



the NYSATA news

Winner of the
2012, 2013, 2015,
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An Official Digital Publication of the New York State Art Teachers Association

Volume 50 • No. 1 • Fall 2020 & Conference Issue

THIS IS ART 2020

KEYNOTE SPEAKER THOM KNAB



KEYNOTE SPEAKER THOM KNAB

KEYNOTE SPEAKER ERIC SCOTT



KEYNOTE SPEAKER ERIC SCOTT

KEYNOTE SPEAKER WANDA KNIGHT



KEYNOTE SPEAKER WANDA KNIGHT



African
Giant
Glitter
Plant
Full sun,
grows 2 ft
tall and
produces
brilliant
flowers.

Imagined Plants

Lesson Plan for Grades K-12



Blick Construction Paper
Item #11409



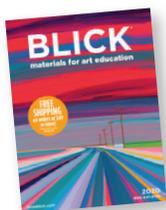
Elmer's Glitter Glue
Item #65304

Take a cue from Dr. Seuss! Create a new plant species and imagine its role within an ecosystem.

More relevant than ever, “The Lorax” describes a world where trees disappear because of non-sustainable practices. This lesson encourages students to create their own unique and colorful plants, and then envision the ideal environment in which they will grow, thrive, and benefit humans and other organisms.

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President's Message from Valerie Savage



I marveled at the positive energy exhibited by art educators across the state at the beginning of this school year. Pictures appeared in social media posts of art carts decorated with enthusiasm similar to the preparation of an art room during a normal start to the year. Teachers expressed the desire to move back to a routine and to reconnect with students. As we learned the instructional model to be used for our classes, adjustments were made to teaching spaces at home and/or in the school building, modifications were made to lessons, and instruction began.

Some of the first adjustments made were due to safety practices. In my classroom, clear dividers run down the middle of each table and to the right and left of each student. The number of students in the physical classroom has been reduced to half. Classes are a mix of fully remote learners, learners who are in the classroom two days a week, and learners who are in the classroom four days a week. Materials and supplies must be provided to fully remote learners, while shared classroom supplies need to be sanitized or quarantined before the next use. Synchronous instruction is required of all classes and can quickly become more complicated due to technical issues. Many of you are experiencing similar class structures, or variations in instructional practices and have found preparation time has increased while the pace of instruction has decreased.

Advice coming from the mental health field on adjusting the pace of instruction has been accurate and is necessary. Students are moving slower than usual and do need more support. Lack of engagement focus and organization has been evident. Students need time to adjust and feel comfortable with social distancing requirements as well as with remote and hybrid models of learning. As the weeks progress, changes and modifications to instruction continue to be necessary. How will this impact the overall learning this year? How can educators make the most out of the time they have with students?

Gaps and a lack of mastery in many areas of learning are evident due to the lack of traditional instruction last spring and the slower pace of instruction this fall. A review of the artistic processes and the anchor standards from the *New York State Learning Standards for the Arts* and a review of school curriculum will allow standards to be prioritized and a plan of instruction created for this school year.

To establish priority standards, the identification of what students must know and be able to do by the end of each school year in preparation for the next grade level or course is necessary. Additionally, a focus on grade specific and course-specific standards is imperative. The priority standards identified should be curricular in focus, dig deeper

into learnings, assure student competency and be rigorous. The additional identification of supporting standards provides instructional scaffolds to help students understand and attain the more rigorous prioritized standards.

While evaluating curriculum to identify priority standards, consideration must also be given to social emotional learning, culturally responsive-sustaining educational practices and to the current tensions regarding racial equality. Evaluation of prior teaching is necessary for each of us. How can we purposefully include social emotional learning practices in arts instruction? Do lessons focus on appreciation of cultures or appropriation of cultures? Are we open to revise lessons to avoid appropriation?

A recent NAEA publication by author Jane K. Bates, *Uniting Body, Mind and Spirit Through Art Education: A Guide for Holistic Teaching in Middle and High School*, provides a framework of a holistic, learner centered, studio-based, and globally informed thematic art instruction. Bates provides an exploration of current and past practices, and connections to the National Arts Standards while also guiding the reader through strategies to implement holistic learning. Further, attention is given to providing instructional opportunities on the purpose, place and power of art. While the book is intended for middle and high school art educators the contents and ideas are beneficial for all as we adjust and modify curriculum with a focus on prioritizing standards and sequential learning.

Focusing on what we can control and maintaining reasonable expectations are common points made in discussions concerning lowering stress and anxiety. Taking time to prioritize and plan instruction will be beneficial to both you and your students. NAEA and NYSATA have many excellent resources to assist you in this revision. The NYSATA website has been updated with a bright new look and has a variety of resources available. NYSATA newsletters provide articles with valuable up-to-date information. In this issue you will find helpful articles and details on the upcoming NYSATA Conference.

When the NYSATA Conference theme, *This Is Art 2020*, was developed, we had no idea the challenges this year would bring. The year 2020 has forced us to change teaching practices, revise curriculum, and pay new attention to equality and cultural sensitivity in ways we could have never predicted. Looking at the theme today, it has gained additional meaning as we adapt to new instructional practices. I hope you will attend this year's virtual conference, *This Is Art 2020*, and continue to learn, grow, and connect with the NYSATA community. NYSATA leadership is working to assist you during these difficult times.

Respectfully yours,
Valerie Savage - NYSATA President

About the News

The Association shall focus on the following purposes in support of its mission:

- Secure wider recognition of the importance of art education for all
- Develop and implement strategies for statewide advocacy
- Research, analyze, and inform the membership about current trends and other legal, educational, health-related, and economic issues that affect art education
- Provide high quality professional growth opportunities for the membership
- Recognize the achievements of students and art educators in New York State
- Foster leadership among members of the Association
- Monitor and influence policies and legislation that affect art education at state and local levels.

NYSATA News Mission Statement

The *NYSATA News* desires to bring informative content in an easy to read and understand form to the art teaching professionals of our New York State Art Teachers Association membership.

Written by art teachers from pre-K to college level, this newsletter seeks to present meaningful and helpful narratives about the challenges, failures, and successes in art classrooms. The editors feel that there are valuable resources for educational theory and practice available elsewhere – and that this publication showcases authentic classroom experiences, where art teachers reveal their insights, frustrations, discoveries, mistakes, and triumphs – personal and instructional.

Our mission is to be a platform for teachers' voices. We believe that our pages are a valuable place to share experiences, and that the honest, informal quality of the writing provides realistic inspiration and a genuine sense of community in our profession.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

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 submission of news or articles for publication. To submit news or articles, please contact Editor, Marty Merchant, at merchantmartin@gmail.com. Advertising inquiries should be sent to sponsorship@nysata.org.

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, 2017, 2018, and 2019. 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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Proofreader..... Jo Merchant
Youth Art MonthDonnalyn Shuster & Heather McCutcheon
Olympics of the Visual Arts.....Anne Manzella
Sagamore Summer Institute.....Beth Atkinson & Michelle Schroeder

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com

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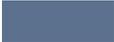
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Guest Contributors: Cindy Henry, Dr. Mary Wolf, Marla Fasano, Joanne Casella, Caitlyn Salstein, Dr. Judith M. Burton, and Cory Merchant

Photos: Marty Merchant and article authors.

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Notes from Albany



David Seligman

Associate in Instructional Services, Visual Art, New York State Education Department

It is difficult to believe that I write this column again from my home office; the sights outside now vastly different. Where the beginnings of life emerged in spring are now flowers whose blooms fade slowly as the summer enters its dusk. We return to school in a reality many of us could not have imagined a few months ago. My thoughts are with you, your families and loved ones, as we begin a school year unlike any other. In the coming days that will slowly grow darker we must all remember the power of the arts, of creativity, community, and expression; these are our tools as we work to add light to these gloomy times.

The natural world provides a counterpoint to our current realities. Peter Wohlleben, author of *The Hidden Life of Trees: What They Feel, How They Communicate* (2016) describes the Mycorrhizal network; fungus symbiotically infiltrates tree roots creating connections between disparate trees and a 'wood wide web' that trees 'communicate' through. Trees work together for the common good sharing nutrients and water, even to stumps whose trunks are long gone. In this non-Darwinian world, it is not survival of the fittest, but survival of us all, with trees growing as a community, making room for neighbors to reach the sun and sending out signals to warn of danger. The speed of communication is so slow, perhaps an inch a minute, imperceptible but real.

In this hidden vision of the underground I find a powerful metaphor for looking at arts and arts teaching. In a world where the creative works of artists can be shared instantaneously across our globe, the borders of culture collapse in service of meaning, context, personal expression, and astonishingly, joy. Like trees, the arts are connected through invisible webs of discourse, feelings, histories, experiences and the enduring human desire to make explicit that which cannot be expressed through words alone. As we return to our classrooms, our computer screens and our distanced interactions remember that what ties us all together cannot be so easily broken.

Nationwide protests for racial equality propel us to envision arts education experiences that function as both mirrors and windows. That is, a reflection of one's self and a view into the lives and realities of others. What do the visual works you utilize in your classroom communicate, even

unintentionally? Is art history a precious heirloom or a dynamic, diverse, disparate and ever-changing field of meaning? Are there artistic or cultural practices in the communities you serve that can enrich and enhance arts instruction in your school or district?

Universal Design for Learning (UDL) is an approach to developing curricula for all learners. Instead of adapting curriculum to meet the needs of all students, UDL asks us to plan that curriculum explicitly from inception. Similarly, as we think about diversifying the artists, voices, and experiences in our arts classrooms consider how you might plan a curriculum that addresses diversity from its formation, rather than as an adaptation. A helpful resource could be the NYSED's [Culturally Responsive-Sustaining Education Framework](#).

As we move into the 2020-21 school year we continue in Phase II of Standards Implementation. Please see the [Arts Roadmap](#) for further information. The Arts Content Advisory Panel (CAP) will continue its work this year with the development of curricular and assessment resources for Arts Standards Implementation, and continuing work on Culturally Responsive Teaching and Habits of Mind. Additionally, the CAP will be creating/collecting resources to support the field this year with remote learning. A survey on the needs of the field is forthcoming; please let me know how I can support you.

Discipline specific [guidance course flows](#) and [FAQ's](#) are forthcoming on the [NYSED Arts Webpage](#). Additionally, work continues on revising a plan for the Individual Arts Assessment Pathway (IAAP). Considering current fiscal realities, and uncertainty about the current school year, original plans to develop and pilot the IAAP this school year have been delayed. As soon as further information is available, I will communicate it to members. I am working diligently on making this pathway a reality for our arts students.

Please also note the NYSED's [Continuity of Education](#) webpage that provides content resources for all subjects including the arts. This resource is frequently updated and may be of use for you through the year.

During this unique school year, it's important to remember

Letter from the Editor Martin Merchant



As I listen to my art teacher colleagues, I hear a variety of metaphors that try to describe the difficult teaching and learning environment we're experiencing this school year. I am especially fond of how a student teacher characterized the struggle: "we're trying to build the plane while we're flying it!".

This is the season of desperation and inspiration. This fall, which I'm sure is the most challenging, discouraging, yet invigorating school start we've ever had, is a petri dish of hurdles, solutions, advances, mistakes, growth, change, frustration, and discovery. It's a test: how do we gather resources and assemble this art teaching flying machine as our districts come to grips with the demands of full internet access, remote communicating, and limited contact, while giving us a mandate to encourage participation as we build innovative teaching methods.

We are privileged to feature two articles by Dr. Judith Burton which originally appeared on the Teachers College, Columbia University website this summer. Dr. Burton first compellingly affirms the importance of art making in our troubled world. Her powerful articulation of the restorative, transformative, and therapeutic power of the arts is an invigorating reminder of our work's importance. In her second article, she examines how art education might be transformed by the accelerating forces of remote teaching in Covid-19 isolation, and the need for social equity. She sees the potential for a powerful evolution and integration of institutional and educational entities.

We persist – dealing with daily, sometimes hourly, reversals and modifications coming down from district administrators. It has often been a morass of bewildered teachers, irate parents, defensive administrators, vacillating governmental guidelines . . . yet the plane manages to get off the ground and stay aloft – missing some passengers, buffeted by winds, destination flexible. Along with Judith Burton's visions of the future, in this issue there's a variety of frontline viewpoints and witness: Dr. Mary Wolf leads off with affirmation and encouragement; Joanne Casella reminds us that in our art classes, and perhaps only there, our students can find a way to sort out their experiences, giving voice to their fears and hopes; Cory Merchant shares his frustrations with the thorny dilemmas complicating our current digital teaching methods – the issues of access and privacy.

Listening to one another has no downside. Take comfort and draw sustenance from these authors – and think about the abundant treasure chest of community and support that comes with our 2020 virtual conference in November.

continued from page 6...

that, like the trees, we are connected through unseen and symbiotic webs. Winds blow, rain falls, we bend and get wet and carry on. Though webs of fiber optics connect us now and it seems at times our progress is slow, we forge ahead with our students in service of *Creating, Presenting, Responding* and *Connecting*. We persevere through the trials and tribulations of the creation of artworks and we dwell on our students, their learning, and their futures as contributors to our creative commons.

E pluribus Unum, the motto of our country—out of many, one—reminds us that though our work may be distant or

virtual, though isolation and anxiety might replace connection and routine, we rise, and we grow together; each of us laying a brick for the foundation of a brighter, more inclusive future.

David Seligman is the Associate in Instructional Services, Arts, in the Office of Curriculum & Instruction at NYSED. David taught Visual Art to elementary age students for over a decade in Districts 2 and 20 in New York City and in the White Plains City School district. Additionally, he was an Adjunct Instructor in the Visual Art teacher preparation program at the Steinhardt School of Culture, Education, and Human Development at New York University.

Youth Art Month



Staying Connected!

Heather McCutcheon & Donnalyn Shuster

Now more than ever, YAM will be relying on the power of social media and electronic communication to share the importance of our visual art programs within our districts, communities and the state at large. The Council for Art Education recently announced our new 2021 Theme – Art Connects Us. This is perfect for the current situation we are in, as we all seek ways to stay connected to each other and the world at large.

As the *NEWS* is going to press, we are awaiting further information from CFAE on what the program will look like in 2021. However, we can assure our members, that work is underway on our standard Youth Art Month Guide book that will be emailed shortly.

Just a reminder, that urgent updates will be posted on our social media links as soon as news comes in to us. We are charting a new course in some stormy seas, but have confidence that our award-winning advocacy program will be tailored to our new needs. We hope you will be virtually attending our YAM-SLAM conference workshop that is taking on a new look.

Social media sites to check include <https://nysataold.memberclicks.net/2020-conference>, our Facebook page, <https://www.facebook.com/YouthArtMonthNewYorkState/>, and our Twitter feed <https://twitter.com/youthArtMonthNY>.



Olympics of the Visual Arts

Anne Manzella



NYSATA's Annual OVA event will likely be transitioning its format and creative problem solving approach for the 2020-2021 school year. Brainstorming and planning is getting underway. We welcome any NYSATA member involvement in helping prepare for a virtual format.

We are interested to learn how many districts across the state might be able and interested in participating in a virtual offering of this longstanding NYSATA program. If you are able and interested to participate with a team(s) this year if your school is still running extracurricular activities, also please reach out and let us know at ova@nysata.org.

Also, If you have ideas and are interested in becoming involved, to plan, facilitate or judge the event please email us at ova@nysata.org.

New NYSATA Website!



Member Login

Search our site...

HOME

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GALLERIES

Welcome to our new website...

Thank you for your interest in the New York State Art Teachers Association (NYSATA). If you have been a NYSATA member or conference exhibitor, your log in information remains the same. We recommend logging in with your NYSATA username and password to verify and/or update your profile information and check your membership status. Thank you for being a valued friend and supporter of NYSATA.

[Join or Renew Now!](#)

www.nysata.org

Same Address, New Home!

NYSATA is pleased to debut our brand-new responsive design website at www.nysata.org. We hope you will like the updated, contemporary look and multiple-device-friendly format. Please excuse our mess while we are still under construction. We are making updates daily to bring you the best user experience in the new site.

Here are some highlights:

- A fresh new look and easy-to-navigate design template with page content in a single column and a widget column with easy access to frequently used links
- A responsive template that looks great and is easy to navigate on your desktop, laptop, tablet, or mobile device
- A new REGIONS menu item with a drop down for each region page
- An event calendar widget that color-codes events by category so you can sort events quickly to find out what is happening in your own region
- Easy individual membership renewal and organizational (district membership) renewal
- Easy event registration and record keeping
- Member profiles that feature a transaction history so you can find your past registration receipts and access any open invoices for payment
- A communication system that enables your NYSATA region and program chairs to keep you informed of upcoming events
- A management system for CTLE records (coming soon)
- Easy access to our social media streams on Facebook, Twitter and Instagram
- Recognition and visibility for our sponsors with easy links to their sites

A very special thank you to Cindy Henry, NYSATA Website Coordinator, and all those who assisted in this transition for dedicating their time and talents to making the new site both beautiful and user-friendly!

Questions? Contact website@nysata.org.



Sagamore Summer Institute

Virtual Sagamore 2020

Michele Schroeder and Beth Atkinson

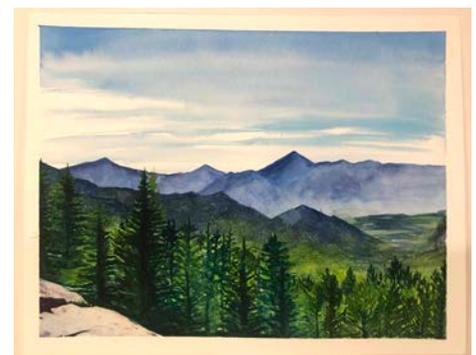
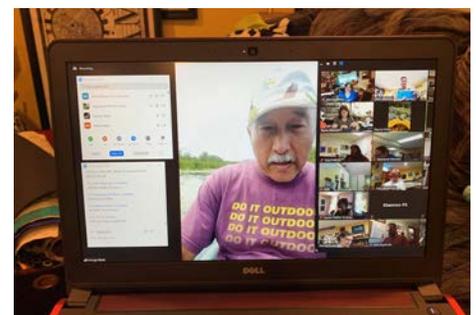
Due to Covid-19, our usual Summer Institute at Great Camp Sagamore had to be moved to a virtual platform. Our goal was to make the experience as close as we could to what participants would have experienced had we actually been at camp in person. Given the change in format, we chose to defer our scholarship winners to the 2021 Season so that they would have the full experience. Each participant had the choice between the full package registration which included all materials or the registration only option where they would have to acquire the materials needed for each workshop on their own. Dick Blick gave us a wonderful discount on the materials we needed for our workshops and each kit was shipped by Blick to each participant who requested the full material registration. We purchased a Zoom account for the program and our Zoom link was open each day from 7am until approximately 11pm so that even when the workshops were over, our participants could still be working together, sharing their work and ideas just as if they were at our actual camp.

We had 60 participants for the program. We began our week with a Google Classroom and Zoom workshop to make sure everyone had the assistance they needed with technology. We started each day with a Virtual Nature Walk with one of our Outdoor Educators, George Steele, who traveled to a different State Park in New York each morning and shared with us his knowledge of plants and animals native to each particular area. Our morning virtual meetings with Dianne Knapp were followed by a Creativity Stretch led by Lisa Conger and then we jumped right into our workshops. We

offered workshops in Artist Trading Cards, Rotating Books, Bookbinding, Gelli Plate printing on alternative surfaces, Acrylic Glazing, Watercolor, Visual Journaling and Cyanotypes. Throughout the week our Outdoor Educators also popped in to give us a taste of what we would have been doing in the great outdoors had we actually been at camp. We even had a virtual "pop in" at Great Camp Sagamore with the program director of the camp who gave us some of the history of Great Camp Sagamore. We had Science Time with George Steele and Wayne Fisher who took us on a kayak trip and introduced us to the evening constellations as well as a good old-fashioned campfire sing-a-long.

The art our 60 participants created was outstanding. At the end of our week we had a Gallery Walk Exhibition where everyone uploaded their creations to a Padlet site where we could share our work with each other.

The NYSATA Summer Institute at Great Camp Sagamore for 2021 is planned for Saturday July 31st through August 6th. Registration for our in-person Sagamore Summer Institute will begin late November/early December. Make sure to register early, we fill up fast!



NYSATA Art Challenge #2

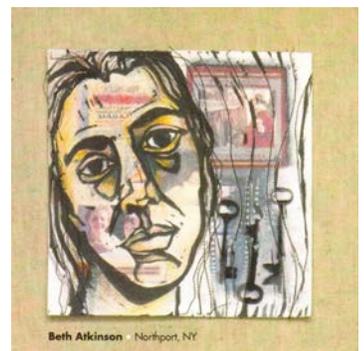
It's time for a "Little Me" - Extended Deadline

It has been a rough year for all of us. Distance learning has kept us way too long sitting in front of a computer. So now it's time to focus on our own art and have some fun with mixed media. NYSATA Art Challenge #2 is to create an original, mixed media depicting the wonderful you

The rules:

1. Create an original, mixed media depicting the wonderful you.
2. Your finished artwork should be no larger than 10" x 10". Mix up your media. You may use paper, fabric, embellishments, found objects, inks, paints, stitching and anything else you can get your hands on. (Remember... 10" x 10" is the size for the Member's Exhibit!)
3. Send a good digital image (200dpi, no larger than 10mb) of your completed image via email to artchallenge@nysata.org by October 30th. Include your name, region, title, size, and information on material used.
4. Our guest juror will choose three winners. The three winners plus additional entries will be included in the next issue of the *NYSATA News*.
5. There is no entry fee for this challenge and some images including the winning entries will be chosen for publication.

Any questions please email artchallenge@nysata.org



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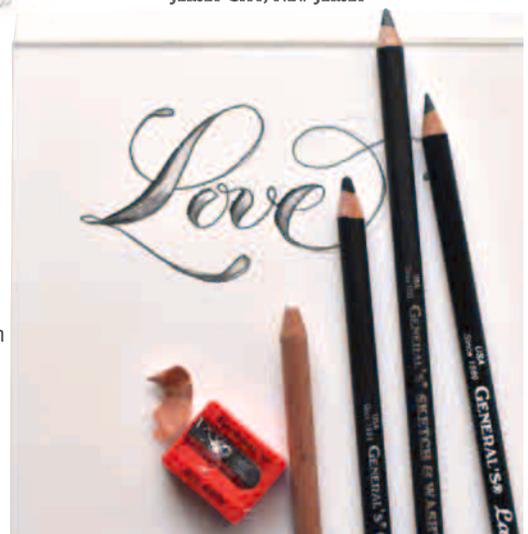


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Conference Information & Overview



2020 Virtual Conference Schedule-at-a-Glance*

Friday, November 20

8:00 AM-9:00 AM Welcome/Conference Kickoff
9:00 AM-10:00 AM Eric M. Scott General Session
10:00 AM-12:00 PM Workshops
12:00 PM-1:00 PM Vendor Exclusive
1:00 PM-2:00PM Thom Knab Super Session Keynote Address
2:00 PM-5:00 PM Workshops
5:00 PM-6:00 PM Regional Hospitality Hour
7:00-8:00 PM Artisan Market: Connect with the Artisans
8:00 PM-10:00 PM Task Party

Saturday, November 21

8:00 AM-9:00 AM Welcome/Creativity Stretch
9:00 AM-12:00 PM Workshops
12:00 PM-1:00 PM Vendor Exclusive
1:00 PM-2:00 PM... Dr. Wanda Knight Super Session Keynote Address
2:00 PM-5:00 PM Workshops
5:00 PM-6:00 PM Member, Student, Scholarship Exhibit Reception
7:00 PM-8:00 PM NYS Art Educator of the Year Celebration
8:00 PM-till ? After Party

Sunday, November 22

8:30-9:30 AM Awards Recognition Regional Coffee Hour

**Due to the uncertainty of planning through ever-changing circumstances, schedule is subject to change without advance notice. Complimentary ATERPASS enables registrants to access recorded workshops and all materials up to one year after the conclusion of the event.*

**Plan NOW to attend the 72nd
Annual NYSATA Conference
November, 20-21
Regional Awards Recognition
Sunday, November 22**

**November 1, 2020
is the Deadline for Early Discount
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**For Conference Registration
(See Page 14)**

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Conference 2020 Highlights & New this Year!

New this year! Same great Conference in a Virtual Format:

The NYSATA conference is the largest professional development opportunity for art educators in New York State. You can expect the same quality of workshops, networking opportunities, and exhibitor expo from our virtual event that you have come to expect from our on-location conferences. We offer a range of options for you to choose from, all accessible through the powerful virtual event and social engagement capabilities in our Whova conference mobile and desktop app.

Back and Better than Ever! Whova Conference App:

Through generous support by our Platinum Sponsor, **Blick Art Materials**, we are able to provide your conference experience through the Whova mobile and desktop app. Downloading the app to both your mobile and desktop device will enable you to access all features. Workshops may be more comfortable to view in the desktop app, for example, while you access the social media stream and receive notifications on your mobile device. The schedule in the app will link you to each session as you click on the option to join that session. You will be able to access all the events and presenter documents for up to a year after the conference has closed.

Workshops: Conference workshop options include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Access to workshops in the general schedule is included in the registration fee. Optional Extended Studio (ticketed) workshops are available for an additional fee. Register for ticketed workshops when you register online for the conference. **Preregistered, paid workshop fees are non-refundable, regardless of cancellation date.**

Exhibitors Showcase: Our exhibitors have really stepped up this year with prerecorded and live workshop sessions, product demonstrations, conference swag, and door prizes. There will be plenty of time to find out about new ideas, products, and ways of working with your students, both in person and remotely. Please visit our exhibitor's Virtual Booths and thank them for their generous support.

10X10 Members Exhibit and Auction: Please consider participating in this virtual Members' Exhibit opportunity. Work submitted must be 10"x10" in size and may be designated as "not for sale" or donated for auction to benefit the NYSATA Scholarship Fund. See more info at www.nysata.org/members-exhibit.

Virtual Conference Student Exhibit: Thanks to the magic of Google Slides, we will hold a virtual exhibit this year on the NYSATA website and in the Whova app. There is no fee to participate, but you **MUST** pre-register at www.nysata.org to have your student work entered into the exhibit. **This exhibit**

is open only to NYSATA members who register for the conference. Registration is by teacher, not school district. Please do not add work of non-member colleagues to your exhibit. Details coming soon in your email and at www.nysata.org/student-exhibit.

Friday After Dark Task Party: Socialize, relax, debrief, contribute to a collaborative work of art, have fun and win prizes. Participation is free with registration. Join a large group or small breakout. Casual, comfy clothing and an evening beverage of your choice are recommended.

Artisans Market: Artisan vendors will have their website link and a description of their products posted in the Whova conference app and on the NYSATA website. Each artisan will be responsible for their own sales, shipping and any applicable sales tax. A registration fee of \$20 per artisan will support our NYSATA Scholarship efforts. Artisans will need to register by November 1, 2020 on the NYSATA website. Watch for details in your email by October 1 or as soon as registration opens. All registered artisans must be NYSATA members AND register for the conference to participate in this event.

Conference Registration: All registrations will take place online through our secure online registration system. When you register, you have the option of paying with a credit card or mailing a school check or PO for payment. If paying with a school check or PO, you **MUST** register online first and attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event for you to have access to the online platform in the Whova app.

Awards Events:

This year our awardees will be featured in the *NYSATA News*, conference program, and Whova app. A celebration of the NYS Art Educator of the Year will take place on Saturday evening and a celebration of all other awards will take place in smaller, regional gatherings on Sunday morning (come with your video camera on or off, bring a cup of coffee and join your region to honor your colleagues).

Verify Attendance and/or CTLE Hours: NYSATA is an approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to verify their attendance and document CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. CTLE can be verified only for hours completed within the time schedule of the conference event dates (November 20-21, 2020). See www.nysata.org/ctle-credit for more information.

Conference Registration Rates

Conference 2020 Registration Rates

Early Bird rates effective until Nov. 1, 2020

NYSATA Member (Includes District Members)

Early Bird: \$119

After November 1: \$139

Full Time Student, Retired, or Unemployed Member (verification may be required)

Early Bird \$89

After November 1: \$109

Non-Member:

\$199 (no early bird rate)



Registration Payment Policy

Full payment of the registration fee must be made at the time of registration unless paying by school purchase order. You will not be fully registered until payment is received. Payment can be made by credit card (Visa, MasterCard, Discover, American Express) or check (payable to NYSATA). Check payments delay processing and should be received no later than Friday, November 13, 2020; include a printed copy of your registration confirmation along with your payment and mail to: NYSATA Conference Registrar, 9200 Sixty Road, Phoenix, NY 13135

Registration Cancellation and Refund Policy:

All requests for a refund MUST be received in writing; email tkonu@nysata.org.

Registration refund requests received by November 1: Full refund less a \$25 administration fee.

Registration refund requests received after November 1: No refund.

All paid (extended) workshop fees are non-refundable regardless of date of cancellation.

If extenuating circumstances cause you to miss a session, a full day, or even the entire conference, you can still access recordings and shared resources. Included at no extra charge with each registration is an AFTERPASS, which enables registrants to visit recorded sessions and download workshop resources for up to one year after the event through the Whova conference app. This gives you access to nearly every workshop in our line-up, regardless of which sessions you choose to attend in the live schedule.



Conference Contacts

Registration and Membership

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

Conference Coordinators

Cindy Henry and Cynthia Wells.....conference@nysata.org

Workshops

Amanda Measer and Anastasia Arriaga

.....workshops@nysata.org

Members' Exhibit

Beth Atkinson and Michelle Schroeder

.....artchallenge@nysata.org

Student Exhibit

Krisite Boisen and Heather McCutcheon

.....region3@nysata.org

Exhibitors, Sponsorship and Advertising

Lauren Nels and Cindy Henry.....exhibitors@nysata.org

Artisans Market

Donnalyn Shuster.....vicepres@nysata.org

Awards

Cheryl Schweider.....awards@nysata.org

Conference Keynote

Friday November 20, 9:00 AM Speaker

Making the Shift: Beyond the Project

Every year, it's the same thing. Teachers need to decide what they will teach and how they will meet the standards. For many teachers, this means trotting out tried and true art projects or turning to Facebook, Instagram, and Pinterest to find something new. But why are we fixated on using projects where all of the decisions have been made and all of the problems solved? How can we expect to have a single project appeal to and motivate every single student within a class? What if we could go beyond the project and allow student voice, choice, and agency to play key roles in the art that is made within the art studio? Art is a process, so how can we help students discover that process? See how you might shift from "one and done" projects to student-directed inquiry as the heart of your curriculum as you increase student learning, innovation, and creative problem solving.



Eric M. Scott

Eric M. Scott is a mixed media artist, an educator, and a writer born and raised in Washington, Pennsylvania.

He is dedicated to sharing his art and helping people tap into their artistic potential and cultivate their creativity. As a former public school art educator, he frequently travels and provides workshops and presentations on the power of art and the visual journal.

Scott might be better known as one half of the Journal Fodder Junkies. In 2005 he officially teamed up with friend and artistic accomplice David R. Modler, and this dynamic duo has been presenting ever since on the visual journal and the importance of authentic artmaking in art education at a variety of venues, conferences, and retreats. They have coauthored two bestselling books, *The Journal Junkies Workshop* and *Journal Fodder 365*, both published by North Light Books.

Eric lives in Purcellville, Virginia with his wife and their menagerie of animals.



Conference Keynote

Friday November 20, 1:00 PM Supersession Keynote Speaker



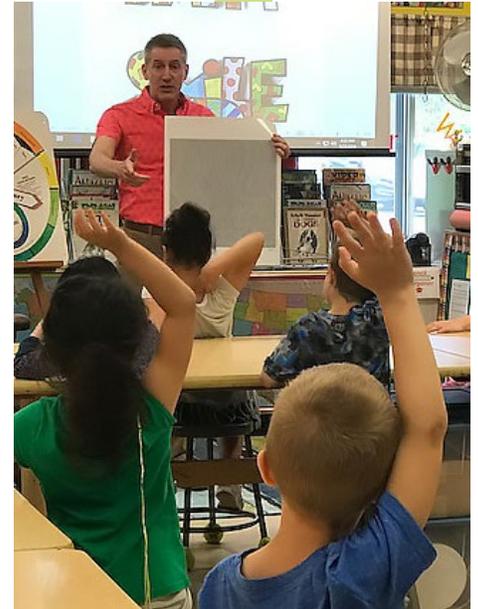
Thom Knab, NAEA President

NAEA President Thom Knab has been an Elementary Art Educator (K-4) at Dodge Elementary, East Amherst, NY since 1990. He earned his Bachelor of Science and Master of Science degrees in Art Education from Buffalo State College in 1987 and 1992 respectively. Thom began a 1000 sq. ft. art gallery, called BRAG (Brick Room Art Gallery), at Dodge Elementary which has displayed over 200 student artworks at times. Previously he served as the NAEA Elementary Division Director from 2015-2017. He received both the National Elementary Art Educator and the Eastern Region Elementary Art Educator honors at the

2018 NAEA convention. He has been the keynote speaker at the Tennessee Art Education Association conference in 2018, the Michigan Art Education Association conference, South Carolina Art Education Association conference, and the Eastern Region Summer Leadership conference in 2019. He was also the invited keynote speaker for the Online Art Teachers K12 (OATK12) Facebook group online conference in 2020. He has served in the NAEA Delegates Assembly from 2011-2016.

Thom has been published several times including: "Remote Teaching," *NYSATA News*, 2020; "BRAG: The Brick Room Art Gallery," *School Arts Magazine*, 2015; "The Roadrunner Art Walk," *School Arts Magazine*, 2015; "Review of Every Leader is an Artist, O'Malley & Baker," *NYSATA News*, 2014; "Assessment," *School Arts Magazine*, 2013; "Copper Family Crests," *School Arts Magazine*, 2012; and "Review of Reaching and Teaching Students with Special Needs through Art, edited by Gerber and Guay," *NYSATA News*, 2010. Thom was also a member of the NAEA Design Standards for School Art Facility Review Committee, 2010-2013. Thom is an exhibiting artist and has exhibited his work in three solo shows in 2018 and 2019.

Thom is one of our own, having served as NYSATA President-elect, President and Past President from 2012-2016 and also as Vice President from 2011-2012. He was honored as NYS Art Educator of the Year in 2018 and NYSATA Region One Art Educator in 2008. Thom is very excited to be a part of the NYSATA 2020 Conference to share, learn about, and celebrate visual arts & design education.



Conference Keynote

Saturday November 21, 1:00 PM Supersession Keynote Speaker



Wanda Knight, Ph.D.

**Professor-in-Charge, Art Education Program; Associate Professor of Art Education, African American Studies, and Women's, Gender, and Sexuality Studies
The Pennsylvania State University**

Wanda B. Knight, Ph.D., is an Associate Professor of Art Education, African American Studies, and Women's, Gender, and Sexuality Studies and is professor-in-charge of the art education program at Penn State University. Besides university-level teaching, she has served as a licensed K-12 art teacher, museum educator, principal of both elementary and secondary public schools, and a consultant to various school districts, professional associations, institutions, and organizations throughout the United States.

A National Art Education Association Distinguished Fellow, her scholarly work concerns equity, diversity, and inclusion; antiracist white identity development and culturally competent teacher education preparation; curricular transformation across disciplines; Critical Race Theory and social justice is published broadly, and her presentations span national and international locations including Austria, Canada, Finland, Germany, Korea, Puerto Rico, Sweden, Taiwan, and other areas.

Dr. Knight's professional achievements have been acknowledged through international, national, state, and university awards and recognitions, including The Pennsylvania State University Faculty Way Paver Award, the Pennsylvania Art Education Association Outstanding Higher Education Art Educator Award, the National Art Education Association Women's Caucus June King McFee and Maryl Fletcher Dejong Awards; the National Art Education Association's Eugene Grigsby Award for Outstanding Contribution to the Field of Art Education, and the Kenneth Marantz Distinguished Alumni Award from The Ohio State University where she earned her Ph.D.



Featured Speaker: Marilyn Stewart

Extended Interactive Session - Saturday 10am

Dr. Marilyn Stewart retired in May 2017 as Professor of Art Education and Co-coordinator of Graduate Programs in Art Education at Kutztown University of Pennsylvania, where she taught courses in art education theory and practice and others such as "Visual Culture: Critical Practice," "Women in the Arts," and "Art Criticism," and was the 2016 recipient of the Arthur and Isabel Wiesenberger Faculty Award for Excellence in Teaching. Dr. Stewart is senior author of *Explorations in Art* grades 1-6, and co-author, with Eldon Katter, of the *Explorations in Art* middle school series, co-author of *Rethinking Curriculum in Art*, author of *Thinking Through Aesthetics*, and Editor of the *Art Education in Practice* series, all published by Davis Publications. She is a frequent keynote speaker at meetings and conferences throughout the nation and abroad. In decades of service to the field of art education, Marilyn has initiated or has been consultant to numerous national and local curriculum projects, most recently serving for eleven years as Director of *The Dinner Party* Curriculum Project, as Coordinator of the Educator Guides Project for the PBS series, *Craft in America*, now in its thirteenth year, and as a member of the 12-person Writing Team for the National Visual Arts Standards and the Model Cornerstone Assessments. She has conducted over 200 extended professional development institutes, seminars, or in-service days in over 35 states. A Distinguished Fellow of the National Art Education Association, Dr. Stewart has received recognition and numerous awards for her contributions and was named by the National Art Education Association as the 2011 National Art Educator of the Year.

Conference FAQs

I've never attended an online conference. What should I expect?

The annual NYSATA conference is the largest professional development opportunity for art educators in New York State. You can expect the same quality of workshops, networking opportunities, and exhibitor expo from our virtual event that you have come to expect from our on-location conferences. We offer a range of options for you to choose from, all accessible through the powerful virtual event and social engagement capabilities in our Whova conference mobile and desktop app.

How will I access Virtual Conference workshops and events?

Our 2020 NYSATA Conference will be hosted through the Whova conference app. You can access it on your desktop or laptop computer, a tablet, or your smartphone. An invitation to join will be sent to the email address on your registration. Downloading the app to both your mobile and desktop device will enable you to access all features. Workshops may be more comfortable to view in the desktop app, for example, while you access the social media stream and receive notifications on your mobile device. The schedule in the app will link you to each session as you click on the option to join that session.

I'm not sure if I can attend for the full duration. Is there a day rate?

A single day rate is not offered. There isn't a way for our volunteer staff to easily control single day access and having a single flat fee for the conference allows us to keep the lowest rate possible for everyone. The virtual conference registration includes an ATERPASS, which gives registrants access to all recorded events and posted materials for up to a year following the event. Even if you can't attend each day, you can return when it is convenient for you.

Can I register if I am not a member?

Absolutely! NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development, but at a higher fee than for members. If you are registering prior to November 1, consider becoming a member and taking advantage of our early bird rate for the best value.

How are hands-on workshops happening virtually?

When our conference Whova app goes live and workshops are posted to the master schedule, there will be a materials list available in each workshop description. You can plan ahead to have the materials you will need to fully participate in the hands-on portion of the workshop. Alternatively, you may choose to attend as an observer and save the hands-on portion for later.

Is there a fee for hands-on workshops?

Workshops in the general schedule are offered for no additional fee. There are plenty of options to fill your schedule without adding additional fee workshops. Optional pre-registered Extended (2.5 hour) Studio workshops will be offered for a fee of \$15 per ticket to help cover speaker fees and other costs associated with those offerings.

Will the sessions be recorded for me to access in the future?

Nearly all sessions will be recorded. Your registration fee includes a free ATERPASS, which gives you access to all recorded events and posted materials for up to a year following the event. Even if you can't attend each day, you can return when it is convenient for you to view recorded sessions and download resources.

I love the Members and Student Exhibit and Artisans Market? Will these be a part of the NYSATA Virtual Conference?

Yes! Plans are shaping up for an exciting Members Exhibit 10x10 online auction and exhibit, as well as a Student Exhibit and Artisans Market. Participation in these events as an exhibitor or artisan is open to conference attendees only, although they may be viewed by others in your school community and the public via the NYSATA website.

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 paying with a credit card or mailing a check or PO for payment. Your district can mail a purchase order or school check; you MUST register online first, then attach a printed or digital copy of your registration confirmation to the school check or PO. Payment in full must be received before the event for you to have access to the online platform in the Whova app.

If my school team is attending the conference together, do we all have to individually register?

Each individual should register online using their own member login information. This keeps ticketed selections and all financial transactions in your own record in our database. You can choose "invoice me" as your payment option to pay with a school PO. If a school is paying for several registrations with a single PO, they may bundle several registration confirmations together and attach them to a single PO or check for payment, following the instructions that appear in the registration confirmation(s).

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, your membership renewal must be paid in full in order to register at the member rate.



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Workshop Descriptions

Workshops are subject to change. For hands on presentations the materials list will be provided soon at www.nysata.org/workshops.

Digital Clay and 3-D Printing

Attendees will look at student samples made with the free web-based program SculptGL, a digital clay modeling program. Designed for distance learning the presenter will take you through the steps to model your own digital clay self-portrait sculpture, a project you can incorporate into your classroom. No prior experience required. Attendees are asked to have a mouse to best assist in the program we will be using.

Daniel Atkas, HS

Digital Tools and Resources For The Art Room

Join me for a presentation (Q&A to follow) of various digital tools and resources to add to your collection that I have used while teaching art with the addition of technology. This presentation is for all levels of technology experiences: from just starting to the tech-savvy art teachers.

Kathryn Alonso-Bergevin, E, M, HS

More with Less!—Using Common Materials

This workshop will explore materials already in your classroom and give them new life! Copy paper, yarn, cardboard and more will be used to create new projects that your students will love! Come explore the use of paper, cardboard, yarn, and more! Explore the cross curricular ties of math and science too and take back a lesson (or more) ready to teach!

Kathryn Alonso-Bergevin, E, M, HS

Access for All—Personalized Practices for Reaching and Teaching All Students

Join me for a personalizing practices workshop, including how to provide access for all students. Learn about so many wonderful resources that I use. From art books to printables! Art books could be your answer to data, sketch-booking, interactive notebooks and more! Come see how I implement these tools into my art room and

beyond during distance learning.

Kathryn Alonso-Bergevin, E, M, HS

Resonant Watermedia

Using the gouache resist technique. Introduce bold marks and contrast using a resist technique combining Royal Talens watercolor, inks, pastels, and gouache for truly outstanding results. Take watermedia to another level.

Celia Buchanan, E, M, HS, C

Pickup, Transfer, and Polychromatic Monoprinting

Monoprinting using gel plates: pickup, transfer, and polychromatic printing techniques using Royal Talens Amsterdam Acrylics, and Ecoline Inks. Spontaneity is the beauty of this medium. It is a combination of printmaking, painting, and drawing all rolled into one.

Celia Buchanan, E, M, HS, C

Research in the Tab Art Room

When students approach art with a sense of wonder, it becomes an exploration that is unique to the individual. Research, at any age, engages students in solving problems, building knowledge, understanding issues, and improving practice through explorations of procedures. In this workshop, you will design a mock research project.

Sharon Ciccone, E, M

Focus on Photography: Contemporary Photographers

Get inspiration for your high school photography class from the authors of Focus on Photography, Kathleen Monaghan and Hermon Joyner. Take an hour to enjoy this diverse and inclusive look at the art of contemporary photographers. Discover their relevance to the important issues of today and ideas for incorporating these dynamic artists into your program.

Davis Art, HS

2020 Project Guide

Watch all 10 exclusive projects and featured in our 2020 Project Guide being demonstrated. Full demonstrations of all 10 projects, material list and Q&A session!

Jennifer Deaton, E, M, HS

Digital Learning Beyond A Crisis

Teachers will learn about digital learning they can use consistently to teach students from afar. Presenters will share what they use and how they tackle social media, technology-based art, and distance learning. Participants need to bring a smartphone, tablet, or laptop they can use on their own to participate in hands-on portion.

Megan Deuel, Emily Patton, E, M, HS

An Evening with Frank Lloyd Wright

This lesson blends a study of Frank Lloyd Wright's design style with an analysis of the use of lights and darks in an architectural setting, encouraging participants to render the colors to a black surface, transforming the finished piece to a nighttime image.

Prerecorded –16 minutes in length.

Nadine Dresbach, M, HS, C

How do You Turn Feelings into Marks? How can we turn our emotions into marks?

Learn how to help students get their feelings out onto paper, obliterating the negative and enhancing the positive to create a beautiful piece of art. We will look at the way the Abstract Impressionists used mark making techniques and gestural qualities to express their feelings and emotions about something they have experienced. Then, continuing with this theme, we will work together, using layers of acrylic paint, charcoal, pastels, etc. to directly express our thoughts onto the paper. Spend some time with me letting go, experimenting and escaping into your art!

Michelle Foligno, M, HS, C

Utilizing Big Questions

Utilizing meaningful questions to drive lessons positively affects our teaching and student learning. Join our virtual workshop featuring Davis author and Senior Education Advisor with Art21, Joe Fusaro. We will spend an hour exploring ways of utilizing big questions and active viewing with students to get even more success out of your lessons this year!

Davis Art, Joe Fusaro, E, M, HS, C, A

Promoting Partnership with Paraprofessionals in the Art Room

Looking to better serve students in the art room? Come learn about tools for teachers to develop partnerships with paraprofessionals for the sake of their students. If a strong partnership is formed between teachers and paraprofessionals, students will be better served and the art room will be more inclusive.

Sarah Gentile, Mary Lynn Mahan, E, M, HS, C, A

From Art Room to Runway: Elementary Fashion Design

Participants in this presentation will learn about how to incorporate culturally responsive pedagogy within an elementary fashion design unit. This presentation will address: relevance to individual student experience, inclusion of student voice and choice, and Visual Art Standards alignment. The presenter will share digital resources for developing and implementing culturally responsive and developmentally appropriate fashion design in your classroom!

Kelly Hanning, E

Water-Soluble Graphite—Endless Possibilities

Learn how to create exciting pencil art drawings and/or paintings using a Sketch and Wash Water-Soluble Graphite Pencil. In this workshop Kathi will share both her wet and dry technique approaches for creating unique textures and patterns, bold accents, grisaille effects, and so much more!

Kathi Hanson, M, HS, C

Azure Your Art!

Add color to nearly any surface using alcohol markers. Create flowing patterns, textures and so much more to recycled or new surfaces like plastic, canvas, ceramics, glass, metal and more. Perfect for any age and virtually no mess because the color is contained in the markers.

Michel Harbrige, E, M, HS, C



All About Brushes

Do you find brush selection overwhelming? In this workshop we'll go over all the different type of handles, hair types, best uses, and best care practices. We'll also show you what each shape can do. Teachers always discover new ways to make brushes last longer with brush care and storage tips. Grab some of your best and worst brushes so you can feel what you'll see on the screen.

Michel Harbridge, E, M, HS, C

Sketchbooks—Build Confidence And Boost Creativity

How can sketchbooks help students focus on exploration, not perfection? How can sketchbook use help students build confidence and improve self esteem? We will model and share ideas for K-12 sketchbook use with these goals in mind. Have your sketchbook handy for this workshop.

Alyssa Hardy, Colleen Jenkins, E, M, HS

Picturing Change: Photography and Social Justice

Join educators from the Johnson Museum of Art in exploring photographers whose work drives social and political change, From Jacob Riis and Gordon Parks to Margaret Bourke-White and JR, we will see the power of photography to bring injustice to light.

Carol Hockett, Andrea Murray, M, HS

Science in the Art Room with Magic Metallics

Bring the magic of science into your art room with this printmaking lesson. Students will have the opportunity to connect STEM and Art by exploring the effects of oxidation on metal particles, experiencing the color changing magic right before their eyes. This technique is great for grades 3-12.

Bre Kathman, E, M, HS

Create-Abilities: Engaging Students Through Sensory Play

Join us in exploring ways to reach all abilities artistically. An experience that focuses on the project not the product and explores creative ways to engage students with special needs. Engage in art sensory activities while learning about the process of development. Participants will examine approaches that foster creativity. Let's create-abilities for ALL!

Kimberly Kittleson, Lydia Larrabee, Amanda Menikheim-Morey, E

Studio Art for Children with Learning Differences

The purpose of this presentation is to share innovative strategies to engage children with learning differences in the visual arts. These strategies were developed as the Teaching Artist of a museum-city school district partnership. The Expanded Learning Collaboration is a partnership between Memorial Art Gallery of the University of Rochester and the Rochester City School District. The strategies were explored in a special needs first grade class in 2015-2016 for five weeks. The presentation will highlight a choice based art room for special needs classes to explore, express, and experiment in a wide variety of media and with art interactives. The children's

response to the choice based art room and demonstrated learning has implications for further choice based opportunities and art interactives to be developed. This presentation was first delivered at the Kennedy Center's 2016 VSA Intersections: Arts and Special Education Conference in Pittsburgh, Pennsylvania.

Suzanne Kolodziej, E, M

Public Art: Why it Works for Remote Learning

Join museum educators from the Albright-Knox for inspiration of how to connect to Public Art works to create engaging art activities that can be done virtually or within the classroom.

Examples will include projects that were tied to contemporary murals and sculptures, which encouraged authentic artmaking and open-ended discussion.

Lindsay Kranz, Suzanne Molnar, E, M, HS



Drawing Connections: Building A Virtual Community Through Artmaking

Explore fun and unique drawing prompts with the Albright-Knox's Education Department who will share successful engagement starters using contemporary works of art as inspiration. They will demonstrate prompts that helped create space for students to virtually socialize and to build narratives through artmaking and creative writing.

Lindsay Kranz, Suzanne Molnar, E, M, HS, C

Staple City

Staple City: Participate in a brief virtual photoshoot and learn about experimental photography in the classroom. From iPhoneography to Photoshop, to composition and lighting macro or micro—the potential is endless. Join us and add your creative twist.

Jennifer Lacava, M, HS

Wire Wrapped Tree Of Life

In this workshop we will talk about the widespread symbolism of the Tree of Life throughout history. It is often depicted in religious, philosophical and mythological contexts. It also happens to be a popular jewelry accessory.

There are many different versions of the tree of life pendant, and once you learn the basic steps you can easily add your own unique spin on it and adapt it to all grade and skill levels.

Jennifer Lacava, E, M, HS

Favorite Distance Learning Media Projects

This workshop will showcase 7-12th grade Media projects that were successful as distance learning lessons. All projects can be completed with free apps and either a cell phone or Chromebook, and will include graphic design, digital illustration, animation, and photography.

Stephanie Lawson, M, HS



Virtual Flipbooks With Google

Create elaborate animations that every student will love, using only Google slides. This is the perfect lesson for in-person or virtual learners from elementary through high.

Amanda Leclair, E, M, HS

Contemporary Artists As Storytellers

We will explore the use of contemporary artist practice to build curriculum. Students learn to become authentic and autonomous makers when their work is rooted in their own experience and connected to the conditions of our world. Strategies for collaborating with artists in our communities, and Art21 educators.

Andrea Mancuso, M, HS, C

Imagined Plants

With inspiration from Dr. Seuss, create a new plant "species" and imagine its importance in an ecosystem. These small sculptures can illustrate the physical properties of existing plants or be entirely new creations. Part ecology, part assemblage art, this Blick Art Materials workshop is full of STEAM.

Whitney Meredith, E, M, HS

Choice for Students in this Digital Learning World

Choice based instruction is a critical ingredient in this new world of digital learning. Giving students the privilege of choosing materials, process, direction and other options, fosters creativity, innovation, critical thinking and a better understanding of oneself. Participants will receive resources, lessons, links and "hands on" opportunities to bring back and fuse into their curriculum. Choice Boards, Google Suite and other free, fun technology options like Flip Grid and Adobe Spark will be discussed, viewed and engaging.

Heather McCutcheon, E, M, HS



Value-Added Fiber Landscape

Layers of simple cheesecloth are folded, cut, frayed, and bunched to create dramatic values, texture, and form. In this Blick Art Materials workshop, open-weave fabric creates values ranging from ethereal to opaque against a black background. Pastels may be used to add a bit of color to complete the composition.

Whitney Meredith, E, M, HS

Collections In The Classroom: Collaborating with the NY Museum

Join us in discussing new dynamic ways to incorporate museum collections in your classroom and curriculum. In this session we will

share methods to encourage meaningful student responses and connection to locally created artwork. Learn how to access the New York State Museum's online lessons, digital collections, and free educational resources.

Kat Morehouse, Ashley Hopkins-Benton, E, M, HS, C

Johnson Art Museum Connections with Nature

Join educators from the Johnson Museum of Art as they share how their new unit on Nature, with studio activity, was modified to present online. Discussion will include close looking in a virtual world, online innovation and connecting nature with art as well as math and science curriculums.

Andrew Murray, Carol Hockett, E

STEAM Power

Learn fun, creative, project-based STEAM lessons using various technologies featured in the new book *STEAM Power* that teach the fundamentals, are cost effective and can be done at home. We will begin by outlining the most important elements of STEAM then review a variety of projects which are adaptable to any grade level that incorporate the STEAM principles. We will then look at ways to take those lessons to the next-level by adding elements such as collaboration, community and global learning for more intermediate or advanced STEAM learning.

Tim Needles, E, M, HS, C, A

Teaching with Big Ideas: Exploring Transformation

Teaching with Big Ideas: exploring transformation through dramatic change. Changes occur throughout our lives and culminate in transformations of our bodies, ideas, abilities, of the environments with which we interact in the objects around us. In this panel Nazareth Art Education student teachers present Pre-K to Grade 12 units exploring the Big Idea of Transformation.

Dr. Samantha Nolte-Yupari, Nora Held, Anna Castellani, Rachael Duchnycz, Isabella DiGuardi, Samantha Eder, Nora Held, Morgan LaRocca, E, M, HS

Building Web Galleries And Portfolios

Building a website can seem daunting, but they are fun and easy to make! This workshop will include a walkthrough of the essential steps for getting started with your virtual gallery. Whether you want to show off artwork or create student portfolios, web design can be a really great tool.

Stephanie Palazeke, E, M, HS, C, A

Exploring Video Art

Introduce your students to the exciting world of video art! This digitally accessible, often underrepresented medium is perfect for exploring art history, mixed media, and the way displaying an artwork can affect its meaning. These topics will be presented in a series of engaging lesson ideas featuring numerous video artists.

Stephanie Palazeke, E, M, HS

Engaging Students Online

Knowing how to digitize your instruction is one thing, but making it engaging, fun, and meaningful for online learners can be just as challenging! Learn how to create your own instructional website using weebly.com and strategies for making it interactive and conducive to differentiated learning.

Sara Qureshi, E, M, HS, C

YAM-Slam 2020

Kick off the next decade of art advocacy with proven strategies to keep your program visible and vibrant. Meet new challenges with innovative advocacy ideas and events, shared with you by our team of experienced YAM teachers. Harness the power of social media, involve your students in the Flag Contest and walk away with the tools and plans to make you the master advocate for the visual arts in your community. Learn how to use #MakeArtMonday, engage community stakeholders and keep the visual arts at the table for all. Be a part of a 12-time National Award-Winning art advocacy program!

Donnalyn Shuster, Heather McCutcheon, E, M, HS

Matisse Underglaze Applique

Using Matisse as our inspiration, we will cut sheets of underglaze newsprint to applique colorful designs on a slab of clay.

Kathy Skaggs, Diana Faris, M, HS, C

Distance Learning and Amaco Classroom

Overview of various clay projects and teaching resources available on-line via different platforms. Ready-to-use presentation materials include: Ceramics 1 and 2, Stages of Clay, No Kiln, No Problem, and DIY Clay Animation, Become a Kiln Master and numerous lesson plans and technique videos.

Kathy Skaggs, Diana Faris, E, M, HS, C

Sketchbooks for the Virtual Learner

During the spring 2020 switch to the virtual platform, hands-on traditional art-making has had to find innovative ways to integrate the digital platform into its curriculum. My Studio in Art foundations class had worked for the majority of the school year on artist journals/ sketchbooks. In this workshop I will highlight and share how we were able to transition our Sketchbooks into the digital platform, allowing students to offer interactive critiques, feedback and process along with our templates, prompts, and goals that you can use to help with distance learning in your own classroom. This setup allowed students to use what they had available to them both material and technology wise. It also allowed them to start thinking about their process and like an AP level artist.

Kelly Verdi, E, M, HS, C

NYSATA Media Slam! 2020

Join your peers for a series of dynamic, rapid fire presentations of the latest in effective Media Arts education. For the newbie or veteran, your fellow art educators from elementary, middle, and secondary will share successful lessons and strategies for your art instruction utilizing traditional and contemporary technologies. The program concludes with an interactive Q&A.

Robert Wood and selected Co Presenters, E, M, HS

Extended Studios

- Optional Ticketed Extended Studio and Interactive Sessions (\$15 fee)
- Preregister with your conference registration.
- Ticketed events are non-refundable
- Supply lists available soon at www.nysata.org



Creative Painting With Gelli Arts Gelli Printing Plates

This is a guided workshop that will give you step-by-step ways on creating amazing monoprints using Gelli Arts gelli printing plates paired with a variety of mediums on conventional and unconventional surfaces. We will cover layering paint, one-pull, color 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, Jan Dylewski, E, M, HS

Acrylic Glazing: Animal As Symbol

Explore and experience acrylic glazing techniques to achieve oil like luminosity. In this virtual workshop we will examine the work of contemporary artist, Greg Simkins. To learn and practice these techniques you will choose an animal to paint. Animals have been symbolic to humans throughout history. From Native American Totems, to Greek mythology, you will choose an animal that best represents who you are. (Pets are also an excellent subject matter; anything will work as long as your reference has strong value contrast) We will first learn to create a grey-scale under painting, and then learn to colorize your image using acrylic glazes, and finish by adding highlights.

Nick Napierala, M, HS



Weier(s) A Little Different—Creative Intuitive Muses

Explore and create a whimsical muse reflective of your ideas, artistic talent, and personal style. Using the inspiration of Deb Weiers, we'll paint, collage, draw, and PLAY! We'll leave with a multimedia experience for the artist within, a class project that can be adapted to any grade, level, and resources that can be used to explore further.

Michelle Schroeder, E, M, HS

Rising to the Challenge

Teaching students to develop their own ideas and use their own voice for works of art can seem hard and difficult, but adopting a series of challenges where students explore materials, ideas, and their own creativity allows students to gain confidence and skill without scripted project guidelines. Explore a variety of hands-on challenges using simple materials as you learn how limitations can be the key to unlocking your students' creativity, and take it all back to the classroom as a template for creating your own challenges.

Eric M. Scott, E, M, HS, C



Contemporary Art as Curriculum Catalyst

Join Dr. Marilyn Stewart, along with some notable, provocative, and kid-friendly works of contemporary art, to actively seek insights and ideas for K-12 curriculum planning. Engage in interactive response activities easily transported to your own online or in-person classroom and consistent with the NY State Learning Standards for the Visual Arts. Dr. Stewart was a member of the 12-person writing team for the National Visual Arts Standards and one of the four members who created the "Responding" standards. She authored 3 books published by Davis Publications. She will share with you her own process of curriculum development and how contemporary art and artists play such an important role in that work.

Dr. Marilyn Stewart, E, M, HS, C, A

Members' Virtual Exhibit Show and Sale



The conference has gone virtual this year and the Annual NYSATA Members Exhibit is still on!

The Members Exhibit will be held in an online auction platform. All proceeds will benefit the NYSATA Student Scholarships.



Create a piece of 2-dimensional work that is exactly 10" x 10". Media, content, and style are your choice. Register and submit a high quality digital photograph of your work online at www.nysata.org/members-exhibit by November 5, 2020. Upon registration, you will receive a confirmation with instructions for mailing your original work. All work must fit easily into an 11"x17" inch flat envelope—no three-dimensional work can be accepted. Registration is FREE for art pieces that are donated to the Student Scholarship benefit auction.



All submitted work will be displayed in our online gallery and will qualify for the jury process for awards—cash prizes will be awarded! Donated works will be auctioned for a minimum bid of \$25 and a reasonably priced "buy it now" option. Each art piece will be shipped to the winning bidder at the conclusion of the auction.

Want to participate in the juried show but not donate your work? There is a \$25 participation fee to enter work for jurying only. If you are not donating, simply submit the digital image only—do not mail work. These works will be designated as SOLD in the online auction. Registration opens soon! Watch your email for event details!

Questions? Please contact 2020 NYSATA Conference Student Art Exhibit Coordinators, Beth Atkinson and Michelle Schroeder, at artchallenge@nysata.org.

Create the change you want to see in our world.

Artists and designers create beautiful things but, mostly, they create change. CCS alumni are changing the world by applying the skills they've learned to the most pressing problems of our times. From documenting history in the making to helping keep frontline workers safe, our alumni reenvision and remake what it means to be creatives in the 21st century. Now that's beautiful. Visit collegeforcreativestudies.edu.

COLLEGE for Creative STUDIES

AshLee Rezin Garcia, '08, Photography | *Chicago Sun-Times*



Annual Student Art Exhibit

2020 Conference Student Art Exhibit

This year we are bringing the NYSATA Conference Student Exhibit to you digitally through Google Slides and the NYSATA website and conference app! This exhibit is the perfect opportunity to share and showcase your students' artwork, whether created through in-person or remote instruction. Let us help you celebrate your amazing artists! Best of all, it's free to all NYSATA member teachers who register for NYSATA conference.

The exhibit will be featured in the conference app on the NYSATA website for approximately 6 months after the event. You will be able to share a link to the exhibit with your administrators, students, families, and school community so they can join you in celebrating your artist's accomplishments!

Watch your email for details and deadlines or refer to www.nysata.org/student-exhibit. A fillable, printable PDF certificate template will be available for download to provide to your participating students.

Registration opens soon! Watch your email for event details! Questions? Please contact 2020 NYSATA Conference Student Art Exhibit Coordinators, Heather McCutcheon and Kristie Boisen, at region3@nysata.org.



Artisan's Market



Virtual Artisan's Market: A New Twist on an Old Favorite!

We are taking a brand-new approach to one of our favorite conference events! This fall, our long running Artisan's Market will be held in a virtual format for all to enjoy.

Artisan vendors will have their website link and a description of their products posted in the Whova conference app and on the NYSATA website. Each artisan will be responsible for their own sales, shipping and any applicable sales tax. A registration fee of \$20 per artisan will support our NYSATA Scholarship efforts. Artisans will need to register by November 1, 2020 on the NYSATA website. Watch for details in your email by October 1 or as soon as registration opens. All registered artisans must be NYSATA Members AND register for the conference to participate in this event.

Logo and link will remain available in the conference app and on the NYSATA Website for 6 months after the conference event. Artisans are able to post in the social media stream on the conference app to draw attention to their products and website.

Registration opens soon! Watch your email for event details! Questions? Please contact Artisan's Market event coordinator, Donnalyn Shuster, at vicepres@nysata.org.

NYSATA Awards

REGION ART EDUCATORS OF THE YEAR

Region 1: Nick Napierala
Region 2: Anne Clancy
Region 3: Adrienne Watson
Region 4: Matt Wilson
Region 5: none

Region 6: Kathryn Allain
Region 7: Brenda Sywalski
Region 8: Julia Healy
Region 9: Craig Mateyunas
Region 10: Miliza Longo-Lewis

SPECIAL CITATION MEMBER AWARD

Michelle Schroeder, Region 1
Angela Nassimos, Region 2
Cynthia Wells, Region 3
Martin Merchant, Region 7
Beth Atkinson, Region 10

SPECIAL CITATION NON-MEMBER AWARD

Edward Rinaldo, Region 3

RAY HENRY AWARD

Kelly Hanning, Region 3

SPECIAL CITATION BUSINESS AWARD

Fayetteville Free Library
Region 3

Four Elements Studios
Region 3

Mohawk Valley Center for the Arts
Region 3

The Parrish Art Museum
Region 10

OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Mary Housel-Demanchik, Region 2
Nancie Cooney, Region 3

ZARA B. KIMMEY AWARD \$1000

Nicole Xu

Williamsville East High School, Williamsville, NY
Attending Rhode Island School of Design
Gretchen Wilson, Art Teacher

BILL MILLIKEN AWARD \$500

Ryun Shim

Syosset High School, Syosset, NY
Attending Cornell University College of Architecture, Art and Planning
Chrysoula Highland, Art Teacher

AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

Kaylynn Chen

Manhasset Secondary School, Manhasset, NY
Attending School of the Museum of Fine Arts at Tufts University
Lori Oldaker, Art Teacher

Aqsa Ansari

Hicksville High School, Hicksville, NY
Attending Maryland Institute College of Art
Craig Mateyunas, Art Teacher

NYSATA STATE ART EDUCATOR OF THE YEAR



Sharon Ciccone Region 7

Art Educator
Hagan & Nassau
Elementary
Poughkeepsie, NY

Adjunct Professor
SUNY New Paltz
New Paltz, NY

NYSATA Past President
2017-2019

NYSATA Vice President
2015-2016

Region 7 Co-Chair
2013-2016

**NAEA School for Art
Leaders Graduate 2015**

NYS Learning Standards for the Arts

New NYSED Arts Resources

The New York State Education Department (NYSED) Office of Curriculum and Instruction has released several new Arts resource documents. The content of these documents was developed by the NYSED Arts Content Advisory Panel (CAP) over the past two years to support implementation of the 2017 NYS Learning Standards for the Arts.

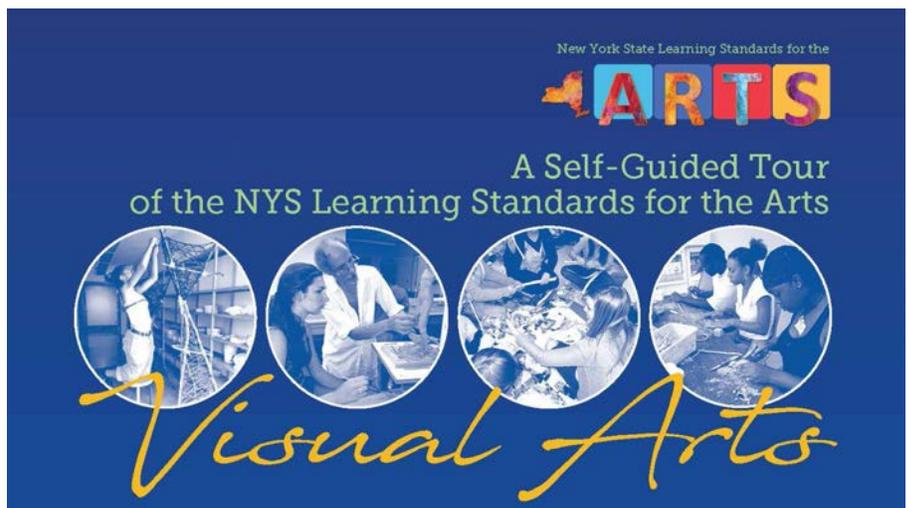
The new resources include:

Arts Standards Self-Training Guides are intended as a discipline-specific self-guided tour through the fundamentals of the 2017 NYS Learning Standards for the Arts. Navigate at your own pace or use with a group. Find the Visual Arts Self-Training here: http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/arts-self-training_va_2020.pdf.

THINK Documents for Dance, Music, Theater, Visual and Media Arts are curriculum quick-start guides developed to assist arts teachers in identifying gaps in current curriculum and to provide guidance in the development of new curriculum based on the 2017 NYS Learning Standards for the Arts. The Visual Arts THINK document can be found at http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/think_va_2020.pdf.

Arts Course Flow Charts with Course Descriptions by discipline provide suggestions for progressive course development. There is also a summary of arts regulations for each grade level. Find the Visual and Media Arts Course Flowchart here: http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/final_va_ma-course-flowchart-2020.pdf.

Need-to-Know Documents are one-sheet briefs of the arts standards and regulations with additional content customized for a target audience. There is a Need-to-Know for Arts Teachers, one for Parents, one for School Counselors, and one for Administrators. These documents can be found at <http://www.nysed.gov/curriculum-instruction/arts-standards-need-knows>.



GUIDING PRINCIPLES

HOW CAN NEW ARTS STANDARDS TRANSFORM OLD CURRICULUM?

Students can make, implement, and reflect on important decisions about their own work.

- What should students understand, know, and be able to do?
- How might you focus on Big Ideas and Enduring Understandings, rather than production of a predetermined art product, as outcomes?

Curriculum design begins by identifying desired learning outcomes.

- What should students understand, know, and be able to do?
- How might you focus on Big Ideas and Enduring Understandings, rather than production of a predetermined art product, as outcomes?

21st Century Skills focus on critical thinking, creativity, collaboration.

- Who is doing the generating of ideas and determining how the creating will unfold?
- How can you give your students opportunities to create and invent without constant teacher direction toward a predetermined finished product?

Presentation of artwork includes a variety of criteria, methods and resources to convey meaning.

- Who is selecting work for presentation and determining how it will be prepared and presented?

Works of art embody and influence the needs, desires, beliefs, traditions, and values of people.

- What is the difference between fine art and design?
- How do beliefs, traditions and values reflect and engage students with artworks?

Generating and solving artistic problems prepares people to contribute to innovative solutions for global advancement.

- How are innovation and culture referenced in artmaking?
- How can you help students understand artistic problem solving in past, present, and future contexts?
- Can your curriculum help students connect problem solving skills essential to STEM?
- How do you foster a students' independent art thinking and artmaking that transcends your predictions?

The Media Arts connect visual art making.

- How can you extend your curriculum to begin integrating the moving image into some lessons?
- What innovative artworks and ideas are communicated through media arts production?

Artistic ideas shape cultures past, present and future.

- How can you give students opportunities to engage with contemporary and traditional art forms?
- Why is contemporary art important?
- How does contemporary art connect to students' lives and concerns?
- What interdisciplinary connections support traditional and contemporary artistic practices?
- How do traditional and contemporary art processes influence future art creation?

Visual and Media Arts Course Flowchart and Course Descriptions*

Grades PreK-6

The Regulations of the Commissioner of Education Part 100 specify that public school students are to receive instruction in the arts including Visual Arts, Dance, Music and Theater in grades PreK-6 (CR 100.10(a)), and grades one through six (CR 100.10(b)).

Visual and Media Arts curricula in elementary and middle school must align to the 2017 New York State Learning Standards for Visual Arts. Parallels in structure and content between the Visual and Media Arts standards enable the Visual Arts teacher to utilize the Media Arts Standards, where applicable, to supplement the Visual Arts curriculum. PreK-6 Art Curriculum should be cognitively and developmentally appropriate and is best delivered by a certified Visual Arts Teacher. In schools where there is no certified Visual Arts teacher, the classroom teacher is responsible for delivering a developmentally appropriate curriculum that meets all of the Visual Arts standards for the grade level of the students in the class.

Art (Pre-Kindergarten) 05179
Art (Kindergarten) 05180
Art (Grade 1) 05181
Art (Grade 2) 05182
Art (Grade 3) 05183
Art (Grade 4) 05184
Art (Grade 5) 05185
Art (Grade 6) 05186

Grades 7-8

The Regulations of the Commissioner of Education Part 100 specify that public school students are to receive one-half unit of study in Visual Art (delivered by a certified Visual Art teacher) and one-half unit of study in Music (delivered by a certified Music teacher) across grades seven and eight (CR 100.4).

All Art instruction and courses of study must be aligned to reflect all 11 Visual Arts Standards for grades 7-8. Visual Arts teachers may supplement the Visual Arts curriculum with units, lessons, or integrated Media Arts experiences based on the Media Arts Standards.

Students in grade 8 should be notified of the IAPP (4+1 Pathway) opportunity during the planning stages of their high school courses.

Art (Grade 7) 05187	Art (Grade 8) 05188
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* Course Codes based upon National Center for Educational Statistics School Courses for the Exchange of Data (SCED)

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New York State Learning Standards for the ARTS Administrator NEED-TO-KNOW

DANCE MEDIA ARTS MUSIC VISUAL ARTS THEATER

What is the purpose of the New York State P-12 Learning Standards for the Arts?

The Standards support NYSED's objective to provide all New York State P-12 students with access to learning in Dance, Music, Theater, Visual and Media Arts, delivered by certified teachers employing instruction effective of research and best practices, using sequential, standards-based arts curricula, along with quality resources and support from community stakeholders at large.

The Standards allow students to develop and eventually attain their creative potential while fostering a deeper understanding of what connects us as human beings: artistically, culturally, socially, and emotionally.

Why New Arts Standards?

Recent grade bands, there are specific grade levels with performance indicators allowing teachers to differentiate instruction for student needs within a progressive, sequential learning plan.

21st Century Skills (creativity, critical thinking, collaboration, and communication) foster creative problem solvers and innovative thinkers that engage in global learning and civic engagement.

Media Arts, added as a 6th Arts Discipline, addresses traditions, changing, and emerging technologies as a contemporary vehicle for artistic work, with an emphasis on communication skills, collaborative interactions, and creative problem solving.

What is the implementation timeline for the Standards?

The Arts Learning Standards were developed through a collaborative process between the State Education Department and partners including school district teacher and administrative representatives, BOCES representatives, and state and regional professional arts organizations (e.g., NYSSMA, NYSDA, NYTEA, NYSCA).

The Arts Learning Standards were published in 2017; professional development resources were made available in 2018, and an individual Arts Assessment Pathway (AAP) to High School Graduation was approved by the Regents in 2019. The Standards will be fully implemented by Fall 2021.

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K–12 Curriculum

for traditional, online and hybrid classrooms!

You need flexibility regardless of the classroom model you are in. You're looking for lessons that:

- ✓ have rich and deep interconnections
- ✓ illustrate diversity and inclusion
- ✓ are research informed
- ✓ promote conceptual thinking
- ✓ support differentiated discovery
- ✓ can be delivered online or in the art room

Davis's digital curriculum provides all the resources you need to support the processes of creating, connecting, presenting, and responding.



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

Davis Publications | website DavisArt.com | phone 800.533.2847 | email ContactUs@DavisArt.com

A Note to My Art Teacher-Friends

Dr. Mary Wolf

Editor's Note: Seasoned veteran art teacher Mary Wolf shares some thoughts about our current struggles—teaching, learning, living. I like her “four-p’s” motto; as works-in-progress, we art teachers can all use her cheerfully optimistic support and inspirational advice.

Like you, I was not prepared to teach virtually this March and I did my best to keep everything moving forward. Some days, I found myself completing my planning and preparation at the last minute and other days I found myself behind. Honestly, I never got ahead. I missed my students and although they were out there, I just felt like I was not being a good teacher and felt alone.

When observing a student teacher working with Ms. Diane Campbell at Iroquois Middle School (Pre-Covid), I kept seeing artwork on the corner of her desk that was insightful and well crafted. Finally, after commenting on the same student's work several times, Diane explained it was done by an extraordinary student. Little did I know that in the coming weeks, I would meet this young artist, Megan, via a Zoom meeting and later in person, which was the highlight of my spring. Her painting featured here captured exactly what I was feeling as a virtual teacher and interacting with Megan and Diane reinvigorated me. [painting image]

I vowed to be more prepared for the fall. This summer I took numerous professional development workshops through ASCD [Association for Supervision and Curriculum Development], SUNY, Buffalo State, NYSATA, and various other organizations to be fully prepared for September. And now that September has come and gone, I still do not feel fully prepared but I am definitely more engaged and more forgiving to myself. There are days I am ahead of the game and still days I am behind and I know many of you feel the same way. So, I ask you: Can someone ever be fully prepared in an ever-changing world?



I think not!

So, I would like to share my class motto in the hopes that it will help you as much as it is helping my students and me: This semester won't be perfect or even pretty, but if we remain positive, patient, persistent, and present, we can still make this a transformational educational experience. To my surprise, my students are sharing how surprised they are to be learning so much in a virtual class and actually enjoying it! And to be honest, I am, too!

This year is as much about learning and connecting as it is about teaching. We need to find creative ways to connect with and teach our students, share it with others through the NYSATA organization, and take what we learn into our future teaching to make it even better. Our students need to know and see us as the works in progress that we are. They need to learn to be patient and forgiving with themselves. My college students, in

particular, need to see that teaching isn't easy and straightforward; it doesn't always go as planned. They need to become more flexible, adapt, shift quickly, and keep moving forward with a positive attitude and growth mindset. As works in progress, we never reach our full potential because there is always something new to learn, there is always another step to take, and this is why we will never feel fully prepared. But that shouldn't make us feel stuck or inferior. It's not about keeping up with the ever so impressive Bitmoji teacher, Mrs. Jones; it's about being there for our students and helping them grow, personally, socially, emotionally, academically, and artistically. I certainly don't keep up with Mrs. Jones or all of the latest technology. But what I do for my students is make sure I am present for them even if just virtually. I model the realities of teaching for my students so they know that teachers make mistakes and that it's okay as long as we accept them, own them, learn from them, and do better in the future. If Maya Angelou urged people

to, “Do the best you can until you know better. Then when you know better, do better,” then teachers should, too!

This semester I encourage my students to take this mindset into their virtual fieldwork and observations and soak up as much as they can about teaching, about being positive, patient, persistent, and present. I am so fortunate to have good art teacher friends like you, who are also willing to show my students that things do not always go as planned and that you can never be fully prepared for virtual, hybrid, or face-to-face teaching in an ever-changing world, but that you can be present and

that presence whether online or in-person can be transformational for your students who need care and creativity in their lives. So, as a professor in need of good role models for my students, I thank all of my art teacher-friends for being so brave, vulnerable, giving, and dedicated and for helping your students, the field of art education, as well as my students and me. You’re an inspiration! Keep up the great work and remind yourself daily to be positive, patient, persistent, and present.

Dr. Mary Wolf is an Assistant Professor of Art Education at SUNY: Buffalo State and has been a PK-Higher Education art educator for 26 years. “What I enjoy most are the relationships and partnerships I have established with PK-12 art teachers, which benefit them, their students, their schools, my students, my college, and me. I have a BS, MA, and Ph.D. in Art Education. I have taught in 7 public schools, 2 alternative schools, home school, and 5 colleges in 3 states.”



Gifts

Marla Fasano

Editor’s Note: I’ve been a field supervisor of student teachers for SUNY New Paltz Art Education Department for over 5 years – and I’ve seen the emotions and frustrations experienced by emerging teachers in many different circumstances. These struggles have been amplified by the challenging teaching environment since last spring. But as these email reflections show, the human spirit responds to artmaking in many different ways, on both sides of the screen. Marla has been riding the roller coaster of student teaching since the beginning of September – and though she’s taught children in her past, is an accomplished artist, a parent – she has found her teaching experience frustrating and invigorating. She describes teaching this fall as “building the plane while you’re flying it”. We communicate by email frequently, and she often shares her vexations, but she is also on the lookout for rays of light. We should take her epiphanies to heart as we face our current trials.

Marla is teaching middle schoolers remotely and conducts these short synchronous drawing lessons on a daily basis. The title is the subject line of the email.

Today in the last class one of the student’s younger sister was drawing with her, in the same room. We didn’t know but at the end the middle schooler told me that her 7-year-old sister wanted to share her drawing too. It was a beautiful bear with cross hatching and then on the back, she made a heart and wrote “Ms. Fasano - I love you. You are the best art teacher.”

And it was incredibly sweet and I was thinking about it because she was 7 and could do the crosshatching, but also because I’m this weirdly disembodied voice coming to them through the computer but rather than be an alien experience they get to hear a somewhat soothing gentle art teacher voice telling them that we will draw together step by step, and that everything is going to be OK, that we will do it all together. Then they can just zone out and draw step by step for a bit and that must be very relaxing.

And how I wish I got to hear that more in my life, someone telling me in troubled times that it is all going to be Ok. Also, that if it weren’t for distance learning that student’s younger sister wouldn’t be able to receive that little bit of reassuring zen too.

In a subsequent email she wrote:

To question why something looks the way it does, that is an artist, to care enough to ask and look and wonder. Why do we make art? Why has anyone ever made art? To put down those marks to say I was here and this is what it was like for me. That is the neat thing about being in a position of a teacher, because we all have that in us but not everyone realizes it yet for themselves. The beauty of wonderment within ourselves and one another.



Marla Fasano is an artist who is starting her teaching career. She received her BFA in Fine Art with an emphasis in painting from the School of Visual Arts in NYC. She was born in Oceanport, New Jersey, and now describes herself as an art-making mother to feral children and wild cats who lives in New Paltz, NY.

Expressing the Feelings Inside

Joanne Casella and Marty Merchant

I got an email from Joanne Casella last June in response to a much earlier appeal for contributions to the *NYSATA News*. Joanne, an old acquaintance, has been teaching for 45 years, since 1995 in the perennially challenged Yonkers school system. Even though Joanne retired on July 1, she's currently involved in Yonkers Federation of Teachers/AFT 860 union negotiations with public school officials. This article is an edited version of email and phone calls we exchanged at the end of August.

Always a passionate, student-centered educator, she jumped on the chance to share the way her students visualized their struggles during the initial stages of the Covid-19 crisis. All of us can remember vividly the confusion of teaching in our last 2019-2020 semester, along with the personal trials we faced; Joanne wants us to witness the eloquent, impassioned artwork that her 8th grade students created as they tried to negotiate the stressful and unfamiliar landscape of trying to learn alone, live isolated, and grow while separated.

Her eighth graders, whose work is reproduced on these pages, not only missed socializing, but had begun to realize that their year wouldn't end the way it traditionally would have. "I'd tell them to go find someplace private, like the bathroom, and think about how things could get better." Always preaching the power of artmaking to liberate and reaffirm, she constantly encouraged her students to approach assignments with an open mind and allowed them to interpret themes openly and freely.

"During remote online learning I spent more time dealing with my students' emotional health. This inspired me to come up with a lesson for them to express all their feelings. Art is great therapy and helped my students to deal with their emotions during this pandemic. They felt like they were in prison; that they were trapped. Their expressions brought many meaningful discussions on how we all can handle our emotional needs to get us through these tough crazy times".

Grade 8 Quarantine Through Art

(This lesson was given at the end of March/early April 2020)

Learning Task: Research Fine Art that represents how you are feeling and create a piece of art about how you feel and write about it.

Directions:

- Think about your last few weeks.
- What have you been doing?
- How do you feel?

Research a piece of fine art that represents your feelings. Explain why?

Create your own interpretation artwork on your feelings. Think about Isolation, no contact, social distancing, no kissing, no hugging, balcony chats, empty city streets, coughing, online group chats, food shopping, boredom, essential workers, and eating too much, What will happen when this is all over?

Write an **artist statement** explaining your work.

Joanne dramatically proclaims the strength of her students' voices. "My students need art to express what they are feeling inside! Art had been a way of expressing their feelings. The grade 8 students writing about their work says so much". She quickly adjusted her lesson goals to support the need her students had to express themselves.

"I did [this] lesson as I saw my students needed to express how they were feeling. There were so many emails from students who were upset being stuck at home and not being able to socialize. I spent more time dealing with their emotional health. . . [so] I felt the need for them to use a creative way for them to be in touch with their deep emotions of feeling alone and isolated. I told them this will be a part of their living history. Just like the pandemic of 1918 this time will be written in history books. Art can say as much as the written word and . . . [that] artwork can tell a story".

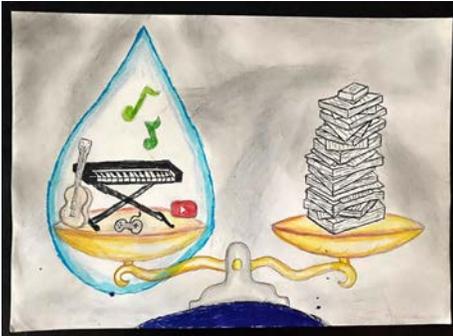
"I am amazed I get great work even though some of my students are not responding because they do not have Internet access or even basic art supplies to work with. I have to say teaching art remotely really sucks. Over 350 students to deal with. I [wondered if I would get] any response from my students. I was annoyed as again art will be cut in Yonkers and less students will be having the chance to have an art class". Although she may have been doubtful about the response, Joanne was thrilled by the honesty and heartfelt interpretation of her assignment.

The Yonkers school system has been plagued for decades by budget deficits and an aging infrastructure. Joanne has weathered many seasons of challenging circumstances – layoffs, strikes, and lockouts. She says that at the beginning of the millennium Yonkers had over 100 art teachers. Now they are down to 39 (8 were just let go over the summer). The Yonkers school system has over 27,000 students in 40 schools. She has been teaching in the same school building since 2004, and this last year she had some students in her

art classes that she had when they were in pre-school; they hadn't had an art class in all the intervening years.

Joanne is very sober about the future. "This pandemic is going to change life; we're going to be always worrying – about washing our hands, about social distancing. . . it wasn't supposed be this way. . . but making art gives you

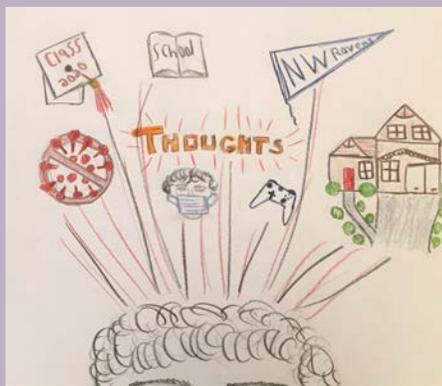
the opportunity to express what you're feeling. Art gives you the capability of being human and allows students to get into their own souls. Self-discovery, experimenting with different materials and process, developing communication skills", all happen in the art class. And hopefully, always will.



Juan Morales

Balance-The name of my pieces of artwork is "Balance" I drew a golden scale holding a huge pile of papers on one side. On the other side, it is holding instruments, a game controller and a YouTube icon. I have mixed emotions on how I feel due to quarantine. On some days I feel overwhelmed and stressed. I tend to work very hard on those day. This is represented with the side of the scale that has a pile of papers. It's a symbol to represent all the work I have done and the work I still have to do. But on other days, I feel at ease and relaxed. I can take things slow and live the moment stress less. This is represented on the other side of the scale. When I want to relax, I play either my guitar or my piano. Whenever I do this, all of my worries tend to fade away. On other days when I want to relax, I listen to music which is why I drew the music notes. I also like to watch YouTube when I take a break or when I want to get a good laugh. When I'm not so stressed, I play video games which is why I drew the game controller. Water is a symbol [of] relaxation. It's calm and peaceful. So I drew a water droplet surrounding one side of the scale. For the background, I attempted to make it a foggy and cloudy background. I drew this to represent the future as the future is unclear and foggy. We're not sure what's in store for us in

the future. One thing I did try really hard to draw was the pile of papers. I had to look at many images just to get the concept. I used color pencils, crayons, pencils and brush tip markers. I personally liked the black one because it allowed me to be a little more precise. My artwork expressed peace, relaxation, happiness, calmness, eagerness, stress, anger, fear, and dread. When I was coloring in the scale, I tried to make it have a sort of golden effect. In one of my previous art pieces, I drew a mirror with a golden frame so I used that to help me with this. When I showed it to my sisters, they said they really liked it and that it was nice. I felt really good afterwards. I was able to express how I felt about quarantine through art. I used elements such as lines, color, shape, value, and texture.



Rosa Romano
Sadness

The name of my artwork is "sadness". Through this quarantine I been feeling kinda sad . I been feeling sad because I miss school a lot, also because I miss my friends and I think online homework is not easy. So, I made half of the face like an ocean that means she's so sad, heartbroken, and stressed. But at the end of the day you gotta think positive and pick your head up.

Lorenzo Echavarria

My art piece is called "Brain Bomb". It shows my feelings on things happening in my life right now. I used some color pencils and a normal pencil with an eraser. The feeling that is being portrayed is me being overwhelmed. I'm going to move to Kansas and graduate soon so that doesn't really help. This is my art.



Naomi Carrion-Ramos

This is how I feel . . . This is how I feel these months with the quarantine, in addition to all the tasks and the confinement, you could say that for me it is a prison where you are forced to take classes every day of the week without fail, which is also necessary . . . but exhausting as well as not having someone to talk to about all this and how you feel.



Christina Kibassa
Quarantine through Art

My art is very different from my other ones because I got to express myself through my artwork. I have been feeling many different types of emotions during quarantine. Also for the past few weeks I have been working on school assignments to make sure I get things on time and to make sure I don't hand in anything late. The words around the girls head represent how I feel mostly about school. Many people say that a lot of the teachers give a huge amounts of assignments. I myself agree with this because I haven't played roblox (a video game) with my friends in about 2 months, all because I dedicate my time to school work instead of video games (this includes weekends). All the work in the drawing is work that I work on daily, even though it doesn't look like a lot of work it really is but you aren't one of the teachers who gives a lot of work. This has taught me to try and push myself so I can get good grades and try to get into one of the best high schools in Yonkers (Saunders High School). I know that there are other people feeling the same way as I do but I know that if I work hard it will pay off later. My final opinion about this is that maybe the amount of schoolwork that we do should be reduced to a smaller amount, so my classmates and I will have time to play video games or just FaceTime each other before high school.



Jaqueline Bolas
Stuck inside – first version, crayon

I have done a piece of art that represents how I feel, with each drawing hidden in the art having its own meaning. I mainly used crayons to make this art piece, I don't usually use crayons to make art but there was a large variety of crayons laying around my house so I decided to use it to make my drawing. The meaning behind this is a girl looking out the window on whats going out there in the world, in the window if you look closely the tree is supposed to reflect a skull, and the word "Help" is on the window not only that but I've drawn bees to represent the Hornet Bees wasps. Next to the window I've drawn a door with it having the damaged world and the word Covid-19 on top of it to represent the virus going on around the world. On top of the window it has (6ft) and the coronavirus drawing, 6ft is the distance people should now have around each other due to the virus. Next to the girl it has a mask and hand sanitiser bottles on the floor but on the bottom it supposed to represent all the things that I have missed or will not be able to do, due to the virus, like graduation, volleyball, and trip to Mexico, etc.



Jaqueline Bolas
Stuck Inside – second version - painting

I feel like because of what's been going on around the world things won't go back to what they used to be and it's sad what people are going through during this time and how we're not able to live life as we used to. I used paintings like The Birthday by Mark Chagall and Ash by Edward Munch as inspiration for my art piece. I had a lot of fun making this and including hidden meanings throughout this art piece.

Joanne Casella earned a BA in Child Study from St Joseph's College, Brooklyn, NY in 1975, and an MS in Art Education, Brooklyn College, CUNY. "I started teaching in 1975 at Our Lady of Sorrows School in Corona, NY as a grade 4 teacher. When my children were young, I became a stay-at-home mom and substituted in NYC public schools part time. I moved to Putnam County and worked at various long-term substitute positions in Westchester and Putnam Counties. In 1994 I secured a part-time art position in the Peekskill School District. I then was hired in the Yonkers Public Schools and remained from 1995-2020".



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nysata PORTFOLIO PROJECT

Sadly the NYSATA Portfolio Project was canceled for the 2019-20 school year, but we are still hopeful for successful adjudications in 2021. As we receive information from the state we will be able to plan a Portfolio Project that is the most beneficial to our students. Please stay tuned!

To find out more about the
Portfolio Project go to
<https://www.nysata.org/portfolio-project>
or contact Christine Attlesey-Steger
attlestine@gmail.com



Adjusting to the Times

Caitlyn Salstein

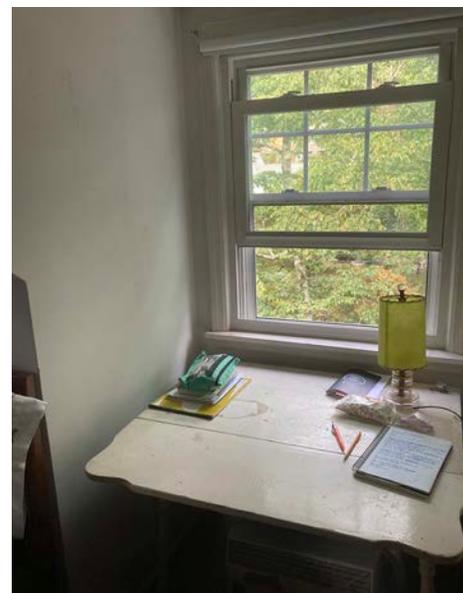
Editor's note: Veteran art teachers face huge challenges. Imagine just starting out in your art teaching career. Caitlyn began her first placement last winter as a student art teacher in a normal world – which turned upside down swiftly and dramatically.

I began student teaching at a junior high school this past January. I loved that I was finally able to take a deep dive into the world of teaching, each day forming a new learning experience. By mid-March, we were told that we wouldn't be returning to school. At the time I was positive that this would be temporary and I'd simply have a small break between my first and second placement. Little did I know, the world would be changing indefinitely.

At first, we were given no direction to what would be happening with our placements. I moved out of my dorm and back home as the SUNY schools were figuring it all out; for a time, I thought my second placement wouldn't even happen.

Finally, I found out that the second half of my student teaching would be done online. As unfortunate as this situation might be, I was grateful to continue teaching in some capacity. I truly hit the jackpot when Sharon Ciccone became my cooperating teacher. We were able to meet virtually every day, and since this experience was at the elementary level, it was decided that asynchronous learning would be best. I was responsible for attending meetings and making an instructional video each week that spanned K-5. The students would be able to submit pictures of their work via a platform called "Artsonia". Even though I didn't get to meet most of the students in the traditional sense, it made me so happy to know they were watching the videos and having fun with the lessons.

This September I got a job working for a studio doing private backyard art lessons as well as securing a substitute teaching position in my district. While I don't know how long school will be in session for, I do know keeping art alive within schools and communities is extremely important. As much uncertainty as the future holds, I know this time will be an intense and rewarding learning experience for both students and teachers. Utilizing technology to its fullest extent and discovering new websites and platforms will pave the way for art that, before, was inconceivable.



"This is where I filmed my instructional videos, met virtually with students, teachers, and administrators, and stress ate multiple family sized bags of Cheetos. It's crazy to think that in this small corner of my house I reached students miles and miles away from me. I am so thankful for all the laughs, memories and learning moments that came along with this experience. That being said, I can't wait until I am back in the classroom again! "



Caitlyn Salstein is an American-born artist and teacher. She recently graduated with a Bachelor's from SUNY New Paltz's Art Education program. Caitlyn loves to teach children of all ages and has taught at various schools, centers, and even virtually. She is passionate about forming connections with students and encouraging both personal and artistic growth in the classroom.

Re-Imagining: The Arts in a Time of Reckoning

Judith M. Burton

Macy Professor of Education, Columbia University Teachers College



Blue building mural photo courtesy Max Frieder

In an article entitled “Museums Embrace Art Therapy Techniques for Unsettled Times” (NYT, June 20) Zachary Small, argues for the importance of art practice as therapy in difficult times. The following article suggests that making and responding to art is much more than a relief of emotional stress, rather it argues that the arts (in all their forms) are natural proclivities of the human mind that enable us to imagine beyond the every-day and create forms and images that bring us together across our differences.

The swelling of responses to the BLM parades brings into focus the need to re-think our responses to each other. In the richest country in the world, poor housing, underfunded social services and uneven health care have all contributed to a shrinking sense of individual and community empowerment especially among minorities. Education in particular shares culpability here for it has failed in its fundamental mandate to prepare generations of young people with a sense of shared humanity in a diverse and diversified world, an obligation to develop the skills necessary to repair fissures in the fabric of now. The nurturance of the ability to be collaborative across difference, to construct self-identity within relationship, understand the continuity of past within present, old with young, propel the kind understanding and empathy that will be required to move things forward. Moreover, the economic and competitive stresses of national and global industry while affording improved standards of material living for some have also left many behind. The

democratization of human well-being has come at a cost of impacting the environment leaving us vulnerable to pandemics, subject to ethical restraints and working conditions deleterious to health and well-being. It took the prolonged public murder of a black man to jolt public attention and sharpen our sense of injustice.

While we may deplore the failure of American education to live up to the noble aspirations of its exceptionalism no one organization can solve this problem alone, all must pull and push together. As a light in troubled times we might do no better than turn to the arts for long a beacon along which our minds and imaginations can travel. Over the course of this century, as in past centuries, and at moments of national and international disaster, the arts have been called upon to help focus and give expression to fear, anger and grief. We have only to call to mind the children’s drawings produced in the holocaust camps, during the insurgency in Darfur, following 9/11, the floods of Katrina, the shootings in Sandy

Hook, as well as the refugee muralists of Rohingya along with many, many others. This activity is not, as many would have it, a public therapy, a spontaneous outcry, a short-term explosion of the soul, but rather a critical means of marshalling minds and imaginations in acts of expression that gives aesthetic and public presence to profound feelings and often uncomfortable conversations. The arts in their mutuality ask us to think differently, imagine possibilities, work with new tools and skills by which boundaries can be crossed and transformational change created. Placed out in the world, acts of expression, visual, performative and verbal have an activist purpose for they endow individuals with a sense of control, of agency where once it was denied, and, to communities, they shape narratives which mirror collective humanity. Indeed, we see this almost every day now in the street arts and performances that give presence and drama to the BLM movement.

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What has struck me forcibly over the past months as protest and pandemic have intermingled is the energetic ways arts organization have sprung to the fore offering menus of activities for the shut-in. Museums, galleries, concert hall and theaters have offered both new and classic repertoires for free and to be enjoyed at home. Many of us have now seen a lifetime of visual and performing arts without the expense of tickets, dinners and not to say parking. Many organizations have combined access their repertoires with hands-on activities for collaborative activity, for children alone and together and often with parents and grandparents. Indeed, zoom-based teaching and learning has embraced

For throughout time and across continents the arts created by human beings out of the questions, beliefs, negotiations, celebrations and push-backs of being human, power the persistence of human spirit as it speaks across generations and cultures.

these offerings as part of newly organized curricular plans thus saving on a budget item often beyond the resources or even interests of individual schools.

Artists too have penetrated public consciousness in new ways; while the Works Progress Act of the 1930s provided government support for artists to work on public projects, by 2020 artists themselves, singly and collaboratively and often with private funding, have taken the public initiative. Community arts and community artists are now familiar terms as artists-crafts persons both individually and in groups have worked on projects of social-racial and health concerns. Arts endeavors have ranging widely from rehabbing depressed neighborhoods, teaching poetry and drama skills in prisons, pressing abandoned buildings in to

use as unlikely museums and performance spaces and reviving ancient crafts such a soap and indigo dye making. Such projects often engage groups of artists working together with communities and hark back, perhaps, to the folk stories, workshops, traditions and public demonstrations of old that can be found in cultures worldwide.

In the absence of support or interest from the central government more singular activities such murals, posters, music and dance performances have inserted themselves with increasing regularity and bluntness into new kinds of spaces and places where, assisted by technology, they have zoomed their messages widely. Thus, what for long has been a tenuous often under-funded item of culture and schooling, and in a new kind of public-pedagogical synthesis, the arts have sprung to life across the land awakening us to renewed claims for the purposes and

possibilities of democracy as envisioned in expressive forms. The drive to expand the presence of art into new realms is changing forever how we think about the term "Art/art".

So, what might we learn from this and how might the arts be thought of as tools in the re-imagining of education? For we confront a dire need to nurture ways of thinking that are open, sensitive and courageous, able to tackle the kinds of border crossing necessary to forging new kinds of collaborations on behalf of social justice.

Put directly, the arts in their combined presence reveal the power and persistence of the creative spirit as it drives narratives that shape our every-day. The dynamic interaction between and among the arts create flexible and overlapping frameworks within which diverse beliefs, stories and practices are layered folding outward to touch the future and backwards to encompass the past. This larger repertoire is rather like a multi-prismed jewel that, turning against the light of human presence, subtly and endlessly reformulates itself. But it is more than this, for its shiny and expressive surfaces constitute a kind of socio-psychological glue that collages concepts and practices that derive from human experience and by overlapping them root us in our shared humanity. For throughout time and across continents the arts created by human beings out of the questions, beliefs,

negotiations, celebrations and push-backs of being human, power the persistence of human spirit as it speaks across generations and cultures.

This rootedness planted by the strivings of the human spirit across time and place, thus, embraces identity within community. For individual artists grow and develop within the constraints and possibilities of their times and places as experiences of home, school and local cultures broaden and fold into each other. Actions with materials stretch imaginations out into the world enlarging conceptual abilities and give strength to feelings as critical agents of mind. Here, it is the materials of artists in their shaping and final outcomes that act as agents in the construction of personal aesthetic sensibilities affording resonance within the larger culture. The arts, in short, open us to the fissures in our culture that our current pandemics have so dramatically exposed, and while they interrogate injustice, they do so by celebrating an interweaving of individual and collaborative accomplishment that give vivid presence to this.

Of the many things we have learned from the burgeoning arts activities of recent years is that while some individuals are so-called talented, the arts should be more fully understood as natural proclivities of the human mind--all are endowed with the ability to create images, sing, write and dance given the opportunity. So invested have we become in a priori socially determined notions of talent inherited from narrowly defined models of the traditional western fine arts that we have been resistant to broadening our vision. Enshrined in education in the form of state standards and tests, the arts have become exclusionary, often poorly taught or simply non-existent in schools. It is perhaps no wonder that like other institutions and endeavors of social, relational and community benefit the arts in education do not serve their deeper, richer, purposes. In schools for children and later for students in higher education where imagination and creativity are understood as cognitive endowments, as tools of thought and critique, as expressions of body and feeling; *the arts are the glue that shape culture and root us in relationship one with the other and ground us in the richness of our diversity.*

In the midst of great wealth, we can do better; we have created a false psychology of scarcity that inhibits the web of possibilities that give opportunities to some while diminishing them for others. We have become persuaded that culture can be defined by the economy and rationalized in terms of financial checks and balances, weighted in terms of competition and the profit motif. The arts in their practices and apprehension offer another way, they offer tools and skills that open minds to critique and inquiry and give dramatic presence to imagined worlds in which cultures are

mutually embedded and social justice can be imagined on behalf of all rather than some. The arts cross social and cultural boundaries and in their forms, are the tangled roots of our samenesses and differences. The arts reach deeply into human minds and feelings, perhaps more so than another domain of experience for the richness and diversity of their practices exist at the boundaries of our differences and remind us that our humanity is both fragile and precious and in need of vigilance. The arts ask us to think differently, more deeply, imaginatively and creatively, and when we do so we have the possibility of reflecting on and solving the seemingly intractable problems that confront us.

It is, therefore, a deep psych-social *injustice* that the arts play an insignificant role in the education of young people in K-12 schools both public and private. For in its absence we do disservice to the full functioning of the human mind, and to the creation and understanding of the complex narratives of culture that express our rootedness one in the other. For the arts, all the arts, constitute languages of experience each offering to the mind the resources for thinking deeply, imaginative and critically. Thinking in and through words and numbers is *not enough* to prepare young minds for the complex entanglements of this new world. As we look to the future we need to envision school curricular more robustly in terms of an interplay of disciplinary and interdisciplinary

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endeavors that also folds in the offerings of cultural institutions such as museums. We need to remember that school disciplines themselves are social constructs, menus of practices and thought significant to preserving and forwarding a common purpose. As social conditions and aspirations change so past disciplinary repertoires need reformulating to include new ways of thinking, inquiring, contesting and being. Within a refreshed disciplinary-interdisciplinary curriculum the arts can open minds to new ways of conceiving and reflecting on the myriad threads of experience out of which knowledge is constructed and new ideas entertained. All of this has implications for the education of teachers who will need to traverse disciplinary boundaries and confronting the unique and complex challenges of our time, infuse their pedagogy with bold and imaginative practices that respect and deepen the natural inclinations of human minds.

This essay first appeared on the Teachers College/Columbia University website in July 2020.

The Arts and Re-Envisioning Schools

Judith M. Burton

Macy Professor of Education, Columbia University Teachers College

Within a refreshed disciplinary-interdisciplinary curriculum the arts can open minds to new ways of conceiving and reflecting on the myriad threads of experience out of which knowledge is constructed and new ideas entertained. All of this has implications for the education of teachers who will need to traverse disciplinary boundaries and confronting the unique and complex challenges of our time infuse their pedagogy with bold and imaginative practices that respect and deepen the natural inclinations of human minds. (Burton, 2020)

In **Re-imagining: The Arts in a Time of Reckoning** I presented the arts as agents of thought-in-action, as natural proclivities of the human mind. The arts, I suggested, are the glue that shapes the making and receiving of culture(s) rooting us in *relationship* and grounding us in the richness of our *diversity*. I suggested, too, that of the failures in American education, the scant attention paid to the rich potential of the arts to learning constitutes a social and pedagogical injustice. Here, I want to reflect upon how we might re-think schools by envisioning them within clusters of cultural institutions in which the arts serve as extended “texts” for re-vitalizing learning.

At this critical juncture as we grapple with the interplay of three pandemics: viral, economic and racial, and as we social distance, hand wash and wear masks we also confront the complex issues of getting young people back to school and of the nature of schooling itself. Thinking back, even before the dovetailing of our pandemics, educators were already re-imagining teaching and learning in world dominated by technology, economic expansionism, questions about access, equity, the nature of knowledge and expectations for the future. Forced to contend with our own musings sooner than anticipated, such questions have taken on a new urgency as we are now obliged to propose solutions.

How we think about the arts as we move forward is deeply enmeshed with how we might re- imagine *education* as distinct from *schooling*. For some time now (before the pandemics) I have been arguing that schools as we know them will likely no longer exist in their present forms, and

this will happen quite soon. We have already seen the evolution of educational provision seep beyond the proverbial four walls of schools as youngsters are home or work schooled by parents, electing to take more and more courses on-line and attending specially designed activities provided within local communities. Libraries, art, science and history museums, theaters, opera guilds, and dance companies, all have their educational offshoots and a cornucopia of extra-curricular offerings now guarantee that young people can be in some sort of educational provision year-round. Most striking, cultural institutions who only a little while ago kept strictly to themselves now collaborate across institutional boundaries and extensively with schools. So, it is not surprising that these same cultural institutions have leapt forward to fill the gaps created by the closure of schools.



Girl With Structure photographed by Judith Burton

Looking forward with imagination and careful planning, institutional collaborations could offer a collective vision of new and re-vitalized forms of education for the young placing the arts as meaningful and integral to their

provision. Let me press on two reasons supporting this idea of collaborations for it has the potential to address significant problems prevalent in education and highlighted by the predicaments of now – the dilemmas of *socialization* and of *making* and the arts are implicit in how we explore both in future educational practice. Put directly, our current crisis offers an unprecedented opportunity for change.

There is mounting evidence that the digital age of ceaseless screen-based contact has numerous and important

downsides. Over exposure to digital activity has been long argued and now highlighted by parents' and educators' disappointed responses to their children's learning and exposure to others in the current lock-down. Even before the pandemic, the sweep of the standards movement with its attendant drive for memorization and the distanced formality of learning had driven from many schools those activities of "making" that make learning complex and personal.

Yet, outside the formalism of schools the current maker movement along with the interactive practices offered by many museums already hint at multiple possibilities for new thinking. Youngsters too lead the way as many, singly and in informal groups, sometimes from around the world, make art, share, re-group and extend ideas in almost never-ending rich and inventive iterations. Digital games are invented, designed and played by contestants in different countries and young people attend classes or lectures on art-design-science in other schools and nations. Put directly, twenty-first century youngsters are using a range of art skills in considerable informal border crossing of their own!



Boy with globes photographed by Judith Burton

Without disparaging schools, but by centering them within networks of cultural institutions, we might open-up options for rich disciplinary border crossings that enmesh critical socialization experiences and making activities in the service of learning. To do this the work, schools as such will have to be

rethought, perhaps as disciplinary hubs, and the so-called school day re-conceptualized to allow dialogue, making and learning to flow, cross boundaries and develop in depth using the resources of the cultural institutions. Cultural institutions too will have to think beyond their western inflected value systems and envision their resources more broadly in terms of "texts for learning." This means that teachers, curators, museum educators, librarians and community leaders will need to work as teams to co-construct curriculum, giving priority to investigative dialogue as they design instructional activities.

The immediate availability of such diverse "texts" invites inquiring minds to understanding them as exemplifications of experiences interwoven into knowledge. Minds, encouraged to range backwards and forward across time, understand that idea making responds to changing social/racial contexts and contradictions that are always responsive to personal social and economic influences of different places and ages. Encouraged to think, explore, reflect and

ruminate as past infiltrates present and cultures interplay and inform each other over time, situates young people as inheritors of this long and diverse history. Moreover, if community members, practicing artists and crafts people are also invited to participate as role models and mentors this helps give this inheritance an ever-present reality. Envisioned this way artists are recast as social beings who through an intermingling of imagination and reflection give knowledge important presences in the world. Bringing together youngsters from different schools within a collaborative model where the meeting ground is open to deep inquiry and energetic exchange gives reign to social imaginations able to embrace how knowledge of self is deeply entwined with sensitive knowledge of others.

Learning in and through the presence of cultural "texts" entices thinking about the making process itself and how this offers new depth and extensions to the intermingling of socialization and learning. Anything that can be taken as a material (including digital materials) *invites* physical actions of transformation that opens a spectrum of possibilities for inner reflective dialogue. Materials call into play nuances of thoughts set in motion by challenges originating in wonderings, curiosity, experiments, and intentions related to many diverse and open-ended outcomes expressed through images, sounds, and movement.

While transformational dialogues with materials begin in physical acts of the body, they evolve in the context of constructing complex repertoires of thought. Here, the process of making is considerably strengthened if it engages groups of young people contributing working together learning to be open to each others' ideas, perceptions and thoughts equally as they are to ideas that derive from their surrounding cultures. In this context, the interplay of group and cultural influences feeds the rich complexity of personal repertoires of thought in which culture and minds are constantly shaping each other. What is critical here, is that materials as flexible agents-of-the-mind also make possible the kinds of sensitivities and aesthetic nuances that endow images, structures and forms with the kind of dynamic personal "presence" that makes new knowledge compelling. Such "presence" not only confronts the world as personally distinctive but also invites a kind of continuous reflection compelling further action that moves ideas into the as yet unknown. While the outcome of all this may be a crystallization of an ongoing and integrative dialogue between materials and minds, it also endows autonomy on makers and a "spark" that contributes to the continuum of culture.

If we are to be prepared with new ways of thinking and fresh expertise needed to meet the demands of twenty-first century schools then conditions in schools within collaborative networks will have to change. Collaborative networks thrive in circumstances where teachers, principals, cultural institutions and parents share a collective vision of why an interweaving of disciplinary and interdisciplinary learning is important in young peoples' lives. A collective

vision is not just the determinant of an individual program/institution but embraces the full network of interactive influences from the curricular relationships among disciplines, art classroom arrangements, administrative management, parent involvement, participation in decision making and so forth. Beyond the school, the location and economic circumstances of the neighborhood contribute to supporting and sustaining an enlarged arena in which youngsters' generative efforts can find expression and acknowledgement.

In the broadest sense, the arts are languages that give us permission to wonder, be curious and speak of those things that concern us most and which cannot always be contained in descriptive words or numbers.

A final thought

A very final thought that brings me full circle to my commitment to the arts as fundamental activities of the human mind. My countryperson Herbert Read long ago argued in his important book *Education Through Art* that all learning is inflected by an aesthetic sensibility that is inherent to human development, a sensibility that is both dynamic and endows thinking with personal meaning; our late Teachers College colleague, the philosopher Maxine Greene, argued persuasively that it is this aesthetic sensibility that energizes thought, directing it to penetrate the unknown and envision the world and ourselves in it as both might be otherwise—this she saw as the work of the arts in making knowledge and culture.

I am suggesting in this essay that the materials of the arts, both in their disciplinary and interdisciplinary forms can be thought of as vehicles, nuanced by dynamic and penetrating sensibilities in and through which personal knowledge is constructed and enacted within an inter-relational world. Thus enacted, personal knowledge is both endowed with cultural significance while it contributes to the making of culture. In the broadest sense, the arts are languages that give us permission to wonder, be curious and speak of those things that concern us most and which cannot always be contained in descriptive words or numbers. To my mind, it is a great social, emotional, artistic and intellectual injustice

when youngsters in schools are denied access to the arts, in whatever form; for it is in and through their materials and processes that thought is endowed with personal significance and placed in the world. This way of speaking out and being heard acknowledges children, adolescents and young adults as makers of culture implicit in their right as citizens. Apprising and making "ART" prized from the sole context of western value systems frees it to become a vernacular languages offering new dimensions to contemporary experience.

Of course, what is presented above is neither new nor idealized, but captures a way of educating young people that I have encountered in different countries and iterations. Planned thoughtfully and well, with the full cooperation of cultural and community resources (local, national and international) learning is energized, exciting and endowing young people with a rich sense of their own possibilities singly and together and embraces knowledge of a world beyond their own horizons. This is long term and takes time and must be designed to respect different age/developmental levels. Sometimes young people will be accommodated in both schools and local cultural institutions, sometimes where this is not possible technology can deliver resources where needed. There are multiple possibilities for pedagogical imaginations to ponder. However, as pointed out above, some of this is happening already as cultural institutions have taken the initiative to offer activities during the past months of the pandemics. Put directly, our present crisis offers opportunities for change and the winds are accelerating the groundwork for re-making the future; let us make sure we capture this wind with imagination and sustain it thoughtfully.

This essay first appeared on the Teachers College/Columbia University website in July 2020.



b.Burton Portrait (Photo: TC Archives).

Judith Burton is the Macy Professor of Education at the Teachers College, Columbia University. She has a National Diploma in Design, Hornsey College of Art, London; Academic Diploma in Education, University of London; M.Ed., University of Manchester; Ed.D., Harvard University.

She has a scholarly interest in artistic-aesthetic development in children and adolescents; learning, and transfer of learning in the arts; instructional methods in the arts; the role of artists in the education of children, and cultural experiences in arts education.

Student Privacy and Software Use – a hurdle difficult to clear

Cory Merchant

Editor's Note: sometimes setbacks sneak up and surprise you. Just when you think you have found some answers, the unexpected rears its ugly head. Cory Merchant's dilemma is the same problem many art teachers who use image editing and vector programs in their classes are facing.

The swift pivot to remote learning left teachers scrambling to figure out how to adapt their curriculum to a completely new format. A format that we had no formal preparation for, or training in. This is clearly not unique to Art teachers, though there are certain problems related to digitizing a process-based visual arts curriculum that may not reverberate through other disciplines. There is no virtual substitute for having students in the classroom, having access to all the supplies and equipment we offer, observing their work, responding to their work in real-time, witnessing the creative process unfold.

I teach Photography and Media Arts, so one of the obstacles I encountered immediately when switching to a remote environment was that my students no longer had access to the Adobe Creative Suite. Ordering licenses for all of our students to have a copy of the Creative Suite at home would be costly, and difficult to manage now that Adobe has switched to a subscription-based model. Even if we could afford it, and figure out the logistics, we cannot be sure that every student has a computer at home that is capable of running the software. In fact, we couldn't be sure any student had a computer at home capable of running any piece of software we might ask them to download, even if it was free! GiMP, for example, is a free Photoshop alternative that is quite robust, and similar to Photoshop in many ways. It could easily be used in both the Media Arts and Photography curriculum. Our students are required to have a device that they can use to access Google Classroom, but many of them opt to use the school-provided Chromebook. Chromebooks, since they use their own proprietary operating system, will not run most pieces of software. This was a dead-end.

A colleague of mine, who also teaches Media Arts, scrambled to find web-based alternatives to Photoshop and

Illustrator so that our students could continue to create work from home. This is where we encountered our second obstacle. The problem with many, if not all, of these web-based art-making apps have language in their Terms of Use and Privacy Policy that directly violate Ed Law Section 2-D:

The parents bill of rights for data privacy and security shall state in clear and plain English terms that (1) a student's personally identifiable information cannot be sold or released for any commercial purposes.



Our next step was to make a list of the apps we were considering using and we sent that list, along with the relevant policies, to our compliance officer. These included Polarr, Pixlr X, Photopea, Figma, and Gravit. We were told that none of these were usable. This was puzzling to me, as many of these web-based apps do not require an account. Where would these apps be gathering the personally identifiable information (PII) if students are not making and using an account? After a conversation with the compliance officer, who also talked it over with the district's legal team, it became clear that the problem was in the possibility those web-based apps would ask for some PII and the student's would mistakenly give it to them. In this event, I was told, the district would be liable as having violated that student's privacy and be subject to legal action.

As of writing this, my district is starting in an all-remote model for the first two weeks of instruction. We are then supposed to transition to a hybrid model, where one cohort of students will be in the building on Mondays and Tuesdays, and the others will be in on Thursdays and Fridays with Wednesday as a flex day. This means our problem of finding software that students can use at home when they do not have access to the Creative Suite, is not relegated to the all-remote model. In fact, my colleague and I have discussed

the possibility of not using the Creative Suite much at all this year. It simply makes more sense for us to find software that will work in all models, that way we can ensure relatively smooth transitions between hybrid and remote models. That makes this a very real problem for us and our curricula that still remains unsolved.

As of right now we have two solutions. First, the district's legal team has told us that we can generate fake accounts for students to use without using an PII during the registration process. The second is that I have worked on a consent form that we could send home to get signed at the beginning of the school year. This form would give parents the chance to sign to confirm that they will allow their students to use these apps, and that students would sign to confirm that they will not input any PII if asked. This form has been sent to the legal team so that they can look over it, add language and make whatever changes they feel are necessary before distribution. As per the legal team's advice, the dummy accounts would alleviate the need for the complicated consent form.

This is just the tip of the iceberg as privacy issues go, and there is a host of small logistical problems that seem to stretch endlessly into the depths since switching to all remote, or partial remote learning. For instance, I recently found and implemented two Google Chrome extensions to help me use Google Meet to provide remote instruction. One helped me take attendance, one helped me fix the Google Meet grid view so I could see all the students' faces rather than just a few. I was immediately notified by the central administration that both extensions needed to be removed because they violated Ed Law 2-D.

Just to be clear, I am writing this piece out of equal parts frustration and understanding. The last thing I want to do is potentially release student PII out into the world. I have two young children that are currently in elementary school, and

the thought of their PII finding its way out onto the internet is terrifying. I think Ed Law 2-D is probably one of the most important pieces of education-related law to be signed into being in recent years. I am also frustrated because it seems like all doors that would lead me to being able to provide adequate instruction to my students remotely, are shutting in my face just as I attempt to walk through them.



Cory Merchant received a Bachelor's degree in Art Education from SUNY New Paltz, and a Master's of Fine Arts degree in Digital Media from CUNY Lehman College. He teaches all of the photography classes at Hastings High School in Hastings-on-Hudson, NY: Photo 1 & 2 (both darkroom classes), Digital Photo, and AP Photo. He is also the advisor to the HHS Photo Club, which has done charity work through Help Portrait, gone on field trips to the annual Photo Expo and the New York Botanical Gardens, and numerous photography exhibitions in New York City.

RESOURCES

We have gathered a list of resources for you as we move to connecting and teaching online. We are still vetting these, so please keep checking back, and let us know what you think! To make a submission, please contact NYSATA Vice President Donnalyn Shuster at vicepres@nysata.org.

NYSATA can not guarantee that all resources ensure compliance with Education Law 2-D. Teachers are responsible to be sure they protect the security and privacy of students.



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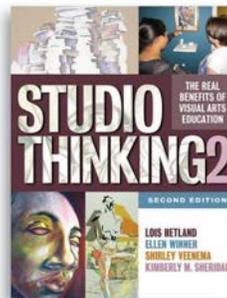
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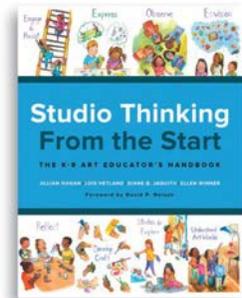
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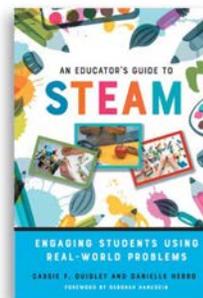
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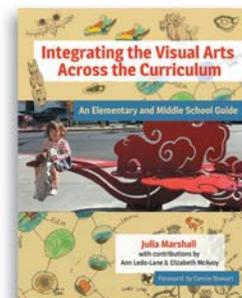
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Call for Contributions

Calling for Contributors to the WINTER 2021 NYSATA News

Making it happen, making it better

This digital issue of the NYSATA News will be online in FEBRUARY 2021

Deadline for content submission is JANUARY 15.

Dr. Mary Wolf, a long-time NYSATA member and Assistant Professor of Art Education at SUNY Buffalo State, noted that “in late spring and early fall we made it happen and now we need to make it better. We need to ask our elementary, middle, and high school students what they want and need right now and help them, our colleagues, and ourselves find some peace and joy in the craziness. I think the key right now is sharing the positive things we have learned from our society, students, and virtual teaching experiences that have helped and will continue to help our students, our field, and us improve and grow.”

We are shifting, pivoting, modifying, and inventing curriculum to explore issues that have come to the foreground during this coronavirus era. Isolation, social unrest, racial equity, political conflict, disrupted routine, parental stress . . . all these conspire to challenge our students. With all of these challenges, how can we as art educators make things better?

We all know the joy that comes with handling materials, discovering our own voice, working out our feelings and expressing our thoughts. We are discovering and developing instructional and learning goals to deal with our student’s questions, interests, and needs. And we are finding courage, delight, community, and progress.

This is an open call for work; here are some thoughts to explore about article topics:

- What are my elementary, middle, and high school students expressing they need right now and how have I responded?
- What strategies have I used to connect with remote learning students that can shape my practice when the world of teaching begins to return to “normal”?
- What evidence have I seen amongst my students that tell me about their social-emotional needs, and how have I addressed them in my curriculum planning?
- How has artmaking helped my students to take positive steps in their mental health, in voicing their own thoughts and dreams?
- Artists have always inspired teachers – what creatives have enlightened your teaching and expanded your vision to be more inclusive and less traditional in your thinking.

Articles (shorter than 500 words) and features (around 2000 words) should address this theme in some manner. You can use our latest issue for reference. The newsletter welcomes and encourages images but be sure you have signed permission slips for student artwork / classroom activities showing students’ faces (we have a form). Images should be .jpg format / a minimum of 5x7” at 150 ppi.

Please contact me with your idea. We can discuss your piece, deciding on how I can best help you. I appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant NYSATA News Editor: merchantmartin@gmail.com

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5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
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