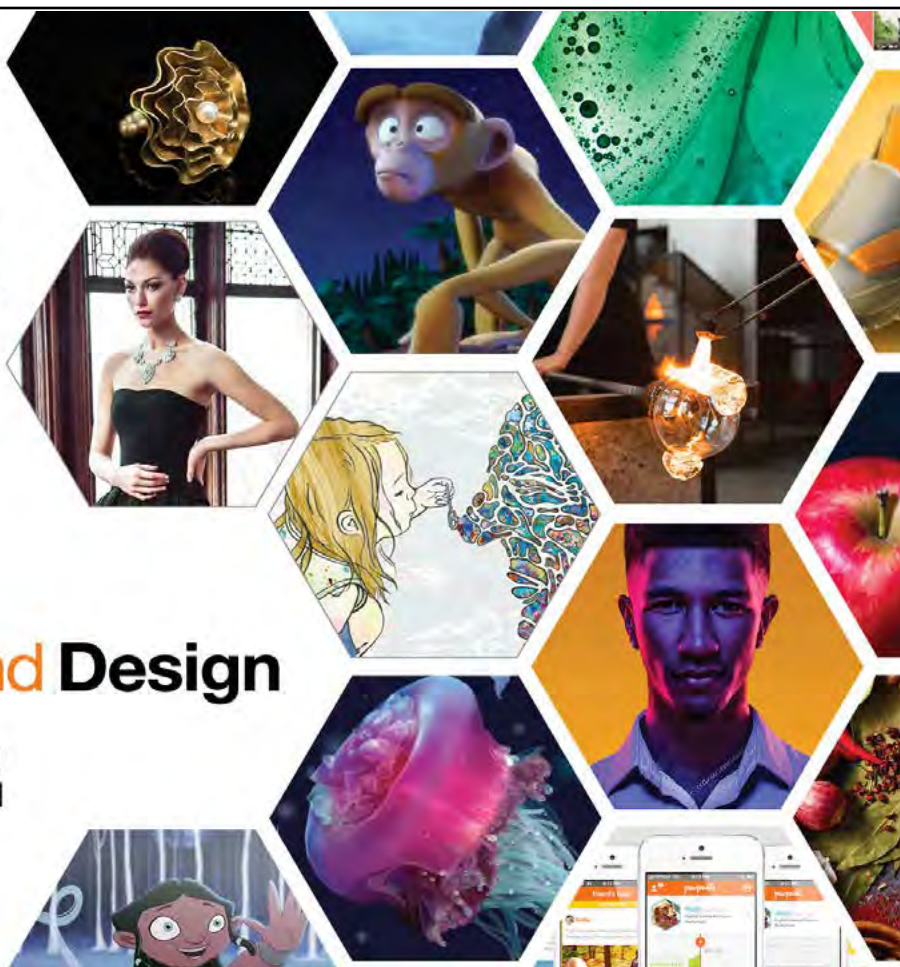
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rit.edu/artdesign





A "road roller", is a compactor type engineering vehicle used to compact soil, gravel, concrete, or asphalt in the construction of roads and foundations.

STEAMroller Printmaking: Community and collaboration

Sascha Wellman

"Best teaching day, ever!" I exclaimed while jumping up and down in my classroom now filled with multiple extra-large prints, so many empty ink containers, seven-foot wood blocks, and lots of messy high school students! I had just completed my first steamroller-printing event and I could not contain my excitement! Connecting schools with local communities has been both a goal and a priority throughout my academic life and career as an art educator. Great things come from developing relationships, and bringing people and organizations together in new and different ways; the arts lend themselves to these types of unique connections and through hosting our first steamroller event, I was able to do just that.

This year, I started a new job as the high school art teacher at Milford Central School. Last school year, I taught three sections of Studio Art, 3D Design, Advanced Art and 8th Grade Art, and taught approximately 70 students each week. MCS is located in a small rural community in upstate New York, and has a student body of about 400 students Pre-K through 12th grade. Each year, Career Opportunities in Rural Education (CORE), a shared service workforce and education alignment program, coordinates a STEAM week to expose students to local organizations and businesses and their products and services. For a week, Milford Central School students are immersed in career opportunities in STEAM related fields, and various STEAM activities ranging from escape rooms and 3D printing to flying drones. I was approached about the art department participating in STEAM week, and I immediately thought that this might be the perfect opportunity to attempt steamroller printmaking in a high school setting.

The first, and only, time I had ever experienced steamroller printmaking was as a graduate student at Syracuse University. I watched in awe as a giant roller pressed intricate blocks my fellow classmates had painstakingly carved for weeks. How did they come up with their designs? How did they carve them? What materials were they using? Who came up with this great idea? How can I do this? Not only was I incredibly impressed by the stunning artwork, but also amazed watching the students work together and alongside faculty to ensure that the project was a success.

I embarked on this steamroller journey with little knowledge of printmaking (high school prints and one class in college), and no steamroller print experience, beyond watching the event at Syracuse. After studying multiple videos online and researching past steamroller events held around the United States, I realized that this was not an endeavor I could embark on alone. Firstly, I needed the emotional support from our elementary art teacher, who encouraged me to pursue the project, and assured me that it was possible. Then, I needed to develop a budget, search for funding opportunities, and utilize my local connections for resources.

I developed a materials list, and began my search for medium-density fiberboard (MDF), carving tools, an extra large brayer, canvas, ink, something to use as a printmaking blanket, and, most importantly, a road (steam) roller. MDF is a type of plywood generally used in home building projects and construction. It was ideal for this printing project because MDF is dense enough to withstand the heavy weight and pressure of the road roller. The board also lies flat and does not warp like traditional plywood; it is relatively easy to carve, easily accessible, and affordable. Our school is fortunate to have internal grant opportunities through our Milford Education Foundation, and they generously funded the project by purchasing all of the supplies for this year's event. A local carpenter helped me determine the best type of MDF board to use, and I turned to him for suggestions on wood carving tools too. G&S Construction then graciously donated all of the MDF boards for the steamroller event.

Over the next couple of months I spoke about my upcoming venture with friends and family. A local logging company approached me and was interested in supplying the roller for the event; things were falling into place. My excitement grew as all the materials slowly arrived. I decided that we would carve out three MDF panels, and could allow two months to complete them. Before introducing the steamroller project, I very briefly introduced printmaking techniques and history to students. I wanted to let them search for artists and prints they found inspiring. As the classes started picking their themes, I helped them identify related printmaking



Fig. 1 During class and free periods, students divided carving skills: large area cutting, clear lines and details

artists, for example: Emma Bormann and Valenti Angelo for architectural designs, or Walter Inglis Anderson and Christopher Brown for the nature and animal themed panel. I also shared videos of the Steamroller Printing event at Syracuse University, and the artwork of their printmaking faculty Dusty Herbig and Holly Greenberg. Next year, I think that it will be beneficial to dedicate more time to looking at more artists – ranging from M.C. Escher to Andy Warhol and Elizabeth Catlett – and comparing their styles, techniques, and imagery.

My Studio Art classes used logos from G&S Construction, Swatling Logging, Milford Education Foundation, and Milford Central School to design their panel; this was a *thank you* to all of the people who made the project possible. After looking at many different prints online, the 3D Design students tried to come up with images or a theme that would have a lot of texture and contrast; they decided on a jungle theme. Milford's foreign exchange student was in the Advanced Art class. This inspired their panel of monuments and landmarks from around the world. Two ambitious students decided to carve their own Batman-inspired block on a smaller piece of MDF. The initial block preparation took about one week of collaborative planning and drawing during scheduled class time. Two of the blocks were carefully drawn out before starting any carving, whereas the third jungle panel developed over time.

For safety reasons, only a couple of students could carve at a time, and quickly each student learned their own specialty. (Fig. 1) Some students excelled at carving out large areas, where others worked hard to cut clear lines and detailed work; everyone helped each other and many students came in during their free periods to help ensure our collective success. While very small groups of students were busy carving the large panels, other class members were involved in much smaller printing projects. Throughout carving, the classes embarked on different printmaking techniques – some more traditional latex blocks, monoprint assignments, and collographs. It was important to keep everyone on task and engaged with specific hands-on learning that supported the print process. Many faculty and staff stopped by the art room to see our progress, and some even tried their hand at carving. At the last minute, our special education teacher brought in a

Dremel tool and successfully power-carved for two days.

After multiple days of snow and freezing temperatures, the big day finally arrived and the roller was coming to Milford Central School! Thinking that I had made all the necessary provisions for the roller's arrival, there were still a few unforeseen challenges. The bus loop provided a flat and easily accessible space for our art project, and a suitable parking spot for the truck delivering the large equipment. However, as this event was scheduled for the later part of the school day, there was a slight chance that the school buses would need to start lining up. Shortly before the roller arrived, one of the STEAM week coordinators requested that our work area in the bus loop be cleaned up and cleared earlier than I originally anticipated.

Due to the time restrictions, we only pulled one print from each block; in the future, I would like to print some of the blocks multiple times. One of the greatest challenges – besides the unpredictability of springtime weather in upstate New York – was that I was unable to test ink, the printmaking blanket (a thickness of felt between the roller drum and the inked surface of the panel), the roller, or the canvas. Back during the carving phase, I challenged the students to complete multiple crayon rubbings of the finished blocks before the event, so we did have a preliminary idea of what the final printed image would look like. Even with this initial evidence of success, I was terrified that the carvings were not deep enough, or the lines not clean enough. In the back of my mind I feared that the whole project would fail in front of the entire school. Throughout the printing process, students were clapping and shouting words of encouragement. It was rewarding to see the accomplishments of my students' hard work and dedication over the last two months. They too expressed their pride as they excitedly told classmates and teachers which parts they carved or designed on each of the massive panels. **See images of this process on the next page.**

The beautiful prints decorated the halls for the remainder of the school year, although I still do not know where to permanently display them. When I proposed this idea to the Milford Education Foundation for funding, one of their initial questions was, "Where will these prints be displayed?" To me, the final presentation of the pieces was secondary to the overall process. However the revised NYS Standards for Visual Arts state that students are expected to "evaluate, select, and apply methods or processes appropriate to display artwork in a specific place". Therefore, the presentation of such large artworks – because of their publicity and celebratory value for the art program and school community – are a critical part of the total experience.

The students have already started planning their blocks for the upcoming school year. Some have requested smaller blocks and wish to carve independently, some have asked to work in pairs, other want to try printing with colors, and even experiment with different fabric and paper. The MDF boards will be donated again, and I plan to contact our local BOCES to see if they have a roller that we could use for the event. Over the next few years, I hope that students will take more ownership of the event to help coordinate, plan, and execute. Local artists and school districts have already contacted me about participating in this year's second annual steamroller event!

STEAMroller printing: Time to print!

I had not yet actually seen the road roller – I feared the worst and hoped for the best. My nerves quickly shifted from anxiety to excitement once the machine came chugging up the school driveway. An hour later tables were set up, sheet “printing blocks” prepared, ink opened, and the entire school was standing outside.[Fig. 2-5] Once the roller started and pressed the first print [Fig. 6,7], a wave of relief swept over me. I am not sure if I thought that roller was going to take off flattening everything in its path, or if I was afraid that the ink would fail, or if the carvings were not deep enough, but once that first print was pulled [Fig. 8], everyone was thrilled! The entire student body, Pre-K through 12th grade, faculty, and administration were outside watching the steamroller event. Many MCS students and adults jumped in to help with the various stages of printing, even though they had not been directly involved with carving the MDF boards.



Fig 2 Applying Ink



Fig. 3 Applying ink in the cold



Fig. 6 Starting to roll over the first plate



Fig 4. Getting the printing plate ready



Fig. 7 Continued rolling the plate



Fig. 5 Positioning the print surface on the plate



Fig. 8 Pulling the print

References:

Career Opportunities for Rural Education in Milford, NY <https://www.coreinstitute-milford.org/>

G&S Construction, 381 County Highway 26, Cooperstown, NY 13326

Swatling Logging, 54 Main Street, Cherry Valley, NY 13320

Milford Education Foundation <http://www.milfordeducationfoundation.org/projects.html>

New York State Visual Arts Standards At A Glance: <http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/nys-visual-arts-at-a-glance-final-8-2-2017-high-res-v2.pdf>

Steamroller Printing Explained Step-By-Step <https://ridenart.com/2014/06/15/step-by-step-steamroller-printmaking/>

Syracuse University Steamroller Printing <https://vimeo.com/180939742>

Steam Roller Prints: https://www.youtube.com/watch?v=9wwW_yq6Es8

Materials:

XL Jumbo Brayer: <https://shop.takachpress.com/product-p/xl-jumbo-brayer.htm>

Canvas Bolt
Linoleum Cutters: <https://www.dickblick.com/products/speedball-linoleum-cutters/>
Wood Carving Tools: <https://www.highlandwoodworking.com/>
Flooring Underlayment: <https://www.lowes.com/pd/Insulayment-100-sq-ft-Premium-0-125-in-Flooring-Underlayment/1000364901>



Sascha Wellman is a high school art teacher at Milford Central School. She received her undergraduate degree and teaching certification from Hartwick College, and attended graduate school at Syracuse University. Sascha temporarily put her doctoral pursuits on hold to return to the classroom. Her research interests and work are focused on rural art education, community and school collaboration, and creating

educational experiences outside of traditional classroom spaces.

NYSATA Has A New Conference App!

The new Whova event app will deliver more features than ever before:



- Speaker and presenter profiles
- Receive instant updates
- Bulletin Board feature
- Provide feedback about workshops
- Share photos
- Internal instant messaging
- Social media interface
- Logistics/maps of venue
- Unlimited upload of pdf documents from presenters and keynotes
- Live event slideshow
- and much more!

Watch your inbox for an email from NYSATA this fall to download the link for this amazing app!

QUEST for REAL ART:

Challenging Assumptions about Teaching Art



Layman H. Jones Jr.

A collection of allegorical stories that will cause readers to look at notions about teaching art from a fresh perspective—a perspective that will **challenge taken-for-granted assumptions.**

Available on Amazon.com



The Secret Life of Plants

Alyssa Lindstrom

Intro scene from the student's movie where the students find *The Secret Life of the Plants*.

Alyssa Lindstrom and her colleagues conceived and staged a multi-disciplined learning project for their second graders, transforming a routine science topic into a epic of collaboration and imagination. Please take the time to watch this 10-minute video. Filled with inventive staging, exuberant performances of song and dance, clever claymation, and computer illustration, the *Secret Life of Plants* delights and informs. Stick with it all the way through the outtakes and credits. Hats off to the adult teachers and partners that made such a wonderful celebration of learning happen. To see the film go to https://youtu.be/QncaM_vQ9kE

This past spring, second grade classroom teachers, the performing arts teacher, our EL coordinator and I set out to create a multimedia arts project for our second-grade students. These second graders at Discovery Charter School created an original short film entitled, *The Secret Life of Plants*. The idea for the movie was created in the early stages of our EL (formerly Expeditionary Learning) modules centered on life cycles, pollinators, and plants. Teachers were looking for a way to engage students in their learning that activated their creativity and originality while integrating the arts, science, writing, and more. A short film seemed to be the most interesting way to accomplish these goals and share our learning with the community around us.

Background on Discovery Charter School

Discovery Charter School is located in Rochester, New York, and is an EL (Expeditionary Learning) education school. As an EL school, we hope to engage and challenge our students through various, meaningful experiences in the world.

When students have completed their academic career and entered adult life, they'll be judged not by performance on basic skills tests – but rather by the quality of their work and the quality of their character. This premise serves as the foundation for EL Education's overarching vision of increasing student engagement and elevating and expanding student achievement. To realize that vision, we focus on student excellence in three core areas: **mastery of knowledge and skills,**

character, and high-quality student work.
("EL Education Mission Statement")

The majority of the learning done at DCS is through hands-on, inquiry-based projects that dive into specific topics to help students build a better understanding of what they are learning.

Big Ideas

The creation of this movie was based on the EL curriculum in second grade, "Researching to Build Knowledge and Teach Others: The Secret World of Pollinations." The unit was grounded in the following big ideas and guiding questions:

How do plants grow and survive?

Plants need light and water to grow.

How do pollinators help plants grow and survive?

Plants need pollinators because they help with the pollination process that enables new plants to grow.

How do we get the fruits, flowers, and vegetables that we enjoy?

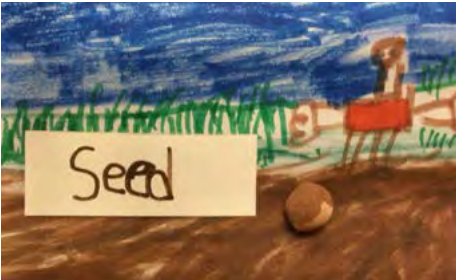
Pollinators help plants produce the fruits, flowers, and vegetables we enjoy through the process of pollination.

How do we become researchers and share our learning? Scientists use models to explain an idea or describe relationships ("EL Education Curriculum")

The question then was, how do we take all of this content and create an engaging project?



Students watch the in-process animation of the pumpkin life-cycle.



Snapshots for the stop-motion animation about the pumpkin life-cycle.

Process and Project

As a grade level, teachers decided to create a movie, since the EL Education module title sounded like the splendid Universal Pictures movie, *The Secret Life of Pets*. Why not personify the plants and create a movie about *The Secret Life of Plants!*? To make this movie happen successfully, we would need to combine all subject areas including art, musical performance, dance, science, and English Language Arts. We started by working together as a grade level team to create a story map for the movie. Next, we decided to split students up into four interest groups. The groups would contribute to the creation of the movie: Acting Crew, Stage Crew, Costume Crew, and Filming Crew. A movie offers many opportunities for students to shine, from acting to hands-on art making. Before revealing our idea to the students we needed to create a script – which we teachers managed through inventive collaboration.

Next, we had a big reveal to students. We gathered the students in one classroom congratulating them on all the learning done in class about plants and caring for pollinators. We told them about our idea to make a movie about their learning. The students' eyes lit up with excitement, which was contagious. We shared the story map and script with these enthusiastic students, and when asked for their feedback, no one had any complaints. We shared how students would help make the movie in the classroom and during specials. Students filled out a survey where they chose the groups they were most interested in, indicating areas they were not attracted to .

Each crew had tasks to complete before the big premiere. Students met with a designated crew leader, one of the four second grade teachers, three times a week for about 20 minutes. In their crews, they worked on each of these four areas:

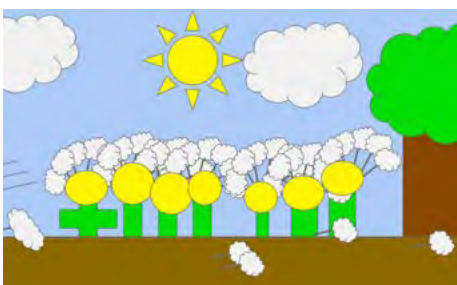
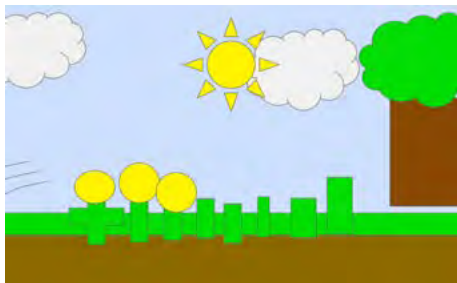
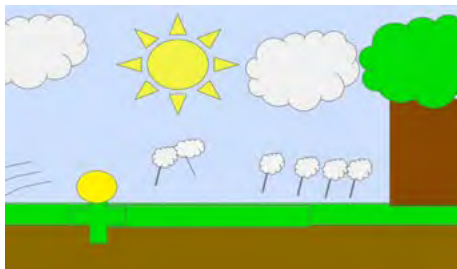
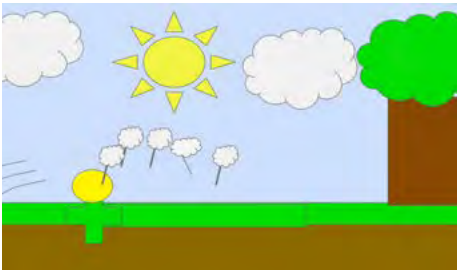
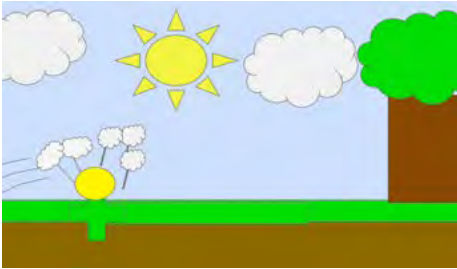
- **Stage Crew:** Stage crew created the sets, backdrops, and many props for the movie. They were also responsible for setting up sets prior to filming and arranging props.
- **Costume Crew:** Costume crew was responsible for making the pollinator puppets, bee headbands, and other costumes. They contributed many ideas toward the set as well.
- **Film Crew:** Film crew learned the skills necessary to record and publish the movie using various forms of media – especially the art of holding the camera steady.
- **Acting Crew:** Acting crew helped perfect the script for the movie and performed a large portion of the scenes seen in the movie. All second-grade students appear in the film at least once.

Art class students had three huge roles. They constructed a majority of the large set pieces and created two different types of animation that were inserted into the movie. For the set, one group of students worked on the backdrop, which was created using paper collage (dirt and grass), paint (sky), and found materials (clouds and sun). Using cardboard, students created symbols to represent the things that plants need to grow including sun, water, soil, food, wind, and space. These large scale backdrops supported the live hand puppetry and staging.

The second group worked on creating *PowerPoint* animations about the ways that seeds are dispersed. Students started by learning the basic tools of *PowerPoint* including shapes, paint bucket, moving tool, copy, paste, and duplicate. Once they practiced these tools they were divided into small groups that were each assigned a different type of seed dispersal to create a *PowerPoint* animation. Students learned about flipbooks and how *PowerPoint* acted like a virtual flipbook. Before they could start creating on the computer each group had to draw a storyboard so they knew their end goal. One of the students' *PowerPoints* included up to 75 slides. Through this process students learned so much about the animation process, the tedious work of learning computers, and collaboration.



A scene from the movie where the students are using puppets and hand puppets to act out the next stage of the plant life-cycle.



Snapshots showing the dispersal of dandelion seeds from their PowerPoint animation.

The third group of students worked on creating stop motion animations in art class. Students began by learning about artist PES (Adam Pesapane) an Oscar and Emmy-nominated stop motion artist. They watched portions of his stop-motion videos to learn how to create them. Next, students were split into groups and assigned different fruits and vegetables. Their goal was to create a stop motion of their fruit or vegetable going through its life cycle. Each group started by drawing a storyboard of their life cycle. Then, they learned how to build each piece of their stop motion out of Crayola Model Magic™ and drew a background. Simultaneously, they learned how to use the free *Stop Motion* app on iPads. Students finished by photographing and editing their final stop motion videos.

Both sets of animations were then placed into the movie. *“The Secret Life of Plants”* premiered at school. Families, friends, and the whole student body were in attendance for this very exciting day.

Our students gained higher-order thinking skills from this entire process. In art, specifically, I witnessed students reaching and exceeding the high-expectations of art because they were invested in the entire process. It was stimulating for them to take what they had learned in class and apply it to a new form of art while creating something on such a large scale. It really transformed the atmosphere and work ethic of the art room for the six to eight weeks it took to complete this work of art from start to finish. The use of various media for this movie allowed students with all learning styles to take part. It also created many opportunities for differentiated learning. I saw students who struggled or were disinterested in art step up and really create amazing art.

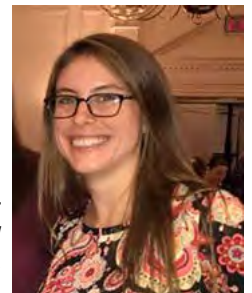
One student who struggles to start her art ended up leading her stop-motion animation group. Typically she avoids creating at all in class. However, when she saw the capabilities of what she could create using the iPad and stop motion she joined in. This student understood how objects in stop motion need to be moved very carefully, she took her time capturing photographs, and assisted the rest of her group in the editing process. Throughout the process she demonstrated excellent critical thinking skills and problem solving with technology.

Students connected well to the combination of drawing, modeling, and technology. All of the technology we used in the classroom was free with easy access on different devices. The *Stop Motion* app is free and very user friendly. For the PowerPoint animations Google slides can also be used to create the slideshow. The connection with technology gave us a chance to tie in both Media Arts and Art Standards while connecting curriculum to real life art careers.

Collaborators:

Alison Deacon, Aneesah Willis, Brittini DeChalais,
and Emma Hartzell – Second Grade Teachers
Mark Sinicropi – Performing Arts Teacher
Greg Kinslow – EL Coordinator

Alyssa Lindstrom is an art teacher at Discovery Charter School, Rochester, NY. She is also Co-Chair of Region 2 and Co-District Membership Coordinator and serves on the NYSATA Conference Committee.



“The work to create The Secret Life of Plants movie was grounded in exactly what Discovery Charter School holds dear – joyful learning that is challenging, active, meaningful, collaborative, and public. I applaud the second grade and specials teams for working together to challenge any narrow definition of curriculum and what schools are for.”

Joe Saia, School Director

Conference Annual Student & Member Exhibits

Exhibit Guidelines:

- Due to space limitations, there is a limit of 25 participants this year.
- Participating teachers must be members of NYSATA. Work of non-members will be removed if displayed.
- Each participating teacher will have a 4' x 8' coroplast panel on which to hang artwork.
- Work should be appropriately mounted and labeled using the label provided as a pdf on the NYSATA website.
- 3-D pieces can be exhibited on sturdy, teacher-supplied pedestals.
- Each teacher will be responsible for hanging their students' work.
- Identify your display with a 9" x 12" sign that includes district, school, and teacher.
- Consider sharing information about your display with descriptive material mounted on the panel along with the student work.
- Bring work to Student Exhibition area beginning Friday morning at 10 AM.
- Display must be completely installed by 10 AM Saturday.
- Teachers may download a Certificate of Participation from the NYSATA website to distribute to participating students.
- Display must be dismantled by 10 AM on Sunday.



Deadline to register for this exhibit is November 1, 2018

Questions? Contact Gere Link and Jill Accordino at gmslink2002@yahoo.com



Back by Popular Demand!

10x10 Member Exhibit

**10 Regions • 10" x 10" Incredible Works of Art
Members Exhibit and Sale to Benefit the Scholarship Fund
at the 2018 Annual Conference in Buffalo!**

- Modeled after regional 6"x6" Exhibits around the state, all 2D entries must be 10"x10" unframed/unmatted works of art. 3D entries must be 10"x10"x10". Unframed, stretched canvas is permitted. These smaller, easier to transport works of art facilitate greater participation.
- The work will be hung anonymously (artists are asked to sign the back or we will cover the signature with a post-it).
- There will be no fee to participate and all members are eligible to submit up to 2 pieces of quality work. Contact your Region Chair regarding submission of work if you are not attending the conference.
- The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening. All exhibit participants will have first choice for purchasing the work during a designated time. Other attendees will have an opportunity to purchase the work after that time.
- As with previous Members Exhibits there will be prizes awarded for excellence. The expectation is that the work submitted to this special exhibit will be equal in quality to the work exhibited at previous conferences.
- Contributions will be tax deductible as the proceeds will go to the scholarship fund. Receipts will be available.
- All unsold work will be returned to the artist/member and must be picked up after the exhibit is over.

Questions? Contact Beth Atkinson: bethatkinson12@hotmail.com

Workshop Descriptions



Please Note: The workshops listed in this issue of the NYSATA News are current as of the publishing of this publication. All workshops are subject to cancellation or change. For more information closer to the conference, please check the Whova App or the NYSATA website: www.nysata.org. Presenters are listed at the end of each workshop description. The small materials fees listed here are paid at the door.

Levels key: E-Elementary, M-Middle School, HS-High School, C-College, A-Administration.

Seeing and Being Seen

This workshop is a humanist project that includes the 21st century art standards for Media and Visual arts. This project's overall objective is to encourage a school community to create visual images that empower and support the population to practice acts of healthy well-being and decrease a sense of isolation or bias. Overall, I believe that my students accomplished this goal through their yearlong efforts. I will share the steps taken to support the students on their journey, the focused contemporary artists, free websites, videos, and philosophical writings that I found to fuel our spirits and which motivate students to think about their society – with special attention to where they fit in and what they want to say, to seeing and being seen.

The project first followed Paulo Freire's seven steps for creating a socially conscious global community, then through the Problem-Based-Learning learning approach to create a community of makers. The presentation will give you all of the resources necessary to support a similar experience within your school and can be adopted to middle to upper grade levels.

Kris Murphy, M, HS

Making Art Come Alive with Augmented Reality

In this session, you will learn how to use Augmented Reality to make art come alive. You will come away with ideas to use with lesson plans, art displays, art shows, and artist statements. Plan to collaborate. Bring a smartphone or tablet with a camera.

Shannon Piche-Smith, E, M, HS

Personalized Learning in the Art Room

As the personalized learning (PL) movement sweeps across the country, see how PL can and already is fitting into your art classroom.

Using various techniques and student choice, see how PL is being used in an alternative school program and how it can fit into any art classroom.

Kathryn Alonso-Bergevin, E, M, HS

Unfolding Spatial Thinking

Develop spatial thinking with a sequence of individual and paired drawing and paper folding challenges. Spatial thinking is key to creative achievement in art, design, and STEM fields. Paper is a great medium to move between 2- and 3- dimensions in the art room, cultivating spatial skills in your students.

Andrea Kantrowitz, E, M, HS

Contemplative Crafting

Using knitting as a practice of mindfulness in the classroom has mental and physical health benefits that have potential to surpass those of yoga and meditation. In this participatory workshop attendees will knit and learn about the historical and contextual use of fiber arts as a traditionally feminist practice and how it has value in our current context of the art room, for any age student. Participants will knit and learn first-hand about the health benefits of knitting.

Corrie Burdick, Emma Oliver, E, M, HS

Fee: \$5.00

Ideas for Integrating Media Arts at the Elementary Level

See how one Media Arts Standards writer integrates Media Arts into her elementary classroom and learn how the new Standards align. Try out some free apps and online software that you could use in your classroom. Bring an electronic device (smartphone, iPad, or laptop) to try out apps and software.

Dr. Susan Lane, E

Create-abilities

Join us in exploring ways to reach all abilities artistically using a collaborative experience that focuses on the project not the product. Engage in art activities while learning about the process of development. Participants will examine approaches that foster creativity within the special education classroom. Let's create-abilities for ALL!

Kimberly Kittleson, Amanda Morey, E

Iconography from Canvas to Classroom

It's no easy thing getting students to use symbols, metaphors, or allegories. Masters and Adams play freely with iconography in their art practices, which in turn informs their teaching. The artist/educators discuss their work and idea-generating processes (including creativity hacks) and offer ideas for teaching students to use symbolic representation.

Candace Masters, Bruce Adams, M, HS, C

Mechanical Animals

In this hands-on session, inspired by a Blick lesson, create a mixed media work of art that integrates steampunk aesthetics within natural animal forms. Gears, keys, and metal media will be combined with colored pencil rendering to produce an animal/insect which is half realistic, half mechanical.

Brandy Noody, Connie Lavelle, M, HS

Make an Impression: Textural Patterns in Clay

Learn to demonstrate how students can transform flat, boring surfaces into beautifully textured pieces with stamps and tools made from common, everyday materials including clay itself!

Kevin Beckstein, E, M, HS

Authentic Media Arts Integration in a Visual Arts Classroom

This workshop will explore how to integrate media arts standards into a visual arts classroom, through the lens of a stop motion animation unit. Presenters will discuss both elementary and high school animation projects, in connection with the new New York State Visual and Media Arts Standards. Attendees will walk away with concrete examples and resources to authentically implement in their own classroom.

Amanda Wilmier, E, M, HS

Eliminate the Labels! Elevating Art Education for Every Student – Every Day

Learn how the Newark CSD Art Department has started a crucial conversation with their administrators to elevate art education, with a focus on shifting our language from divisive to inclusive; from core vs. non-core to a well-rounded education for every student, every day. Participants will engage in conversation about this topic and explore the word sort activity presented to our administrative team.

Courtney Dentel, Amy O'Connor, E, M, HS, C, A

Art Room Escape!

Looking for a fun and engaging way to get students excited about a unit or procedures? Create an Escape Room experience! If you have ever gone to an Escape Room experience before, it is fun and challenging. I was inspired by another amazing art teacher to turn my boring introduction to beginning of the year or review of a unit into something that kids were engaged and excited about! Creating video prompts, tasks and teamwork opportunities helped keep the flow manageable. Come see how you can create the same fun experience in your art room!

Jennifer Matott, E, M, HS, C, A

Come Kumihimo with Me!

Kumihimo is the traditional Japanese method of weaving strands of silk into a braided cord. (Kumihimo means gathered threads.) In this hands-on workshop, you will learn the easy process and use colorful yarn to make your own Kumihimo braid as well as various ways to alter the braided pattern.

Phyllis Brown, E, M, Fee: \$1.00

Sensory Friendly Art Making

Ever struggle to create lessons engaging your autistic students? Interested in finding tips and tricks to get your students with sensory processing disorders comfortable and actively participating in creating works of art? Come explore materials and tactics to help you reach these students!

Amy Utzig, E, M, HS, C

How Can You Grade Art?

Asking students to reflect on what they've done is one of the most important aspects of learning in the art classroom. This discussion will bring together assessments and reflection in teacher-generated grading evaluations.

Daniel San Germano, M, HS

Studio Now! Taking the New Arts Standards to The Studio

In the summer of 2018, NYSATA gathered art educators from across the state to create a revised Studio in Art and new Studio in Media Arts Model Curriculum based on the newly adopted New York State Learning Standards for Visual and Media Arts. Our work was based on contemporary art practice. Come and see what we have generated!

Cindy Henry, Robert Wood, HS

Inspired by the Empire State Plaza Art Collection in Albany, New York

The Empire State Plaza Art Collection features 92 works of modern art. Displayed in the office buildings, quarter-mile long underground concourse, and outdoor spaces that comprise the plaza. This hands-on workshop features 20 projects inspired by works from the collection. Featuring easy, 1-3-day lessons that are perfect for the elementary or intermediate level. Leave with lots of ideas and your own masterpiece.

Kathryn Allain, E, M, Fee: \$3.00

Creating Polymer Clay Bead Necklaces (A STEAM Project)

Incorporate some science into art by creating a polymer clay bead necklace. I will share lesson plan, google slides, and helpful tips. Make and take your own teacher product.

Meri Tomasulo-Pellow, E, Fee: \$5.00

Exploring Fine Motor Skills with Quilling

Come learn to quill with common, easy to access classroom materials. This lesson can be applied to a wide range of grades, students, and themes. This workshop includes a make and take, lesson overview, and information to apply this technique to your classroom. Come with your imagination and willingness to learn.

Kathryn Alonso-Bergevin E, M, HS,

Fee: \$2.00

Creating Collaboratively: Learn More About Youth Art Month!

Learn how students, teachers, parents, siblings, and the community worked together to create a collaborative art piece for our YAM show. YAM co-chairs will discuss Youth Art Month and this exciting collaborative project while giving you the chance to create your own hands-on piece. We are all united through art! Let's unite and create together!

Heather McCutcheon, Donnalyn Shuster, Julia Lang-Shapiro, E, M, HS

Speaking a Common Art Language Connecting with ENLS

Do you want to increase the level of language in your art room? Learn quick activities and tested methods to increase vocabulary, and writing and speaking skills in your classroom. While designed to introduce the language of art to ENL students, these activities will help every student succeed.

Erin Kaminski, E, M, HS

Artful Thinking

Awaken student's imagination and inspire self-reflection with children's books. Using storybooks and folktales as a jumping off point participants will create artwork that tells their own personal stories. We'll explore the unique way children relate to stories and how story-based art develops their critical thinking and self-reflection skills.

Anya Levkovich, Sarah Krauss, Alexander Kopelman, E, M

Hawaiian Tiki Sculptures

In this engaging lesson students explore the traditional Hawaiian Creation Story, Tiki Pop Culture, and how visual elements can evoke a specific recognizable style. Students use their research to create their own Hawaiian Tiki Sculpture in clay using hand-building techniques. These stunning sculptures are highly adaptable to any grade level.

Tracy Everleth, E, M, HS

Translating Stem to STEAM

See and experience how STEM can be transformed into STEAM with the integration of meaningful art experiences.

Dr. Susan Lane, E, M

The Role of Visual Arts in Project Based Learning

This presentation will focus on how to use visual arts to weave connections between the core subject areas through project-based learning. See how the philosophy of Reggio Emilia can be applied in a public elementary school to make the standards more accessible and child-centered.

Tracy Rose, E

Story Telling with Weaving

Learn a fun new way to engage students in learning how to weave with paper. In this work shop, I will share a fun story that I've used to teach my Kindergarten and 1st Grade students how to weave. The story engages the students and lets them visualize the skill in a fun, interactive way. The presentation will provide a wide variety of lesson ideas to take home along with a unique way to teach the lesson.

Yvonne Phinney, E

Workshop Descriptions

Textured Tri-pod Mugs

Learn to transform a slab into a textured tri-pod mug in our hands-on workshop. This is great intro to hand building and ideal for secondary students, but highly adaptable for all ages. Bring a small box and packing material to transport unfired pottery back to your classroom.

Tresta Smith, Jordan McClammy, E, M, HS

Best of the Rest – One Art Educator's Instructional Journey

A recently retired art educator will share her best lessons that inspire and transform student's artistic experiences. The content will include all media and technology integration. Bring your iPad or computer to use apps and websites.

Lisa Lawson, E, M, HS

Not Your Typical Art Supplies

Create new and interesting art projects with unusual supplies such as: bubble wrap, Post-it notes, toilet paper, shoes, paper plates, etc.

Amanda LeClair, E, M, HS

Interview Tips and Tricks

Want a new job? Haven't interviewed in a while? Don't know where to start? Rest assured, this presentation will provide tips on how to apply to districts and what to do to stand out against all those other applicants. It will also provide some interview tricks on how to "WOW" them during the actual interview. After this presentation you'll feel more confident about the entire process and be able to land that new "dream job!"

Amanda Measer, E, M, HS, C

Creativity Matters: Transforming from Downtime to Learning!

This presentation seeks to transform the perception of art as downtime. Art education should stand independently and be used as a platform for interdisciplinary learning. Through art, all subjects can be taught. Learn how through diverse approaches that fit the needs of each individual student. Lesson plans included!

Corrie Burdick, Sarah Calhoun, Sloan Connors, Christopher Cadregari, Christina Rhodes, E, M, HS

Poured Polar Auroras

Students love swirling poured paint into random patterns and you'll love these affordable, controlled pours that include a science lesson! Participants in this Blick Art Materials workshop will use glow-in-the-dark glue and economy tempera to create a

wilderness landscape and learn about polar auroras.

*Julie Swanson Davis, BLICK Education
E, M*

Looking Forward, Looking Back

Explore the relationship between To Kill a Mockingbird and a 1930's car interior that depicts a character, precipitating event rear view mirror and the resulting windshield future. Learn how this project effected learning outcomes and create a sample to take with you.

Robin Rosen-O'Leary, M, Fee: \$5.00

Just Bead It! Bead it!

Join us to learn how to create paper beads from upcycled paper and create inexpensive and unique jewelry. Be inspired by the history and contemporary approaches as you experiment with multiple papers, fabrics, and patterns to create one of a kind beads. In this extended time, hands-on workshop, you will learn how to prepare papers for different styles of beads, rolling techniques, how to seal them for protection and how to make earrings or a necklace.

*Donnalyn Shuster, Jody Wilmarth, E, M, HS
Fee: \$4.00*

Stories that Bind: Visual Bookmaking with Micro/Flash Fiction

I discuss a college level, six-week book arts course grounded in the Big Idea of Stories and the essential question: How do stories un/bind our identity? Micro/flash fiction story prompts inspired bookmaking using a variety of techniques. Project examples, story prompts, and consideration for high school students are discussed.

Samantha Nolte-Yupari, HS, C

What Does a Memory Look Like?

This presentation focuses on a PBL (Project Based Learning) project pairing high school art students with seniors in elder care housing. Students interviewed senior citizens and developed artwork based on those recorded interviews. Discover how you can make this kind of project work with your class. You will see how the end result is more than just an art project, it is absolutely inspirational.

Ellen Pennock, HS

STEAM and the Flipped Classroom: How I Digitized My Instruction

Learn how I placed responsibility on students to guide their own learning through flipping my classroom in an urban school setting. You will see how I digitized my instruction and

the tools I used to motivate students to compete in creative problem-solving challenges. There will be demonstrations, a brief tutorial, and lesson ideas for secondary-level STEAM that you can take from this workshop.

Sara Qureshi, E, M, HS

Visual Arts and the PTA: Community, Collaboration, and Fundraising

Learn how to raise money for your art program and PTA while engaging your community in fun, exciting, and meaningful art experiences. This workshop will strengthen community support for the arts and your school. Paint night fun included in the workshop.

Thomas Finn, E, M

Artsonia For All

Need help with promoting your program, funding for supplies, pesky artist statements, and community involvement? Artsonia is the answer! Features such as classroom mode, open house mode, and fundraising will be discussed. Learn how simple it can be to integrate Artsonia into your already hectic schedule.

Karen Lanzafame, E, M, HS

Artists as Advocates

This cross-curricular presentation will explore possibilities to cultivate community and cultural understanding. Using historical and current events to create avenues of design, allowing students a voice and understanding where they can initiate a positive change through visual art production. The new NYS Visual Arts Anchor Standards #10 and #11 are incorporated into lesson examples and programs. Participants will have the opportunity to create a hands-on make-n-take related to current cultural issues.

*Geraldine Link and Sue Kliza, E, M, HS, C
Fee: \$3.00*

Sending A Message: Hand Lettering Inspired by The Dirty Bandits!

This is a great intro level class workshop for teachers getting started with hand lettering who are looking to expand their go-to styles and bring it back to the classroom. Seasoned folks are welcome too. Join in to learn how to teach the fundamentals of hand lettering to students while expressing ideas about social justice, character education, etc. Learn how to build valuable art lessons with hand lettering while covering elements of design to create meaningful art. Materials and handouts will be provided as we work

through some basic hand lettering activities and brainstorm ideas, themes, and topics that could be addressed. Participants will be encouraged to discuss how hand lettering could be used to meet the new NYS Visual Art Standards.

Shannon O'Mahony, M, HS

Unlocking Creativity

Discover creative ways to have students collaborate, communicate, create, and interact with art historical exemplars in the art room. Come participate in hands-on activities as you learn and share creative strategies.

Thomas Knab, E, M, HS, Fee: \$5.00

Art Books

Join me in exploring how I have developed and implemented art books. They are used as data books, bell ringers, sketchbooks, interactive notebooks, and so much more! At this workshop, you will make and take a mini version of your own art book. Fee covers materials.

*Kathryn Alonso-Bergevin, E, M, HS
Fee: \$1.00*

Fully Charged: Technology and the Artist

Can technology facilitate a transition from a teacher-centered classroom to a lively, artist community? Action research has propelled this middle school teacher to transition into a choice-based classroom. Research findings will be shared, along with practices for technology as a tool for learning, reflection, and feedback.

Rachel Kloppel, M

Re-envisioning Ourselves: Finding Inspiration in the Work of Kehinde Wiley

Kehinde Wiley is known for his large-scale portraits which show regular people in regal settings. After looking at Wiley's work, students with disabilities discussed their place in the world and methods of representation. They used photography, watercolor, and collage to create unique multimedia self-portraits. In this workshop, participants will learn more about this portraiture unit and explore ways they can make masterworks more meaningful for their own students. Participants will discuss strategies to help students of all abilities connect to the ideas behind the images and create art that expresses their authentic, individual selves.

Elizabeth Rosenberry, E, M, HS

Using Wall Therapy to Teach Social Commentary

WALL\THERAPY is an art and community intervention project in Rochester, NY, using public murals as a means to transform the urban landscape, inspire, and build community. Students reacted to viewing the

Wall Therapy Project by creating their own social commentary work of art.

Marybeth Patton, M, HS

Teaching Art in a Post #metoo World

Has the #metoo movement caused you to question how you teach art? Join us for a panel discussion on the evolving ethics of teaching art post #metoo. Panelists will explore the effects of gender inequality, sexual misconduct of artists, and the emerging context of many famous works.

Laura Minor, Michele Agosto, E, M, HS, C, A

Transforming a Book into an Art Lesson

Learn how the book *Through the Cracks* (Emmons, Sollman, & Paolini, 2008) was transformed into a visual arts and language arts integrated lesson. See the works of art made by children that ensured they were seen and heard and definitely made certain they did not fall through the cracks.

Mary Wolf, Desiree Lis, E, M

The Metamorphosis of Collage

Using various methods and processes, this hands-on workshop will showcase how to use collage in your curriculum at all levels (K-12). Traditional and digital aspects will be presented.

Kelly Baum, Sarah Holden, E, M, HS

Lights! Action!

It's about light painting! Using light as a medium integrated with science with new Standards application. Learn about it. Try it. Lesson plan available.

Kathleen Hallam-Bushek, E, M

Mantra Mandalas

What is your mantra? What helps you focus? Using mindfulness and meditation you will find your "mantra" word and together we will create our own mandala in a relaxed and soothing atmosphere.

Meredith Jacobs, E, M, HS, C, A

Teaching with Big Ideas: Exploring from Ordinary to Extraordinary

We spend more of our time documenting and celebrating the extraordinary, but it is the ordinary that makes up most of our lives. Learning to perceive the extraordinary in the ordinary allows us to make meaning out of the everyday. In this panel, Nazareth Art Education students present PK-12 units exploring From Ordinary to Extraordinary.

Samantha Nolte-Yupari, Talia Ryan, Sean Tiernan, Alyssa Viggiani, Katie Hjelm, Erin Maloney, Mary Lou Patnaude, Blaithe Donovan, Sarah Beehler, E, M, HS

Making Art as a Mini-Meditation: Preparing to Learn

Learn about a teacher educator experiment

with using art-making as a meditative practice to support her new teachers. This short lecture and hands-on component will focus on how non-objective art-making was used as a form of mini-meditation at the start of each class.

Shannon Elliott, E, M, HS, C

STEAM into the Art Studio

How does one get started in a STEAM initiative with limited time and materials? This workshop will provide tips on curriculum ideas and resources as our pilot elementary program began. You're already doing the "A" so let's add the rest.

Laura Glista, E, M, HS, A

Creating Space for Student Artistry in an Urban Art Program

Explore strategies to incorporate student-centered learning in a K-8 urban art program that focuses on the development of authentic student artistry. Strategies will emphasize the importance of building a collaborative community and space for student choice, ownership, and personal meaning using visual journals, video artist statements, and more!

Alyssa Crane, E, M

Children, Collaboration, Chihuly, and Color Theory

Hear how middle school students learned about collaboration through playful explorations in color theory, serious discussions about Dale Chihuly's art, and critical decisions made while creating a collaborative installation of their artwork. Hear how this Saturday school studio climate was transformed when students were encouraged to collaborate.

Mary Wolf, Samantha Lora, M

Clay Meets Glass

A hands-on lesson where clay and glass are combined to create a unique piece of art. Clay (provided) will be used to create a flat letter or symbol. Glaze and glass (provided) can be added after a bisque firing by the teacher.

*Stacy Griffin, Kali Burke, E, M, HS
Fee: \$3.00*

Coffee Time

In this day and age of digital photography and vivid imagery, learn how we have alternative options instead of using the various digital programs to convert color to sepia-tone. We will use coffee as a medium to create a work of art that looks as if it was a timeless image from the past.

Eleanor Byrne, Amy Capuzzello, M, HS

Workshop Descriptions

Encourage Innovative Ideas: NYSATA's Olympics of the Visual Arts

The Olympics of the Visual Arts presents a series of design problems to students across the state that require utilizing historical references, brainstorming, problem solving, and creative solutions. Review the impressive entries from the 2018 event and learn how to become a part of this annual event with your students or as a volunteer judge.

Anne Manzella, Roger Hyndman, E, M, HS

Studio Art and Studio Thinking: Process Oriented Practices

Heavily based on the research-based strategies from Studio Thinking: The Real Benefits of Art Education (Hetland, et al), this presentation will cover how to incorporate studio thinking habits of mind into a high school Studio Art curriculum. Student examples of process portfolios, finished works, and artist statements will be shared.

Jessica Stratton, M, HS, C

Sculpting Simplified: Using Found Objects as Armatures

Simplify sculpting in your art room by using found objects as armatures and *Rigid Wrap* plaster cloth from *ACTIVA* products. This hands-on workshop will give you unique project ideas for your class and show you how headache-free sculpture units can be with *Rigid Wrap* plaster cloth.

Breighanne Eggert, E, M

Assessment: One Size Does Not Fit All

Common assessment strategies will be reviewed with emphasis on how they can be effectively applied to the visual arts in ways that make assessing achievable and measurable goals easy. Participants will become familiar with the hallmarks of quality assessments and how to determine measurable criteria. Participants will explore how to involve the students and use exemplary artists in the process of determining the criteria for their assessments.

Patricia Groves, E, M, HS

Choice-Based Classrooms: Learning Through Play and the Inspiration Station

Learn how to construct environments where students are motivated by meaningful choice and opportunity for exploration and experimentation. At play, students are relaxed and open. Learn how to incorporate

these teaching strategies into your classroom and provide students a foundation for a more meaningful artistic practice.

Corrie Burdick, Sarah Willis, E, M, HS

Basics of Printing on Gelli Arts Gel Printing Plates

This is a guided workshop that will give you step-by-step ways on creating amazing monoprints using *Gelli Arts* gel printing plates and acrylic paints. We will cover layering paint, "one-pull" colored layers, stencil resources, texturing with found objects, color theory as it applies to the process, rescuing unsuccessful prints, and print use in mixed media. No matter your skill level (beginners to veterans) this workshop is loaded with techniques for using the *Gelli Arts* printing plate.

Veronica Kruger, E, M, HS, C

Observational Drawing and Digital Photography Integration

Participants will be able to: create a well-balanced and interesting composition with candy/desserts; accurately portray a still-life in a drawing, and create a decadent still life using intense light and shadow to capture a Wayne Theibaud inspired dessert drawing with chalk pastel, and explore blending colors naturally with chalk pastels.

Nicki Newton, M, Fee: \$2.00

Fashion Design: Concept to Creation

This workshop will show how a comprehensive fashion program can lead to many career options in the arts. From pre-instruction drawings to portfolio development, I will share my experience of getting students from the first steps of fashion design to enrollment in college. I will also share where my students are currently employed in the fashion industry.

Robin O'Neill-Gonzalez, HS

Transform Your Classroom with Teaching for Artistic Behaviors (TAB)

Do you believe your students are the artists and the classroom is their studio? Well, you might be a TAB teacher! Come learn how you can transform your classroom by implementing TAB-Choice philosophy in your classroom. New and experienced TAB teachers welcome.

Jessica Torres, E, M

Flipgrid In the Art Room

Do you want your students to have a deeper connection with their work, be able to explain their ideas and process, have a heightened sense of accountability, and receive and give feedback to others? Then come learn about Flipgrid and how it can be used in the art room.

Susan Bollentin, E, M, HS

Journaling by Chance

Have students that over analyze? Create visual art journal pages inspired by chance. Rolling the dice removes obstacles placed in the way of creativity. Workshop activities build ELA skills, mindfulness, and a growth mindset. Come dig into papers, watercolors, etc., while using play as an educational tool. Acquire resources for classroom implementation.

Leslie Gould, M, Fee: \$5.00

Technology Moving Medley

Come join three Region 3 educators to move and learn different technology implementations, programs, lessons, and fun things. Each presenter will talk for 10 minutes and then you get to move on to the next! You will walk away with a variety of ideas for all grade levels.

Heather McCutcheon, Jen Matott, Donnalyn Shuster, E, M, HS

Arts Integration Works! We Have the Data to Prove It!

The Creative C3-Squared project is an arts integration research project funded by the USDOE. The project was designed to foster collaboration with classroom teachers, teaching artists and cultural organizations by integrating 21st century learning through the arts. We will share the results of this project and strategies for implementation.

Loretta Corbisiero, E, M, HS, A

Let's Use That Technology!

Our students are all living in a technology rich environment. Why not make your life easier and engage students in a variety of ways both in and out of the classroom? A quick look at some ways several teachers use technology and internet sources to present, organize and enhance student engagement. One goal is to also tap into the large pool of experience present with workshop

participants and create an online resource for all participants.

Inta Damcott, Taylore Flegal
E, M, HS, Fee: \$5.00

Rabbit in a Meadow

Watch a colorful creation unfold before your eyes! Bright glazes and rubbing alcohol work together to create surprising results – bubbles, flowers, abstract art. The possibilities are endless. Join MAYCO for this exciting hands-on workshop that incorporates rubbing alcohol with Designer Silkscreens, Stroke & Coat®, Jungle Gems™, and Foundations® glazes. It's so easy that students can create a "masterpiece" in minutes. It's fun for art educators to play with too. *MAYCO Representative*
Ryan Osborne, M, HS, C, A

Craft Wars Hits the Classroom!

This presentation will demonstrate how you can use a take-off on the popular television show, *Craft Wars* to liven up your art classes. Challenge your students to work collaboratively and learn how to create mixed media art, as well as develop new and deeper critiquing skills, all while having fun! *Corrie Burdick, Amber Simmons, Noah Heyman, Lindsay Chironna, M, HS*

Dali-inspired Mustache Portrait

Learn about Salvador Dali and create a 3D surreal mustache portrait using basic art classroom supplies. *United Art & Education*
Suzy Roberts, M, HS, C

Confronting Intolerance

By evaluating and comparing acts of intolerance as shown through various artworks, students will create a piece of art that shows a personally relevant intolerance, making a statement against it. *Marybeth Patton, M, HS*

What Makes a Work of Art Historically Significant?

In an interactive workshop, participants will look at several masterworks through the lens of specific criteria and discuss their value as historically significant primary sources for their visual arts students. Teachers of all grade levels are welcome. Rich resources will be provided. *Karen Rosner, E, M, HS, C*

Cultural Landscapes: Connecting with English Language Learners

Come to the Cultural Landscapes: Connecting with ELL workshop and walk through a unit on landscapes from around the world.

Participants will also walk away with strategies to make lessons more accessible to ELL. This workshop will provide an outline for a unit on landscapes including all supporting materials, ELL resources, and interactive ways to engage with regions around the world.

Alyssa Lindstrom, Erika Dooley, E, M

Behavior Incentives, Smarter Not Harder: Classroom Rewards, Do They Work, and How to Make Them Effective

Have you considered adding or creating classroom management strategies that instill the type of behaviors that you desire for your classes? Two teachers focus on behavior management strategies and programs that can be useful in the art room. We will look at program effectiveness and share what has worked for us and what has not had a long shelf life.

Megan Deuel, Emily Patton, E, M, A

Yes. Art, Science, and Self Are Related: The Aesthetic Realism Teaching Method Shows How!

What is the relation between printmaking, the rich geology of Bryce Canyon, and our very selves? They have a structure in common: the oneness of opposites. Come



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Workshop Descriptions

and learn how this method enables us to see the subject, our students, and ourselves with new excitement and depth.

Donita Ellison, Rosemary Plumstead, E, M, HS

Gaudy? Not Antoni Gaudi

Barcelona is home to Picasso, Miro, and architect Antoni Gaudi. Explore how Gaudi's love of nature influenced his architecture including Sagrada Familia and Park Guell.

Terry Lindsley-Barton, E, M, HS

Handling ACE, ODD, and Disruptive Students in the Art Room

There is a lot of research being done on ACE (Adverse Childhood Experiences), ODD (Oppositional Defiant Disorders), and disruption in the classroom. If you want to know more about these and how they manifest themselves in the art room, join this presentation on identifying factors, learn skills on both how to preemptively stop bad behaviors and how to handle them afterward, and to participate in a discussion on current research.

Matthew Wilson, E, M, HS

Making the Visual Art and Media Art Standards Daily Practice: Connect/Create/ Present-Produce/ Respond!

Transform your current art instruction with strategies, resources and ideas on how to incorporate the new visual art and media art standards into your classroom. Transform what you already do to make our new standards part of your art teacher DNA. We will look at putting the anchor standards to work for you.

Linda Blake, E, M, HS

I Graduated . . . Now What?

Congratulations! You graduated from your preservice program. Now you just have to find a job and survive your first year. How do you put together a stellar portfolio? What are some important things to consider during your first year? Come pick up tips, hear some stories, and ask questions.

Gigina Long, Brittany Mccann, E, M, HS, C

Ideas for Integrating Media Arts at the Elementary Level

See how one Media Arts Standards writer integrates Media Arts into her elementary classroom and learn how the new Standards align. Try out some free apps and online software that you could use in your classroom. Bring an electronic device

(smartphone, iPad, or laptop) to try out apps and software.

Dr. Susan Lane, E, M, HS, C A

Studio in Media Arts: Implementing a Foundations Course in the Digital Arts.

In this workshop we will highlight and discuss how to implement a Studio in Media Arts curriculum, that will count for the NYS credit for art. Investigation in content, development of program, lessons and units will be discussed. In this open forum, participants will get to discuss how to implement this foundations program from soup to nuts.

Kelly Baum, M, HS, A

Transforming a Traditional Craft Form into Contemporary Art

Traditional embroidery techniques will be used to explore superstitions and personal dreams. You will analyze Andrea Dezsó's *Lessons from My Mother* series. Design and stitching will be taught to create a modern image of your own. This is hands-on. You will leave with a teacher example and lessons in hand.

Connie Lavelle, Brandy Noody, M, HS

Teaching Ancient China Through Art Projects

Going through five dynasties, learn how to create art projects that teach the era and concepts from the ancient Chinese to contemporary art. Create two art projects. Writing in Chinese to create a short poem and 19th century Rank Badges that shows how important you are!

Pearl Lau, E, M, HS, Fee: \$3.00

Op Art Spinners

Create hand-held fidget spinners as kinetic art that fools the eye into seeing movement and colorful illusions. Participants in this Blick Art Materials workshop will use a variety of drawing pens and markers to create discs, gears, and designs that rotate on a center axis. Take one for a spin!

Julie Swanson Davis, BLICK Education E, M, HS

Beautiful Oops!

Mistakes are proof that you are learning! Teaching young artists how to see beauty in "mistakes" opens the door for creative problem solving. In this workshop, learn how to see the potential in mistakes while exploring a variety of art materials. Based on the book *Beautiful Oops* by Barney Saltzberg.

Leah Lachausse, E, M, HS, C, A

Our Year in Glass

Come join us on our year of glass adventure! We spent a year viewing glass art and working with glass. Let us share with you our in-class and extracurricular exploration of glass. We will share how to create glass art in any classroom as well as alternative mediums to use to create the illusion of glass.

Cheryl Schweider, Patricia Stork, E, M, HS

Art and Community: Teaching with The NYSM Contemporary Native American Art Collection

Explore selections from the contemporary Native American art collection of the NYS Museum with Dr. Gwen Saul. With NYS Museum Educators, learn how you can use this collection as a resource in your classroom to make cross-curricular connections and teach about issues related to Native Peoples of New York.

James Jenkins, Gwendolyn Saul, Kathryn Weller, E, M, HS

Integrating Contemporary and Thematic Approaches in the Art Classroom

How might contemporary art practices impact my curriculum? Why is contemporary art imperative to teach? How do artists reinvent the past making their subject matter fresh and new? Two artists who teach present insight on contemporary artists and provide strategies on how they generate excitement from their students.

Laura Minor, Tanya Chutko, E, M, HS

Faux Resist on Roofing Felt

Roofing felt is a uniquely textured, inexpensive, readily available material that can be used for painting, collage, and sculpture. Experience roofing felt as a painting surface, as you explore a faux-resist technique in this fun hands-on workshop. Discover the possibilities for globally-inspired projects and much more.

Phyllis Brown, E, M, Fee: \$1.00

Photography for Everyone

Photography is embedded in our culture now more than ever, but we're teaching it less. This workshop will provide knowledge and resources to help integrate photography into your curriculum, whether you have a darkroom, computer lab, or neither. Traditional, digital, and alternative processes will be discussed.

Sandy Huber, HS



Celebrate Art Education!

Please Join the Leadership of NYSATA for the
President's Reception and Dinner
Saturday, November 17th • 6:30 PM until Midnight

We Will Honor the NYS Art Educator of the Year,
Outstanding Service at the Time of Retirement Award Recipients,
and Celebrate the Members and Student Art Exhibits

This special evening will feature: President's Reception from 6:30-7:30
with cash bar and an assortment of hot and cold hors d'oeuvres
A Full Buffet Dinner! Dancing from 9:00 PM-Midnight

\$60pp includes 20% gratuity. Included with Full Meal Package or single tickets may be purchased online or at Registration



Put your comfy clothes on and join us for the NYSATA

ART AFTER DARK PARTY

Create

Friday 9PM-11PM

Learn

Enjoy an evening of Socializing AND Making Art!

Talk

New This Year: Artisan Market Sale!

Talk

This year's Artisan Market will be held during the Friday Art Party

Laugh

There will be multiple artmaking
stations set up by the regions for you to make art.

Laugh

\$15pp includes

Have Fun!

all art supplies and
beverage of your choice!

Gather

Buy your ticket when you register

Cash Bar, Raffles, and More!



Edible Color Wheel

Are you ready for my students' all-time favorite art project ever? My young elementary school students LOVE this project! What could be better than having fun while learning, making art, and then eating your art project afterwards? This project is a culmination of a color unit. It is a fun, cooperative activity that they all enjoy. Come to this session for some fun and snacks.

Elizabeth Wunderlich, E, M, HS

Art of the Rest of The World: Integrating the Art History of Non-European Cultures into the Art Classroom

A look at different types of activities and materials you can use to incorporate Non-European art and art history into your classroom. We will look at some examples of student artwork, talk about materials, and art history.

Daniel San Germano, M, HS

Breaking Down Barriers II: Art at the Center of Cross Curriculum Design

How can art teachers use visual art as the driving force to integrate other subject matter while creating engaging lessons that provide students with an appreciation for art history while developing art-making skills? This presentation will share best practices for K-8 interdisciplinary design methods. Leave with resources and ideas.

Morgan de Rham, E, M

Architectural Models Based on Castles

Our aesthetics of architecture was inspired by several things: the need for defense, availability of materials, the emulation of democracy in Greece, new engineering advances, and the need for interior light. Handouts include a worksheet of design elements and a *PowerPoint* of fantastic buildings. Create a castle from a simple box, complete with medieval bathroom. Supplies included.

Pearl Lau, E, M, HS

Inspiring Voices: The Social and Political Impact of Art Making

This workshop discusses how political cartoons can be a useful resource in the classroom. Political cartoons can encourage students to develop their own artistic voice and engage critically with current events. The goal of the presentation is to demonstrate how this interdisciplinary approach to art making is a useful way for students to develop techniques of self-expression and civic engagement in the art classroom. This lecture will include: methods of engaging art students in research, ways to apply acquired knowledge to the art making process, approaches to facilitating group discussion and debates about contemporary political

cartoons, and techniques to motivate students to create artwork inspired by their research.

Confronting Intolerance by evaluating and comparing acts of intolerance as shown through various artworks, learn how to create a piece of art that makes a statement against a personally relevant intolerance.

Kaileigh Osarczuk, M, HS, C

Art in Motion: Pendulum Painting

Combining physics and art! Come join me while I share my experience on how my physics teacher colleague and I joined forces for a more engaging, interactive, and collaborative learning opportunity for our students.

Shelby Donohue, HS

It Takes a Village to Transform Art Education in NY: A Round Table Discussion

K-12 art teachers, art education majors, and art education professors unite! Let's discuss and work toward successful K-12 and higher education collaborations. Bring questions and suggestions and join the discussion. Help NYSATA fulfill their mission of having art educators at all levels work together to transform art education for our students.

Mary Wolf, Samantha Nolte-Yupari, Alice Pennisi, E, M, HS, C, A

Visual Communication and Storytelling Through Multimedia

Let's discuss ways our diverse student populations can use visual storytelling to express themselves. Using a range of media, from simple paper to computer applications, we'll explore what might work well in your setting.

Cassie Lipsitz, HS

Problem Finding: Problem Solving Evolved!

Problem finding is an evolved skill. Learn what it is and why we are uniquely suited to it as art educators. It can be a powerful teaching tool and a valuable advocacy tool.

Kathleen Hallam-Bushek, E, M, HS, C, A

Build or Bust with Clay and Glaze!

Art teachers fall in a variety of places on the clay spectrum. Some love it while others despise it. Some are experts while others are still learning. Whether you are a novice or a virtuoso, you might learn something new from these clay tips. A variety of hand building methods will be shown including some exciting glazing tips. There will be actual examples to view along with a packet of lesson plans.

Dina Rose, M, HS, Fee: \$1.00

Transforming Art Experiences for Students with Autism and Those Without!

Discover how you can use this important time of transformation in art education to

design a curriculum that promotes the development of artistic behaviors, creates opportunity for meaningful decisions for student's artistic practice, and cultivates the talents and skills of all artists. Working with their interests and employing the rules of engagement, discover how to build a community of diverse artists in your classroom! Best practices for inclusive art education will be discussed.

Corrie Burdick, M, HS

Contemporary Art, Artistic Exploration, and Collaboration Through STEAM

Join the author of Davis Publications brand-new *Explorations in Art*, 2nd edition. Discover how contemporary art and artists provide catalysts for students to engage in artistic practices overlapping those of scientists, engineers, mathematicians and others in the STEM fields, while collaborating in investigations and documenting their findings in research journals.

Marilyn Stewart, E

The State of Arts Education In New York: Update From NYSED

Come and meet the newly appointed NYSED Visual Art Associate, Jennifer Childress. Jennifer will share the top New York state-wide education reform issues and how they effect the arts, as well as the progress being made with the implementation of the new standards. Jennifer will provide pertinent and timely information regarding the state of arts education in New York. A question and answer session will follow her presentation.

Jennifer Childress, E, M, HS, C, A

Golden Acrylics Lecture and Demonstration

The Golden lecture and demonstration is a fun and fast-paced informative educational presentation on acrylic paints and all the related products from mediums to gels and pastels. Different types of acrylic paint formulations, pigments and their related viscosities, as well as color theory and color reality, drying time, and health and safety will be covered. Learn how acrylics can be used as grounds for other mediums, such as watercolor, colored pencil, and pastels. The lecture will also cover a technical review of acrylics and their varied application possibilities. Products and techniques will be demonstrated along with basic tips for extending paint and mixing paints with gels and pastes to create exciting textures. We will also review Golden's newest products, including QoR Watercolors, High Flow Acrylics and OPEN Acrylics. We will also discuss Golden's Williamsburg Handmade Oil paints. All participants will receive a free information packet, hand-painted color charts, and a bag of free Golden product samples to take home!

Kevin Greeland E, M, HS, C, A

Workshop Descriptions & Extended Studios

Expanding the Frame: Arts and Technology Integration

This session will present an overview of a four-year arts and education research project undertaken by the Studio Institute with funding from the U. S. Department of Education. Units that combine art, technology, and either ELA or math have been developed to increase skills in four elementary schools in the Bronx. Now in its fourth year, units and lesson plans are being disseminated online for use by a wider community of art educators and classroom teachers. Presenters will share strategies for using authentic art instruction to help improve academic achievement.

Julia Healy, E

ADAPT Your Lessons to the New Standards!

Add, Document, Ask, Provoke, and Tether your lesson plans to the new NYS Standards! In this presentation we will talk about the curricular and theoretical orientations guiding the new NYS art standards, consider the implications for art education curriculum and lesson planning, and discuss five strategies that you can use to ADAPT your current lesson plans to meet the new standards.

Samantha Nolte-Yupari, E, M, HS, C

Contour Line: Beyond the right brain

Experience contour line lessons that move beyond perceptual – kinesthetic coordination to include conceptual content, symbolism, and intentional expression. Then combine all of these to make functional designs. Bring your sketch books and felt tip pens.

Layman Jones, M, HS

Creating Contextual Lesson Plans with Meaningful Connections

We will share lesson plan ideas and curriculum planning that has cultural and contextual meaning. Through group discussion we will focus on the student engagement and expressive art making while maintaining a strong foundation in skills, media, and art elements and principles. Geared toward newer teachers. We will also look at and facilitate a discussion about the new NY Visual Art Anchor Statements.

Lauren Ramich, Melanie Martinek, E, M, HS

Extended Studio Workshops

\$35 each. You must be pre-registered for these workshops to attend.

Encaustic Printmaking

Printing with encaustic paints is such an exciting art form, easy to set up and bring to your classroom. In this workshop, you will learn the art of making mono prints with encaustic paint in both basic techniques as well as learn registration techniques. You will gain a better understanding of how pigments differ from one another and how to employ them to get the results you are looking for. We will also experiment with mark-making to make your prints truly unique. You will also learn how different papers also yield different results. We will work on a variety of printmaking papers including fine Japanese papers.

Kathryn Bevier, Enkaustikos (Max 10)

Encaustic Foundations

Are you ready to learn about painting with wax? Or do you need a refresher and more hands-on time? Kathryn will walk you through the basic process of working with encaustic so you will have a good foundation to help you discover the many directions this fascinating medium can take. You will have the opportunity to try several techniques that will be demonstrated. You will also gain an understanding of how to set up your classroom or personal space for encaustic, the working properties of wax, plus creating desired effects such as different surface textures and a sense of depth.

Kathryn Bevier, Enkaustikos (Max 15)

How to Build on Next to Nothing and Be Inspired by Nearly Everything: An Unconventional Drawing Workshop

Build inspiration from practically nothing as you engage in a process of making without self-criticism. Explore a broad range of drawing approaches that enable you to “just get to work.” Learn strategies to overcome your inhibitions and build your capacity to invent new ways of representation that inspire next steps. Participate to fuel your own practice of making and/or to inspire your students to step outside their comfort zone, worry less, and make more. Personal and classroom examples will be shared. Participants will leave with 25 or more drawings in various stages of completion. Beware: this workshop will make you want to continue making. Bring your enthusiasm and a favorite image or object if you wish to use it as a starting point.

Cindy Henry (Max. 20)

Intuitive Painting: Free Your Spirit, Satisfy Your Soul!

Let go of expectations . . . free your spirit and overcome obstacles! Have you ever meditated through art? In this workshop, we'll focus on art as a process that can energize our thoughts, push away some of the stress, and bring us back to balance and well-being. Participate in a guided exploration and be inspired to create freely. We'll throw rules to the side and use paints, collage materials, spray bottles, and anything else we can find. Make this creative date with yourself and renew your artistic spirit. Participants are encouraged to bring an apron or a smock and a sketchbook or journal.

Michelle Schroeder (Max 15)

Woodcut and a “LITTLE INK”

We welcome first-time and advanced printmakers. During this session, we will include demonstrations to guide each step of the process. Relief printing is a process that can be done in a classroom or home studio once you've been introduced to the basics. Dive into the fundamentals of woodblock printing: from identifying subject matter, to transferring a drawing onto the woodblock, to exploring varied carving tools and techniques, to printing with a press. We'll run through tricks and techniques to improve your process or to bring back to your students. Participants are encouraged (but not required) to bring an apron, ideas for an 8"x10" block, and carving tools. Carving tools will be available for use or to purchase during the workshop. Each student will leave with their own woodblock, prints, and a fun experience.

Michelle Schroeder and Beth Atkinson (Max 15)

The Art of Weaving Using Recycled Materials

I have been teaching my sixth graders weaving, using cardboard looms, donated yarn, and other materials. We make small wall hangings in which each piece of cloth or yarn represent someone in their family or friends. In this hands-on extended studio participants will have an opportunity to complete their own woven wall hanging that represents their family or friends. In this workshop I share how I teach my students and find resources. A brief history of weaving as an art form will be presented.

Lisa Kaplan (Max 15)

Extended Studio Tickets can be purchased when you register and are non-refundable. Some tickets may be available on site.

11th Annual

Artisans Market

Friday, November 16th, 9-11:00 PM
during the Friday Art Party

Show and sell your art and crafts at the NYSATA Artisans Market. Reserve your table now; space is limited. Table fee is \$25.00 per table. Proceeds from the registration fee go to the NYSATA Scholarship Fund.



Artisans are responsible for set up, collecting all sales and taxes, and dismantling their tables. Contact Donnalyn Shuster with any questions: d_Shuster@yahoo.com.

Layman H. Jones Jr.



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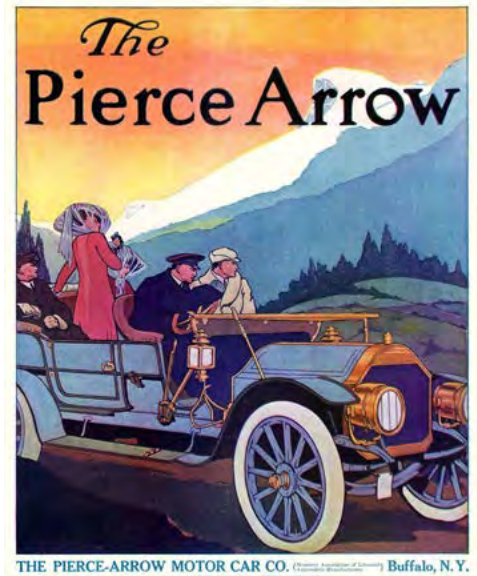
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2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Bronx, Queens, Kings, Richmond
9	Long Island - Nassau	Nassau
10	Long Island - Suffolk	Suffolk