



the NYSATA news



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

Volume 42 • No. 1, Fall Supplement 2013

**2013 Conference
Keynote Speakers:
Olivia Gude
Aurora Robson
Brandon Foy
Michael Oatman**



Aurora Robson



Brandon Foy



Michael Oatman

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President's Message from Thom Knab



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

My service to you, as president of NYSATA, begins with a feeling of admiration for all of those that have also chosen to serve in this vital organization. Past President Edie Silver guided the organization through the challenges of APPR and new student SLOs. Her graceful and reflective manner was a beacon for the art educators in our state. Shannon Elliott was chosen to continue as our Vice President, but has since accepted a position at Memphis College of Art. Shannon freely shared her skills with the advocacy, inquiry and planning needs of the Association and her intellect and leadership will be sorely missed. Jane Berzner has served in many capacities and continues this dedication by serving now as our treasurer. I would like to thank Julia Lang-Schapiro for her many years of service as she completes her role as secretary. Her knowledgeable and caring demeanor have been valuable to the organization and I want to express my appreciation. I would like to welcome Amanda Buhler as the new secretary. Amanda is a National Board Certified art educator and brings her energy and enthusiasm to the Executive Committee. She will be a valuable asset to the Association. Each of the ten regions in the state has a cadre of officers along with two representatives who make up much of the Board of Trustees. The BOT Representatives attend four meetings each year; some of whom must travel many miles to attend. At the State level there are several individuals that serve as committee chairpersons. What do all these individuals have in common? They pay dues and they are all members just like you, but they have decided to step up and serve so that NYSATA can continue to be the vital organization that it is.

NYSATA is a "professional association." It is a non-profit organization comprised of professionals interested in furthering art education in New York State. *The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.* It is not a **service organization** to which you pay a fee or dues and then receive a "product" or "action" in return. I point this out because I would like all to understand three things. First, those leading NYSATA are volunteers, pay dues, and, for the most part, do not receive any pay/stipend. Second, I have a hope that all members understand (or will understand) that YOU are NYSATA and it is important that YOU stay informed, involved and invested. The Association thrives through your involvement, even if that

involvement is small. Third, please understand that when errors occur (and they will) that the volunteer leaders are doing their best. A good rule to follow is: Show as much appreciation for their volunteerism as you show upset over a mistake.

This brings me to sharing with you who I am. I am an elementary art teacher and have been teaching for 24 years. I am the former President of the Williamsville Teachers' Association and currently the NAEA Elementary Division Director Elect. I was most recently the NYSATA President-Elect, and Vice President prior to that. This past year I lost my mother but I am determined to celebrate her life by living out what I believe is the most important lesson she taught me and my siblings. The lesson is simply to leave things better than you found them. Whether it is a relationship with an individual, an organization you join, or something you borrow, leave/return it better than the condition in which it came to you. My earnest promise is to endeavor to make NYSATA better than it is today; to build upon the foundation created by all the great leaders who preceded me. My goals are to share more of **how** the Association works and all that it offers the membership. I also would like to see our membership grow. It is essential in these times to be a "louder," unified, and more powerful voice. I want NYSATA to continue to be a steady and respected voice of leadership for visual art education in New York State. To that end we are announcing a membership drive initiative in this issue on page 20. I hope that you will take this opportunity join if you are not already members, renew if you are, and will encourage your colleagues to join. We need your support.

I wish each of you individually and all of us collectively, as NYSATA, a year filled with successes, growth and involvement. Make a commitment to your colleagues all across New York State to make the 2013-14 school year one of the best ever!

Take good care,

A handwritten signature in black ink that reads "THOM KNAB". The letters are slanted and connected in a cursive style.

Thom Knab, NYSATA President

Conference Overview and Information

iART

INNOVATION IN ART EDUCATION

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: Dr. Olivia Gude..... 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: Brandon Foy..... 9:00 AM-10:00 AM
Workshops 9:00 AM-1:00 PM
Lunch..... 11:00 AM-2:00 PM
Super Session II: Aurora Robson..... 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
Off-Site:
Extended Studio Workshops at The College of Saint Rose
..... 9:00AM-4:30 PM

Sunday

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

Gallery Tour and Talk- An Armory Show..... 1:00PM
SAGE College's Opalka Gallery



40 Lodge Street
Albany, New York

Plan NOW to attend the 65th
Annual NYSATA Conference in
Albany!

November, 22-24
Deadline for
Early Bird Discount on
All Registration Rates
and

\$125 Room Rate is
November 1, 2013



For Conference Registration Rates
See page 8
To Register Go to
www.nysata.org

To Make Room Reservations:
www.hiltonalbany.com/reservations

or

Call 1-800-445-8667

Use Group Discount Code:
GHJ

When Making Reservations.

REGISTER NOW!

[2013 Conference Registration](#)

Payment options will include on-line transactions, and mail-in checks or POs.

Conference Keynote Info



Aurora Robson



Aurora Robson is a multi-media artist known predominantly for her transformative work intercepting the waste stream. A Canadian, Robson was born in Toronto in 1972 and has lived and worked in New York for the past 2 decades. Robson grew up in Maui, Hawaii. Her work has been featured in *Art in America*, *Art & Antiques*, the cover of *Green Building + Design* magazine, and many others. She is a recipient of the Pollock Krasner Grant, a New York Foundation for the Arts Fellowship in sculpture, a TED/Lincoln Re-Imagine Prize, and numerous other grants and awards. A “subtle yet determined environmental activist,” Robson has exhibited internationally in museums, galleries and public spaces. She earned a B.A. in visual arts and art history at Columbia University, and was named the Elizabeth Kirkpatrick Doenges Scholar/Artist for 2012.

She is currently focusing on the development and implementation of a course she has designed called “Sculpture and Intercepting the Waste Stream” which she recently taught at Mary Baldwin College in Virginia. It is a course designed to foster environmental stewardship through art for students enrolled at academic institutions. Robson has also taught photography, welding, and sculpture in NYC. She gives lectures and talks around the country about art and her philosophy. Robson is the founding artist of Project Vortex, an international collective of artists, designers and architects who also work with plastic debris. When Robson isn’t working in her studio or teaching, she can be found contemplating and enjoying the universe with her husband and daughters in their home in New York.



Olivia Gude



A Professor at the University of Illinois at Chicago, Olivia Gude was awarded the National Art Education Association’s 2009 Viktor Lowenfeld Award for significant contributions to the field of art education. Gude is a member of the Council for Policy Studies in Art Education and is a member of the Educational Advisory Board of the PBS documentary series *Art 21*. In 2012, Gude was chosen as a member of the Visual Arts writing team of the U.S. National Coalition for Core Arts Standards.

Professor Gude is the Founding Director of the Spiral Workshop, a curriculum research project that provides art classes for urban teens. Articles and Spiral Workshop curriculum are available on the Spiral Art Education website— <http://spiral.aa.uic.edu> — and through the National Art Education Association e-Portfolios <http://naea.digication.com/omg/>. Her current research focuses on identifying new paradigms for structuring visual art curriculum, including the articles, *Postmodern Principles: In Search of a 21st Century Art Education*, *Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum*, and *New School Art Styles: the Project of Art Education*.

Olivia Gude frequently presents lectures and workshops on transforming art education, introducing contemporary art to students and adults, community art practices, and on her work as a collaborative public artist. She has presented in many university and museum settings, including the University of Texas Austin, the University of British Columbia, the Ohio State University, Pennsylvania State University, the University of Toronto, the Rhode Island School of Design, the Museum of Modern Art, the Whitney Museum, the Walker Art Center, the Dallas Art Museum, University of Michigan’s Museum of Art, the Art Institute of Chicago, and the Museum of Contemporary Art.

Conference Keynote Info



Brandon Foy



Brandon Foy was born in Ft. Lauderdale, Florida. From the age of 3, Brandon was not shy when it came to performing on stage and speaking out. His love for music, entertainment, and art began to blossom, inspired by the talents of artists like Michael Jackson, Sammy Davis Jr, Prince, Daft Punk, David Bowie, The Presets, and Nobou Uematsu. By age 4, Brandon had begun to show interest in piano, guitar, drums, vocals, and art, which led to producing music, creating EPs for friends, DJ-ing, and growing as an artist by the time he reached high school.

Brandon currently is a user experience (UX) designer for Microsoft's Windows. He captured the attention of the technology giant when he created a YouTube commercial for Windows Phone 7 that went viral. While he says it was "just for fun," execs at Microsoft heard all the rage about the video and invited Foy to make a video for the MIX11 conference and challenged him to get at least 200,000 views so the spot could air nationally. Shortly thereafter, the tech enthusiast was offered a job. Now as a UX Motion Designer, Brandon enjoys putting his artistic talent to good use. When he is off work you can find him engaging in his own music and art.



Michael Oatman



Oatman was born in Burlington, Vermont in 1964 and received his BFA in painting from RISD, and his MFA from the University at Albany. He has taught at Harvard, The University of Vermont, The University at Albany, St. Michael's College (VT), and Vermont College. He has been a visiting critic at RISD from 1986 to the present. He also writes about art and has curated several important exhibitions, most notably a new version of *Factory Direct*, mounted by the Andy Warhol Museum in 2012.

Since 1999 he has been a faculty member in the School of Architecture at Rensselaer Polytechnic Institution. Studio practice is the foundation of the architecture program at RPI, and Oatman's Extreme Drawing course – as well as seminars on Duchamp and Hitchcock – are highly acclaimed and in demand. He teaches first-year and thesis courses, specializing in studio courses where students build projects at a 1:1 scale, and helps students toward the realization of their own research. In 2004 he began working with gifted students from RPI, Skidmore, SUNY and other schools under the name of Falling Anvil Studios.

Oatman has shown his work extensively in the US and abroad. Recent projects include All Utopias Fell, a permanent commission for MASS MoCA, which opened in October 2010 and is on display until 2020; a large-scale commissioned collage for the newly opened Wellin Museum at Hamilton College in Clinton, NY; a recent book for the graphic design firm id 29, and a long-term outdoor video environment. In 2003 he won the Nancy Graves Award.

Innovation & Advocacy in Action

Thursday, November 21, 2013 at the Hilton Albany Hotel, 9AM-4PM.

NYSATA proudly presents an opportunity for you to have an in-depth experience focusing on innovation and advocacy. Participants will have an opportunity to follow one of two strands for most of the day. One strand will focus on innovative curriculum; and the other will feature integration of technology in the classroom. At the conclusion of the workshop sessions, NYSATA will hold a general session: Advocacy Dialogue. This panel discussion will be open to all NYSATA members.

Registration fee: (includes lunch) Member: \$85, Non-Member: \$105. PARTICIPANTS WILL CHOOSE ONE STRAND: CURRICULUM OR TECHNOLOGY.

CURRICULUM STRAND

9:00-2:00 PM. Principles of Making Meaningful Pictures. Olivia Gude, Professor of Art Education, University of Illinois. Participants will attend both morning and afternoon sessions with Olivia Gude.
Limit: 30 Participants

TECHNOLOGY STRAND

9:00-11:00 AM – Part I: Innovation: Technology in Art Education. Dr. Deborah Greh, Professor of Media Arts St. John’s University.

12:00-2:00 PM – Part II: Integrating Technology in Art Education Past and Present: Connecting the Visual Arts, Media Arts, and the Common Core. Mr. Scott Walroth, Advanced Art Studio Teacher and Director of Art Education K-12, Niskayuna Central Schools.
Limit: 30 Participants attending both sessions.


ADVOCACY DIALOGUE

2:30PM – Panel Discussion: This session is open to all NYSATA members. Workshop participants will have priority seating.
Limit: 150 Participants.

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2013 Conference

65th Annual Conference Highlights include...



- **Preconference: “Innovation and Advocacy in Action”**
- **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 Studio Workshops**
- **President’s Dinner Party that Includes a TASK Party**
- **Scholarship Fund Silent Auction**
- **Member and Student Art Exhibits**

[Download a complete 2013 Conference Brochure](#)

Don't Wait! Go to www.NYSATA.org to Register Now!

Conference Registration Rates

Early Bird rates are effective until Nov. 1, 2013.

Member Registration:

Early Bird rate: \$145

After Nov. 1: \$175

Student/Retired/Unemployed Member Registration:

Early Bird \$110

After Nov. 1: \$140

Non-Member Registration:

Early Bird: \$215

After Nov. 1: \$245

Full Meal Package* (Save \$10): \$180 (includes all meals.)

Individual meal pricing:

Friday Lunch: \$25

Friday Dinner: \$50

Saturday Lunch \$25

Saturday Dinner Party \$50

Sunday Brunch \$40

* All meal prices include a 22% gratuity

Conference Info Contacts

Registration and/or Membership

Terri Konu..... tkonu@twcny.rr.com

Workshops

Julie Gratienworkshops@nysata.org

Member Exhibit

Roz SalatiBuffst72@aol.com

Student Exhibit

Pat BearySpectrum432@hotmail.com

Exhibitors/Vendors

Jessica Bayer.....jessbayer@verizon.net

Silent Auction

Beth Atkinsonbethatkinson12@hotmail.com

Dianne Knappdmjknapp@gmail.com

Artisan Market

Donnalyn Shuster.....d_shuster@yahoo.com

Pre-Service Student Volunteers

Kristen Pullenkristen.pullen@live.com

Program Advertising/Conference Sponsorship:

Pat Grovesphgroves@aol.com



Technology in Art: Moving Forward

By Scott Walroth
K-12 Director of Art Education, Niskayuna Central School

_____It's somewhat ironic that I was asked to write an editorial for the NYSATA News; I really don't know very much about anything and have always sarcastically noted that everyone has an opinion and is willing to share it - at length! At times I feel like a charlatan as a teacher and an educational leader in a district renowned for an art program for which I'm responsible. Students and teachers constantly look to me for answers to questions and solutions to problems. More often than not, my answer is, "I don't know, but let's find out," or I paraphrase the question/problem back to the owner. Both students and teachers alike are often taken aback by the fact that I either don't hold the "answer" or that I'm not willing to give it. After all, I'm the teacher, right?

As an art educator for thirty+ years, I've done thousands of demonstrations for students and at the end of each, I ask them to do the same thing... only in a different and unique way. "What planet is he from?" I'm sure some of them have wondered. "What does he want me to do? Why won't he just tell me what to do?"

The real answer to this is a paradox. It is both simple and complex. As educators, we want our students to be risk-takers, problem-solvers, critical-thinkers, collaborators, and communicators, and in their most creative way. It is important to model these attributes without limiting another's opportunity for discovery and creativity.

I consider myself to be a fairly creative person. I'm always doing something - making things, breaking things, fixing things, changing things. For some things, I have a clear vision of what should happen, for others the vision develops out of the process. Everything is about discovery. My artwork has always flowed in this way. My use and discovery of technology has as well. Actually, I see little difference between creating and working with physical stuff, and creating and working with electronic stuff. Both require a process of ideation and working toward some form of product.

Both pose challenges that must be met and overcome.

I wonder why it is that some art educators consider a drawing or painting done with physical stuff more worthwhile than a drawing or painting done electronically. There are art shows and competitions and even college portfolio requirements that ask for drawings, but exclude those created on a computer. I'm sure those who do the excluding have their reasons, but my experience indicates little difference between the mediums other than technique. Whatever is being communicated is hopefully using the medium in a way to voice the communication well.

Art education is ever-evolving. It must continue to grow and expand to meet the needs of our future artists, viewers, and members of our culture and society. Students today will need to use the skills mentioned earlier, which sound very much like the attributes of the new "21st Century Skills" movement. Some art educators will say, "We've always provided experiences to teach these attributes," and I agree; but for students today the mediums of literacy are expanded. As the New York State arts standards are being reviewed in light of the upcoming release of the new National Core Arts Standards, the question of whether Media Arts should be included as the fifth art form was considered for a long time, before it finally became form #5. I believe there is no question. Our students and our population as a whole are already embracing creative electronic mediums currently available to produce still and moving imagery, conceptual and experimental performances, events, and documents. I believe it is imperative for art educators to embrace these mediums as necessary, worthy, and exciting forms of expression in our programs and in our instruction. As art educators, we must continue to learn, grow, and discover with these mediums; collaboratively with our students.

According to the Common Core Standards our students need to be literate. We must teach them to be able to communicate, construct, and deconstruct texts in a variety of

mediums. As art educators, we are most equipped to include and thread the varying forms of media literacy into our instruction. We need to model what we expect our students to do: to take risks, to problem solve, to collaborate, and to try again when we fail to achieve the goal, whether it's the first, second, or fifth time. We are at the heart of helping students discover what they don't know, by modeling and encouraging them to do what may or may not have been tried. Conversely, students can be at the heart of helping us, as art educators, to explore facets of technology as mediums of communication that we haven't experienced. For art education to continue to be an essential component of our students' learning, this is the process of discovery today's art teachers need to embrace, just as they ask their students to do.

Nisk-Art Website

<http://www.nisk.k12.ny.us/departments/art/>

Classroom Students' Digital Portfolio Wiki https://wiki3.niskyschools.org/wiki/projects/advancedartstudio1and1/Advanced_Art_Studio_1_and_2_Mr_Walroth_1213.html



Olympics of the Visual Arts 2014

THURSDAY, APRIL 10, 2014.

**Registration must be received by
Friday March 7, 2014**

**Saratoga Springs City Center,
Saratoga Springs, New York**

**For more information and to obtain the 2014
OVA Problems go to www.nysata.org**

**2014 PROBLEMS AVAILABLE
NOW!**



District Membership is ALL NEW for 2013-14!

DISTRICT MEMBERSHIP

SUPPORT THE VISUAL ARTS IN YOUR SCHOOL!

NYSATA offers a wide array of opportunities for students. Included are numerous exhibits at the local, state, and national level; student scholarship opportunities; the Olympics of the Visual Arts Competition; and the Portfolio Project Assessment. New this year, the District Membership Program gives students access to all these great programs without the need for individual teachers in your district to also become members.*

District membership includes access to all student programs and opportunities:

- The NYSATA Portfolio Project*
- The Olympics of the Visual Arts*
- The NYSATA Legislative Student Exhibit*
- The NYSATA/School Boards Association Student Exhibit*
- Student Scholarship Opportunities: The Zara B. Kimmey, Bill Millikin, Barry Hopkins and Goldberg/Snow scholarships
- 25% discount on registration fees for the NYSATA/School Boards Association Exhibit and Legislative Exhibit
- Award/Recognition certificates printed on high quality paper for outstanding visual art students (up to three certificates per School Membership, or three certificates per school with a District Membership)

- Employment posting privileges on our web site www.nysata.org
- Access to members-only resources on the NYSATA website www.nysata.org, including arts advocacy and APPR/SLO resources
- Regular E-News Information and Advocacy Alerts
- Subscription for each art teacher in your school or district to the NYSATA News print publication - 2 times a year and 2 e-News electronic editions
- Member rates on all art teacher registrations for our annual conference, regional institutes and workshops, the Summer Institute at Sagamore, and other professional development opportunities
- Full benefits of membership for every art teacher in your school or district.

**Please note that registration fees do apply for certain programs and exhibits. Registration fees are additional and not included in the District Membership fee.*

For the District Membership Fee Schedule go to the NYSATA website. If you are interested in 2013-14 District Membership, please contact Jessica Bayer, jessbayer@verizon.net to set up a profile for your school. District Membership qualifies for funding through BOCES 403 Arts in Education CoSer.

Academic Language Primer

The following is an excerpt from ...

A PRIMER on ACADEMIC LANGUAGE for *Art Teachers*



Imagine you have a disease and are meeting with a panel of doctors to learn about it. They begin speaking to you and to each other, but use medical vocabulary and sentence structures that are unfamiliar to you. Occasionally a word or phrase pops out, but for all intents and purposes, they might as well be speaking another language.

And in fact, they are! They are speaking the professional language of doctors.

Of course, they could speak in “plain English,” but much of the information they are communicating would be simplified, generalized, “dumbed down,” and even completely lost. You might get enough information to survive your disease, but you wouldn’t know a whole lot more. Language is not just words. The combination of words used, sentence structures, and referenced studies, creates richness, nuance, and depth; and mines a shared history of specialized information.

From the edTPA Handbook:

Academic Language: Oral and written language used for academic purposes. Academic language is the means by which students develop and express content understandings. Academic language represents the language of the discipline that students need to learn and use to participate and engage in meaningful ways in the content area. *There are **language demands** that teachers need to consider as they plan to support student learning of content.*

In-service teachers across the content areas are expected to provide instruction in Academic Language, and the edTPA requires student teachers in the Visual Arts to plan, instruct, and assess student learning in THREE primary areas of academic language:

Language Demands

- **Vocabulary** – discipline-specific words and phrases, and other academic terms

PLUS one of the following:

- **Syntax** – construction of sentences in a more formal or professional register
- **Discourse** – the way that professionals speak/write in the discipline



A Language Function

- **A cognitive action** used to perform a **speaking and/or writing task** that has a specific purpose in the discipline, such as (in art) *describe, analyze, interpret, reflect, evaluate, etc.*

by Jennifer Childress

For the full “copy-ready” 17-page document complete with definitions, teaching tips for art educators, and lots of great sources, please link to [A Primer on Academic Language for Art Teachers](#)

Academic Language is used in educational/professional settings and associated literature, and is often hard for students to process.

Like this sentence, **Academic Language** is more formal in tone, words, and structure; is used in the academic setting; and utilizes passive voice (impersonal) to indicate objectivity. It also includes words, phrases, and sentences that are information dense. Information dense words or phrases are frequently a result of turning actions (verbs) into concepts (nouns).

Academic Language starts with VOCABULARY...



“Bricks Words”

- Discipline-specific vocabulary



“Mortar Words”

- Other academic words that students must understand for comprehension to be complete

But while art teachers often end there, Academic language does not. It includes:



SYNTAX,

Syntax ... The way in which words are put together to form phrases, clauses, or sentences; and can also include **Punctuation** ... marks or symbols that indicate the structure and organization of written language; and **Transitions** ... connective, comparative, and linking words, phrases, or sentences that show the relationship between ideas.



LANGUAGE FUNCTIONS,

Language Functions ... cognitive operations that require the use of language in order to process and retain information. When teachers **say or write** something in order to teach and assess a specific concept, and students **say or write** something in order to learn a specific concept, language functions are being employed.

The most familiar language functions employed in the art classroom include **Observe, Describe, Analyze, Interpret, Evaluate, Assess, Compare, Contrast, Critique, Reflect, Review, and Create**; though many more are in actual use.

and DISCOURSE.

Discourse refers to how members of a discipline speak and write about their content area. Appropriate choice of vocabulary, language register, and syntax is both **task- and audience-dependent**. Language functions often overlap with “discourse.”



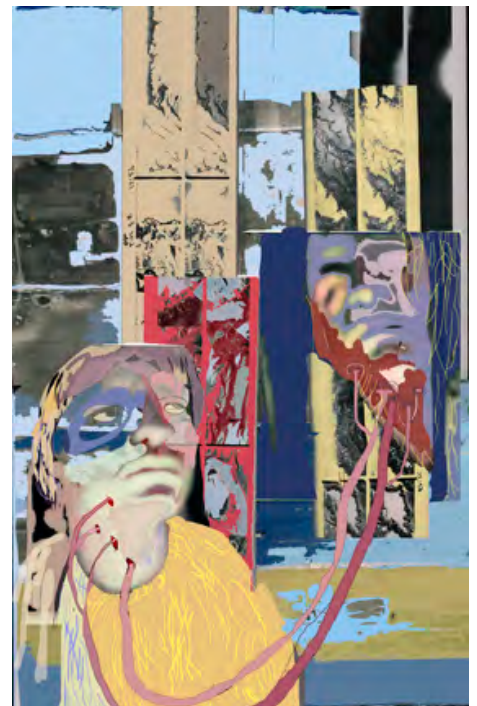
The Evolution of Technology In My Classroom Environment

By Stephen Honicki, Niskayuna High School

When I first started teaching at Niskayuna High School in September of 1995, I was joining a team that had helped establish an effective and nationally recognized art program. With that said, we had one computer for the entire department and the Cinematography class (now called Studio in Video) was being taught in an English classroom where students had access to bulky VHS camcorders and used two VCRs to edit their productions. Fast forward to the present, where we currently have a state of the art "Electronic Arts Lab" with 22 student workstations and courses such as Digital Photography, Studio in Video, Computer Arts, Graphic Design, and even a MDII class (through the Music Department); utilizing the space for the majority of the time that school is in session. There is even a dedicated inkjet photo printer as well as a large format printer for students' work to be printed for numerous exhibitions and college portfolios. Students are pursuing secondary education in the Media Arts at a record number.

One may ask, "How were we able to evolve as we did over the past 20 years?" There is no one simple answer except to say that we had a new director who had a "vision" and knew if that "vision" was to materialize, the individuals making curriculum and budgetary decisions needed to SEE what was possible and how this "vision" would prepare our students for their future and their present. It was definitely a team effort of engaged and dedicated art educators who were willing to take risks along with many years of creative problem solving and risk taking. Our budgets for supplies and equipment were not increasing, so in order to obtain the new tools necessary for this new technology, numerous grants were written during the initial years in order to sell this new way of creating art to the school community. Each year, negative scanners, digital cameras, and digital camcorders were purchased through these grants and the district's equipment budget. Eventually a bond proposal was placed before the voters and a new space was created for the development of courses that incorporated technology into our art program.

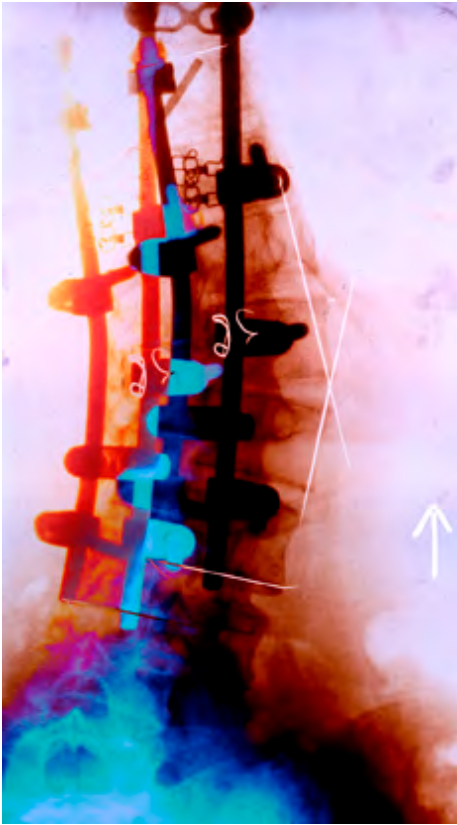
With this new technology came a whole new set of challenges. How does one teach material that has not been part of one's own educational experiences? Luckily, we have an art director who brought and shared some of the knowledge necessary to get us started. The rest of the curriculum planning and development was accomplished through in-service workshops, summer courses, research, and the willingness to allow students to share their knowledge and experiences with our art educators. I currently see my role in the learning environment as both a facilitator and mentor to my students where there is an ongoing sharing of knowledge and ideas. I learned very quickly that strong working relationships needed to be developed with individuals from the Instructional Technology department. Their support along with ongoing communication is essential in order



Bubblegum Transfusion, Carlson



Short Cuts '11 Poster, Higgins



Spine Squared 3, Cusack

for teaching and student learning in the lab to continue to run smoothly from day to day and year to year. Meetings are held periodically to make sure all stakeholders' needs are being met. It is a given that with technology there are always going to be "glitches." Those are the moments when troubleshooting and teamwork (among teacher and students) are put into motion – especially when an IT specialist is not available.

One of the goals I have for my students is to be effective "visual communicators." In order to accomplish that, they need to understand the conceptual and aesthetic aspects of creating a work of art along with the ability to utilize the technical components that they have within the learning environment. This approach to teaching Media Arts has allowed creativity, experimentation, problem solving, and risk-taking to be nurtured. Over the years, students have been involved in numerous activities that have allowed them to use the technology to create works that have incorporated the NYS Learning Standards for the Arts and the Common Core shifts, along with the district's curriculum maps. A few examples include:

- Using a scanned personal x-ray to be the basis of a digital image.
- "Painting" over a scanned negative using Adobe Photoshop to distort and enhance the original photographic image.
- e-Portfolios and websites that include artist statements and statements about individual artworks. The writing component of the students' portfolios is in direct correlation to the Common Core shifts and the NYS Standards.
- Class wikispaces where students become more involved and accountable for their learning. It also provides a venue for parents and other school district members to become knowledgeable about the art program.
- Creating short films from the pre-production phase to the distribution phase.
- Establishing an "in-house" student film festival called "Short Cuts" where approximately 25-30 outstanding video productions from the current school year are showcased at a local IMAX theater. As part of the "Distribution" phase of the video production process, students have received recognition at local, state, national, and international film festivals.
- Collaborative community-based projects, where students become mentors to adult artists as well as students working with professional organizations to assist them with their Graphic Design needs.
- Rendering an environment for a video game using a 3-D modeling application through an Independent Study course based upon the students' interest and future educational plans.
- Creating a class "Twitter" site.

Short Cuts Niskayuna High School

The screening of "Short Cuts" is free and open to the public and is funded by a grant from the High School PTO as well as the theater where it is held. There have been years when attendance at this evening event has surpassed 300. It has proven an effective way to promote the video program within the school community and the region at large. To my knowledge, this is the only film festival of its kind in the state.



Create Live, Finn

During the past two decades I have seen a noticeable increase in the number of students who decide to pursue college programs in the Media Arts. The curriculum and program that have been developed in our school sometimes allowed students to be placed in advanced courses at the college level at a much earlier time – making them more desirable when applying for internships while in college. When alumni communicate to me about their college experience, they frequently comment on how much more prepared they were than most of their peers in the classes they are enrolled in, and state that the current student should take advantage of all the opportunities our department has to offer while it's "free."

Even with the technology my students and I have in the learning environment, it's still not about the "equipment" and "applications." It's about communicating and creating works of art with the technology / device you have or can envision. It's also about taking risks and not being afraid to fail. Quality cannot be seen until time has passed. Technology is ever changing and as educators we need to be open to those changes. Strangely enough, it may very well be that our students will be our guides in this new, shared learning environment. Embrace that opportunity when presented to you. You'll be surprised at the benefits you will reap from such an experience.

Links:

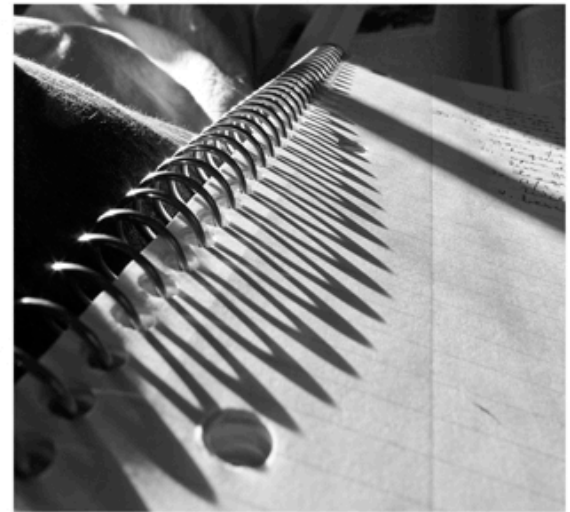
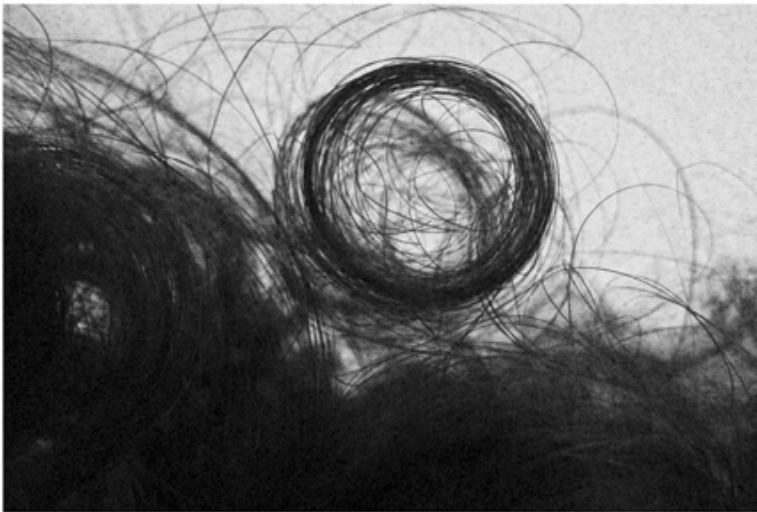
Niskayuna District Website –
Art Department
<https://sites.google.com/a/niskyschools.org/niskayuna-central-schools-department-of-art-education/>

Student Short Films:

<http://www.youtube.com/user/NHShortcuts?feature=mhee>

Alumni Websites

<http://www.chrisfinnmedia.com/>
<http://radianceforge.com/>
<http://www.linkedin.com/pub/nick-deruve/24/556/76>



Both of the images that make up this diptych were taken one afternoon while I was bored doing homework. I was sitting on my bed, reading my history textbook and taking notes absent-mindedly when suddenly, I noticed the pattern of shadows of the spiral binding created by light streaming in the window next to me. I immediately made a dash for the family camera and took several shots, including the photograph on the right. Afterwards, I experimented with the camera, taking shots of my hair from underneath. It was liberating to relinquish control over the composition and focus on the process of trial and error. Needless to say, many of the photographs were void of any compositional merit, but some, such as the photograph on the left, turned out to be visually interesting pieces that could be edited for a final product worthy of a portfolio slot.

"Spirals"
2013

12" x 16"

Inkjet Print

f / 4.5, 1/50 s - f / 5, 1/80 s
ISO 800, 5.1 mm - ISO 100, 6 mm

Initially, I had not planned on combining the two images into a diptych. Both, after all, are strong pieces on their own – the image on the left utilizes positive and negative space especially well, while the lighting and rhythmic

pattern of the shadows in the photo on the right is exceptional. However, as I was looking through my work, I realized that they would make a great pair. In addition to their shared origin, they both feature spiral shapes and had been previously converted to black and white on separate recommendations. Together, they offer little in terms of a cohesive message or story, but instead, they prompt viewers to recognize the prevalence of simple geometric shapes in their everyday lives and to look for them. Art, after all, is not simply the process of creation or even the final result of it; it includes the process of noticing and appreciating beauty, pain, love, and coincidence in our world. Encouraging others to partake in this form of art is important, and it is something I am glad to be doing.



Have You Moved or Changed Your E-mail Address?
Make Sure You Login to Your NYSATA Profile and Update Your Contact Information
Go to www.NYSATA.org

From the desk of Leslie Yolen...

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

National Coalition for Core Arts Standards Update

Americans for the Arts, the nation's leading nonprofit organization for advancing the arts and arts education, has joined the National Coalition for Core Arts Standards (NCCAS) leadership team revising the national voluntary learning standards for dance, media arts, music, theatre, and visual arts for grades PK-12.

The NCCAS draft PK- 8 arts standards were reviewed and vetted by content teachers, and then were posted for public comment from June 30 to July 15. Public comments from the first review were incorporated, as appropriate, into the draft standards released for comment. Over 3000 public surveys were completed with responses from every state and territory except Guam. NYS had the most responses.

The NCCAS standards writing teams are currently working on drafts of the high school (9-12) standards and reviewing pilots of the cornerstone assessments. NCCAS will be issuing a call for public review of the draft high school standards on September 30. Interested individuals should visit the coalition's website at nccas.wikispaces.com or the NCCAS Facebook page at facebook.com/NationalCoalitionForCoreArtsStandards to learn how they can participate in the review process, and for other information about the project. A public review of the comprehensive draft PreK-12 standards, including model cornerstone assessments, will begin in January 2014. The current project time line includes a release date of March 2014, for complete and finished standards.

K-12 Digital Textbooks and ePortfolios

The all-new **Davis Digital** is available for all grade levels.

With Davis Digital, students and teachers can access their eBooks and ePortfolios from any device with an Internet connection. Work from the classroom, or at home.

- **eBooks:** Student Books and Teacher's Editions
- **ePortfolios:** Share your students' artwork with Davis's easy-to-use, customizable online portfolios.
- **Curriculum Builder:** Easily organize and customize the curriculum to meet your students' needs. Add your favorite lessons or projects.
- **Student Accounts:** Students can access eBooks create ePortfolios to share their work.



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Rotating Books, Shared Art

By Michelle Schroeder



As educators, we're often consumed by day-to-day planning, our family responsibilities, and the absolute need for sleep. How do we possibly add one more task into our overcrowded schedules? Well, allow me to share how one special group of art educators not only finds time to create and shares art work, but also share a kinship.

Professional development is a hot phrase thrown into our everyday school lingo. But, how much of the professional is really developed if the plan is not engaging or relevant? The NYSATA Summer Institute at the Great Camp Sagamore is an exception that encourages not only the "professional," but also the naturalist, the creative thinker, and above all the artist.

In 2009, the summer institute included an experience in bookmaking with book artist Valerie Carrigan. During the week of shared instruction, Valerie spoke about a project in which artists contribute to "Rotating Books." The curiosity got the best of the group and we embarked on an adventure that has yet to lose momentum. The basic structure of Rotating Books involves a committed group of people willing to create small pieces of art based on set themes. The art is then sent to the theme originators. The art becomes the pages of that person's collaborative book. Each participant identifies their own theme. Past themes have included *Self*

Portrait, In Stitches, Caliente (hot), and Worm's Eye View. Page themes are shared in July. Art work is due to the recipients by the following June. Books are shared at the summer institute, one year later.

Some may be thinking, "Great, add one more pressure to my day." On the contrary! These books become so much more. The themes provide an inspiration... a place to start. Being included in this collaborative provides a nudge to do your own art. (In my case, it also provides an excuse to my family to step away from life and make art! After all, I have committed to sending friends a piece of my art.) The art making encourages creative problem solving, a safe venue to explore new art media, skill building, and above all a cheap form of therapy. If you've ever had a project become more than the intended product, you'll understand. Participating becomes a circle of care and inspiration. Anyone who has participated in this yearly exchange can share a similar story. It starts with having a really hard day at school. You drag yourself out of your car and to the mailbox. It's when you find an envelope with a new page, that you realize it's worth more than its weight in gold. It's been referred to as "the best mail ever." It's like a long distance hug from a friend.

This past year, we lost a terrific art

Someone's sitting in the shade today because someone planted a tree a long time ago.

—Warren Buffet

I'd like to think our book collaborations are like planting trees for other educators. The benefits from participating in Sagamore may not be seen immediately, but over time the rewards are endless.

—Michelle Schroeder

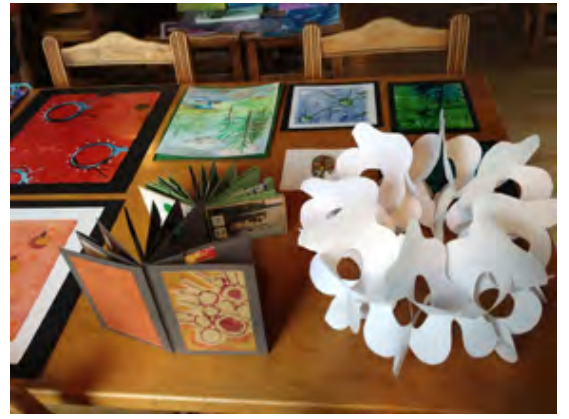
educator and a dear friend. Sandy Bernstein was a valued and loved member of Sagamore and our rotating book group. She attended her last summer institute in 2012. Shortly after, she fell ill. Throughout the school year, the group kept each other abreast of Sandy's status through email. A Valentine's operative was launched to inundate Sandy with valentines and expressions of our love. Tragically, Sandy lost her struggle in March 2013. It's never easy losing a friend, but Sandy meant so much to us. This summer, the Sagamore group reconvened. While many new friends were welcomed and familiar faces returned, a loss was felt. Being together again, we missed our friend even more.

It has become a tradition that the books be brought to Sagamore and shared at the same time. Our show-and-tell highlights the contributions of art and the care that goes into binding them. Blizzard binding, accordion fold, coptic binding, baseball stitch... every bound book represents the style and creativity of the artist. At this year's session, a special moment was shared. It seems that even though our friend was battling an illness with all of her heart and soul, she kept her promise to the group. Sandy completed and sent every book page promised. Multiple books shared around the table held Sandy's last pieces of art that meant more than just the commitment.

It's hard to believe that five years have passed since our first trial run of the Rotating Book project. Each year brings new ideas, themes, bindings, and participants. Our rotating books have extended to include collaborative books created for the Silent Auction table at each year's NYSATA conference to support student scholarships.

Sharing 2013 Sagamore Moments. . .





Photos provided
by Beth Atkinson and
Dr. Patricia Wheelhouse





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for

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REWARDS!**

n y s a t a

New York State Art Teachers Association

MEMBERSHIP DRIVE

OCTOBER 15- NOVEMBER 15, 2013

**RENEW YOUR OWN MEMBERSHIP OR REFER
A COLLEAGUE TO BE ENTERED INTO OUR
MEMBERSHIP HAS REWARDS DRAWING**

MEMBERSHIP HAS REWARDS...

- Renew or add on to your existing membership,
- Refer a colleague, or
- Become a District Member*

Both you and the person you refer will be entered into the rewards drawing! It's that easy!

Go to www.nysata.org or click

[NYSATA Membership Form Link](#)

*Teachers who are members under their 2013-2014 District Membership will automatically be entered into the rewards drawing.

The drawing will be held at the President's Dinner Party at the 65th Annual Conference in Albany. Members need not be present to win. Invitations to give to your colleagues follow on the next page.

"Quality art education for all children in New York State"

REWARDS

- Kindle Fire (\$160)
- One 2014 Conference Registration (\$145)
- Two Page Spread Of Your Student's Artwork In The Digital NYSATA News (\$100)
- 2-Year Active NYSATA Membership (\$100)
- 5 Student Registrations For The Portfolio Project (\$75)
- One Year Active Membership(\$60)
- Blick Art Materials Gift Card (\$50)
- Conference Swag Bag Of NYSATA Logo Items (\$40)
- NYSATA Logo Fleece Vest (\$35)
- Conference Friday After Dark Workshop Registration Fee (\$25)
- Wireless Mouse with NYSATA 2G Flashdrive (\$30)
- Conference Member Exhibit Entry Fee (\$25)

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New York State Art Teachers Association

MEMBERSHIP DRIVE
OCTOBER 15- NOVEMBER 15, 2013

Dear fellow art educator,
I invite you join NYSATA. By becoming a member of NYSATA your voice becomes part of the chorus supporting visual art in new York. Membership dollars have helped support programs of advocacy, education and service to the field of art education. If you take this opportunity to join or renew your membership now, we'll both be entered in the NYSATA "Membership Has Rewards" drawing for some great prizes! Please include my name as the one who referred you on the membership form. Thank you for considering this invitation.

Your colleague, _____

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Your colleague, _____

You Could Win This Beautiful Quilt!



NYSATA Quilt Raffle to Benefit The Barry Hopkins Scholarship Fund!

Tickets can be purchased from Dianne Knapp (R7), Beth Atkinson (R9), Monica Schor (R7), 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 2014.

24th Annual Student Legislative Exhibit

Deadline for submission of work:
Monday, January 13, 2014

Exhibit Dates:

Monday February 24 –
Friday March 7th

in the Well of the Legislative
Office Building in Albany, NY
Reception: Thursday, March 6, 2014
12:30-2:00 PM.



Honorary Exhibit Chair:
Assemblywoman Catherine Nolan,
Chairwoman of Assembly Education Committee

Portfolio Project



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



Two proud young artists display their work from the 2013 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 22nd Annual Institute at Sagamore “Uncovering The Natural Artist” August 3-8, 2014

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 felting, soy resist batik, glass fusing, weaving, drawing, painting and Plein air.

This year's staff includes Outdoor Education Association's Wayne Fisher & George Steele, and keynote speaker Michele Agosto, Supervisor of Art Education for the Buffalo Public Schools and practicing artist.

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 to see this beautiful facility.

Registration:

Institute package registration includes lodging, instruction, some materials, meals, and certificate of participation. Members.....\$850 (late \$900) Non-Members.....\$900 (late \$955) **3 In-service 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 Register at www.NYSATA.org/page/summerinstitute

NYSATA Has an 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 great 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 (electronic edition)	Deadline: February 1 Published Feb./Mar.
Spring (print edition)	Deadline: April 15 Published May/June
Summer (electronic edition)	Deadline: June 15 Published Aug./Sept
Fall (print edition)	Deadline: July 15 Published September

To submit news or articles, please contact Jennifer Childress by e-mail: childrej@strose.edu. and/or Pat Groves: phgroves@aol.com. Graphics should be in jpeg, tiff, or pdf format. Photographs and print-ready art are always welcome in jpeg or pdf format. Advertising inquiries should go to Pat Groves, e-mail phgroves@aol.com.

Inquiries about receiving the NEWS should be directed to the Membership Chair: Terri Konu, 9200 Sixty Road,

Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@twcnj.rr.com. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions:

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. Thank You!

An Award Winning Publication

The NYSATA News has for the second year been named winner of the National Art Education Association State Newsletter Award Category 3! Chosen by a panel of visual art educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education. The award was presented at the 2013 NAEA National Convention.

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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information
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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