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**Elizabeth Delacruz
 Emily Eveleth
 Jennifer Hecker
 Michael Taylor**



**2012 Conference
 Keynote Speakers**



Emily Eveleth



Jennifer Hecker



Michael Taylor

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 Ms. Eveleth's images and information courtesy of the artist and Danese Gallery,
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President's Message from Edie Silver



"This year's enormous educational changes augur a significant shift in our focus."

During this past year I have had honest, in-depth conversations with art educators about instruction and rigor. Although there are varying points of view, it's clear that everyone I conversed with shares a dedicated vision: they have "kept their eyes on the prize" throughout their teaching; they have been passionate about good teaching, their students, and the arts.

This year's enormous educational changes augur a significant shift in our focus. While the new APPR system ostensibly will help us be better teachers, we know that it will affect how we interact with and think about our students and their accomplishments in our classes. In spite of the abrupt arrival of these systemic changes, we still need to be thoughtful in our approach to teaching and learning.

This summer the leadership of NYSATA was engaged in sorting out all the new and evolving information about standards and assessment that has been coming from the New York State Education Department. We understand that teachers are preparing for a school year filled with changes, challenges and a bit of anxiety regarding the unknown. The Common Core Learning Standards (CCLS) and new Annual Professional Performance Review (APPR) process ensure that this will be a year where teachers, administrators, and higher education faculty will need to form collaborative learning communities to best meet the Visual Arts learning needs of all students.

NYSATA has convened a state-wide task force of art educators to provide guidance and support to our members. We have crafted and posted a Position Statement: Use of Student Assessment Data in Teacher Evaluation. It was e-blasted out to our members and can also be found on our website. The task force developed Student Learning Objective (SLO) Templates that follow the content of our New York State Portfolio Project. These discipline-based instruments will help guide you as you move forward with your APPR. You can download these documents to share in your discussions with your colleagues and your district's leadership. Look for more information from us in the near future.

At our 64th annual Conference, "Art is the Common Core," will be held November 16-18 in Rochester, New York. There you will have the opportunity to seek answers and fill your creative soul. Attend and enjoy keynote speaker addresses, hands-on workshops, professional presentations, commercial exhibits, and regional meetings; and connect with friends old and new. Please join the task force as they present a full day Pre-conference APPR Symposium on November 15 at the NYSATA Conference. See you there!

Respectfully,

A handwritten signature in black ink that reads "E. R. Silver".

Edie Silver
NYSATA President



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Conference Overview and Information



**NYSATA 64TH
ANNUAL CONFERENCE
NOVEMBER 16-18, 2012
HYATT REGENCY HOTEL
ROCHESTER, NY**

Schedule Overview

Friday

Continental Breakfast (Vendor Area)..... 8:00 AM-10:00 AM
Commercial Exhibitors Exclusive..... 8:00 AM-10:00 AM
Commercial/College Exhibition 10:00 AM-1:00 PM
..... 2:00 PM-5:00 PM
Workshops 10:00 AM-1:00 PM
Lunch 11:00 AM-2:00 PM
Super Session I: Elizabeth Delacruz Ph.D..... 1:00 PM-2:00 PM
Workshops 2:00 PM-5:00 PM
Regional Hospitality/Meetings 5:30 PM-6:30 PM
Awards Dinner 6:30 PM-8:30 PM
(Ray Henry Award, Special Citation Business, Student Scholarships)
Friday After Dark Workshops (Pre-Registered) 8:30 PM-11:00 PM

Saturday

Continental Breakfast (Vendor Area)..... 8:00 AM-10:00 AM
Commercial Exhibitors Exclusive..... 8:00 AM-9:00 AM
Commercial/College Exhibition 9:00 AM-1:00 PM
Special Session I: Jennifer Hecker..... 9:00 AM-10:00 AM
Workshops 9:00 AM-1:00 PM
Lunch 11:00 AM-2:00 PM
Super Session II: Emily Eveleth 1:00 PM-2:00 PM
Workshops 2:00 PM-5:00 PM
Artisans Market 3:00 PM-5:00 PM
Member & Student Art Exhibit Opening 6:00 PM
President's Dinner Party..... 6:30 PM-11:00 PM
Includes Art Educator of the Year, Outstanding Service Awards,
Dessert, and TASK Party..... after award presentations

Sunday

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

Conference Rates for 2012

Member Registration: \$165 *Early Bird \$135
Student/Retired/Unemployed Member Registration: \$130
***Early Bird \$100**

Non-Member Registration: \$235 *Early Bird \$205
Full Meal Package (Save \$10): \$180 includes all meals
(All meals include 21% gratuity)

Individual meal pricing: Friday Lunch: \$25, Friday Dinner: \$50
Saturday Lunch \$25 Saturday Dinner Party \$50
Sunday Brunch \$40

***Early bird rates are effective until Nov. 1, 2012**



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transactions, and mail-in checks
or POs.

Conference Keynote Info

Emily Eveleth



Emily Eveleth, artist and resident of Sherborn, MA, has been painting jelly-filled doughnuts with considerable prowess for almost two decades. She is keenly attuned to the associative potential of her imagery, in which people routinely see everything from boulder-strewn landscapes to violated corpses and pornographic close-ups of bodily orifices. While some works solidify existing ideas, others generate added notions about subject matter, content and the act of painting itself. Emily Eveleth was born in Connecticut in 1960. She received an undergraduate degree from Smith College and pursued graduate studies at the Massachusetts College of Art. Her work is included in prominent museum, corporate and private collections. Among other awards, she was the recipient of a National Endowment for the Arts Fellowship for Painting, and a French Government Grant for the Artist-in-Residency Program in Rochefort-en-Terre, and was a visiting artist at the American Academy in Rome.



Elizabeth Delacruz Ph.D

Elizabeth Delacruz is Professor Emerita and former Chair of Art Education at University of Illinois, Editor of Visual Arts Research journal, Adjunct Instructor in the University of Florida Online Art Education MA program, incoming co-president of the NAEA Women's Caucus, and part-time art teacher at Centennial High School in Champaign, Illinois. She received her BFA and MA from UI, and her Ph.D. from Florida State University. Elizabeth is recipient of the 2009 NAEA Women's Caucus June McFee Award, the 2009 NAEA Higher Education Division Art Educator of the Year Award, and the 2011 United States Society for Education through Art National Edwin Ziegfeld Award. Elizabeth's other awards include the UI College of Fine and Applied Arts

Teaching Excellence Award, a National Endowment for the Arts Challenge America Grant, a UI Center for Democracy in a Multiracial Society Fellowship, and appointment as a University Vice Chancellor's Teaching Scholar.

Elizabeth's 1997 NAEA book, *Instructional Theory, Research, and Design in Art Education: Design for Inquiry*, remains a well-respected work serving the field. Elizabeth's co-edited 2009 NAEA book, *Globalization, Art, and Education*, now in its second printing, brings together 40 provocative chapters from artists, scholars, and educators all over the world. With over 50 scholarly papers published in national and international journals, and over 100 presentations before professional audiences, Elizabeth work focuses on the nature and value of culturally diverse art, from folk art to new digital media, and the role of art education in promoting creative personal expression and global civil society. She remains unwavering in her beliefs that art education has a significant role to play in the civic and aesthetic life of communities worldwide, and that art teachers make a real difference in the world.

Conference Keynote Info



Jennifer Hecker

Jennifer Hecker has an extensive and diverse exhibition record that includes solo shows, commissions, collaborative installations, public art projects, outdoor sculpture shows, adjudicated exhibitions, and permanent collections. In 2003, she had a solo exhibition of her outdoor sculptures at Belmont, The Gari Melchars Memorial Gallery and Estate, which is part of Mary Washington College in Fredericksburg, Virginia. In the fall of 2004, she completed a significant commission for a three-part, site-specific sculpture for Christ Church in Pittsford, New York. In 2006, her commissioned outdoor sculpture for the Village of Brockport, *Les Racines et les Raisons* (The Roots and the Reasons), was dedicated in Remembrance Park. Jennifer's sculptures have been exhibited on college campuses, such as Appalachian State University in Boone, North Carolina, Burlington County College in Pemberton, New Jersey, and SUNY College at Brockport. She has been the recipient of awards from the Jerome Foundation, the Arts and Cultural Council of Greater Rochester, the United University Professions, and SUNY Brockport. Jennifer Hecker is a Professor in the Department of Art at SUNY College at Brockport, where she has taught all levels of sculpture as well as general education art courses since 1989.



Michael Taylor

Michael Taylor's exceptional career in visual arts and education spans forty years. It is evidenced by peer recognition through scholarships and grants from such prestigious organizations such as Fulbright-Hayes Research Grants to Sweden and Central Europe; National Endowment for the Arts, Visual Arts Fellowship; New York State Foundation for the Arts Grant; New York State Council for the Arts, Visual Artist Fellowship; Louis Comfort Tiffany Foundation Grant; The Thord-Gray Fellowship of the American-Scandinavian Foundation; Korean – American Cultural Exchange, Samsung - Corning Foundation; Grand Prize - International Exhibition of Glass, Kanazawa, Japan; Dansforth Foundation for Humanities Grant; United States Department of Information Services, Cultural Specialist Award, Mexico; Portuguese - American Foundation Grant. Taylor was head of the Glass Department at Rochester Institute of Technology's College of Imaging Arts and Sciences in New York for twenty years and served in the Visual Arts Department at Vanderbilt University in Peabody College nine years prior in Tennessee.

His work is represented in many national and international permanent collections such as: The Museum of Art and Design, New York, NY; National Collection of American Art, Renwick Gallery, Smithsonian Institute, Washington, D.C.; Chrysler Museum of Art, Norfolk, Virginia; Royal Ontario Museum, Toronto, Ontario to name a few.



Conference Highlights

64th Annual Conference Highlights include...



- Preconference: "Get Ready for APPaRt. . .Go SLO"
- Four Dynamic Keynote Sessions
- Over 90 Seminars and Workshops
- Commercial Exhibitors and College Showcase
- Artisan Market of Handcrafted Items
- Friday After Dark Workshops
- Hands-on Extended Workshops
- President's Dinner Party that Includes a TASK Party
- ARTISANworks or the MAG Shuttle
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- Member and Student Art Exhibits

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Letter from the Editor

Jennifer Childress

The school year is off to a ragged and roaring start for many; with lots of conflicting information flying about in relation to SLOs, APPR, and filing deadlines which keep changing. By now, most teachers are aware that the deadline for filing growth SLOs has been altered to fit reality a little bit more closely. The new deadline is now October 19. However, different districts seem to have determined alternative dates. In some cases this has been done in conjunction with submitting plans and requests to NYSED; in other cases local decisions seem to have sidestepped NYSED.

Frustrating for art teachers, NYSED has still not addressed problems regarding the use of pre- and post-assessments for SLOs in ten and twenty week courses; most of which occur at the middle or 7-8 level.

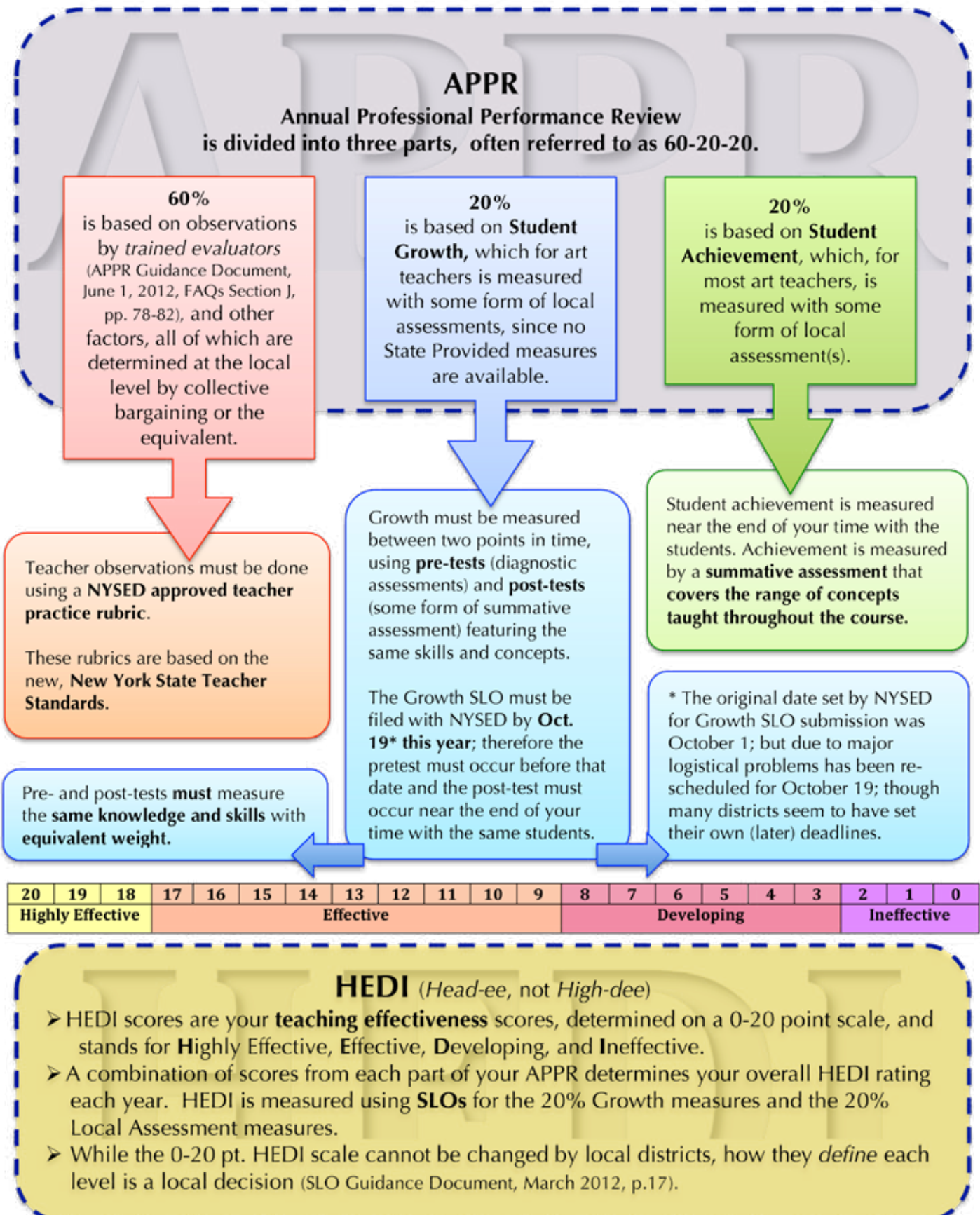
While stating in the APPR and SLO Guidance documents that locally developed assessments must be rigorous, valid and reliable to the extent possible, NYSED has - at the same time - given districts the option to use ELA scores for growth measures for all teachers who need SLOs. This is hardly valid for subjects like art, science, math, music, etc.! Kindergartners and other young students have been over-tested in situations that could hardly be called valid OR reliable. Districts scrambled to create some form of workable assessments in the short amount of time they were given, resulting in multiple choice tests for subjects that are primarily performance based. This is hardly valid or rigorous! Teams for scoring performance based pre-tests have not been trained, and therefore post-tests will be scored by - in some cases - colleagues with no training in the subject matter being assessed. This is hardly reliable!

The desire to improve teaching and learning through closer attention to, and interpretation of, hard assessment data can be a success story when implemented correctly and carefully. A "trial period" is the least that NYSED could have established, especially given the lack of forethought put into logistical applications of their ideas; which have been co-opted from states that did put in the legwork necessary to make data-based assessment an important part of education reform. I fear that many teachers and principals will be so discouraged by this current reform effort that their cooperation, as well as students' cooperation will be sacrificed. Certainly any trust that ever existed before, between NYSED and public school teachers and administration, has been severely damaged.

Like it or not, we must survive this year; and not only survive but make it work for us as best we can. The watchword across the state is to Keep It Simple, Short and Sweet: to assess only a few key and important concepts that are essential for success at the next level, and wait for more changes. Let's hope that in the meantime we actually learn something important that will help us improve our teaching; and that we support and help each other as much as possible.

Please see the NYSATA website (members only section) on guidelines for setting up both growth and local SLOs, and advice on determining percentages of achievement or growth in the HEDI scoring section of SLOs. And join us at the conference in November!

APPR and SLO Update by Jennifer Childress



SLO

stands for **Student Learning Objective**

BUT, a SLO is actually a FORM you will develop and file with NYSED on their SLO website.

A SLO is a form that RECORDS your **targets** for both the Growth and Local Assessment subcomponents that make up 40% of your personal APPR. Assuming that most art teachers will write between 1-3 SLOs for growth, and another 1-3 SLOs for achievement, every art teacher will most likely write anywhere from 2-6 SLOs, total.

GROWTH SLOs

- Make up 20% of your total teaching effectiveness score.
- Determine what will be considered an effective HEDI Growth score.
- **Record** your goal setting for **student growth** over time.
- Utilize **pre-test scores** (and eventually **post-test scores**).
- Must cover 50+% of your total student load, subject to proportionate adjustment for length of time you meet with students.

LOCAL ASSESSMENT SLOs aka ACHIEVEMENT SLOs*

- Make up 20% of your total teaching effectiveness score.
- Determine what will be considered an effective HEDI Local Assessment score.
- **Record** your goal setting for **student achievement** or **mastery** of your course content by the conclusion of the course.
- Utilize only **summative assessment** scores.
- At this time, there is lack of clarity about whether these SLOs get filed with NYSED or remain purely local.

*Best practices suggest that **TRANSFER** of learning to similar or even novel situations is the best measure of knowledge gain over long term, rather than duplication of that knowledge in exactly the same circumstances.*

Therefore, pre- and post-tests need not be exactly alike. Similar but slightly different art prompts (degree of difference depends on age level) could be used for the same type of question or task, focused on the same skills, knowledge, and/or concepts.

Pre- and post-tests do not need to measure the full range of content learned in a course, but a subset: what is the MOST ESSENTIAL to preliminary student success at the next level.

*Local assessment SLOs can assess the same population as your Growth SLO, and even use the same assessment instrument **BUT** (very important!) **must measure something other than growth.***

*The usual recommendation is to set a target that defines a percentage of students who will achieve **mastery**. Mastery is defined (by you or your district) as a certain score being reached on the designated assessment instrument.*

The local assessment SLO can set targets for mastery of all Standards or a subset of "power standards" for a course (SLO Guidance, March 2012, p. 26).

Cont'd

**For our purposes, student achievement and local assessment SLOs are one and the same.*

Stop and note that the two types of SLOs actually support what we value in the art classroom.

GROWTH SLOS measure how far an individual student progresses over time – we used to call that “portfolio assessment.” Portfolios (many different kinds) could be used to measure growth over time.

ACHIEVEMENT SLOs measure how well a student masters the concepts in your curriculum. We used to call that “performance assessment.” Performance on special art tasks (whether focused on making art or writing about art) could be used to measure how much and to what degree a student internalized and was able to operationalize the knowledge, skills and concepts we value at each grade level.

Thus Student A might grow by 50 percentage points, but still not achieve mastery if they started with very few skills and little knowledge; whereas Student B achieves mastery, but only grows by 30 percentage points. Both kinds of cases, and everything in between, come into play in your teacher effectiveness (HEDI) scoring.

The key is to set up your SLOs with reasonable targets, based on your student population’s characteristics, needs, and abilities.

Examples and Guidelines for setting up Growth SLOs and Local Assessment SLOs can be found in the members-only area of www.nysata.org. Not a member? Join today at <http://www.nysata.org/membership> and have instant access to all of our member benefits!

ASSESSMENTS

are the tools you administer and score to produce student scores in pre, post and/or summative assessments for your SLOs.

These can include:

Multiple choice, Short or Extended written tasks, Short or Extended graphic tasks, Special projects, Portfolios of many different configurations, etc.

They should not include such assessment types as Matching, T/F or Fill-in-the-blank (not good indicators of student knowledge due to the “guess factor.”)

For younger grade levels, Listing and Checklists can be good options for certain concepts or skills.

STUDENT scores are determined individually, but are reported in aggregate on your SLOs to help determine your HEDI scores. Ex: *40% of your students increased their pre-test scores by at least 50% from the pre-tests for your growth SLO; 75% of your students scored at mastery level for your achievement SLO; etc.*

ASSESSMENT SCORING is a tricky situation; teachers may score their own pre-tests but not their own post-tests; nor can principals assist with scoring. The phrase used is “vested interest.” You may not score a post-test in which you have a vested interest in the outcome.

This presents terrible problems for art teachers especially if (as in most cases) the art teacher is not relying on a machine-scorable assessment, but on an

art task or set of tasks that are scored with rubrics. Obvious problems include scorers not having any art background, post-test scorers not having the same frame of reference as pre-test scorers, etc.

Districts are directed by NYSED to come up with a plan for scoring post-tests and summative assessments that sidestep the problem of “Vested Interest.” Some solutions are:

- Ⓢ Working with the local BOCES to train scoring teams and procedures across several districts, especially if they are small and have only 1-2 art teachers.
- Ⓢ Working in your district as teams to score **both** the pre-tests and post-tests, with enough personnel to negate “vested interest” problems. This also solves the problem of different sets of values and personal art preferences influencing pre-test scores and post-test scores.
- Ⓢ Assessment teams must be trained before scoring, to make sure there is consensus on what each level of a rubric looks like in terms of actual student work. The term used is “**inter-rater reliability**” and the practice has a long history of being used by NYSED and assessment companies (like Pearson) in scoring all high stakes constructed response items on assessments.

Cont'd from page on SLOs.

The same assessment instrument used for the post-test, or a summative assessment that includes the post-test as part of it (that smaller part's scores must be extracted separately in order to measure growth) can be used for your local assessment SLO.

However, NYSED advises that, “Districts are encouraged to ensure that all students are included in either a growth measure or a locally-selected measure” (SLO Guidance, March 2012, p. 22).

REMAINING QUESTIONS

1) Filing SLOs before October 19 presents problems for teachers who have sections of courses that start after October 19 (ex: 4 ten week sections of Art 7 and 8, or half year courses at the high school level). Following current NYSED logic would indicate that if a teacher was writing a growth SLO for all 7th graders, then regardless of when they start the ten week section of art, ALL 7th graders would need to take the pre-test before October 19 on some designated date after BEDS day. In reality, district capability to arrange this (not just in art) for so many students, seems unlikely. As of this writing, there is no definitive answer to this problem. ***Look for updates on the NYSATA website in the coming weeks.***

2) NYSED's SLO guidelines state that locally developed assessments must be **RIGOROUS**; and to the extent possible, **VALID, RELIABLE and COMPARABLE**; and be developed in adherence to the American Psychological Association's *Standards for Educational and Psychological Testing* (APPR Guidance, June 1, 2012, p. 61).

Determining validity and reliability is typically the job of psychometricians; and involves highly complex skills most teachers have never been trained to use. Not so far in the past, NYSED had a whole department that dealt with such matters. Where are they? Why are teachers being asked to do the job of experts in testing and measurement? Who will verify that our locally developed assessments meet those testing standards? What does "to the extent possible" mean? How many teachers have had training in how to write multiple-choice questions correctly (not to mention more complex assessments) to create appropriate score spread, acceptable margin of error, and point bi-serial correlation? **Will lawsuits be in the offing if high stakes decisions are made based on the results of poorly designed local assessments?**

Here we are being required to meet Standards for Educational Testing we know little about. While yet another case of NYSED passing the RTT buck down to districts, just how close can we get without such training?

- Ⓢ **Rigorousness** is generally determined by degree of adherence to the set of standards being used (national or state level) to determine student achievement, and meeting all levels of Bloom's Taxonomy that are appropriate to the grade level.
- Ⓢ For example, an all multiple-choice assessment in the Visual Arts can only reach – even if done well and written correctly – the analysis stage of Bloom's. Where are creating, reflecting and evaluating?

An all multiple choice test for the Visual Arts fails to measure Standard 1, arguably the one Standard most represented (time on task) in almost every art classroom. An all performance-based assessment, such as a drawing task of some sort, does not include Standard 3.

- Ⓢ One important form of **validity** – face validity – reflects the level of adherence to the curriculum being taught. An all multiple choice test for the Visual Arts fails to measure Standard 1, arguably the one Standard most represented (time on task) in almost every art classroom. An all performance-based assessment, such as a drawing task of some sort, does not include Standard 3. Both examples would be invalid measures of the Standards *and* the curriculum taught in most art classrooms.

- Ⓢ Starting with Grade 3, a local assessment should also incorporate some form of writing about art to address Standard 3. Although speaking could be substituted, the difficulty of assessing 50% of a teacher's students through one-on-one speaking assignments is so onerous – and open to unreliable scoring – that it isn't a likely assessment measure.

- Ⓢ **Reliability** most often involves - for our purposes – scoring that is fair and evenly applied. No matter who does the scoring, similar results are

achieved. Multiple-choice questions are the most reliably scored, since a machine can do it; but that assumes the items are also reliable and valid. Rubric scoring is much more useful for complex tasks at the higher levels of Bloom's, but requires more attention to reliability. (Thus the need for using multiple scorers to produce **inter-rater reliability** on complex rubric-scored tasks.)

- Ⓢ NYSED's typical response has been to roll out answers, corrected procedures and new additions to its hastily conceived plan through the Network Training Teams, who in turn are to train local district personnel. **Check with your principal to see what training is available locally.**

Corrections to previous articles

Correction to article – “APPR-Introduction to Growth Measures and SLOs” in the Spring/Summer 2012 edition of the NYSATA News:

Page 19, point #8 states that “**The same assessments cannot be used for SLOs in both the 20% Growth Measures and the 20% Local Measures.**”

This is not correct. The same assessments **can** be used for both Growth and Local Measures, but different *targets* must be measured.

For example, a district may have prepared a Studio In Art Exam for all ninth graders to take. This exam could be given at the beginning of the year as a Pre-test, then again at the end of the year as a Post-test, and some target (or set of targets) would need to be set for student score changes from pre-to-post for the Growth Measure. Then, the same exam could be used for the Local Assessment of Student Achievement in Studio In Art, but the target would not be score changes, but a set percentage of students who score at or above what is considered mastery level.

Updates on article – “APPR-Introduction to Growth Measures and SLOs” in the Spring/Summer 2012 edition of the NYSATA News:

Some re-interpretations of how to configure which classes should have SLOs have been discussed at NYSED. Generally a formula is applied to partial year courses. The examples in the original article still hold, but some teachers have unusual assignments that do not seem to be covered by the provided examples. Generally, the length of the course must be part of the calculation if course lengths vary.

Example

An art teacher has the following assignments and student load:

- 1) 25 students in each of 4 sections of ART 7, which meet 10 weeks (1/4 or 25% of the year) each.
 - The student calculation is $100 \times .25 = 25$. To use ART 7 in a Growth SLO, all 4 sections would need to be assessed.
- 2) 19 students in Studio In Art.
 - The student calculation is $19 \times 1.00 = 19$.
- 3) 1 section of both Ceramics 1 and 2 that meet for 1 semester, with 25 and 26 students respectively.
 - The student calculation is $25 \times .5 = 12.5$ for Ceramics 1; and $26 \times .5 = 13$ for Ceramics 2.
- 4) Then the teacher travels to the elementary school for 1 period and teaches 22 5th graders for 35 days a year, because the school is on a 6-day rotation.
 - The student calculation is $22 \times 19\% (35/180) = 4.18$.

According to guidance from a respected SLO source at NYSED, total “student value” (sheesh!) would then be 73.68 students, so that teacher needs to write SLOs to cover 37+ students.

This teacher would be best advised to write a SLO for the 7th grade and a SLO for Studio in Art; $25 + 19 = 44$.

According to several NYSED sources, no teacher should have to write more than three SLOs.

From the desk of Leslie Yolen...

Associate in Visual Arts Education, Curriculum and Instruction Team
New York State Education Department

NYS Arts Education Survey

The New York State Education Department partnered with the New York State Alliance for Arts Education to create a NYS arts education survey in order to assess the arts education programming, opportunities, and resources of every public school in the State. We reviewed the available Basic Educational Data System (BEDS) data to see what is available annually and compiled a series of questions to be added to the next BEDS survey for collection purposes.

The NYS Arts Education Survey addendum was first distributed as part of the 2009 BEDS to every school in New York State (99% response rate) and will be repeated every three years for comparable data. To access the annual reports of Arts Education Data from the BEDS, which show trends in enrollments and teaching assignments across the years, you may visit our website at <http://www.p12.nysed.gov/ciai/arts/data.html>.

The results of this survey will help the New York State Education Department and our project partners understand the impact of the New York State Learning Standards for the Arts on school programs, the level of student involvement with arts education, and provide information on aligning resources to areas of need. The research provides new information to form the basis of statewide policy initiatives and priorities for arts education as well as creating a baseline for tracking and measuring progress in our state.

National Coalition for Core Arts Standards (NCCAS) Update

At a meeting in Reston, Va. last week the National Coalition for Core Arts Standards (NCCAS) leadership members shared the latest information on the standards work. There is an archive of the event (best viewed in Safari or Chrome) you can access at <http://nccas.wikispaces.com>. You will find all kinds of information on the development of the standards at that link. Two ways to get to the archive from the homepage of the wiki:

Go to <http://nccas.wikispaces.com> and click on "latest work updates" in the menu on the left;

OR

Go to <http://nccas.wikispaces.com> and click on Meeting Archives - 10/3/12 at the bottom left in the menu.

The College Board report on The Common Core Connections with the Arts will be released early next month.

Standards Revision Timeline:

November/December 2012

First tier review of drafts with NCCAS Leadership and National Advisory Team Members

December 2012

Release of updated framework, users guide, and graphic design.

January 2013

Example Cornerstone Assessment Tasks ready to pilot.

March 2013

Drafts of standards (with Cornerstone Assessments at grade 2, 5, 8 and the 3 levels of high school) ready for next tier review (two levels of review will be available).

April 2013

Reviewers' comments compiled and shared with writing teams.

May 2013

Writing teams refine work and continue developing cornerstone assessments for second pilot.

June – August 2013

Writing teams meet face to face to review results of cornerstone assessment task pilots. Standards are transferred to web based relational database.



Social Justice Meets Creativity

By Corrie Burdick

At Alfred University, our Student Affairs division has created a social justice program that meshes beautifully with our art education curriculum. The program, entitled *Drawn to Diversity*, is described as “exploring equality through art” and takes a creative approach to a myriad of social justice issues.

The program trains students from all academic majors to become real-life creativity heroes in the world. With three shared goals of **promoting equality**, **reducing violence**, and **strengthening communities**, students don colorful artist’s aprons and provide outreach as members of the **Art Force Five**. This colorful service-learning approach allows a student to “play” one of five heroes, each representing an art medium; Graphite - the illustrator, Brushstroke - the painter, Zoom - the photographer, 3-D - the sculptor, and Runway - the fashion designer.

The Art Force Five use comic-like hero personas.

Their outreach comes in three forms:

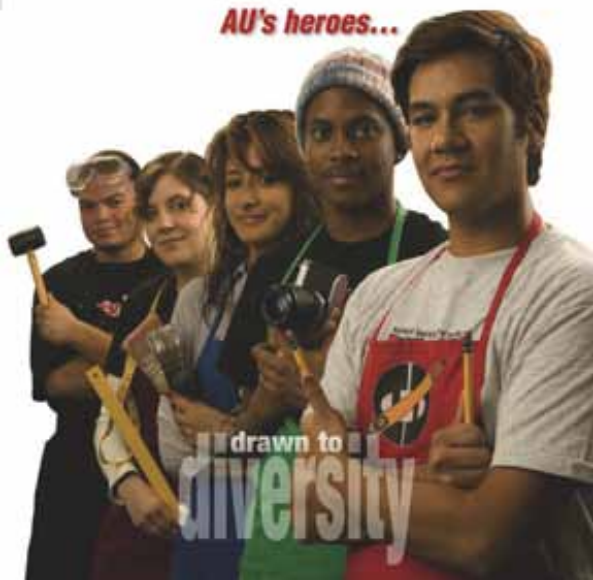
Creativity workshops are presented for audiences from kindergarten to colleges. The workshop strives to teach participants creative conflict resolution skills as an alternative to the instinctive fight or flight response. The workshop addresses issues of bullying, violence, and diversity while incorporate other identified issues requested by the school’s counselors or teachers.

Participant-based community art projects use art therapy theories to help a community explore diverse viewpoints, heal in the wake of tragedy, or address other pertinent issues. Some D2D projects have included murals, participatory sculptures, and site-specific performance art.



Alfred University students run an after-school creativity workshop.

AU's heroes...



Alfred University students represent five art mediums. Over 100 students have been trained to don the aprons.

Engaging exhibits have explored social justice throughout the history of pop culture. Some exhibits have included the history of equality in comic books, supermarket advertising, animation, and children's toys. The exhibit themes captivate viewers by drawing parallels between pop culture fun and significant equality milestones.

Art Force Five currently presents creativity workshops at over twenty schools and leads approximately six community-based art projects per year. Additionally, a two-credit class requires students to create their own small-scale community-based art project. In January 2013, the program has been invited to provide exhibits and programming to honor Dr. Martin Luther King Day at the Strong Museum of Play in Rochester, NY.

Looking toward the future, Drawn to Diversity has proposed an ambitious vision called **Art Force 5(00)** in which one hundred chapters of community-based artists serve cities throughout the country with the aforementioned outreach. But we cannot jump to the future without looking for the next generation of art superstars. That is why this past summer Alfred University initiated a youth **Art Force Five Summer Camp** led by local teacher Diane Mix, D2D founder Dan Napolitano, and me.

The one-week day-camp recruited young artists (K - 9th grade) to train in the five mediums, each day

earning a different Art Force Five pin and silk screening the heroic logos onto a t-shirt. The thirty-four participants were broken into three age groups and each day met a guest artist from that day's chosen medium.

Teaching for Artistic Behavior (TAB) is a nationally recognized choice-based art education approach to art teaching. Developed in Massachusetts' classrooms over thirty-five years, and through courses and research at Massachusetts College of Art, the Teaching for Artistic Behavior concept enables students to experience the work of the artist through authentic learning opportunities and responsive teaching. Choice-based art education regards students as artists and offers them real choices for responding to their own ideas and interests through the making of art. Choice-based art education supports multiple modes of learning and assessment for the diverse needs of students. Teaching for Artistic Behavior Inc. promotes and supports choice-based art education in public and private education settings. For more information visit: www.teachingforartisticbehaviors.org.

The artists produced a gallery show on the final day and were officially inducted as the newest members of Art Force 5. The "real superhero" theme frames art's impact as truly limitless. As the Drawn to Diversity program continues to grow, we will look for further opportunities to infuse social justice into our art education program while offering it as a resource to art educators and school counselors outside of Alfred.

For more information, check our www.drawntodiversity.com or contact Dan Napolitano at d2d@alfred.edu.

Corrie Burdick is an Assistant Professor of Art Education at Alfred University. She can be reached via e-mail: burdickcb@alfred.edu.



Three local third grade students attend art camp and dream of becoming creative heroes.



Jon Woodard painting "in situ"

Natural Inspiration for the Creative Mind

By Michelle Schroeder

Often we struggle with the notion of how to fit our roles as artist and teacher into our hectic lives. While we strive to pursue our own creative endeavors in our artwork, we must also take that same exploration of ideas and share our talents with our students as if we were experts. I can't help but think...What came first the chicken or the egg?

The NYSATA Summer Institute at Sagamore provided us with a common outlet in which to nurture our creative spirit. It's a chance to revitalize our artistic spirit and explore new inspirations in a safe and supportive community of fellow artists/teachers. Emily Eisen brought forth the notion of balanced minds in Brain Gym®. In Emily's words...

The most pivotal doorway of who I am as an artist, or woman or overall human being for that matter is this realization: "I don't know what I don't know." We are each a system, in which one shift affects every other dimension of our lives, and so my application of what I learned to balance my brain-body had it's effects on me the artist.

Led by Jonathan Woodard, this year's excursion was a Plein air painting experience at Buttermilk Falls, Long Lake, NY. Plein air painting naturally causes the artist to linger and observe. In that heightened state of awareness, sensations are more acute. When revisited later, the sketches form a visual diary that enable the artist to once again relive and savor those poignant sensations. This experience not only allowed for artistic freedom, but also an appreciation of the natural setting.

A community of artists experiencing something so visually stimulating produces exceptional learning, sharing, and art production.

Cutting, sawing, forming, shaping, drilling, etching, engraving, filing, and polishing... working our fine motor skills in the metalsmithing with Lisa Conger opened the possibilities of metal as a medium. Sometimes the process exercises both mental and physical muscles. Participants stretched their plans to include vignettes of Sagamore into their final design.

We were delighted to welcome our keynote, Shannon Elliott, who designed her presentation to combine work and play. Using the subject of visual metaphors, Shannon conveyed, "My paintings occupy a space between the real remembered scenes and constructed memory places from my mind." After sharing examples of her art work, Shannon led a workshop in an underpainting technique (grisaille) using acrylic paints. This technique challenged us to break down the subject matter into contrasting parts. She presented an activity that encouraged us to step out of our comfort zone and "see" things differently.

Sagamore really provides the participants with a setting that encourages exploration. So workshops in collage (by Michelle Lesser) and alternative mark making (Kristin Lupardo) provided artists the ability to take their skills and mesh them with new techniques. So once again, the NYSATA Summer Institute at Sagamore led us all to nourish our creative spirit. May it inspire us all to look a little longer, breathe a little deeper, create a little more art.



All things Sagamore, Summer 2012. Photos provided by Michelle Schroeder and Beth Atkinson

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NEW YORK STATE ART TEACHERS ASSOCIATION



2013 LEGISLATIVE STUDENT ART EXHIBIT

March 4 -8, 2013

Reception: Wednesday, March 6 • 12:30-2pm



Kayla Volkomer Grade 9 "The Imaginary Room" Oil pastel
Oswego High School Art Teacher: Stacey Van Waldreck

Legislative Office Building, "Well Area"
Albany, New York

Submission Date: January 16 2013
Guidelines & Registration: www.nysata.org

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You Could Win This Beautiful Quilt!

This beautiful handmade quilt is being raffled off to benefit the *Barry Hopkins Scholarship Fund*. Tickets can be purchased from Monica Schor (R7), Beth Atkinson (R9), or Michelle Schroeder (R1). Tickets will also be available at the Silent Auction Table at the NYSATA Annual Conference in November.

Drawing will take place at the NYSATA Board of Trustees Meeting June 2013.



Quilt squares were created by NYSATA members during a workshop at the 2011 NYSATA Conference and assembled by Monica Schor.

Portfolio Project



**Check out the
Portfolio Project
at
www.NYSATA.org**



A proud young artist displays her work from the 2012 Region 7 Portfolio Project Adjudication

The NYSATA Portfolio Project is an authentic assessment based on the work your students are already doing in your classroom. If you have never participated, make this the year that you do! It is a learning experience, an assessment instrument, and a powerful advocacy opportunity!

Need more information?

Contact Portfolio Project Chairs
Jessica Bayer jessbayer@verizon.net or
Robert Wood robert.wood@wappingersschools.org.

Professional Development

NYSATA 21st Annual
Summer Institute at Sagamore 2013
July 14th-19th, 2013

Art from Intuition

This professional development week offers over 45 hours of hands-on workshops based on the NYS Learning Standards & the new Common Core Learning Standards, as well as stimulating discussions. Give creative license to your inner spirit as we delve into monoprinting, paper sculpture, book structures, Eco Art, and calligraphic scape painting.


This year's staff includes Outdoor Education Association's Wayne Fisher & George Steele, and keynote speaker Jonathan Woodard, as well as art educators Christine Attlesey-steger and Monica Schor.

The Adirondack State Park provides a perfect setting for a week of total immersion. Sagamore also presents educational tours, 20 miles of hiking trails, a private lake for swimming and canoeing, with many nearby museums and galleries. sleeping accommodations are in beautiful authentic historic buildings. This national landmark dating from 1897, built by W. W. Durant, was the summer retreat of the Alfred G. Vanderbilt family for over 50 years. Buffet style meals are prepared by Sagamore's chef and served in the paneled dining hall that overlooks Sagamore Lake.

See www.sagamore.org

Institute package registration includes lodging, instruction, some materials, meals, and certificate of participation.
Members.....\$830 (late \$880) Non-Members.....\$880 (late \$935) **3 Inservice credits available for a fee of \$75
Registration & (non-refundable) deposit of \$250 due by April 1st, 2013. Balance due June 1st.
***Cancellation after June 1st will result in a loss of the registration fee.

Contact Beth Atkinson, bethatkinson12@hotmail.com or Michelle Schroeder, sodrawme623@roadrunner.com



NYSATA Has A New Online Store!



Go to nysata.promoshop.com to order hats, sweatshirts, polo shirts, and fleece vests with more items to be added. All items have the NYSATA logo embroidered on them. Easy to order, quick minimal cost delivery and if you have questions you can contact the store directly.



See these items and other fun NYSATA merchandise at the NYSATA Store at the conference!

About the NYSATA News

The NEWS publishes official announcements for NYSATA. In addition, the NEWS encourages an exchange of ideas 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 News will be published four times each year:

Winter Deadline: (electronic edition)	February 1 Published Jan./Feb.
Spring (print edition)	Deadline: April 15 Published May/June
Fall (print edition)	Deadline: July 15 Published September
Late Summer/Fall (electronic edition)	Deadline: August 1 Published Aug./Sept.

To submit news or articles, please contact Jennifer Childress at (518) 813-4249 or childrej@strose.edu. Graphics should be in jpeg, tiff or pdf. format. Photographs and print-ready art are always welcome in jpeg or pdf. format. Advertising inquires should go to:

Pat Groves, e-mail phgroves@aol.com, phone (585) 594-8870. Advertising Prospectus can be found on the NYSATA website. Changes of address and/or inquiries about receiving the NEWS should be directed to the Membership Chair: Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, email: tkonu@twcny.rr.com

Photo Submissions:

We'd like to show as many art teachers, students and artworks as possible in the News. For purposes of accurate identification and acknowledgement, photos sent to the NYSATA News must be accompanied by the following information: Name of photographer and their phone number and/or e-mail address. First and last names of persons in the photo, in order from left to right, front to back. If artwork is presented, the artists' names, 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. Thank You!

NYSATA is seeking Guest Editors

A Great Opportunity...

The NYSATA News is a vital part of how we provide information to our membership. It is a conduit for the organization to provide members with important information regarding...

- current pedagogical trends and best practices in art education;
- political practices, issues and decisions that affect art education in NYS;
- our professional programs, conferences and awards; and
- venues for student awards, exhibits, and scholarships.

The News can also be used to provide valuable resources. We are looking for 3 guest editors per year for the Winter, Spring, and Summer issues, starting with the 2012 Spring issue. Guest editors would be expected to:

- Provide all content (articles and images) related to theme (as determined by NYSATA and guest editor).
- Provide cover image related to theme.

- Provide copy and images for the following regular features:
 - Teaching Around the State
 - News Members Can Use such as web and print resources, new technology, up to date pedagogy and trends in art education, etc.
 - Best Practices article that highlights solid teaching methods.
- Edit/proof all materials before placement in layout of the News.
- Write an editorial for their issue.

Guest editors would receive a \$300 stipend upon publication. Interested parties should send an e-mail of interest and summary of qualifications to Jennifer Childress: childrej@strose.edu. The layout and final proofing of each issue would be the responsibility of NYSATA News staff.

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Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk