

Making it Happen, Making it Better

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Photos: Marty Merchant and article authors.

Chime in with Nature

Lesson Plan for Grades 5-12



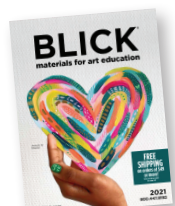
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Item #00369

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President's Message from Valerie Savage



I began the week of school following a recent break feeling refreshed and energized and then Tuesday happened. It took only one day to regain the feelings of being tired and overwhelmed. Are you feeling similar? Simply said, this year is just plain hard. Traditional methods of instruction are not the norm, and duties,

responsibilities and demands have increased. Student success is varied and, in many cases, does not compare to learning from past years. Is it too late to have a successful year?

The COVID-19 pandemic, social unrest, racial equity, and political tensions continue to necessitate our attention and sensitivity. We have made alterations to classroom procedures to avoid sharing of materials, made accommodations to fulfill social distancing requirements, prepared and used carts to travel to classrooms and created material and supply packets for virtual students. In addition, continual variations and changes in instructional modes whether remote, in person, synchronous and/or asynchronous have required constant modifications, adjustments, and creative problem solving. We have been required to reflect, assess and alter classroom instruction and procedures. We are tired and yet, we continue to ask questions: What more can we do to increase learning? Should we alter our focus?

As art educators one of the things we do best is listen to our students. Art classrooms are known to be environments conducive to easy and open discussions. Despite the challenges of hybrid and virtual instruction, opportunities avail for meaningful dialogue. With the approaching one-year mark of the pandemic, I asked my students to reflect on the year and to provide me with a few of their thoughts. One student responded:

A struggle that I've had within the past year is accepting change especially because of how much the world has changed. For example, having been in this pandemic for almost a year at this point it really makes me upset that we are so limited with everything now. The main thing that makes me upset about this is that as a sophomore, I only have a couple years left as a kid and then I have to go into the real world as an adult. Even if I am ready to be an adult right now, I'm just upset that my last few years as a kid are being wasted.

Our students' lives have changed drastically, and they are learning life lessons at home as they care for siblings,

prepare meals, deal with sickness and family financial concerns. Focusing on schoolwork is difficult. Teachers of all subject areas have had to prioritize instruction and make adjustments to curriculum. As we look at the progress of art students this year, the quality may be different than other years. This then leads us to question how student artwork will be viewed by others and how this in turn will reflect positively or negatively on us as teachers and/or on art programming.

With the implementation of the NYS Learning Standards for the Arts a significant shift was made to arts instruction. The emphasis is no longer on the end product, but instead on the process of artmaking (VA:Cr). Terms such as exploration, imaginative play, generate, and brainstorm, assist in moving the focus to the student as the decision maker in the creation of the artwork. This change provides students with opportunities to be kids and to play, experiment and grow as they learn about materials and develop ideas for their work. In addition, students are provided with the opportunity to develop artistic voices and participate in authentic meaningful art making experiences.

This shift is difficult. As educators we must avoid methods of lesson design where the idea and outcome are controlled by the teacher. Identical cute teddy bear drawings or still life paintings of all the same objects may result in beautiful art for display but does not shift the process of artmaking to the student. When students are allowed to "investigate, plan and make" the artwork becomes personal (VA:Cn) and will reflect their interests, lives, perspectives and artistic development. Projects do take more time when the focus is on process and student connection, however the learning is greater. We must remember that this is a time when "less is more".

The change in focus also requires attention to assessment practices. In many art classrooms summative assessments have been the primary method of informing students and parents of progress in art courses. This is often driven by the need of a grade for a report card. Students quickly learn that value is placed on the end product. Switching the mindset of both adults and students to see the value on the process requires the use of purposeful and intentional formative assessment techniques and in transparency regarding the process used to guide students in the process of artmaking. Recently, I shifted and had my students create the rubric for a project. The discussions proved insightful and valuable. Teaching students to reflect, to document, to collaborate and to value the insights of peers and instructors results in their artistic growth and also prepares them to share and convey the value of this journey to others. In addition, including

About the News

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

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

NYSATA News Mission Statement

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

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

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

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

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

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

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

An award winning publication, The *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2012, 2013, 2015, 2016, 2017, 2018, 2019, and 2021. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

President's message continued from page 1

students in the presentation of artwork (VA:Pr) provides opportunities to inform viewers of the process and learning in the creation of the work.

Similar to my student, as I reflect on the past year, I have had to accept change. I have been pushed out of my comfort zone and have been forced to implement new instructional

techniques and strategies. At the same time, I have realized an increased need to include culturally responsive sustaining education (CRSE) and social and emotional learning (SEL) practices into my classroom. As I look at these changes, I can see my growth as an educator and an adjustment to a more student focused classroom. This issue of the *NYSATA News* contains ways NYSATA members are "Making It Happen, Making It Better". Sharing experiences helps to lighten the load!

Thank you to all of you who have contributed to this issue and to all who continue to share your passion and love of art with your students. Celebrate your successes and embrace areas that push learning and growth.

Valerie Savage
NYSATA President

Letter from the Editor Martin Merchant



This issue's articles bring to light the innovations and adaptations we've applied to our teaching methods and content in response to the difficult challenges of the pandemic . . . but the pandemic was actually just one of the stressors that afflicted us over the last few months. My initial plan was to have this winter issue lean dark: What have we learned? What did we do wrong? What were our problems? But Dr. Mary Wolf, who has frequently contributed articles and ideas in the past, suggested early on that we take a much more positive approach: showcase how we were "Making It Happen and Making It Better". She was right – we worked hard and we did get things right.

It might have been difficult to find the (well) hidden pearls buried in the morass of 2020 – but art teachers are a resilient lot: they dug in, figured things out, pulled many rabbits out of their different hats, persevered, and managed to continue providing students with the best they could manage, invent, adapt, and create.

Some responded to their students' needs for respect in a climate that amplified inequality and marginalization, others found strength in a sense of humor, and the invigorating spirit of students resourcefully confronting their own predicaments. Some of us saw unique opportunities for the arts to support other struggling disciplines, and for special collaborative partnerships. We also found strengths and ingenuity within ourselves to solve problems – we're determined scrappers, refusing to concede.

This issue is a tribute to our tenacity and sense of mission as art teachers. We don't have all of your stories in this issue – I'm sure you'll recognize the same spirit, in yourself and in your colleagues, that drives these writers.

NAEA Newsletter Award Category III

The NYSATA News has received the National Art Education Association 2021 Newsletter Award for Category III. To receive this honor, the newsletter is evaluated in four areas: Visual – Graphic Design, Editorial Content/Quality, State News and Issues and National News and Issues. Category 3 is for organizations with more than 500 members. The NYSATA News has been awarded this distinction eight times in the last 10 years.






This is a testament to the countless hours of work required to create a newsletter worthy of this award. In addition to honoring editors Alyssa Marchand and Marty Merchant for their service and dedication, this award celebrates all the working art teachers who wrote about their lives, personal and professional, and shared the challenges they met and successes they achieved.



Members of the 2020-2021 Contributors Board

Executive Editor.....Martin Merchant
Layout and Design Editor.....Alyssa Marchand
Proofreader..... Jo Merchant
President's Message.....Valerie Savage
Notes from Albany..... David Seligman
Youth Art Month.....
.....Donnalyn Shuster & Heather McCutcheon
Media Arts.....Robert Wood
Sagamore Summer Institute.....
.....Beth Atkinson & Michelle Schroeder
Advocacy Committee.....Dr. Samantha Nolte-Yupari

NYSATA members interested in serving on this board or contributing articles are encouraged to contact Martin Merchant at merchantmartin@gmail.com
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	News		Events
	Committee Columns		NAEA
	Features		

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Notes from Albany



David Seligman

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

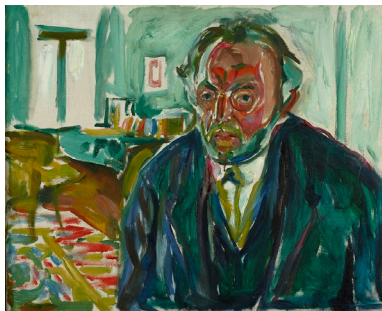
A belated Happy New Year! As we continue our journey around the sun and through the seasons time appears to both contract and expand. It feels both like yesterday, but also, like long ago, that we joined together in classrooms, restaurants, exhibitions and performances; seeing each other's smiles unhidden by masks and concern.

In the summer, I wrote about Edward Munch's self-portraits during and after his illness with Spanish Flu. I find myself captivated by the dissonance between the two images; the distanced image of the artist in a robe transforms to a ubiquitous selfie in Munch's post pandemic painting.

Like Munch, we too shall paint, draw, and create the image of us *after*, yet it is our viewpoint, our distance that has changed. A longing to return to 'normal' subsumes into the inescapable reality that what we have seen, witnessed, and felt over the past year cannot be ignored or forgotten. Creativity and expression will be vital tools as we all process, and work to comprehend a year when we were both isolated and connected. Our students will need our help as well to understand and reflect upon this past school year.



Edvard Munch – Self Portrait with the Spanish Flu (1919)



Edvard Munch – Self-Portrait after the Spanish Flu (1919)

The light of creativity is fueled by the desire to make and connect; a desire that grows stronger as we attempt to create new bonds, new connections, in an uncertain and unique year. We mourn for those we have lost; we celebrate our endurance; we hope to be together again, soon.

This month work resumes on the development of the Individual Arts Assessment Pathway (IAAP). The IAAP will be

a graduation pathway option in which students demonstrate, through a collection of creative works, growth over time that meets the appropriate High School Performance Indicators in the [New York State Learning Standards for the Arts](#). Despite the current limitations on in-person meetings we are forging ahead with a tentative pilot and application for districts, hopefully available in 2022. As our work progresses, I will keep membership updated.

The NYSED Arts Content Advisory Panel (CAP) is continuing its work virtually and has been broken into two committees for this unique year: Assessment, and Culturally Responsive Sustaining Education. To help the CAP in its development of resources for the field a survey for arts directors and coordinators has been developed to gauge district and school needs. Additionally, a series of statewide updates will be taking place for art directors and coordinators across the state in late February.

Discipline specific [guidance course flows](#) and [FAQ's](#) are now live on the [NYSED Arts Webpage](#). [Need to Know](#) standard summaries for [Arts Teachers](#), [Administrators](#), [School Counselors](#), and [Parents/Guardians](#) are also available. [Need to Knows](#) are a wonderful resource to continue to raise awareness with different stakeholders regarding the NYS Learning Standards for the Arts.

When I was a pre-school teacher my colleagues and I gave students seasonal themes. "Winter Work" became "Spring Ahead" matching the exciting and astonishing developmental growth of young children. As we begin our work, to recover from a pandemic, to create a more equitable and just world, we are hopeful that the light, flowers, and warmth of spring will cause us too to jump ahead. We will be illuminated both by the longer days ahead, and the power of our creative bonds and their refusal to be broken. As Victor Hugo reminds us in *Les Misérables*: "Even the darkest night will end, and the sun will rise."

Please contact me should I be able to be of any assistance at David.Seligman@nysed.gov.

David Seligman

Announcements

2021 NAEA AWARDS

NYSATA News

Newsletter Award
Category III

Martin Merchant
Alyssa Marchand

Sharon Ciccone

Eastern Region
Elementary Art
Educator of the
Year Award

Tim Needles

Eastern Region
Secondary Art
Educator of the
Year Award

YAM

Youth Art Month
National Award of
Excellence

Donnalyn Shuster
Heather McCutcheon

The awards will be presented at the Virtual 2021 NAEA National Convention this March. Congratulations to our hard-working NYSATA members for their exemplary service and achievement. For more information on the NAEA Awards please check out their website: <https://www.arteducators.org/opportunities/naea-awards>



New York State Art Teachers Association

Legislative Student Art Exhibit

The NYSATA Legislative Exhibit is the flagship event for Youth Art Month and NYSATA's largest public display of student artwork in a government building. The exhibit is co-sponsored by New York State United Teachers (NYSUT). Founded in 1990, this student art exhibit is held in the Legislative Office Building in Albany each spring, providing an exciting opportunity for students and their families to connect with their legislators.

For the safety of all during the COVID-19 pandemic, the Legislative Student Art Exhibit will remain 100% virtual through 2021. We invite dignitaries, administrators, students, families, and friends to enjoy this 31-year-old tradition by the New York State Art Teachers Association, as we continue to celebrate the amazing artwork of our children and the importance of the arts and art education in the lives of our students.

Teachers were invited to submit up to two pieces of student artwork. The 2021 Legislative Student Art Exhibit Virtual Edition will remain open for viewing through the 2021 calendar year.

<https://www.nysata.org/legislative-exhibit>

For more information, contact Exhibit Coordinator, [Carol Pinkans](#).

Youth Art Month

YAM Update

Donnilyn Shuster & Heather McCutcheon, YAM Co-Chairpersons

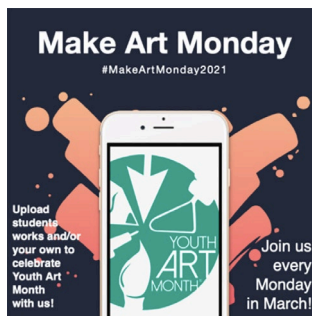


This year's 2021 Youth Art Month theme is **Art Connects Us**. This is a wonderful theme for the crazy year we have had! Art teachers know that art connects us. Get ready to celebrate this March with us!

Youth Art Month is celebrated in March and is a great time to share with your community the *why* and *how* art connects us! We are hoping you will join our award-winning art advocacy program as we enter our twelfth year.

While Youth Art Month 2021 celebrations may look different from years past, here are some ways you can see how the virtual world of YAM is easy to do!

Join New York State Youth Art Month with these fun events:



Make Art Monday: Join us every Monday in March to create and make art. Celebrate with students and post to social media: #MakeArtMonday2021



Terrific Tuesday: Join NYS Youth Art Month chairs every Tuesday night in March for a Facebook Live event. Shoutouts to programs, events and new ideas! Follow us on Facebook @ YouthArtMonthNewYorkState



Fantastic T-shirt Friday: NYS students, teachers, parents and community members join NYS YAM to celebrate YAM 2021 by wearing your favorite Art shirt!

YAM Spirit Week: March 8th - March 12th. Join others in New York State in a Virtual Spirit week! Monday: Color Day, Tuesday: Primary Color Day, Wednesday: Favorite Artist Day, Thursday: Crazy Socks Day, and Friday: Fantastic Tee-shirt Friday!

2021 NEW YORK STATE YOUTH ART MONTH SPIRIT WEEK				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
March 8, 2021	March 9, 2021	March 10, 2021	March 11, 2021	March 12, 2021
Color Day	Primary Colors Day	Favorite Artists Day	Crazy Socks	Fantastic T-shirt Friday
<ul style="list-style-type: none"> How many colors can you wear? What is your favorite color and why? Share Make a color wheel <ul style="list-style-type: none"> Out of food items in your house Art supplies 	<ul style="list-style-type: none"> Wear Primary Colors. Create an art work with Primary colors. Eat food that are the primary colors. 	<ul style="list-style-type: none"> Dress like your favorite artist Wear a shirt, socks, hat with your favorite artists on it. Wear your favorite artists color. Create a project inspired by your favorite artist Tell the world about your favorite artist! 	<ul style="list-style-type: none"> Do you have any art socks? Wear them, if not wear two different colors socks! 	<ul style="list-style-type: none"> Wear your favorite YAM or Art T-shirt <p>Bonus: Wear your t-shirt and favorite art SHOES!</p>
Other things to remember today: #MakeArtMonday Create and share!	Other things to remember today: Terrific Tuesday - NYS YAM Chairs will be hopping on FB to do a live update!	Wear a mustache like Dali or flowers in your hair like Frida Kahlo!	Have fun with your crazy socks today!	Other things to remember today: Be Friday!
<p>REMEMBER: EVERYONE CAN JOIN IN OUR SPIRIT WEEK!! STUDENTS, TEACHERS, PARENTS AND THE COMMUNITY! PLEASE SHARE WITH US ON SOCIAL MEDIA, TAG US AND USE THE HASHTAG: #NYSYAM2021</p>				

Legislative Art Show

Be sure to check out the information for the 2021 show at: "Legislative Exhibit" <https://www.nysata.org/legislative-exhibit>

Celebration Ideas

March Madness Board

Create a Famous Artists or artwork board and have students vote. This can be done in person or virtually. Use Google forms to collect the answers from week to week. Have a virtual show for your students' artwork. Use Google slides, PowerPoint, or fun programs like Prezi. This can be as simple or as elaborate as you would like! Share with the school community, board members, and the students.

Create a special project that students can do to celebrate YAM with the 2021 theme: *Art Connects Us!*

YAM Flag Contest Update

The NYS Youth Art Month Flag design contest has come to a close. You can tell the students enjoyed the design

challenge as they showcased their creativity – we received over 200 submissions from K-12 students all across New York State. The flag design theme was the 2021 YAM theme: *Art Connects Us*.

The winning designs from elementary, middle, and high school levels will win a prize from Blick and Golden Artists Colors. There is one overall winner that will receive their own YAM Flag and prizes from Blick and Golden. The winners will be notified, and all images will be posted to the NYS YAM website! Along with the website, winners and honorable mentions will have a virtual exhibit and shoutouts on social media. NYS YAM wants to thank all of the students and teachers that participated, along with the volunteer judges and our 2021 sponsors: Dick Blick and Golden Artists Colors. *Please see page 10 for winning flags.*

Follow this [Digital Endorsement link](#) to add your own endorsement supporting YAM and the arts virtually – please fill out this simple Google form and endorse March as Youth Art Month in NYS. Share the link with friends, family, and your community! You can also find a direct link on the

NYSATA website.

As always, share on social media, share with us: yam@nysata.org and please feel free to reach out with any questions. We cannot wait to see how you celebrate YAM in your community and with your students.

Use the hashtag #nysYAM2021 and tag us!
 Facebook: @YouthArtMonthNewYorkState
 Twitter: @youthArtMonthNY
 Instagram: @yam_newyork



2021 NYS YOUTH ART MONTH FLAG DESIGN



OVER-ALL WINNER

Jillian Zhang
 8th grade
 Plainview Old Bethpage Middle School



HIGH SCHOOL WINNER

Vanessa Espinoza
 11th grade
 Babylon Jr./Sr. High School



MIDDLE SCHOOL WINNER

Yejin Park
 6th grade
 JFK Middle School



ELEMENTARY WINNER

Mia Reyes
 3rd grade
 East Lake Elementary School



#youthartmonth

2021 YAM Theme: Art Connects Us

#nysYAM2021

2021 YAM Flag Winners

New York State Youth Art Month is so excited to announce the 2021 Flag winners! The contest ended up with 205 submissions from students all around the state.

As in previous years, the artwork submitted was amazing! It was definitely a tough decision to choose winners. A shoutout to the judges that helped make this happen. With a use of a rubric and lots of organization by the YAM chairs, we are excited to announce the winners of the 2021 NYS YAM Flag Contest:

Overall Winner: Jillian Zhang

8th grade, Plainview Old Bethpage Middle School, Art Teacher: Mr. Daniel Poplawski

Elementary Winner: Mia Reyes, 3rd grade, East Lake Elementary School, Art Teacher: Ms. Krakoff

Middle School Winner: Yehjin Park, 6th grade, JFK Middle School, Art Teacher: Mrs. Bula

High School Winner: Vanessa Espinoza, 11th grade, Babylon Jr. Sr. High School, Art Teacher: Mrs. Stork

HONORABLE MENTIONS

ELEMENTARY

- Lily McHugh - 4th grade
- Maddie Uganiza - 4th grade
- Danny Schiereck - 5th grade

East Lake Elementary School, Art Teacher: Ms. Krakoff

MIDDLE SCHOOL

- Daniella Hoosack - 7th grade
JFK Middle School, Art Teacher: Mrs. Bula
- Halyn Kown - 7th grade
Hicksville Middle School, Art Teacher: Renee Ryan
- Bhavani Sriram - 7th grade
West Hollow Middle School, Art Teacher: Mrs. Yeomans

HIGH SCHOOL

- Megan Perkins - 9th grade
Shenendehowa High School West, Art Teacher: Julia Miller
- Safa Alawdi - 11th grade
International Preparatory School, Art Teacher: Ms. Syta
- Aliza Ziberberg - 10th grade
Stella K. Abraham High School for Girls, Art Teacher: Mrs. Suzy Libin



Overall Winner: Jillian Zhang



High School Winner: Vanessa Espinoza



Middle School Winner: Yehjin Park



Elementary School Winner: Mia Reyes

2020 Member's Exhibition at the NYSATA Virtual Conference

Beth Atkinson

The 2020 Member's Exhibition at the NYSATA Virtual Conference was a huge success. Even during a pandemic, the show was able to welcome 64 pieces for jurying, of which 59 were donated for the auction. Having to move to a virtual platform for the conference created a new challenge for us, "How would we continue to honor the tradition of an annual members exhibition in a digital format?" Thanks to the Clickbid App, our needs were met.

Although the app came with a substantial set up fee, the benefits far outweighed the cost. We would never have been able to accomplish our task, without the generosity and sponsorship of NYSATA Region 9. Region 9 provided the financial needs to get our Members Exhibition up and running virtually.

This year, the Virtual Members Exhibit raised over \$2500. All proceeds support the NYSATA Student Scholarship Fund. Thank you to all who donated their art, participated in the exhibition, and purchased pieces in the virtual auction.

Whether in-person or virtual, the show will go on! Get working on those 10" x 10" pieces for the 2021 NYSATA Conference!

2020 Awardees



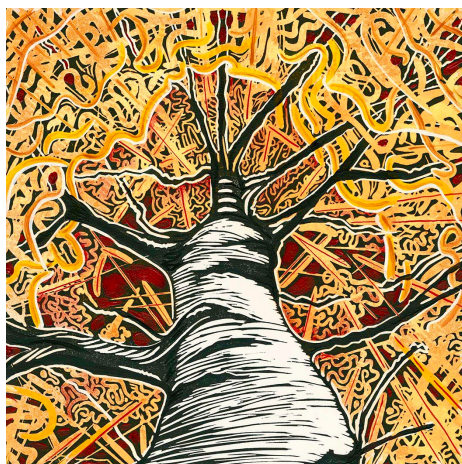
First Place- Donnalyn Shuster - "First Light" Photograph



Second Place- Beth Atkinson - "Indian Hills" Hand-Colored Linocut



Third Place- Laura Berkeley - "Larry Bird" Watercolor



Honorable Mention and People's Choice - Jen LaCava "Tree of Life" Mixed Media



Honorable Mention - Cindy Henry "2020 Vacancy" Mixed Media

NYSATA Art Challenge

The winning entries for the second NYSATA Art Challenge were chosen in November by our juror, mixed media artist Deb Weirs, (<https://www.facebook.com/robert.lawrence.73594>). We had so many wonderful entries for this challenge, it was hard for her to narrow it down to just three. The winners are:

Dianne Knapp (Region 7)

I Am Enough

Mixed media stenciled underpainting on watercolor paper, gesso, acrylic paint, fern prints, paper collage, pressed flowers, and feathers.

Mollie Fox (Region 8)

I Contain Multitudes

Tunnel book, acrylic and paper collage depicting a self-portrait made up all that has come before her and all that will come after. The original is 10" x 10" and in a book format where one may flip through each generation in order.

Katie Brown (Region 2)

Hanging in There

Mixed media watercolor painting with book pages, paper, and twine.

You can access the Art Challenge #2 winners' artwork on our Padlet site:

<https://padlet.com/mschroeder68/foil3gbvn371rwql>

Now let's get ready for Art Challenge #3! **NYSATA Art Challenge #3: Make it Wearable!**

A new year, a new you! Enter our NYSATA "Make it Wearable Challenge" and show off your original artistic 3-dimensional wearable art creation.



The rules:

- Create an original 3-dimensional wearable piece of art. Materials are your choice: clay, metal, wire, polymer, sticks, yarn, beads, glass... the sky is the limit!
- Your entry could be anything wearable: necklace, ring, earrings, bracelet, pendant, mask holder or pin. Have fun with it!
- Submit a high-resolution digital image (minimum of 1000 pixels in any direction, maximum file size 10 Mb) by May 1, 2021 at <https://nysata.memberclicks.net/art-challenge-3>.
- Guest juror, Kate Sydney (www.katesydney.com) will select three winners. The three winners and additional entries as space allows, will be published in the next issue of the *NYSATA News* and the winning artists will receive a Blick Art Materials gift card.
- There is no entry fee for this challenge.
- By entering the challenge, you agree to allow NYSATA to publish images and information about your work.
- Questions? Contact artchallenge@nysata.org.

New Standards Curriculum Development? Resources to Make it Happen!

Robert Wood, NYSATA Curriculum Chair, NYSATA Past President

Despite the pandemic, lack of face-to-face meetings, and the inundation of virtual meetings during this period of emergency management, NYSED continues to persevere, with minimal funding, moving the Roadmap forward. At this time of this publication, NYSED has made no decision to delay and we continue moving towards full implementation of the Visual and Media Arts learning standards in the 2021-2022 academic year.

Presently, rollout and curriculum development are in the hands of local districts. To assist the field, the New York State Education Department (NYSED) Office of Curriculum and Instruction has released several new Arts resource documents. Led and developed by your Visual and Media Arts peers, the NYSED Arts Content Advisory Panel (CAP), created effective support for quality implementation of the 2017 NYS Learning Standards for the Arts.

The new resources include:

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

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

Arts Course Flow Charts with Course Descriptions by discipline provide suggestions for progressive course development. Course titles and descriptions reflect the national elementary, intermediate, and secondary School Courses for the Exchange of Data (SCED). Included is a much needed and easily accessible summary of arts regulations for each grade level. Find the Visual and Media

Arts Course Flowchart here: http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/final-va_ma-course-flowchart-2020.pdf

With the release of these documents, The CAP turns its focus to the development of guidance for local utilization of Arts education as effective delivery of Culturally Responsive – Sustaining Education teaching (CRSE), and assessment.

In addition, Chairs and working groups of the NYSED Independent Arts Assessment Pathway (IAAP) are gearing up to move forward with modifications to the original plan. With goals of an implementation guide, assessment guidance, and details on collective portfolio content, work is slated to restart this summer. The goal is to pilot the local implementation in 2022.

This association wants the field to know that during this continued environment of emergency management, we remain active and sensitive to the needs of the field, The NYSATA Curriculum Committee urges the field to utilize the NYSED guidance documents, not only to guide revision and formation of effective curricula, but as easy access advocacy resources to inform teachers, administration, school counselors, and parents to support, maintain, and strengthen New York's Arts programs.

Robert Wood
Curriculum Committee Chair
NYSATA Past President

Olympics of the Visual Arts



Roger Hyndman and Anne Manzella

Our school year has been anything but predictable, but for those of you who are able to work with students on extra-curricular art initiatives, please consider registering a team or two for NYSATA's Olympics of the Visual Arts. The February 12 deadline to register teams is approaching quickly. Interested students can form teams of 1 or more; there is a \$15 fee per team.

This might be the perfect year to participate without the challenge and cost of travel to attend. All research, planning, and photos of the final design solutions will be submitted in a Google Slides presentation. Slide template will be shared following the close of registrations.

There are eight entry categories to choose from: Drawing, Painting, Illustration, Sculpture, Architecture, Photography, Fashion and Jewelry Design. There are endless possibilities for problem-solving and documentation approaches.

Check out past year's winning designs for motivation and inspiration! Deadline to register, Friday February 12.

START PLANNING NOW!

Registration, problems and event description are available now at www.nysata.org/olympics-of-the-visual-arts.

Digital Submissions for Long-Term Problem Solutions are due on or before April 23, 2021.

Virtual Awards Reception & On-Demand Design Event will be held, May 7, 2021, 3 PM.

INTERESTED IN JUDGING?

If you are interested in judging the digital submissions, click here to volunteer!

QUESTIONS?

Please contact Anne Manzella and Roger Hyndman, OVA Event Coordinators, at ova@nysata.org.

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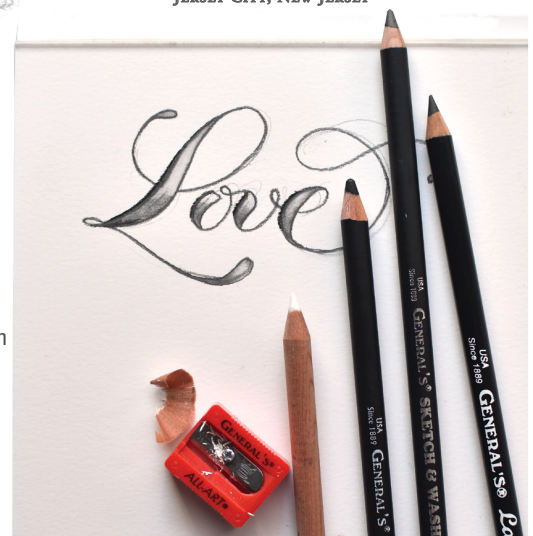


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(Re)Considering Advocacy Part I

Samantha Nolte-Yupari, NYSATA Advocacy Chair

If you are an art teacher, then you have encountered advocacy issues. Some are micro encounters, from the ubiquitous response “Oh really? I can’t even draw a stick figure!” when we tell someone we are art teachers, to the moment your principal stops by and tells you there will be a meeting in your room that afternoon, “so would you tidy up the ‘mess’ first?” Some are bigger encounters like when you need to defend your budget at this year’s school board meeting, or want to ask the PTA to financially support the art club. All of these situations ask art teachers to deploy their advocacy skills.

This means that advocacy is vital to our field, yet it may be an area where we all feel little confidence. I know I often feel that deficiency. But joining NYSATA as Advocacy Chair this year has invited me to refresh my own knowledge about advocacy. I thought perhaps I would put that exploration in writing so that we may refresh together. In this article, I would like to briefly ponder the following question about art education advocacy and how it plays a role in our work as art educators:

What is advocacy and what can art education advocates learn from artistic activists?

What is Advocacy?

In general, advocacy is the collective efforts and voices (Bobick & DiCindio, 2012) of many individuals distributed across locations (Freedman, 2011) working towards a common goal: in this case, the inclusion of art education programs in our schools. Advocacy work requires taking “responsibility to make [your] educational priorities known” and maintaining current programming (Freedman, 2011, p. 40). In contrast, leadership is a “clear vision of the future” and considers contemporary research, deploys best practices in the field, and informs curriculum (Freedman, 2011, p. 41). This clarification of terms illuminates why advocacy does not always feel good to us. From this perspective advocacy may often feel reactive, urgent, or last minute. Freedman (2011) notes that advocacy is often an effort to maintain insufficient art education programming at the last minute – It’s too little, too late. She questions how stronger leadership might make the work of advocacy feel less like a last-ditch effort. To make advocacy a part of what we do on a regular basis, we need to reframe advocacy. What might

this more proactive leadership look like? This is where we can learn from artistic activism.

What Can Art Education Advocates Learn from Artistic Activists?

Activism is the use of campaigning to bring about political and social change (Duncombe & Lambert, nd.). The Center for Artistic Activism deploys the work of the arts as a tool for activism. They note that art creates affect, and activism creates effect. “Art, it turns out, really does enrich activism, making is more compelling and sustainable” (Boyd, 2018). A ‘change of heart’ is the key. We need emotion to make change. How often have you tried to have a logical argument with someone where you presented facts, but weren’t listened to? Proving someone wrong with facts – called the “backfire effect” – can cause them actual physical pain and trigger solid resistance (Conover, 2017). The closer a belief is to the core of someone’s identity, the harder it is to change that belief. Pre-existing opinions can actually be strengthened by presenting contradicting evidence and facts alone (Conover, 2017). Artistic activism takes the “backfire effect” into account and works to use art to foster change because it better scaffolds a shift in beliefs that are closely tied to identity.

The Center for Artistic Activism (<https://c4aa.org/>) and Beautiful Trouble.org (<https://beautifultrouble.org/>) are two sources for this sort of activism. They provide training and resources for artists and activists alike. For example, Beautiful Trouble will remind you to “think narratively” about your argument, placing your key points within a story that draws the stakeholder in (Boyd, 2018, p. 186). Or asks you to apply the principle “bring the issue home” wherein the activist connects an issue to a stakeholder’s personal experience – helping them to see the human cost, the personal potential, or the connection to their here-and-now (Boyd, 2018, p. 106). For visual artists such strategies challenge us to make imagery/art to reinforce our point.

What is revelatory about artistic activism is that it has made, pardon the pun, an art of using art for their purposes. As art educators, I am not sure we do this well. How many of us have gone into a meeting with a list of facts and figures, with verbal rationales, instead of using art itself to advocate for art education? Have we hindered our own advocacy

efforts by not doing what we do best, which is communicate visually? These thoughts prompt me to (re)consider my own sense of how to advocate to outside stakeholders. While we certainly need to have the facts and figures at our disposal when we advocate, how we present such information may need some revision. Certainly, some revisiting.

Questions for Reflection

- Does advocacy feel proactive or reactive to you?
- What feels overwhelming or difficult to you about advocacy?
- Have you ever presented someone with “facts” about art education and had them ignored? How might you re-visualize them to include affect?
- What resources might you need to move from a reactive version of advocacy to proactive version of leadership/activism?



Samantha Nolte-Yupari, Ph.D. is Assistant Professor and Program Director of Art Education at Nazareth College. She is a graduate of Penn State University. Her research interests include beginning art teacher experiences, place, story, and visual methodology. She recently won the Arts & Learning SIG of AERA’s National Dissertation Award for her research about first and second year art teachers.

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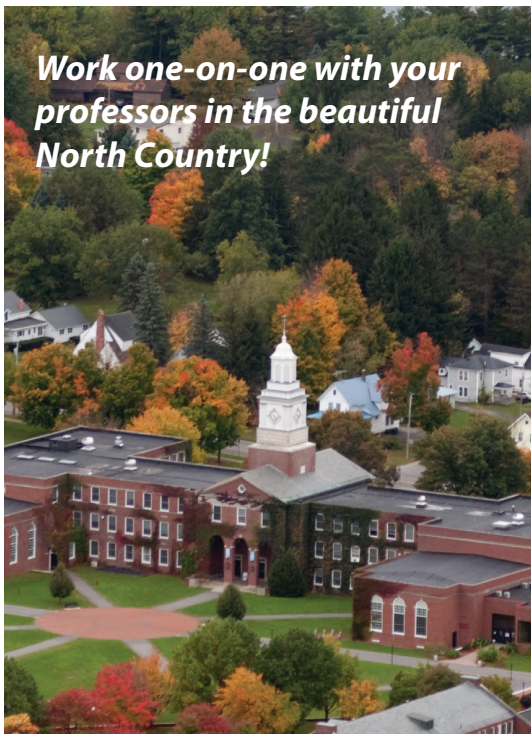
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Conference = Connection

Highlights from the 2020 NYSATA Virtual Conference

Cindy Henry
2020 Conference Co-Coordinator

In late Fall of 2019 when the theme, *This is Art 2020*, was selected for the 2020 NYSATA Conference, no one could imagine the increased relevance that theme would take on as the new year crept in. Early in January, planning for a 2020 onsite conference began as usual with a call for workshop presentations going out to members and early communications going out to commercial and college exhibitors to save the date, note the location, and make an early commitment to sponsor the event. All planning came to an unexpected halt by late Spring, when it became clear that the opportunity for a Fall 2020 in-person event with more than 600 participants was at risk of being overshadowed by the presence of an invisible and unwelcome invader called COVID-19.

Throughout the following weeks and months, as art educators took on the countless challenges of teaching, learning, and connecting via cyberspace, a concerned NYSATA Conference planning team grappled with the options before them: Proceed with plans and hope that the pandemic would recede? Cancel the 2020 conference entirely? Pivot their efforts toward creating from scratch a virtual event they could not yet envision or imagine? Despite uncertainties, the Conference Committee was determined to move forward with a pandemic-proof plan. Their charge became the creation of a virtual conference event that would provide flexibility in scheduling, offer a buffet of relevant professional development options, energize screen-tired art educators with hope, and generate much-needed opportunities for connection, revitalization, and self-care.

The result of their determination and collaborative problem-solving was an invigorating weekend filled with over 45 lecture, demonstration and hands-on synchronous and asynchronous workshops; a Members' Exhibit and Silent Auction; a Student Exhibit; an Artisans' Market; State and Regional Awards events; Exhibitor/Sponsor swag, giveaways and door prizes; learning, connection, and renewal.

A **Swag Box** signified the approach of the conference, arriving on participants' doorsteps about a week before the event, and prompting a flurry of social media activity, as individuals posted images of their swag and words about

their anticipation of the event. Thank you to Blick Art Materials, Sketch for Schools, Davis Publications, Amaco-Brent, SUNY Potsdam, Nazareth College, and United Art & Education for their contributions and to Kathryn Alonso Bergevin, Cynthia Wells, Heather McCutcheon, and Jennifer Matott for filling the swag boxes and making sure they would arrive on time.

Workshops, experienced through the Whova app, included over 45 hands-on workshops, product demonstrations, lectures, and round-table discussions on a variety of current and relevant topics of interest. Extended Studio workshops were as popular as ever, allowing participants to focus on developing their inner artist in a context of conversation and collegiality. Participants were surprised and grateful to feel a part of a community via a virtual connection. All sessions were hosted by a creative and very patient technical support team consisting of Anastasia Arriaga, Cindy Henry, Amanda Measer, Nick Napierala, Michelle Schroeder, Robert Wood, and our key tech puzzler and Whova App Coordinator and tech support first responder, Alyssa Marchand. Thank you to Anastasia Arriaga and Amanda Measer for their endless enthusiasm in coordinating the workshops and presenters. Thank you to the Extended Studio presenters: Jan Dylewski, Veronica Kruger, Nick Napierala, Michelle Schroeder, Eric Scott, Dr. Marilyn Stewart for their generous contribution of time and expertise, and of course, thank you to all the workshop presenters who selflessly volunteered to present during a time in which circumstances have pushed the limits of our abilities and time.

Keynote Sessions were facilitated by NYSATA President, Val Savage. Speakers included Thom Knab, speaking on action and advocacy; Dr. Wanda Knight, sharing a historical perspective on racism and inequity in America to promote empathy and understanding; and Eric Scott, encouraging authenticity through engaging student choice.

Our **Commercial and College Exhibitors and Sponsors** really stepped up this year with creative approaches to pre-recorded and live workshop sessions, product demonstrations, conference swag, and door prizes. Special thanks to Blick Art Materials for sticking with us through

thick and thin as our loyal platinum Conference sponsor, Golden Artist Colors for their door prizes and generous financial support, as well as numerous other commercial and college exhibitors who contributed to the success of the event. Additional thanks to Lauren Nels, Conference Exhibits Coordinator.

Through the **Virtual Members Exhibit and Auction**, over \$2600 was raised for the NYSATA student scholarship program. Members donated 10x10 works for auction and contributed through bidding as well as donating dollars through the ClickBid app. Keynote speaker Eric Scott selected Jurors' Choice awards for works by Donnalyn Shuster, Beth Atkinson, and Laura Berkeley, with honorable mentions to Jen LaCava and Cindy Henry. The Members' Choice awards went to Laura Berkely.

A virtual **Student Art Exhibit**, organized by Heather McCutcheon and Kristie Boisen, is still available on the NYSATA website at www.nysata.org/student-art-exhibit. Fourteen teacher participants submitted work in a Google slide format.

Artisans' Market vendors had their website link and a description of their products posted in the Whova conference app. Thank you to Donnalyn Shuster for facilitating the Artisans' Market and to our artisans, Kathryn Alonso Bergevin, Amanda Donovan, Lauren Nels, Sue Murphy, and Mitchell Visoky for participating in the event.

A **Friday After Dark Masked Task Party** was perfect for debriefing and connecting. A very special thank you to Region 6 Co-Chairs, Anne Manzella and Melanie Painter, for entertaining and inspiring us. Members had an opportunity

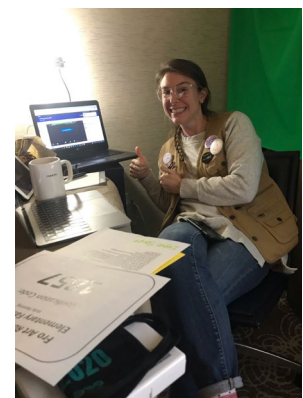
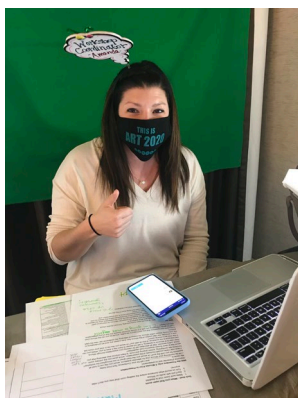
to socialize, relax, create art and prose, and laugh endlessly at Anne and Melanie's side-splitting role-play humor. We love you, Fridas!

Awards Events included an Art Educator of the Year Award celebration for the amazing Sharon Ciccone (Region 7) on Saturday evening. A dedicated elementary art teacher in Spackenkill School District with a commitment to fostering independent thinking in her students through choice, Sharon is the immediate Past President of NYSATA and has served on the NYSED Arts Advisory Committee. Regional Awards, Special Citations, and the Ray Henry Award were celebrated through smaller Regional Awards Coffee Hour events on Sunday morning, in which participants could see and talk with each other and offer their congratulations to all the awardees.

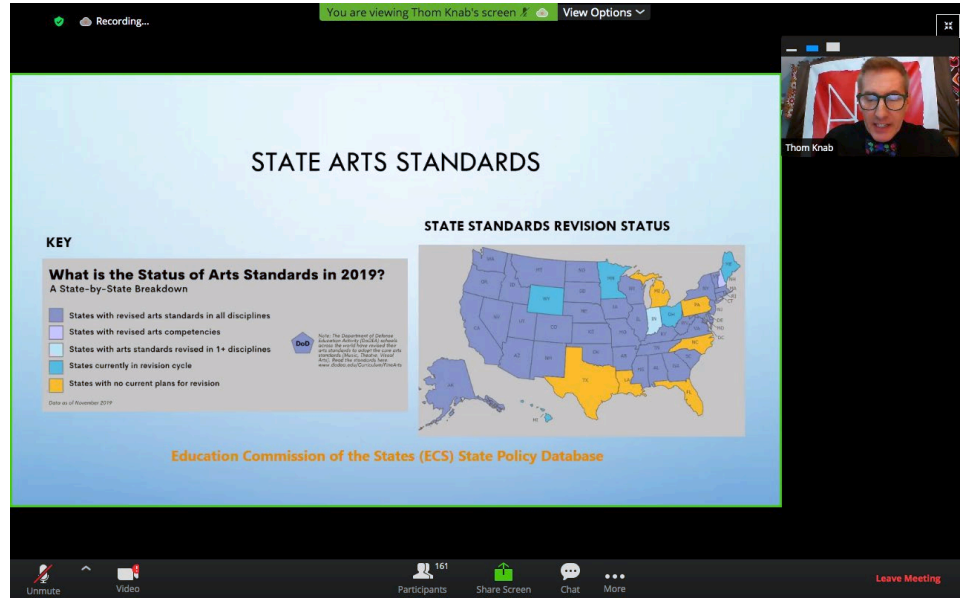
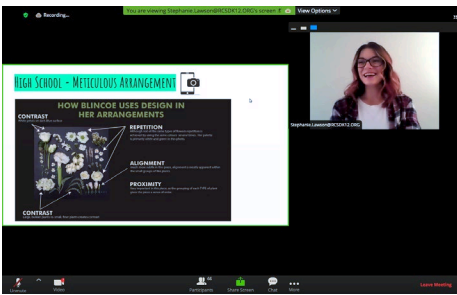
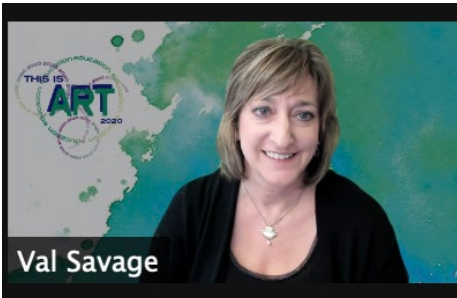
2020 brought with it many obstacles and isolating circumstances, especially for teachers. Providing weary, screen-tired art teachers with something to look forward to, something to facilitate connection and community, were the biggest challenges faced by the 2020 Conference Committee. Pleasantly surprised and a little tired, the Conference Committee came away from the weekend feeling nothing short of invigorated. Each year, the volunteers on the committee dedicate many hours of planning and work to provide a memorable and valuable experience for the NYSATA members who attend. This year surpassed even our own expectations, given with the obstacles before us. Thank you all who invested faith in us by registering and participating to make this an event to remember. The members of NYSATA make it the community that it is, and we are deeply grateful to all who took a chance on participating with us this year to make the 2020 Virtual Conference such a success. Thank you.

Tech Team

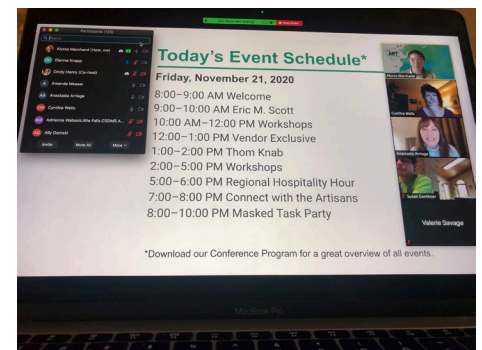
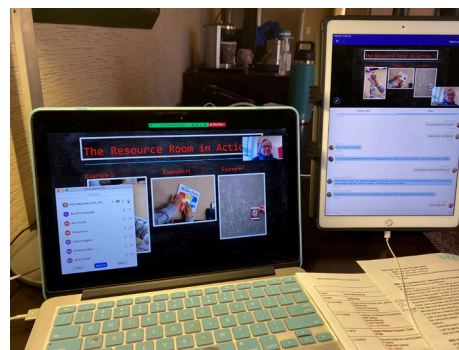
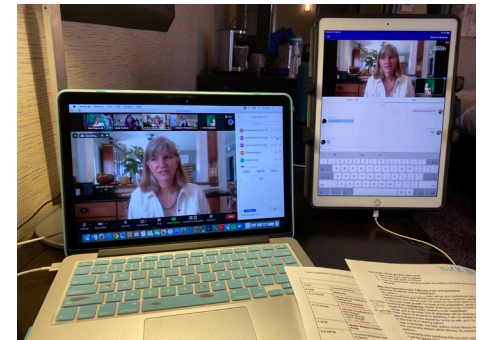
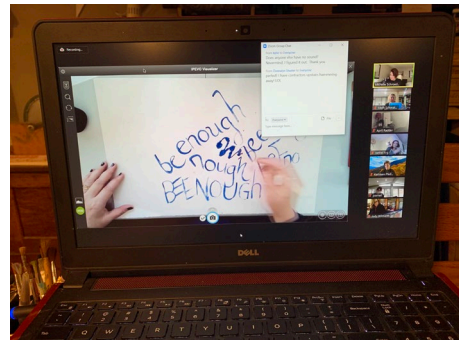
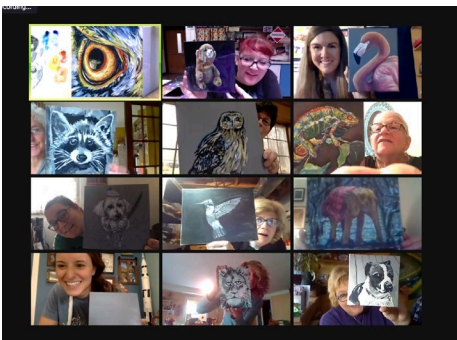
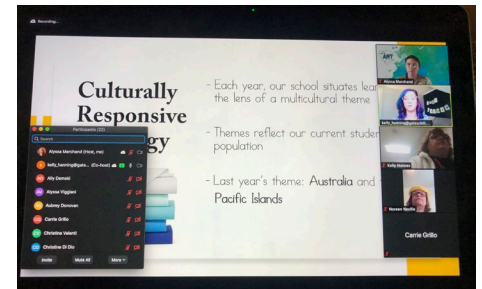
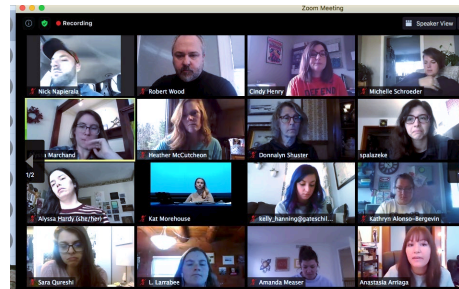
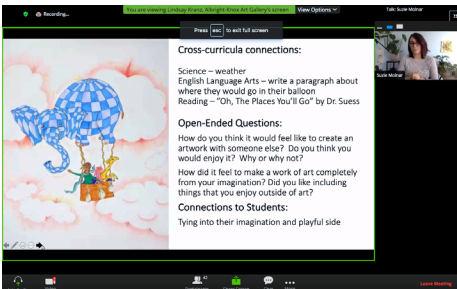
Cindy Henry, Michelle Schroeder, Robert Wood, Nick Napierala, Amanda Measer, Anastasia Arriaga, and Alyssa Marchand



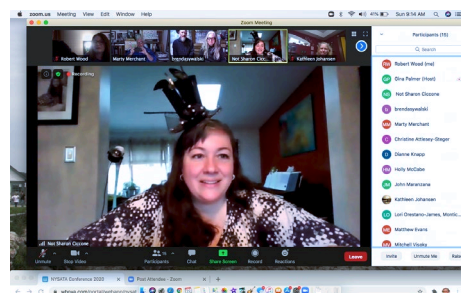
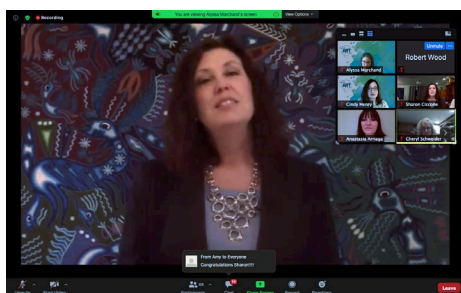
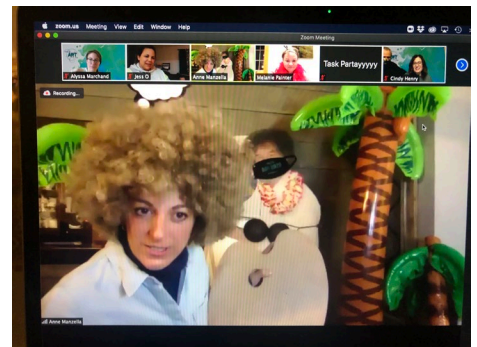
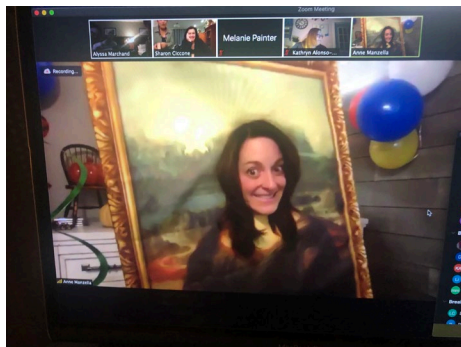
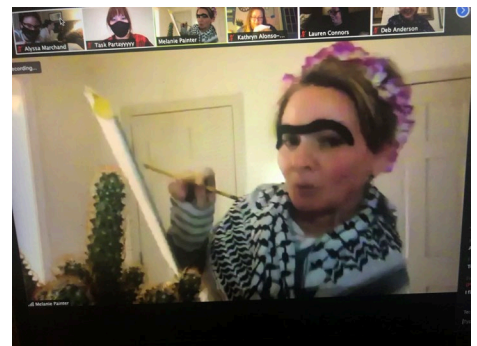
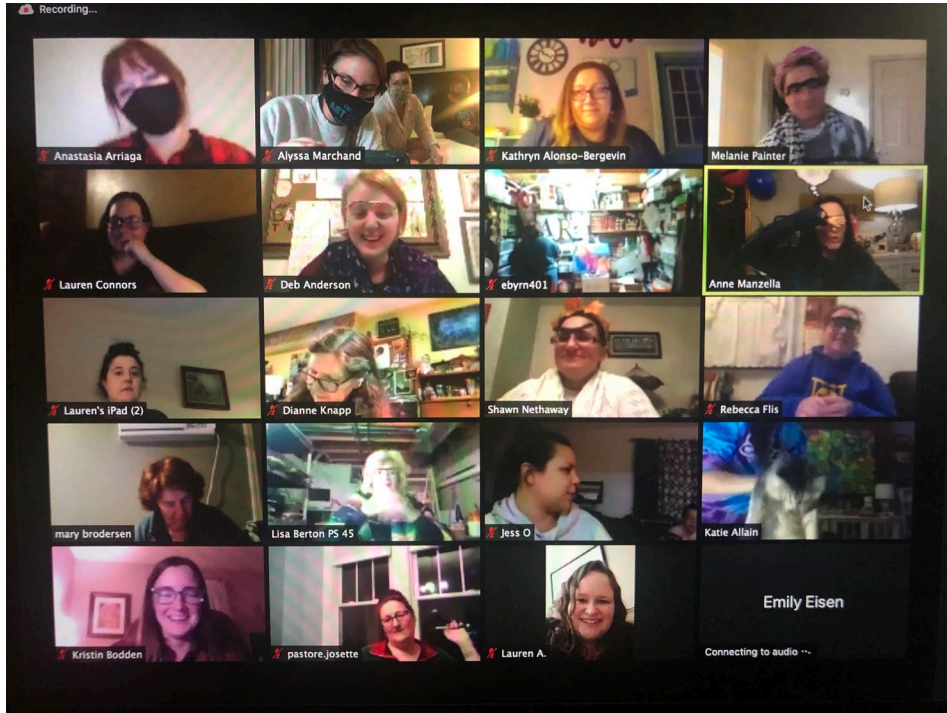
NYSATA Conference 2020



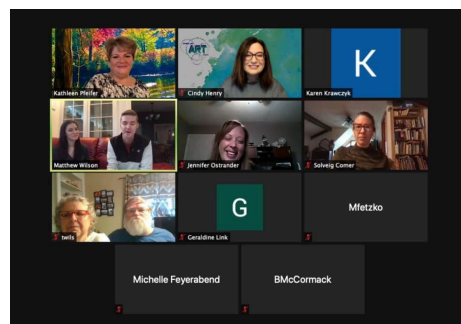
Amazing Workshops & Keynotes!



Friday After Dark and Celebrating Our Amazing Regions



Art Educator of the Year - Sharon Ciccone



NYSATA Conference 2021

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CHALLENGING ASSUMPTIONS, REDRAFTING PRIORITIES, & REINVENTING PRACTICE IN ART EDUCATION

Over the past year, art educators have taken on the challenges of rethinking Visual and Media Arts teaching and learning in the context of a pandemic. The limitations imposed by the pandemic have left teachers grasping for new ways to address the social/emotional needs of students as well as managing self-care. Many have been forced into an unfamiliar world of virtual learning. As school districts slash budgets and identify “essential curriculum,” advocacy is needed more than ever to inform decision-makers about the essential and unique skills students gain from learning in the arts.

In the midst of those circumstances, the systemic racism and socioeconomic divide that plague our nation’s past and present have taken center stage as never before. Teachers are challenged to confront their own and students’ assumptions, find and foster empathy, reconstruct history from diverse vantage points, foster equity and student voice, and become facilitators of social justice.

OUTSIDE THE LINES is the theme of the 2021 NYSATA Conference

NYSATA seeks workshop proposals that

- Present innovative solutions to the obstacles of teaching under constraining conditions
- Embrace new platforms and methods for teaching in a digital world
- Foster the social emotional health and well-being of students and/or educators
- Provide resources for and connections to a diverse body of relevant contemporary artists and work
- Encourage student choice and develop student voice
- Encourage culturally responsive practice and promote access and equity
- Challenge assumptions about race, class, and social structure and suggest avenues for change
- Empower art educators to engage their own artistic practice to inspire and refresh their teaching and promote self-care
- Promote the power of art-focused professional learning communities to revitalize and reconceptualize teaching and learning in the Visual and Media Arts
- Generate advocacy strategies for prioritizing the arts as essential curriculum and retaining funding for arts programs in schools

NYSATA has partnered with the Doubletree Hotel in Binghamton, NY to explore a hybrid format for this event, including both virtual and in person access to workshops during our conference weekend of November 19-21, 2021, and access to recorded events after the event. Watch your email and the NYSATA website for more information and a call for workshops **COMING SOON!**

NYSATA Awards

Awardees

NYSATA Art Educator of the Year

Sharon Ciccone

Special Citation - Member

Michelle Schroeder, Region 1

Angela Nassimos, Region 2

Cynthia Wells, Region 3

Martin Merchant, Region 7

Beth Atkinson, Region 10

Special Citation - Non-Member

Edward Rinaldo, Region 3

Ray Henry Award

Kelly Hanning, Region 2

Special Citation - Business

Fayetteville Free Library, Region 3

Mohawk Valley Center for the Arts, Region 3

Four Elements Studios, Region 3

The Parrish Art Museum, Region 10

Outstanding Service at the Time of Retirement

Mary Housel-Demanchik, Region 2

Nancie Cooney, Region 3

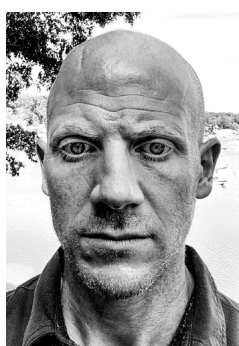
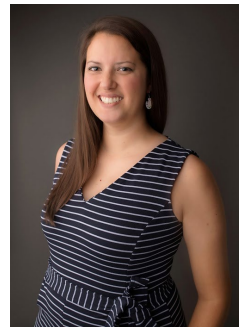


*Art Educator
of the Year
Sharon Ciccone*

There is no one I know who brings more commitment, passion, and selflessness to her work. When Sharon became Region 7 Co-Chair in 2013 and began serving on the NYSATA Board, it was like a bright light had entered the room. Sharon's warmth, positive attitude, intelligence, and humility permeated our workspace instantly, and it was easy to see that she was a natural leader.

- Cindy Henry, Nomination Letter

Region Art Educators of the Year



Region 1: Nick Napierala
Region 2: Anne Clancy
Region 3: Adrienne Watson
Region 4: Matt Wilson
Region 5: none
Region 6: Kathryn Allain
Region 7: Brenda Sywalski
Region 8: Julia Healy
Region 9: Craig Mateyunas
Region 10: Miliza Longo-Lewis



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NYSATA 2020 Art Educator of the Year

Sharon Ciccone

2021 NAEA
AWARD
WINNER

NAEA Eastern Region Elementary Art Educator of the Year

We are pleased to share the news that our esteemed colleague and recent NYSATA Past President, Sharon Ciccone has been selected to receive the National Art Education Association's Eastern Region Elementary Art Educator of the Year Award.

This award recognizes exemplary service and achievement of regional significance. NAEA's Eastern Region represents art educators from Connecticut, Delaware, District of Columbia, Labrador, Maine, Maryland, Massachusetts, New Brunswick, New Hampshire, New Jersey, New York, Newfoundland, Nova Scotia, Ontario, Overseas Art Education Association, Pennsylvania, Prince Edward Island, Quebec, Rhode Island, Vermont, West Virginia.

Please extend your congratulations to Sharon for her outstanding dedication, service, and leadership to the field of Art Education and for being nominated by her peers and selected by outstanding leaders at the regional and national level.

This is truly an honor and a testament to the dedication of our immediate Past President, both to her students and to colleagues in the field. The award will be presented at the Virtual 2021 NAEA National Convention this March.

Cindy Henry

It is my great honor and privilege to have been selected as art educator of the year by the members of the the New York State Art Teachers Association. Thank you to Cindy Henry Wood for my nomination, and Bob Wood and Marty Merchant for my letters of support. I will strive to be worthy of the beautiful sentiments you wrote and to the legacy of those that have come before me. Cindy told me to read my nomination letters with a box of tissues. I am so happy that I took her advice!

I have been an art educator in the Spackenkil Union Free School District for over 25 years. My entire career has been with elementary-aged students, and I would not want it to be any other way. My students motivate me to want to improve, innovate, and inspire. They teach me how to be joyful and open to new experiences. There is no place else that you can have daily hugs, simultaneous applause, and honest, unsolicited feedback about how your hair looks than in an elementary art room.

I work in a small school district that is really more like a family. My team and I enjoy much more time chatting and eating together than anything else. We are part of each other's life. Thank you, Roberto, Mary, Janet, and our newest colleague, Barbara, for being my partners in education. My principals, both past and present, have

helped me to grow as a teacher and understand the importance of arts education in the school system; I am so grateful for their generous support.

There is no doubt that this year has brought with it many tragedies and life changing events. All that has transpired is really unfathomable. However, I choose to look at this time as a period of reflection and renewal. Years ago, during a particular moment of strife over something quite insignificant, my big brother said to me, "Change the story". It's a rarity that I listen to my brother, but this simple thought stuck with me and has often changed my reaction and approach. Maybe the world is telling us all to slow down, look inward, regroup, notice more, be mindful, and create.

We were all sent home from school this spring, unsure, unprepared, and scared of the unknown. From my point of view it was one of our proudest moments as art educators. Never before have I seen so many teachers come together, share resources, teach each other, support each other, and advocate for our students. What we were able to accomplish was outstanding. It is easier to stick to what we know, follow the same format, the same approach, but we were challenged to find new ways of teaching and connecting with students from a great distance.

I am currently teaching all of my 650 students fully remote. Our time together is short, far too short to accomplish large scale works and cover the scope of learning of the past. Yet something else is happening. Art is becoming a part of the fabric of daily life. Our voices are echoing through the home for everyone to hear. Families are making art together, listening to each other's ideas, experimenting, and problem solving together. Students are working more independently and are looking at materials, tools, and art media in an entirely new way. We are working in smaller groups, and students that did not thrive or communicate in large settings are reaching out and communicating more than ever.

Thankfully, this remote teaching scenario will not last forever, but I am choosing to see the positive for right now. This is advocacy and the arts may find a home in our community like never before. I like this story and it says so much about our resilience, the importance of art as a tool for healing, and the ability of the arts to bring us together as a community.

In 2015, before I served as NYSATA President, I was selected for the National Art Education Association School of Art Leadership. This was an empowering experience that I shared with my friend and role model, Cindy Henry. During the program we developed three real-world experiments with a focus to create harmony between work, family, community, and self. Cindy and I collaborated together to write the Guiding Cultural Statements for the NYSATA Board of Trustees. It was this statement that framed the work we did together as a Board to support the mission and purpose of the organization. It was a reflection on what we value as leaders and the work we do together. These statements serve to remind me of what I value in all of my professional and personal interactions. I would like to share these statements with you. Although I have changed the wording to relate more to our work in our profession, the intent is the same.

Each is a vital component of our field, empowered and responsible for carrying out our personal and professional mission of educating students in the arts and for creating a community of support and inspiration.

When we speak, we speak and act with honesty and integrity.

We listen and participate acknowledging the needs, work, and expertise of others.

We honor our commitments and communicate when we need additional support. We support each other and the decisions made together.

We empower each student and colleague to utilize their talents and grow in service to ourselves and others.

We lead as positive representatives and advocates for the arts.

To me, this is the easiest guide to leadership in any situation whether it is leadership in the classroom, school, district, or beyond.

NYSATA is a community of people that give selflessly of their time and talents. Being a part of NYSATA is one of the most important things I have done to further my growth as a teacher and leader. The pride I felt was overwhelming every time we successfully collaborated as a team, made a vision become reality, and grew our community. I had incredible mentors and was honored to be surrounded by minds much more brilliant than mine. I was embraced with friendship and kindness and was given opportunities and experiences that will last me for a lifetime. In NYSATA, you are never alone – you are part of a community. Be a part of that community.

On my door at school hangs a sign that I designed for myself, my students, and my colleagues to read every time we enter my room. The sign reads "This is a complaint free room. Together we can identify the problem, find a solution, and make a difference" I often feel that in life there are builders and destroyers. We can choose to be a builder, a creator, an artist. When something difficult comes before us, we can change the story and find the positive. We can find the intersections of all the parts of our life and find harmony. We can use our core beliefs and values to work with others to solve problems.

The novelist Edith Wharton said "There are two ways of spreading light: to be the candle or the mirror that reflects it". Sometimes it is hard to be the light, but if you can't be the light, reflect the light of others.

Thank you to the incredible leadership and volunteerism of this extraordinary NYSATA community. The conference coordinators and committee have once again pulled off an extraordinary event in extraordinary times. Thank you for your vision and reimagining of what a conference could be. I am blessed to call you all friends and to have a place to turn when I need support. Thank you to my family and friends that have always been there to cheer me on and catch me when I fall. To my husband, my friend, my life, thank you for supporting me always. I could never be the teacher that I dream to be without the kindness and loving patience that you give to me so freely.

Thank you once again for this honor.

Sharon Ciccone



Into Their Own Hands

Lorienne Solaski

Editor's note: As a resident of Hastings-on-Hudson, New York, I regularly get online updates from village government and the school district's newsletter. Having taught in the district for 15 years, I'm always eager to hear how my "old" department is doing. This fall I got a newsletter that featured the art department's ceramics teacher – and I was thrilled by the project that was profiled. Lorienne faced what is probably one of the most challenging art teacher situations – how to conduct a remote ceramics class. I thought her inventive solutions, though it involved extensive preparation, were great examples of how we overcome the seemingly insurmountable obstacles the pandemic has generated. We art teachers are resourceful, persistent, and successful.

We've bracketed the published article about Lorienne's story with an introduction and reflection in her own words.

Leaving the classroom abruptly in March was jarring and disorienting for educators and students alike. Yet it was in my ceramics classes that I felt the greatest loss. Without access to clay, glaze, sculpting tools, pottery wheels, or a kiln, I reluctantly pivoted into a sculptured-based curriculum. Students began making 3D sculptures out of paper, tinfoil, recycled materials, and even bread dough. While my students persevered through an unprecedented spring semester, I felt their disappointment about losing access to clay, a studio space, and the many projects they had started.

During the summer of 2020, fellow educators and I spent our time hypothesizing and planning for an unpredictable upcoming school year. I was unsettled by the idea of continuing to teach ceramics in an entirely remote environment. I joined Art Educator facebook groups that were sharing ideas and plans for the upcoming school year including: "Online Art & Design Studio Instruction in the Age of 'Social Distancing' " and "High School Ceramics." I came across videos of other ceramic teachers who were assembling ceramic kits for their students to bring home, and I was moved to action. I knew that as the 2020-21 school year began, I could not provide my students the comfort of a traditional school year, but I would give them clay and the ability to work on projects regardless of where they were learning.

Here is the full article, reprinted from the issue of *Hastings Happenings* December 14, 2020 by Jason Platzner, Hastings-on-Hudson UFSD Public Relations Office.

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Taking Matters into Their Own Hands:
High School Students Create Ceramics at Home



Teacher Lorienne Solaski poses next to some of her students' ceramics work.

When Hastings High School teacher Lorienne Solaski saw the COVID-19 pandemic changing how her ceramics class students learn, she took matters into her own hands and put clay into theirs.

Since her ceramics course requires materials that are not readily available at home, Solaski took time during the summer months to create clay-making kits for her students to take home. The kits enabled the students to fully experience the Ceramics I course regardless of whether they were attending class in a hybrid or fully remote environment.

“None of the kids had access to clay or glazing,” she said. “Ceramics is an all hands-on activity and all the materials are in the room.”



One set of home kits in progress. I found that in some cases DIY clay tools were safer and much more affordable to send home. My favorite being PVC pipe rolling pins and fishing line with washers on each end for wire cutters.

Armed with their artisanal take-home kits, students could complete their projects from home. However, Solaski said that distributing the take-home kits was not as simple as it seemed. Given the possibly hazardous nature of clay dust, she had to make sure the students could keep themselves and their homes safe.

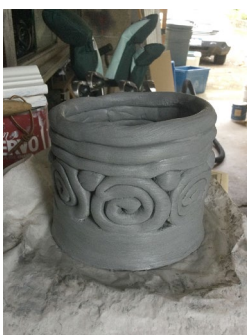
“That was a huge endeavor. I had to have certain safety measures that everyone understood before sending the kits home,” she said. “But it was worth it because the only way to learn ceramics is by doing it with your hands.”

So far, Solaski said, the project is going really well. There are even some unexpected benefits. “It’s a nice hands-on activity for the students to do when they are at home and on a screen all day,” she said. “I think that it’s therapeutic for a lot of students.”

Although students have missed the social interaction that comes with always working together in the studio, there are benefits to working on their own.

“I’ve found craftsmanship this year to be really high and I’ve seen more unique projects than years before,” she said. “I think the amount of time they’re taking to refine projects; the work has been more personal, and they have added in more of themselves, especially when they are at home and not influenced by people around them.”

Solaski has also noticed a change in the artistic process.



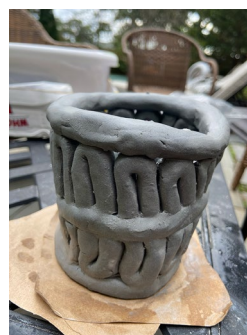
*Mira Hinkaty
Grade 9*



*Emma Leddy
Grade 10*



*Bianca Arnon
Grade 9*



*Sawyer Dolgins
Grade 9*



*Tea Whitehorne
Grade 11*

The pieces above are coil vessels in progress. Students posted images of their greenware-in-progress throughout the semester so Ms. Solaski could keep track of progress and assess technique and understanding.

Solaski said that since she provided the kits, she has found more and more of the students using them after school, working with the extra equipment in their free time.

“What’s great about having clay at home is that they have this material now and they are able to make their own projects after they finish the ones that are for school,” she said. “A couple of them have made their own things that weren’t part of the assignment.”

With students now submitting their finished pieces of work, Solaski said the results speak for themselves and the

students are speaking up about how ceramics at home gives them the time to unwind from other subjects.

“It is kind of a recharging class for other academic periods because it is an active physical activity working with and manipulating materials,” she said. “There aren’t many classes where they are getting that experience.”

Solaski said she is overjoyed at the success of her kits and also hopes that they have shown her students the option of taking up the clay outside of school to continue their ceramics work long after the class is completed.

“Of course, we have kilns in the school but there are also ones in the community,” she said.

“It’s something they can continue to do at home now if they want to.”



Emma Korz
Grade 12



Raneen Badeen
Grade 12



Emma Korz
Grade 12



Kate McDermott
Grade 9

Examples of finished student work

Sending clay home with students did not come without its challenges. Like many districts in the United States, our high school operated on a hybrid model in which students came in two-three days per week and then participated virtually on the remaining days. Projects were presented in sets of two, so that there was an at-home project and an in-school project and students could switch back and forth between the two.

Once students completed projects at home they had to transport their greenware back to the school for firing, which they were able to do at the end of the school day, or on days when they were coming to school for in-person instruction. Hastings-on-Hudson is a small town so many students are able to walk to school or catch a very short ride from a family member, but I can imagine this sort of arrangement would be more confusing on a larger scale. Over the course of the semester students learned the hard way how fragile their greenware was – there were a number of ceramic casualties.

“I decided that all glazing would be done in the classroom because choosing colors, transferring them into smaller containers, and then keeping track of the colors and types, seemed inefficient and costly.

I found early communication with students and parents was key to ensuring the semester would run smoothly. I sent a [letter](#) to all students and families during the first week of school that outlined the expectations of the upcoming class they were registered for and some of the risks and inconveniences associated with bringing clay into their homes, the most significant of these being that dry clay dust is harmful when inhaled and clay should never be disposed of in your household sinks.

I was thrilled to see what my students have been able to create at home and the responsibilities they were able to navigate while they were maintaining their own home/workspaces. I found myself drawn to their progress photos even more than their finished work. Several students spent the warmer months working outdoors, and photos revealed makeshift work studios on patio furniture surrounded by backyards and trees. Students also worked from garages,

“Since everything is online, I never create anything tangible in school. We’re even missing the concreteness of printing out a completed essay to hand in. For this reason, working with my hands to create ceramic pieces is therapeutic. I’m able to create something real that I can use, which reminds me that there is more than the virtual world we’re living in.”

Sophie Mainero, Grade 12



bedrooms, and kitchen tables nestled among family members and pets. While the boundary between school and home was further eroded, I was comforted by the fact that students were successfully working with clay and spending quiet, devoted time sculpting and hand-building. I also noticed that certain students were far more productive and engaged when they worked on pieces at home, isolated from the distractions of the classroom.

I would like to thank and recognize Janna Dewan, an art teacher at Cape Elizabeth High School in Maine who shared a brilliantly thorough “Clay Safety at Home” document on the High School Ceramics Facebook group. I relied heavily on this document when creating my own ceramic kits and troubleshooting how to safely provide students with clay at home. I am also incredibly grateful to all of the ceramic teachers who provided videos, photos, and advice on the Facebook groups mentioned above. Witnessing how the art education community has been able to pivot to digital instruction over the past year has been overwhelming and inspiring and I am proud to be part of this community.



Lorienne Solaski is in her second year teaching Ceramics and Art in the Hastings-on-Hudson School district (7-12). Before officially entering the classroom, she spent two years working as an outdoor educator with international school students in Hong Kong and South China. Prior to becoming an educator, Lorienne worked as a ceramic fabricator for SKT ceramics, an assistant curator at NYU Langone Medical Center, and guide for Creative Time’s 2011 exhibition, “Drifting in Daylight” in Central Park. She received her Masters in Art Education from Rhode Island School of Design in 2018. You can reach her at solaskil@hohschools.org

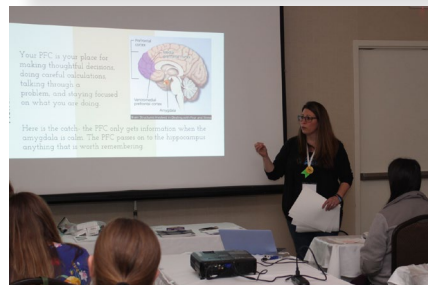
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2021 Workshop Proposals

Guess what
time it is!?

It's time to submit
your amazing
workshop
proposals!!



The deadline to submit conference proposals
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Go to NYSATA.org to submit your proposal!

Why We Need a Social-Emotional Learning Approach More Than Ever

Heather McCutcheon

Social-Emotional Learning started over 50 years ago with a pilot program called the School Development Program. A child psychiatrist, James Comer, and his colleagues at Yale Child Study Center worked with two inner-city elementary schools in Connecticut to design this program. Their goal was to create a school environment where children feel comfortable, valued, and secure. Since then, SEL has evolved and grown within schools and communities. Now during this confusing and overwhelming time, SEL is more important than ever.

The Comer School Development Program (SDP) began in the two lowest income and lowest achieving elementary schools in the city. . . in 1968. Child psychiatrist James P. Comer, MD, MPH and a team of Yale Child Study Center colleagues worked with the two schools that eventually rivaled the city's highest income schools, had the best attendance record, and no serious behavior problems. Over the past nearly 50 years numerous schools have used SDP similarly to close the achievement gap. The SDP model has been implemented in more than 1000 schools in 26 U.S. states, the District of Columbia, Trinidad and Tobago, South Africa, England, and Ireland.

[Yale School of Medicine - Child Study Center](#)

Social-Emotional Learning is the process of learning about one's self. Self-awareness, self-control, self-understanding, self-discipline and learning how to problem solve are all important to a child's growth. Children with strong social-emotional skills are better able to cope with life challenges. Teaching children/students to learn more about themselves is the forefront of SEL. When students are flourishing, schools flourish and the community is stronger.

As Visual Arts teachers, we "naturally" incorporate SEL into our curriculum. We art educators make our students feel comfortable, valued, and secure as part of our methodology. Caring for students' education, mental health and well-being, is something all good educators do, but as visual arts teachers, our process calls us to constantly have conversations with students, consult with them, and listen to their frustrations and motives. That focus on building relationships and student trust and understanding is the essential activity of Social-Emotional Learning. We provide supportive sounding boards for their visions and thoughts, getting to know who they really are. While we are doing all of this, why not teach them to do the same for themselves?

My interest in SEL started a few years ago through reading articles and books and attending workshops about building relationships using SEL methods. I attended an AIM workshop (Art, Identity, Mindfulness) at the NAEA conference in 2019 by Cheri Lloyd, and this workshop hit a chord! She spoke about her students, school, community, ACE's (Adverse Childhood Experiences), and her class. While there were many differences between Ms. Lloyd's students and mine – the community, economic level, lifestyle, and learning styles were identical to what I was facing. This amazing workshop had so many takeaways, my mind was overloaded – I could not stop thinking about my students and questioning what more I can do to support them. How could I create something like this at home?

Once back in New York, I marched right into my principal's office and shared all of the wonderful things I learned at NAEA and Cheri's workshop in particular. I wanted to create my own class for HHS students like Cheri did, one specifically where the arts and SEL were intertwined – each equally important to the class design!

I have an amazing, supportive administration and board of education. They gave me the opportunity to create, implement, and teach this class. I worked all summer doing research, reading, and creating lessons. Being able to create the course name is the best part of starting a new class. Herkimer is the home of the Magicians sports teams, and I wanted the name of the class to be unique; I came up with MAGIC: Mindful Arts Grows Identity and Creativity.

In the fall of 2019 MAGIC class was very popular. MAGIC was intentionally scheduled first period so students would start their day with me – and it met every other day for 45 minutes. The hope was that what they learned in their MAGIC

activities would be reflected in other things they did throughout the rest of the day. Since this class was new, small, and only open to a certain type of student, the guidance counselor, myself, and my principal created a list of students we thought would benefit. We did give students a chance to opt out if they would like. I ended up with two sections of eight students each. Traditionally I had only taught classes of 20-25 students grades 8-12 every day.

Mindfulness activities, Passion Projects, and learning about our strengths were just a few of the amazing things we did during the first few months of the 2019 school year.

In March of 2020, COVID changed everything, and I was personally thankful to have this group of students to help support each other through such a new and trying time. We did many different mindful projects together virtually, along with having discussions, check ins, and devoting time to complain and vent.

Due to COVID, MAGIC did not fit into scheduling for this 2020-21 school year. My fingers are crossed that we get to offer it again in the future. I also think my administration saw how important it was to the students. Even though MAGIC was not offered in 2020, I did not give up on these ideas and values for my students. This year I am incorporating some of these same lessons and other Social-Emotional Learning into my classes. Now more than ever we need each other: we need to know who we are and how to handle the good and the bad.

MAGIC Class activities

These are some of the ideas from my MAGIC class that an art teacher could implement now:

Paper Chain

Cut pieces of paper to make a paper chain. Each student gets a few pieces of paper and write/draw and depict their goals for the year, list positive quotes, propose things they want to learn. We put the pieces together as a paper chain and hung it as a visual reminder in the classroom. Students feel a sense of ownership as they are also decorating the room. Working remotely, a virtual “paper chain” style project would be to create a word wall on Padlet or Google Jamboard.



Mindfulness breaks

There are many ways to be mindful. Stopping what you are doing and focusing on the moment can be challenging, but skill comes with practice. Seeing, walking, breathing, eating, listening, and movement all lend themselves to a mindfulness approach. Taking time to attend more deliberately and closely is helpful. (See a list of Mindfulness in the classroom websites at the end of the article for more background, resources, and guides.) My original personal journey into Mindfulness came through Goldie Hawn’s book: 10 Mindful Minutes, which has some of the best ideas and ways to incorporate Mindfulness into your life. That book and other publications I’ve used in my research and learning are cited at the end of the article.

I incorporated artmaking into Mindfulness practice: students would write, sketch, paint what they saw, their breath, what they ate or listened to, which can be done in the classroom or virtually. I grew to appreciate how teaching students different tools and techniques to stop and take a break was so important. As we are all different people, we are different learners and there are many different mindful techniques that may work for some and not others. Some simple prompts to help students become more attuned to themselves are: What color are you today? What color is your world? What color would you be? Illustrate what your world feels like with only one color. Pick a color explaining why through a Flipgrid, written description, sketch, or artwork.

Where is the love?

This was my favorite takeaway from Cheri Lloyd’s AIM presentation. The Black Eyed Peas song *Where is the Love?* is a powerful song when you spend time with it. (Mindful Listening). Students can sketch, draw, and write a reflection to the song. This is a great opportunity for a discussion. I often enjoy the process of “Think, Pair, Share”. Have students listen and think about this song, pair up students to discuss and create a project, sketch together, share with the class and have a conversation. Virtually students can collaborate on a Google Jamboard or in a Padlet workspace.

Who Am I? Students are asked this simple question – which is a gateway to meaningful introspection. “I don’t want to know what you are good at or what your job is, but WHO ARE YOU?” (I usually say that I am a mom and a teacher, but is

this really who I am, those are things that I do). Students can create a sketch, mind-map, collage or artwork explaining who they are. This prompts students to think outside the box and gives them a chance for deeper reflection, again assisting their ability to calm themselves, focus their attention, and interact effectively with others.

All of these quick ideas can be adapted to your in-person or virtual classes and can be short. They can be a bell ringer, a ticket out the door, or a virtual day lesson. Integrating these quick ideas into a project is even better. I do suggest you try these out using yourself. Take time to find out who you are, what mindful strategies work for you. This will not only help your students, but it will also make your teaching effective and your life better.

Project and Lesson Plans

Looking for more ideas and deeper lessons? Here are a few of my favorites. These lessons were created and adapted for a variety of learners, levels, and students.



MAGIC Planters

Student Goal: To create something and take care of it all year long. Build a relationship with an adult in the building.

This lesson starts with a discussion of what a plant needs to survive, a good “home,” someone to take care of them. Plants need sun and water.

Students then are given a choice to create the planter. Directions, designs and information is given to students on how to create using clay or 3D print. Once the planter is created, the students add soil, a plant, and it is ready to go. While working, students were given the task to decide where they wanted this plant to live in the school building. Each student contacted a staff member to ask if the planter could stay in their room and they would stop in from time to time to check on it. Not only did the students create an art piece with meaning, they also were taking care of something, building a relationship with a staff member, and learning more about themselves.

MAGIC class planter

Treasure Boxes

Student Goal: Create a personal box using your artistic abilities while learning more about yourself and how to express yourself.

Students were given the option of creating the box using one of the three ideas:

1. Gather together small items that make you feel good or capture happy memories.
2. Gather your thoughts and ideas (words that mean something to you). What is precious to you?
3. On the outside of the box, represent what people see you as on the outside, your exterior appearance. On the inside of the box, illustrate how you feel on the inside.

Once students decided which style they were going to use for their treasure box, they sketched ideas in their sketchbook and made a “shopping” list of materials. When students decided what they wanted and the sketch was done, they talked to others about the design and what it meant to them. A discussion with me, classmates, and others outside of school is an important part of this lesson. Being able to share with others their feelings, memories, and who they are, is an important way to build self-exploration and esteem. After the discussions, students used materials they chose for the construction.



Two examples of MAGIC Treasure Box exteriors

Personal Emblem

Student Goal: Design a personal emblem combining imagery that is important to you, using elements of design such as color contrast, repetition, and layering.

For this lesson I worked with the Ruth and Elmer Wellin Museum of Art at Hamilton College. The Wellin Art Museum’s current exhibit is works from contemporary artist Michael Rakowitz, who’s work explores family, culture, and traditions.

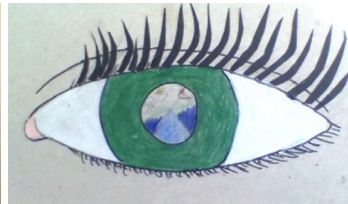
There are many other artists that could be adapted to use for this project – but the Wellin is local to my district and made their exhibit and staff available for my classes. Students worked with the educators at the Wellin in a virtual workshop viewing the artwork, exploring Visual Thinking Strategies, and holding discussions. After the workshop students used their sketchbooks to create a mind-map answering the question “Who Am I”? This mind-map helped them to create an emblem. Students had an overview of emblems and what they stand for. The next step was to create two sketches of their personal emblem, using ideas taken from the mind-map. After finishing two designs, students were to discuss these designs with others. I feel the more students can verbally discuss their thoughts and ideas the stronger self-learners and explorers they become. After these discussions the students chose one version for their final project. Students were given a variety of materials to use and were also to incorporate paper collage into their design as Rakowitz did in his work.



Emblem - Kiley F



Emblem - Brehanna B



Emblem - Paige W



Emblem - Lukas K



Emblem - Johnny C

Developing Strengths

We all have different strengths and weaknesses; some we may not be aware of; students and adults sometimes find it difficult to identify outstanding personal strengths. Students usually list one or two things they are good at. Just as challenging as answering the “Who Am I” question, figuring out what your strengths are quickly changes from a simple process to a deeper exploration of self.

Currently I am part of the 2019-2021 Educator Leadership Mohawk Valley cohort, a Mohawk Valley Community College program which works to “transform actively engaged civic leaders into community stewards”. In this leadership program I was asked to identify my personal strengths and how could they be used to be a better leader. I took the “Strengths Test”, which posed close to one hundred questions about my beliefs and ideas. The results identified my top five character strengths. Four out of the five were no surprise to me, but my fifth was “input”, indicating I liked to collect things, which astonished me. Discussing these strengths with my husband, he laughed and said “. . . have you seen our basement?”.



“I guess my husband was right – I do collect art supplies!”

Studying my own strengths and having these discussions sparked an interest in helping my friends, family members, and students to identify their gifts and assets. After having a discussion with the MAGIC students about what they thought their strengths were, a student found a free version of the test I took. With their help and inspiration, I created a Strengths lesson.

[Editor’s note: some school districts prohibit the use of online applications that, though free, are accessed only by an individual submitting personal information to set up an account – which is viewed as compromising a minor’s privacy.]

Student Goal: Create an artwork using your Strengths. Finding out: What are your Strengths? How can you use them to help others and how can you create an artwork using them?

Students are instructed to take the [High5 Strength](#) test. After answering the questions, students were given their top five strengths and a definition for each.

Strengths					
Name	#1 Strength	#2 Strength	#3 Strength	#4 Strength	#5 Strength
Mrs. McCutcheon	Brainstormer	Believer	Catalyst	Optimist	Coach
	empathizer	coach	winner	problem solver	strategist
	strategist	self-believer	thinker	optimist	focus expert
	coach	empathizer	self-believer	brainstormer	deliverer
	winner	catalyst	chameleon	problem solver	commander
	empathizer	optimist	storyteller	coach	commander
	brainstormer	empathizer	optimist	problem solver	coach
	empathizer	chameleon	time-keeper	self-believer	problem solver
	thinker	peacekeeper	brainstormer	philomath	strategist
	empathizer	commander	problem solver	strategist	coach
	coach	self-believer	optimist	brainstormer	catalyst

As a way to organize and share, I created a Google document where students added their name and strengths. It is an amazing to see students’ strengths and how some of them share the same strengths. This often started conversations in class about how they found similarities amongst themselves which they’d been unaware of.

Next students were to dive into one of these strengths – one they found that they were most interested in or one they identified with strongly. Then they created a page in their sketchbook devoted to this strength.

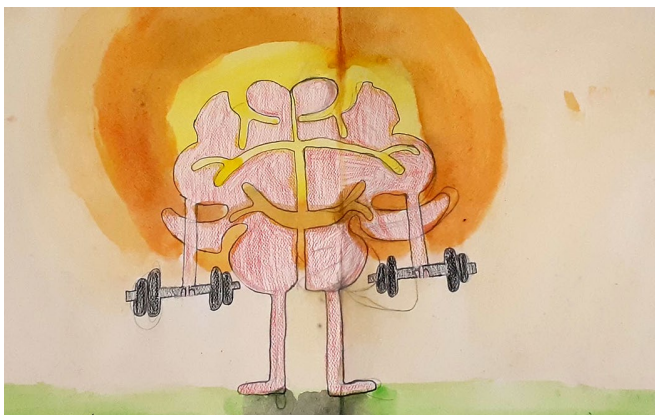
An example of a class Strength chart

Answering these questions: What is it? How are you like this? Writing, sketching, and collaging reference photos.

Once this idea page was done, planning time began. Students planned a sketch and discussed their ideas with others, adding information to the previous document.

Strengths Digging Deeper			
Steps: 1. Fill out this below 2. Have a discussion with another in the classroom 3. As a group we will discuss the process a. Ask questions. Dig deeper into the meaning, the process and strength 4. When the group discussion is finished: Create a personal reflection in you sketchbook a. Come up with one question for another student. Add it here as a comment.			
Student	Strength(s)	Insight/research/ reflection/ observation	Project idea, description & materials. Standards and creation
McCutcheon	Brainstormer	I like to come up with new concepts and ideas. My brain is always going. I don't sleep as I am always thinking.	I will use colored pencils, -----
	Thinker	I am very smart and enjoy the mental activity of mine. Also I think deeply about a meaning, like a quote or artwork.	I can draw a brain with arms and legs, that are both ripped or have really strong muscles. And the brain is flexing his muscles, having him shake hands with another brain in show of good sportsmanship to him. Or have the brain cartoon like arms and legs, and have him lift weights or exercise.
	Deliverer	I like to take responsibility for myself and others.	I can draw or show someone being saved. Someone reaching out for someone and being there to grab them. I am thinking about using watercolor.
	Problem solver	I like to solve a lot of problems, may not be in the correct way but it is one of my very interesting skills	I'm going to draw a bunch of question marks, lightbulbs, and puzzles using colored pencils

"Digging Deeper" chart, where students posted expanded thoughts about the strengths that they found in themselves



Student artwork generated from the Strengths project.

Passion Projects

Essential question: What ignites your passion and how can your passion have a positive impact on society?

In this project, students explore their passions and identify what is important to them. Starting with a page in their sketchbook, students wrote and sketched their passions. Next, they choose a passion to share with others. Once they had identified their passion, they were given a choice on how to showcase and share their passion with others. Each student shared and presented their passions with others in the class. One student had a passion for soccer and she created a PowerPoint presentation about her relationship to soccer and how the sport has had a positive impact on society – she currently volunteers to teach elementary-level children soccer. Another



A student prepares to teach her lesson about her passion for painting, and the principal joining that student's painting workshop

student had a passion for painting and was interested in teaching. She created a lesson and her presentation was teaching others how to do a painting. My principal even came in for this class to participate!

End notes and citations

Suggested Books:

- Buchalter, Susan. *250 Brief, Creative & Practical Art Therapy Techniques*. Wisconsin: PESI, 2017. Print
- D'Amico, Dawn. *101 Mindful Arts-Based Activities*. Philadelphia: Jessica Kingsley Publishers, 2017. Print.
- Frey, Nancy. Fisher, Douglas. Smith, Dominique. *All Learning is Social and Emotional*. Virginia: ASCD, 2019.
- Hawn, Goldie. *10 Mindful Minutes*. New York: Penguin Group (USA) Inc., 2011. Print
- Jackson Nakazawa, Donna. *Childhood Disrupted*. New York: Simpon & Schuster, Inc., 2015
- Schuster, Steven. *Mindset Makeover*. California: CreateSpace Publishing, 2017. Print
- Srinivasan, Meena. *Teach, Breathe, Learn*. California: Parallax Press, 2014. Print

Mindfulness Youtube videos:

- Rainbow Relaxation: Mindfulness for Children <https://www.youtube.com/watch?v=llbBI-BT9c4>
- Mindful Walking <https://www.youtube.com/watch?v=09EO9lJgOii>
- Mindful Eating <https://www.youtube.com/watch?v=yeuDxIjgtj4>
- Everyday Mindfulness <https://www.youtube.com/watch?v=QTsUEOUaWpY>
- 3 minute Mindful Breathing Meditation <https://www.youtube.com/watch?v=SEfs5TJZ6Nk&t=54s>

Mindfulness in the classroom online resources:

- <https://www.mindful.org/mindfulness-in-education/>
- <https://www.waterford.org/resources/mindfulness-activities-for-kids/>
- <https://positivepsychology.com/mindfulness-for-children-kids-activities/>

Web-based Resources:

"Where is the Love?" - The Black Eyed Peas https://www.youtube.com/watch?v=WpYeekQkAdc&ab_channel=BlackEyedPeasVEVO

The Ruth and Elmer Wellin Museum of Art at Hamilton College
<https://www.hamilton.edu/wellin>

Flipgrid <https://info.flipgrid.com/>

Social-Emotional Learning Importance

<https://www.edutopia.org/blog/why-sel-essential-for-students-weissberg-durlak-domitrovich-gullotta>

Shape Social-Emotional Learning: Why It Matters and How to Foster It

<https://www.edsurge.com/research/guides/social-emotional-learning-why-it-matters-and-how-to-foster-it>

Why Social-Emotional Learning Is Suddenly in the Spotlight.

<https://www.edsurge.com/news/2019-05-07-why-social-emotional-learning-is-suddenly-in-the-spotlight>

Social-Emotional Learning Should Be Priority During COVID-19 Crisis

<https://www.nea.org/advocating-for-change/new-from-nea/social-emotional-learning-should-be-priority-during-covid-19>

Teaching the 'New' COVID-19 Social-Emotional Skills

<https://www.edweek.org/leadership/teaching-the-new-covid-19-social-emotional-skills/2020/09>

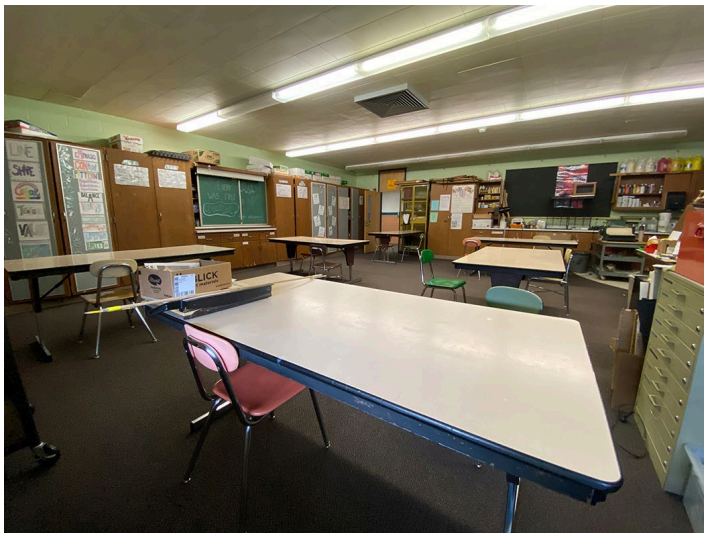
Keeping It Normal . . . ish

Amanda Donovan

Editor's Note: In order to function in this crazy season some of us need to draw on core values – a sense of humor and a love of teaching. A deep and enduring affection for students and their learning has had to endure some challenges recently – but there are those among us who fight adversity with a smile – and in Amanda's case, a stick. Here's an article that shows how cherishing the whimsical and embracing the fun of art class helps to nurture togetherness and common purpose.

The Second Weirdest School Year Ever

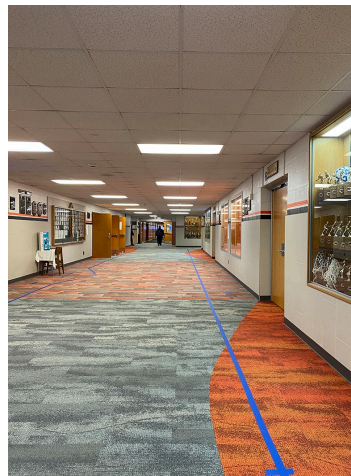
Back in October, which already feels like ages ago, I had my first formal observation of the year. I chose to be observed teaching a middle school class. For some reason a middle school class felt the most comfortable for me this year, and my post-observation meeting revealed why. During that meeting my administrator commented that even though the class only had six students and I could only put two students at each table (at opposite corners because, you know, six feet), it still felt like a "normal art class." This year, I felt like that was a huge compliment.



The rearranged classroom. Tables have had to be spread out and carefully arranged using a yardstick to ensure six-foot distance.

I started all my classes this year in September with "Welcome to the second weirdest school year ever." Three months later, and I am wondering if we have surpassed the confusion and weirdness that was the last three months of the 19-20 school year. Since we still have no idea when pandemic teaching can start returning to normal teaching, we constantly exist in this awkward, in-between, "just making it work for now" kind of classroom. At the very least, we know that we won't be returning to normal very soon, so

I find myself trying to figure out ways to keep my classroom feeling as close to normal as I can.



The empty hallway outside my room during passing time. Sometimes I wonder if I missed a snow day call, when the normally bustling hallways are so empty and quiet. Nope, not a snow day, just COVID times.

What are my goals for students this year? What would I be capable of, if I were in their situation? I know how I felt in the spring as an adult whose world was flipped upside down, and then again, this fall even after we were informed of what our hybrid model would look like. I also know what draws me to art, and the benefits it can give. I had to think about my first question very hard this year, and very purposefully prioritize what I would like my students to take away from their art classes when they leave for summer break in June.

Normally I try to balance artmaking with art discussion and critique, to give the artists in my room a sense of how artists draw from history and the world around them, how they can use those around them to help grow their skills and ideas. With our hybrid model, I would be seeing my students face-to-face less than one third of a normal year. Ultimately, I came down to the fact that I want art to be a haven for my students this year, a class in which they can disconnect from the multitude of Zoom calls and virtual learning and make something. In order to do that I needed to drastically change how I approach critique and art history. The idea of possibly not putting the standards first triggers a knee-jerk resistance in me, but the thing I most wanted for my students this year is for them to have fun and enjoy their time in the art room. This is so different from what I would do in a pre-COVID year; how could this bizarre year possibly feel normal at all?

Here's the Context

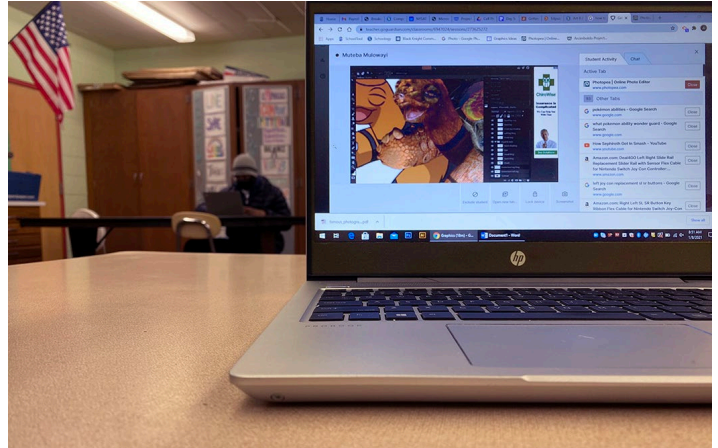
Last year I started teaching in a very small, rural district. I am the only art teacher in a building which houses three hundred students, grades seven to twelve. Our size is what enables us to run the hybrid system we are employing this year. We are fortunate enough to be able to have our students come to school every day, even if it is only for half a day. In a larger district, this might be too complicated due to transportation and scheduling issues. As frustrated as the students are that we aren't yet back full time, and they still have to wear masks and social distance, they disliked full virtual learning even more and are glad to be able to come to school every day.

The students come to school every day for a half day, either in the morning or afternoon, and complete asynchronous virtual learning activities during the other half of the day. We are not expected to teach virtual and remote students synchronously unless we feel it would benefit the student to receive the lesson live, but in reality, we have very few fully remote students on our rosters. Each day we go through half of the schedule, which means that in the course of two days the students will have run through one full day's schedule and the teachers will have done it twice. Halfway through the year and I am still not used to repeating the same four periods in the afternoon. The biggest drawback is the reduction in face-to-face time with my students. My "normal" every-day, full-year high school courses now have in-person class every other day, and my normal every-other day, one-semester middle school classes are now once every four days. Still, I am thankful every day that I get to teach from my classroom, with bodies in the seats in front of me instead of in boxes on my computer screen.

However, there has been a downfall to this small school size as well, because it results from the small community in which they all come in contact with each other very frequently. We have had to go full virtual twice this year, but the staff has been able to be in the building both times. Our main reasons for closing were more about staffing and allowing for proper contact tracing than the number of positive COVID cases; we would have so many students in mandatory quarantine that we would not have enough staff to both support those students and teach whatever students remained in the classroom.

Having students in front of me every day has allowed me to keep a somewhat normal daily routine. The already smaller classes are cut in half, and each table has at most two students sitting at opposite corners of the table. Only two of my class sections have my maximum student count of 10, one section of Art 8 and one Studio in Art. Almost all of the rest have at most 6, and when students are required to quarantine those numbers are reduced until they are allowed to return. For the cleaning in-between classes, we are given rubber gloves and sanitizing wipes, and our maximum class size is 10. Our class periods are shorter to allow for a ninety-minute cleaning between the AM and PM sessions,

during which time our two- or three-person custodial staff has to go around to about 100 classrooms and spray the tables and chairs. During this time, we have planning and our duty-free lunch time, and our administration has occasionally called staff meetings during this time. The days themselves feel somewhat empty and also busy at the same time but having a schedule has been incredibly helpful. This allows me to keep my mind from running completely away from me.



A class of one, from my perspective. Even when I have small classes, social distancing guidelines dictate that I should not work closely with them, so I have to settle for using GoGuardian to "track" their work during class time.

Relationships

This year is far from ideal, and it seems that every aspect of the school day is different. However, I work in a district where we are lucky to be able to see the students every day, and my students know how glad I am to be able to see them. I felt it was essential that my classes keep the core feeling I work hard to establish, which is a sense of safety and trust. My use of humor, honesty, and all my other management and relationship building techniques contribute to creating a classroom environment where the students know they can come and try, perhaps not always succeed, but learn from the attempt.

"I love having this class because when I'm doing work for it I can tune out everything else and just make art for a while."
- student

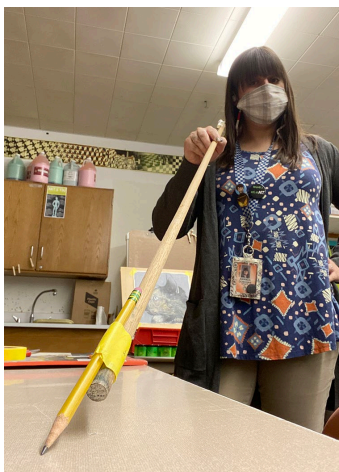
In order to do this, I had to start with what normal is in my classroom. There are few things we are able to control during this time, and it is important that I maintain my normal affect and personality. Doing so created a sense of continuity, to reassure the students that even though their classes are smaller, and their schedules are bizarre, Ms. Donovan will still appreciate a corny joke. Having something that connects to pre-COVID times helps me feel more comfortable, and I aimed to do that for my students as well.

Relationship-building is at the core of my teaching. It's something I feel is essential due to the risk-taking nature of artmaking, and this year it has only become more important. Part of that relationship building is being authentic with my students. I am far from the most socially graceful, organized teacher you will encounter. My students know that about me, and I refuse to hold back on the corny jokes just because there's a pandemic. Humor works magic in an art room, and even if the students roll their eyes at what I believe was an expertly executed pun, they smile at the same time. Anybody who sits in my classroom for even one class period will know that I do not put on a front, and I will work hard to find ways to be respectfully honest even about the negative things.

“Having class feel normal makes me feel like the world is a little less crazy.”
- student

I aim to maintain that sense of honesty and authenticity this year. There are parts of teaching in this situation that are frustrating to me, and these are also shared with my students. It's frustrating that I am not able to work closely with them to demonstrate techniques. To me, forced positivity is exhausting and models an empty behavior for our students; so when something is frustrating they have to pretend that everything is fine. Instead, I show my students how while not everything is perfect, we can acknowledge the difficulty and make the best of it while not letting it keep us down. Authenticity is at the center of relationships and helps my students to know that we are in this together. They know I am here for them as I would be in any other year.

The “Social Distancing Stick”



Here we find the COVID times art teacher in her somewhat natural habitat, proudly displaying what she has dubbed her Social Distancing Stick. What appears to be a severe tool in these images is utilized in the wild as a means through which she interacts with the younger members of the school community in a friendly and joking way. This strange apparatus seems to have many uses, perhaps one day archaeologists will be able to fully reveal what this might have looked like in action . . .

I did mention my corny jokes, right? My cheesy humor is something I would be proud of in any other year. Puns are hilarious! Why would that change during a pandemic? Enter the “social distancing stick.” It is a very high-tech wooden dowel with a paintbrush taped to one end and a sharpened pencil taped to the other. When in a normal year I might have knocked on a table to refocus a spaced-out student, I can tap the table from a distance. In order to point out specific parts of a student's work, the social distancing stick allows me to point without getting too close. And while they shake their heads at me, they also smile and get to work.

This humor is what I think has kept the classroom feeling the most normal during this year. It's not something I feel up to every day, or not always to the same level, as it would any other year. There is nothing wrong with acknowledging a serious case of the Mondays. But seeing that I am okay with looking a bit of a fool on a regular basis has helped.

The Work

I am writing this section last for a reason. I feel that the actual assignments have little chance of succeeding if the classroom environment and relationships are not established. Which brings me back to my main question for the year: what is my goal for my students? We might not complete as much work as we would in a normal year, but I know that during class I like to focus on actual artmaking, and I kept that same focus this year. Keeping that sense of normalcy shows students that learning will still happen even with all of the other changes. During a normal year I expect my students to aim for growth, and that has stayed the same throughout this pandemic year.

My individual classes look very different than they might in a normal year. Before COVID, a project would follow the cycle of introduction to art concept/artist/style, practices, and tapping into and expanding on prior knowledge and skills, creation, critique and reflection. This year, critiques and art history discussions have become much more informal, happening during work time instead of as separate activities, and there has been less emphasis on being able to talk formally about art. With the possibility of a change to fully remote learning constantly looming, and with that the disruption to our already reduced face-to-face time, I felt the need to maintain an environment where the students could look forward to creating. Art class may be boiled down to the basics in 2020 (and 2021), but it's still art class.

The Why

How did you feel in the spring when we suddenly shut down? I'm willing to guess that even normal tasks took more motivation. This is multiplied many times over for our students, who have likely not had to develop the self-organization skills that we often don't develop until college. They have been asked to transition very suddenly from a school day during which their every minute is scheduled and planned, to being at home either full time or part time

and having to schedule their own time to maximize productivity. Many students are home either without parents, who have to be at work and cannot work from home, or with parents who are equally overwhelmed by the burden that they are trying to manage along with other responsibilities.

This new environment can seem so daunting that the brain’s instinct is to freeze, or direct one towards something more comfortable and fun. Teenagers and pre-teens have trouble staying focused when we’re there to redirect them, how can we expect them to suddenly be experts at this? Days turn into procrastination sessions that result in a back log of work and less than stellar grades. The intention is not to fail classes, but the pile of work seems impossible to catch up on. The best thing we can do for our students is to maintain as much of a sense of normalcy as possible. This is not to say that we should pretend this year is normal, because that would be denying the frustrations and struggles of the year. The more we can revive and sustain the feelings of a normal school year, the more students will see that not everything has to change completely. Teaching our students the coping skills they need to work through such “unprecedented” times is how we can best help them.



Amanda Donovan is a Nazareth College graduate living and teaching in the Rochester, New York area. She has been an active member of NYSATA since college, attending annual conferences and workshops and recently joining the leadership team for Region 2 as treasurer. Amanda is in her sixth year of teaching and second year at Marion Junior-Senior High School, where she is the art teacher for grades 7-12.

My Daily Schedule:

Period/Time	A1	A2	B1	B2
1/5 (7:40-8:19)	Art 8A	Photography	Art 8B	Photography
2/6 (8:22-8:58)	Planning	Computer Graphics	Art 7	Computer Graphics
3/7 (9:01-9:37)	Art Portfolio I	Studio Art	Art Portfolio I	Studio Art
4/8 (9:39-10:16)	Study Hall	Planning	Planning	Planning
10:30-12:00	Lunch/Cleaning/PD			
H1/H5 (12:10-12:49)	Art 8A	Photography	Art 8B	Photography
H2/H6 (12:52-1:28)	Planning	Computer Graphics	Art 7	Computer Graphics
H3/H7 (1:31-2:07)	Art Portfolio I	Studio Art	Art Portfolio I	Studio Art
H4/H8 (2:10-2:46)	Study Hall	Planning	Planning	Planning

My Journey into the Movement

Susan Rudy

Editor's Note: Susan Rudy has been on a journey of heightened awareness and curricular development that started long before our current crises. Her extensive involvement in the Black Lives Matter movement has expanded her awareness and practice, and in this article, she shares her commitment to a more inclusive curriculum that both makes effective teaching happen and happen better.

This story begins on Black Lives Matter Day, 2017, when the Visual Arts Department at my school hosted an art show of student work created in response to themes relating to Black Lives Matter. That year, my school began a new tradition of celebrating Black Lives Matter Day, a day we designated as the official observation of Black Lives Matter at my school. We coined the day *BLM 2 Us*, or Black Lives Matter to us, to show that we all feel this movement is important and worthy of our attention. We set aside this day in mid-February where our students performed, prominent speakers were invited to address the school community, and teachers incorporated Black Lives Matter concepts into their arts and academic curricula. The day was a resounding success. Each year since, the Black Lives Matter Day celebration has grown. Every year, more dazzle has been

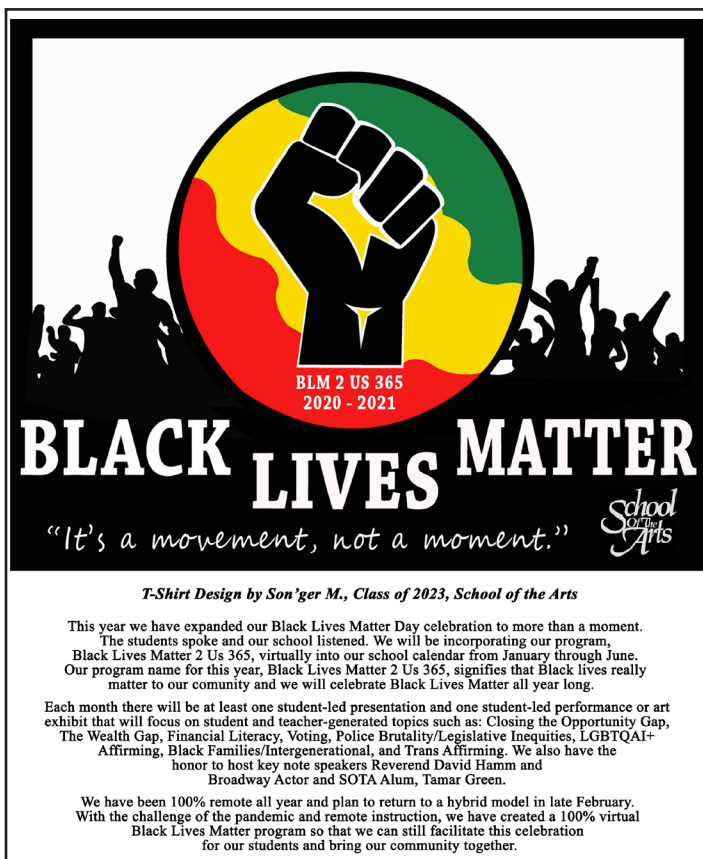
added: our students design T-shirts, we host art contests, hundreds of students perform, more wonderful speakers address the student body, and we design compelling interactive activities. Until this year when the students spoke up!

This year our students told us they wanted more. "It is not just one day; we want the respect of being normal; of being taken seriously every day, not just on token days of the year," remarked one talented senior. Her words made a lightbulb start to flicker for me, dimly and unstable at first. It has taken a long time for that lightbulb to warm up and steadily glow and it still has a way to go.

Every year, I wrote lessons for Black Lives Matter Day, so that my students could create art about what this movement meant to them. I designed lessons for Hispanic Heritage month and displayed the student artwork throughout the community. I taught about the impact of artists such as Faith Ringgold, Jacob Lawrence, and Frida Kahlo. Every year my students and I participated in these cultural celebrations. Every year, I was proud of our work. I am a Visual Arts educator of 20-years, working in an inner-city, public-school district who thought she had it all figured out . . . until I didn't. When educators focus on diversity on specific 'special' days of the year, it is not normal. It a poor excuse for being "woke" and sadly, insults our students' dignity.

After listening to the students, watching them express their feelings, and seeing their passion I realized that there are infinite layers to this topic of diversity and there is so much more work that I can do. I abandoned my need to control all situations and got involved. The light bulb brightened. I joined my school's Culture and Climate Committee and Black Lives Matter Committee. I attended town hall meetings, listened to a wide variety of speakers, and began participating in professional development opportunities which focused on socially relevant books such as *Cultural Responsiveness and the Brain* by Zaretta Hammond, and *How to Be an Antiracist* by Ibram X. Kendi.

I realized that there is a fine line between how we



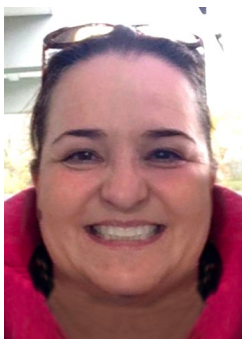
acknowledge diversity and the actual *inclusion* of diversity in art education. It takes time, effort, and habit. Diversity is a topic unworthy of mere lip-service.

As arts educators, we understand that the arts are our common language. The arts are the vehicle that connects cultures and communities. They provide a way for us to understand and celebrate each other. We cannot truly be a part of a civilized world, without cherishing the arts and placing a focus on them. The arts hold a mirror up to society, illuminate humanity, and bring us closer together through a multidimensional, shared experience. They are not static, and neither are our students.

As art teachers, we get to know our students and adjust the content and concepts of our curriculum to meet their needs and their choices. Art instructors offer an avenue for students to grow as artists in their own right and become citizens of the world. Our desire to value, include, and create a positive experience for our students drives our role and defines our purpose. Do we do this with intention and well-thought-out actions? Do we realize that it is more that introducing marginalized artists and cultures for the sake of creating a piece of art? Do we know *how* to really reach students and allow them to see themselves in the artists we introduce to them?

The first step for us as art educators is to reflect on *where we are*, and *what we need to do* to empower our students. The second step is to *understand how profound our impact is* on their growth potential and self-esteem when we validate and exhibit genuine respect for their uniqueness.

When we incorporate artists from different cultures throughout our curriculum, we create multiple opportunities for our students to make works inspired by and based on diverse themes and artists. *This is the secret.*



Susan Rudy is the Chair of the Visual Arts Department at School of the Arts (SOTA) in Rochester, New York, serving students in Grades 7 through 12. SOTA offers traditional academics complemented by an arts-based curriculum. Susan has been teaching Visual Arts at SOTA since 2000. She has taught: Photography, 3D Design, Commercial Arts, Drawing and Painting, Foundations, Art History, and AP Art History. Susan is the moderator of SOTA's Yearbook Committee and the Artistic Minds Club and is the co-moderator of the SOTA Image Makers Photo Club. Susan assists student outreach projects throughout Greater Rochester, guiding annual student art exhibitions in SOTA's David Silver Gallery, and with regional and national art contests and exhibitions. Susan is actively involved in the School Based Planning Team, Culture and Climate, Black Lives Matter, Friends of School of the Arts, and professional development.

When we make the shift and consider the needs and backgrounds of all students and incorporate artists of different races, genders, ethnicities, sexual identity preferences, and abilities into our daily art lessons, our students internalize the concept that everyone can be an artist, even people who look and act like them. Make this a daily custom and normalize this practice as one of your tenets of instruction. It will expand your curriculum, yield multiple perspectives, mediums, and methods of making art. Your students will accept this "new normal" and begin to feel validated.



Brotherhood by Exzavier B., Class of 2019, School of the Arts

A student response to a project based on the topic of Diversity. Students were asked to create art based on what Diversity meant to them. Several contemporary photographers were introduced, including: John Edmonds, Daido Moriyama, Helen Solamao, Michael McCoy, and Steve McCurry.

Students thrive and grow when they can self-identify with the artists and art experiences you offer them. They feel valued when they can celebrate human diversity as normal. Students then become the builders of the classroom environment who help direct curriculum and offer fresh perspectives that we might never have considered. Let them lead and learn through activities which are meaningful and relevant to them. Give them a voice

and choice in where they find their motivation and reap meaningful investments on their projects.

This consistent change in my practice has been key for me. Creating a network of people with whom I can share thoughts and ideas has also helped me to carry on this work. But by far, the most significant change I made throughout this journey was to listen to my students and hand them the reins as I find my own way into the movement.

I encourage you to take those first steps, look inside, and ask yourself the hard questions – then sit with the answers. The lightbulb will shine bright and you will eventually figure out how to apply those answers and forge a more profound path into this extraordinary world of art education. You will still continue to question and search for additional answers. *Take the journey . . . I can't wait to see you on the other side!*

Heroes Digital Collage Inspired by Broobs Marquez

Stephanie Lawson

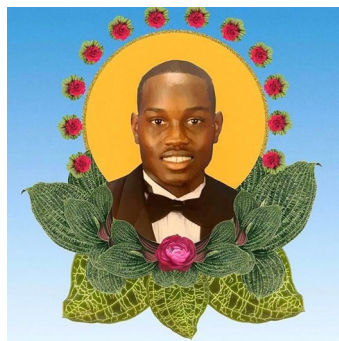
Editor's Note: When the wheels seemed to come off of the world of teaching months ago, we all struggled to make it happen and make it better. Art teachers like Stephanie Lawson found valuable resources and ideas for instruction modeled on contemporary artists whose artwork speaks to students of diverse cultures, identities, and contexts. This article narrates her mission to integrate a message of social justice, utilize the media she taught, and support students as they explore sources of inspiration.

"Jackpot! This is a lesson plan," I thought to myself. I was avoiding my ever-growing to-do list by perusing the [Anti-Racist Art Teachers](#) website. I had clicked on the portfolio site of an artist by the name of Broobs and was in awe of the treasure I had just discovered. Professional artist who primarily works in Photoshop? Check. Artist whose work centers around themes of social justice? Check. Diverse artist? Check. I could not believe my good fortune and warned my husband that I would be ignoring him for the rest of the evening to work out the nuances of my exciting lesson plan.



Self-portrait of Ruby "Broobs" Marquez

This was a powerful social justice lesson plan that engaged all of my students. I introduced the unit by showcasing the digital collages of Broobs, born Ruby Marquez. Broobs' work is heavily influenced by botanical elements and nature, as well as Catholic iconography. Many of Broobs' artworks feature individuals who have been marginalized, and in some cases, killed, because of their activism for the LGBT, Black, and Latinx communities. My students, many of whom identify as LGBT, and most of whom are racial minorities, were excited to see an artist they could relate to. Many were also intrigued by Broobs' chosen media of digital collage. As a Media Arts teacher, my courses often attract students who love art but don't enjoy drawing. It was exciting for them to see a "real" artist work in their favorite media.



Ahmaud Arbery was a 25-year-old Black man in Brunswick, Georgia, who was jogging when he was chased down and killed by a white father-son duo who told police they believed Ahmaud fit the profile of a suspect.



Breonna Taylor was a 28-year-old Black medical worker who was shot and killed by Louisville, Kentucky police officers during a botched raid on her apartment.



18-year-old Nia Wilson was stabbed to death when a man attacked Nia and her sisters at a BART station in Oakland, California

Broobs purposefully adds all of their work to the public domain so it can reach the widest audience possible, encouraging people to print out their pieces and bring them to Black Lives Matter protests. This caught the attention of my students, who are overwhelmingly children of color. They are aware that they do not have the same opportunities as their white suburban peers, and they were energized to see a professional artist drawing attention to these inequities.

Finally, an artist who looks like them was donating their art to support a cause that is important to them!

For the hands-on portion of the unit, we created digital collages honoring individuals that we considered role models or heroes. Students picked a wide range of heroes, including celebrities, politicians, athletes, and family members. One student



In this digital collage, student Thalea Rivera used an image of her aunt as the personal hero she honored.

wrote about her aunt, who was the first person in her family to go to college and now has a successful career. She wrote how her aunt has inspired her to take honors classes and work hard to keep her grades up so that she can also go to college. Another student wrote about Hank Green, a vlogger who has created science videos to make science more accessible to teens. A third student chose to make a piece about Alexandria Ocasio-Cortez. She was inspired by a young Latina not only securing a place in the House of Representatives, but also how she has used her platform to spread awareness of social justice issues. One of my ninth graders admitted that this year has been so difficult that she couldn't think of a hero, and asked if she could make her piece about a real life villain. Her project fulfilled all of the same requirements, except she used symbols to represent various ways this politician has caused great harm. It was notable that while the categories of heroes varied widely, my students overwhelmingly picked heroes that looked like them. I am not sure if this was encouraged by the fact that the featured artist and subjects of the examples were all people of color, or by my students' increased interest in the Black Lives Matter movement.



Hank Green, an author, creative entrepreneur, and social media commentator, is honored in this Hero collage by student Aivyln Case.

After they selected their hero, students brainstormed a list of characteristics that they admired about their heroes, and then downloaded images of plants and gemstones that symbolized those characteristics. I provided students with lists of popular plants and gemstones and the characteristics they typically symbolize. One student surrounded Alexandria Ocasio-Cortez with succulents, which traditionally symbolize loyalty and endurance. She explained that Alexandria Ocasio-Cortez needed endurance to persevere to get where she is today, and that she has shown loyalty to her constituents. The student who created a collage of her aunt chose a variety of plants to depict strength, courage, confidence, and success. She elaborated how her aunt needed these characteristics to accomplish something no one in her family had done before.

I kept students on task with a Google Slides template. Each slide had a space for an image and a description of why they chose that image. This ensured that students downloaded enough images to use in the collage. By using the "make a copy for each student" feature, I was able to watch students work in real time, and message them or leave comments if I found them choosing images that wouldn't work in the collage (common issues were images that were too small or pixelated, watermarked, awkwardly cut off, or taken from strange angles). Schools that do not have student Google accounts could have students create personal Gmail accounts and have students share their Google Slides with the teacher.

Next, I showed students how to use the Remove.bg app to remove the backgrounds from their images, and how to touch things up if needed. This can also be done manually in both Photoshop and Photopea if students cannot access Remove.bg. Students then assembled their collages in Photopea, which is a free browser-based program that is very similar to Photoshop. We talked about how to create unity and balance through repetition, and I encouraged students to use the "duplicate layer" feature to save time. If teachers do not have access to Photoshop and are not allowed to use Photopea, they could have students create a simplified collage in Google Slides.

Finally, students wrote artist statements to go along with their finished piece. This was my favorite part of the project, as it clarified why each student selected their particular hero and explained the meaning behind each carefully chosen symbol. For once, my students didn't complain about writing artist statements because they all had something to say! This unit would be an easy way for teachers interested in incorporating racial justice into their classroom to do so gently, particularly if they are worried about pushback. By assigning the broad theme of hero, students were given the freedom to make the project as personal or activist as they felt comfortable. During a time of universal societal trauma and racial injustice, the hero theme allowed my students to focus on something positive while



Kayynn Sahmel created this digital collage of A.O.C. for her Hero assignment.

I decided to make my project about Alexandria Ocasio-Cortez (aka AOC). She is a democrat politician who is best known for serving as the U.S. Representative for New York's 14th congressional district, the reason this is such a big deal is because she managed to defeat Joe Crowley who had previously served 10 terms in a row. While also working as a Representative she also uses her many different platforms to spread awareness for women's rights issues, social justice issues, climate change issues and lots more. I used succulents to surround her because they represent loyalty and endurance and I feel like it represents AOC because it took a lot of endurance and strength for her to get to where she is now and she has always been very loyal to the people that she represents. This project was really fun for me to make because it was pretty simple and didn't take too long but it still turned out really cool. It was kind of hard to remove the background on some of the images because they kept getting blurry so I had to redo it. But overall I'm pretty proud of it.

also giving them an outlet to express their frustration. I encourage all art teachers to think of ways they can incorporate more diverse artists into their lesson plans. In my experience, showcasing diverse artists has increased relevance, student engagement, and the level of work produced. Everyone benefits.

Heroes Collage inspired by Broobs Marquez - Summary

Media

Chromebook or Computer

Remove.bg (free browser-based app that removes backgrounds from images)

Adobe Photoshop or Photopea (free browser-based alternative)

Skills Taught

Combining Images in Photoshop: Photoshop Layers, Eraser Tool, Free Transform Tool

Elements & Principles

Unity, Contrast, Symmetry/Balance, Rhythm/Repetition

Art History Connection

Broobs, also known as Ruby Marquez (contemporary Photoshop collage artist)

Grade Level

7-12 (taught 100% remote, but would work in person or hybrid)

Project Requirements:

- Created in Photopea/Photoshop from at least 20 images (at least 5 different images that can be repeated)
- Includes a photo of someone you consider a hero
- Includes objects that symbolize characteristics that you admire about this person
- Displays an understanding of Unity, Contrast, Symmetry/Balance, and Rhythm/Repetition
- Good craftsmanship – backgrounds have been neatly removed, objects are not pixelated or distorted
- Includes a 150-word artist statement about your hero and why you picked the symbols that represent the hero

Links to Final Student Projects and Artist Statements:

Aivlyn Case: <https://aivlyns.art.blog/2020/11/13/hero-project-artist-statement/>

Kaylynn Sahmel: <https://kaylynns.art.blog/2020/11/09/final-project/>

Links to Additional Resources:

- [Remove.bg](https://remove.bg)
- [Photopea.com](https://photopea.com)
- <https://sites.google.com/view/antiracistartteachers/home>
- [Plant Symbolism Guide: 31 Plants for Every Personality - ProFlowers Blog](https://www.proflowers.com/blog/plant-symbolism-guide)<https://www.proflowers.com/blog/plant-symbolism-guide>
- [Etymology and Symbolism of 50 Flowers | kremp.com](https://www.kremp.com/etymology-and-symbolism-of-50-flowers)<https://www.kremp.com/etymology-and-symbolism-of-50-flowers>
- <https://beadage.net/gemstones/>



Stephanie Lawson is a Media Arts Teacher at School of the Arts in Rochester, NY. This is her ninth year with the Rochester City School District, and she's still excited to come to work every day! She has a BFA in New Media Design from RIT, a Master of Science in Teaching from RIT, and over a decade of industry experience in graphic and interactive design. She also serves on the Advisory Council for RIT's Master of Science in Teaching program. Stephanie is also a runner and coaches SOTA's modified cross country team.



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Using Arts Integration to Aid in Student Engagement Over Distance Learning

Mollie Fox

Editor’s Note: As art teachers work to define and adapt their own approaches to remote learning, Mollie Fox suggests that the inherent engagement of artmaking – the individualized agency and expressive potential realized in creating art – can transfer to other disciplines, investing those lessons with the power to involve students personally and effectively.

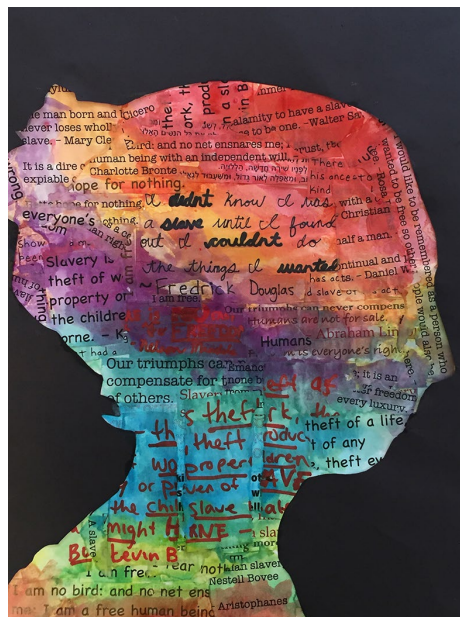
Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Content standards are taught and assessed equitably in and through the arts. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both.

Now more than ever, as we teachers try to meet students where they are through distance learning, student engagement and active enthusiastic participation is needed.

While students are stuck in confined spaces, accessible to others only as video postage stamps, visual arts can allow the students to imagine and think expansively. The students in lower and middle school are not too young to be in some part struggling with the meaning of what they are doing in “class.” We need to look at ways to provide something more than simply trying to adapt what we were doing in the classroom and apply it remotely. Infusing some of the lessons with an art communication or expression can be a tool for just that.

By approaching teaching from that vantage point, I am reconsidering how academic subjects are taught, as opposed to what is taught. Through integrated art lessons, students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both.

This approach to teaching is anchored in the belief that learning is actively built, experiential, evolving, collaborative, problem-solving, and reflective. It’s easy to lose the impact of our best intended lessons when both the teacher and the student literally appear both small and remote. Especially in light of the external stressors and physical limitations on our students and ourselves, we as practitioners need to explore more dynamic and inclusive ways to:



“Once I was a slave, now I am free.”

- Draw on students’ prior knowledge
- Provide active hands-on learning with authentic problems for students to solve in divergent ways
- Arrange opportunities for students to learn from each other to enrich their understandings
- Engage students in reflection about what they learned, how they learned it, and what it means to them
- Use student assessment of their own and peers’ work as part of the learning experience
- Provide opportunities for students to revise and improve their work and share it with others.
- Build a positive classroom environment where students are encouraged and supported to take risks, explore possibilities, and where a social, cooperative learning community is created and nurtured.

It has been said that creative people do not see things for what they are; they see things for what they could be. As straightforward as a virtual classroom has to be, we need to allow the students space to express themselves and their

learning in different, less straightforward ways.

Nurturing and encouraging the creativity in each child has become even more significant as we maneuver our own ways through this uncharted learning landscape. Students are isolated and distanced from the safe protected creative spaces of our classrooms and their capacity for imagination is impinged upon by their inability to access their usual artmaking resources, see the familiar faces of their teachers and classmates in person, and perhaps feelings of anxiety about their personal health and that of their family as well as the world at large.



This still-life presents elements from the sources used for a China studies unit, where students read The Empty Pot (Demi), experienced a Social Emotional Learning lesson in truthfulness, planted seeds in self-decorated pots, and created Chinese fan paintings for China studies unit. (ELA, science, art, social studies, and SEL)

The students are spending unprecedented hours in front of screens and separated from hands-on learning. Art instruction integrated into the academic lessons can help children not fall behind with the development of fine motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness.

Teaching remotely is often limiting. It can be all too easy for teachers to feel demoralized by not having the kinds of classroom interactions that are so important for students. To foster community and more emotional connectivity between teachers and students by weaving the arts and standard curricula together can perhaps create a richer and more lasting learning experience for their students. By including art projects or the ability to create and display work created at home in class, teachers can merge arts standards with core curricula to build connections and provide engaging context.

Arts integration uses teaching practices that have been shown in brain-based research to improve comprehension and long-term retention. This can be critical when it is more challenging to assess learning in real time. For example, when students create stories, pictures, or other nonverbal

expressions of the content they are learning – a process researchers call elaboration – they are also helping to better embed the information. Researchers have found that students who received arts-integrated lessons improved their ability to assess their learning, compared to more traditional teaching practices, and reported that the arts integrated instruction created greater intrinsic motivation, encouraged learning for understanding, turned what students perceived to be barriers into opportunities to be solved, and motivated students to continue learning.

Researcher Geoffrey Caine confirms that “we need to help learners create a felt meaning, a sense of relationship with a subject, in addition to an intellectual understanding.” Creating art helps students make meaning by connecting to life outside of school or other things they have already experienced and learned. This helps children find emotional buy-in to what is presented to them by helping them form connections in ways they are personally and specifically meaningful.

Teachers don’t need to be “artistic” to be able to use arts integration; they just need to learn some of the fundamentals so they will be better able to think of ways to merge art concepts with other content. For example, simply knowing the basic elements of design, such as emphasis, balance, contrast, and repetition is enough for any teacher to use a painting, photograph or sculpture to illustrate their own explanations of a concept. There are ways all subjects can be expanded by presenting and assessing content through examples of visual art. One unorthodox way to think about using art is in a math class, you might see students learning fractions by examining composition in Warhol’s Campbell’s soup paintings.



“Math and Pop Art” – where students experimented with calculating what percentage of a painting was covered by the represented object, used Andy Warhol in a new way (Art, Math, Popular Culture)

Integrating art as a learning tool is an equalizing force in education. While tapping into each students’ dignity, this approach allows students to communicate through the arts thereby empowering all students to construct and

demonstrate understanding regardless of race, gender, and or socio-economic backgrounds. I advocate for arts integration across academic subject areas because it empowers teachers, students, and parents to use arts learning strategies to improve student outcomes. Art integration creates equity because the arts are naturally differentiated and teach to the whole child. Ultimately, art helps give all students a rich understanding of and empathy towards other cultures and experiences as well as a deeper understanding of their own. Art integration helps teachers build whole people who are resilient citizens connected to one another across race, gender, and socio-economic boundaries.

At this time when there is actually a lot to be afraid of, creating and expressing oneself through art encourages healthy risk taking, helps kids recognize new skills in themselves and others, provides a way to differentiate

instruction, builds collaboration among both students and teachers, bridges differences, and draws in parents and the community. Making art helps make the concepts students are learning more concrete while embedding the learning with deeper personal meaning. Plus, for a lot of folks, it's just plain fun.

While we only have a literally very, very small window to reach the students, we want to impress upon them the power of their own imaginative understanding, not just sifting through information and reporting upon it.

Lastly, there's equity. If we agree that the arts can provide all kinds of benefits for kids, from intellectual to creative to social-emotional, then shouldn't all kids have the opportunity to learn about and experience them?

General resources for arts integration lesson plans (links for specific activities and lesson plans can be found in the subject headings that follow)

The Kennedy Center
<https://artsedge.kennedy-center.org/educators/lessons>

The Kennedy Center: Visual Arts Specific
<https://artsedge.kennedy-center.org/educators/lessons?facet:ArtsSubjectName=Visual+Arts&q>

Think 360 Arts for Learning
<https://think360arts.org/for-educators/lesson-plans/>

United Arts Council
<https://www.unitedarts.org/arts-integrated-lesson-plans/plans/list/set/999?&xatags=visual-arts>

Edutopia
<https://www.edutopia.org/stw-arts-integration-resources-lesson-plans>

National Education Association
<http://www.nea.org/tools/lessons/Arts-Across-the-Curriculum-K-5.html>

My Idea Bank – these are some of the topics and resources I've used for each discipline

Reading/Writing

Graphic novel: reading from and creating own Journals as primary sources

Keeping a journal is a way to create a historical document

Read from actual journals from people with historical significance

Create visual journals with sketch note keeping

Resource: <https://www.nytimes.com/2020/03/30/style/coronavirus-diaries-social-history.html>

Pen pals

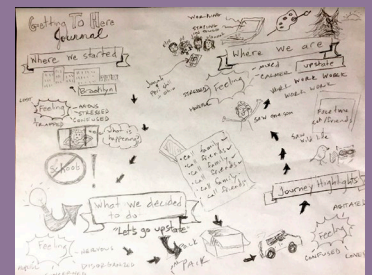
Writing physical letters is a lost art

Learn how to write and illustrate letters to exchange with someone else living in isolation

Reading/Writing + Art connection literature

Lower school: *Dear Mr. Blueberry*, by Simon James

Upper school: <https://www.smithsonianmag.com/smart-news/letters-abigail-and-john-adams-show-their-mutual-respect-180962347/>



An example of a student's visual journal. The prompt was "Where are you, how did you get there? Or What have you been doing there?"

Science

Plant an indoor window garden using recycled household materials such as egg cartons, plastic cups, yogurt containers, water bottles
Collect data and record growth/change over time. Compare data and images with classmates
Do observational drawings of the plants growing and changing over time

Science + Art Lesson Plan and activity Resources:

<https://blog.gardenloversclub.com/container-gardening/20-imaginative-recycled-planter-ideas-garden/>
<https://www.onegreenplanet.org/lifestyle/how-to-make-cool-planters-from-recycled-materials/>

Observational Drawing, digital photography and data collection of plants, animals, and trees outside of the home

Walking around the same neighborhood blocks over and over can be boring. Turn it into a fun learning experience.

Collect data and record growth/change over time. Compare data and images with classmates.



Recycled bottle terrariums with macrame plant hangers

Math

Learning about fractions by looking at the composition of paintings

In Andy Warhol's *Campbell's Soup Can*, what fraction of the painting is covered by the can?

Designing your dream space while learning area and perimeter math as well as understanding how to think both 2D and 3D

While students are in isolation spaces can feel smaller, boring, and they can feel emotionally hemmed in. Give the students a chance to create a fantasy space- either one room or an entire house.

Create personal manipulatives out of air dry clay

Math + Art Lesson Plan and activity Resources

Roomplanner.com is a great place to construct a floor plan, with a free beginners level.
<https://think360arts.org/> has a wealth of lesson plans. One of my favorites is: <https://think360arts.org/t3a/wp-content/uploads/2015/07/Area-and-Perimeter-Dream-Home-Grade-34-Math.pdf>

Armory Arts is a wonderful resource for lesson plans – this is another good math + art lesson involving floor plans : <https://www.armoryarts.org/assets/assets/math-art-lessons/a4b85c3225/areaperimeterfloorplanv1.pdf>

Judaics

Designing coins based on the coins of ancient Israel/Judea

Using symbols to represent the times in which we are living

Judaics + Art Lesson Plan and activity Resources:

<https://www.israel21c.org/2000-year-old-rare-coins-discovered-in-jerusalem-cave/>

Social Studies

Journals as primary sources

Keeping a journal is a source of historical document

Read from actual journals from people with historical significance

Create visual journals with sketch note keeping

Social Studies + Art activity resources:

<https://www.nytimes.com/2020/03/30/style/coronavirus-diaries-social-history.html>



Mollie Fox, a visual artist and teacher, has a bachelor's degree in Art History and Studio Art from The University of Michigan. She has studied sustainable building construction at the University of Alaska, fashion design at Fashion Institute of Technology, painting and drawing at Betzalel, Hebrew University, as well as School of the Visual Arts. She received her master's degree in Childhood General and Special Education from Bank Street College. She has worked in the arts in many capacities: art consultation and curation, advertising, product/package design, fashion design, and illustration. She has been a lower school classroom general and special education teacher. She continues to teach break-out reading groups for decoding and comprehension.

“Storytime”

John Doolittle

Editor’s Note: when life is confusing and teaching art is a chaotic jumble of meetings, steps forward and back, full retreats, sudden bursts of insight, and always a struggle – sometimes you can depend on reliable, time-hallowed approaches that create a calm, inspirational, reassuring atmosphere in your classroom – inside of four walls or on a flat screen. John shares a powerful method of connection.

Regardless of what I teach I have always worked “Storytime” into my classes. Some of my best memories growing up were listening to my parents and grandparents tell stories either at the dinner table or on some adventure in the wilderness. The stories they told had an incredibly positive impact on me, so it is something I make the time for in class, as I hope to pass on a positive message to my students each week. Now more than ever, students need those positive messages and a way to unwind at the end of a long week. Recently, I got an email from a student who I hadn’t heard from in ten years, who wanted to let me know that “The Vacuum Cleaner” story and the message within that story is something she has held onto ever since she graduated. Most of my correspondences with graduates include mention of “Storytime”. So, I feel obligated to keep telling stories. It’s one of the true joys of my teaching experience because I know I am reaching students on a different level.

So for the last twenty-three years, I have been sharing stories with my students during “Storytime Friday.” It’s a weekly event that has become increasingly more important for me and for my students who desperately need a few minutes each week to unwind with a good story. I have shared my stories with thousands of art students over the course of my career as an art teacher.

Last week I told my students about my first Studio Art class, when unbeknownst to me, one of my students offered his peer a dollar if he could successfully fit his head through the opening in the back of one of our classroom’s plastic chairs. The chair challenge took place while I was informing another student that under no circumstance should a book bag be placed in the ceramic room kiln. Upon the conclusion of that important lecture, I turned around to find that the student had in fact been successful in getting his head through the opening of the chair and was in the process of making his most important discovery to date: the

chair was a lot harder to get off than on.

There was no chapter in my graduate school textbook that would have helped me resolve that predicament. Because we could not extract the student from the chair, he had to be taken to the health office, but they weren’t equipped to handle the problem either, so a specialist had to be called in to remove the furniture from the boy’s head.

Since that year, telling stories seems to be my way of showing how grateful I am for the time I share with my students. This week I am preparing to tell my students a story based on a Robert Frost poem entitled “The Wood-Pile”. One of my students will object to the reading of this poem by stating that “a poem should not take the place of Storytime”. And someone else will make the case that we should get two stories the following week if I follow through with my threat of a poetry reading.

I know if I read the whole poem again, I will be accused of rambling on for far too long as I try to explain all the metaphors and symbolism and more problematically, how it is that a cord of wood isolated in the middle of the forest, has anything to do with my students.

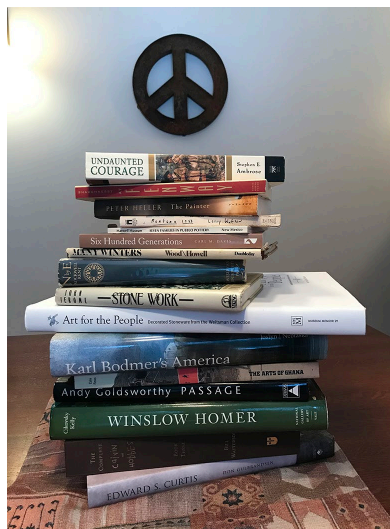
When I do decide to read it, we will most certainly pause for discussion after the opening three lines.

“Out walking in the frozen swamp one gray day
I paused and said, I will turn back from here.
No, I will go on farther – and we shall see.” (Frost lines 1-3)

I will repeat this line for emphasis.

“No, I will go on farther – and we shall see.” (Frost line 3)

Captivated by these lines one of my students will ask why



the main character is out wandering through the frozen swamp in the first place. It will be tough to get past this roadblock in the reading, as more students will chime in about this fool's decision to visit a swamp in the middle of winter.

"Who does that?" one of them will say. "This definitely does not count as Storytime!"

And here is where I will attempt to make my first connection to my students. I will mention that at no time during this art project have they settled for simply getting the job done and then turned back for home. Every step of the way, they, like the character in the woods, have continued to take the risks to go a little further. I will remind them they have embraced the challenges of this assignment before them and in so doing truly inspired their teacher and perhaps even discovered something about themselves in the process.

After hearing this compliment and also out of kindness they will allow me to continue reading the poem, and as a result we will need some time to discuss the following lines:

"It was a cord of maple, cut and split
And piled and – measured, four by four by eight.
And not another like it I could see.
No runner tracks in this year's snow looped near it.
And it was older sure than this year's cutting,
Or even last year's or the year's before." (Frost lines 23-28)

At this point, I will remind them the character is no longer in the swamp and that we, like the character in the poem, need to move on. I will insist we discuss why this mysterious stack of wood was left in the middle of the forest. Who would take the time to cut and stack a perfect cord of wood and then leave it to rot in the forest? Maybe the person forgot about it, maybe some tragedy befell the character, or maybe the woodcutter, was clearing the land to build a house, or hit the Mega Millions and moved to the islands . . . or . . .



John Doolittle teaches at Shaker High School in Latham, NY. "Over the last 23 years I have taught Studio Art, Media Art and Design, Sculpture, Ceramics, Digital Photography, Film and Video and Graphic Design all at the high school. Currently, I am teaching Film and Video, Ceramics and Media Art and Design. When I am not teaching, I am throwing pots for a pit or barrel firing, tending to some crops, packing some gear into the wilderness or raising funds for a charity event I started ten years ago called the "Capital Cup for Kids", a local hockey tournament which has raised close a \$1,000,000 for local charities over the last ten years.

maybe , just maybe, he or she made the woodpile simply for the enjoyment of doing it and not necessarily for praise, credit, or personal gain.

Here, we will most certainly pause to reflect on a student who years ago, so taken by this poem, offered this response to it: "One day I realized right then and there, that painting was my woodpile, painting was the one thing I could do just for me and because I loved it and because the one person who matters most is always there: me."

I will repeat this for emphasis.

"And because the one person who matters most is always there: me."

We will not ignore the significance of these lines and how much they have in common with the students still listening to this lesson. I will remind them that they create their artwork not necessarily for the grade, not for praise or credit, not to please their peers, not for any other reason than they simply have a passion to create. Their clear and genuine enthusiasm for the arts is unmistakable and for that I will say how grateful I am for them.

I will remind them how lucky we are as families, friends, and teachers, to be a witness to the creation of their "woodpiles".

There will be a few seconds of silence and then someone will say "When is the elements and principles quiz?"

The bell will ring, and I will be reminded that the following Friday I need to have two good stories prepared.

Frost, Robert. "The Wood-Pile". *North of Boston*. David Nutt. 1914.

Embracing the Opportunity

Tim Needles



NAEA Eastern Region Secondary Art Educator of the Year Tim Needles

Tim Needles has been awarded NAEA's 2021 Eastern Region Secondary Art Educator Award. He teaches art/media at Smithtown School District, is a TEDx Talk speaker, and his work has been featured on NPR, the *New York Times*, Columbus Museum of Art, Norman Rockwell Museum, Alexandria Museum of Art, Katonah Museum of Art, and Cape Cod Museum of Art. He is also the recipient of ISTE's Technology in Action Award and Creativity Award, an AET Outstanding Teaching Award, and the Rauschenberg Power of Art Award. He's a National Geographic Certified Teacher, PBS Digital Innovator, an ISTE Arts & Technology and STEM PLN leader, NAEA ArtEdTech Interest Group leader, and Adobe Creative Educator and Education Leader Emeritus. Tim is also the author of *STEAM Power: Infusing Art Into Your STEM Curriculum*.

Editor's Note: Like many of us, Tim Needles struggled with remote teaching at first, but quickly adjusted his approach to getting and holding student engagement. Drawing on the rich store of his cross-disciplinary experience and taking his cues from student responses, he charted a path to success as he investigated new tools and tactics.

Art teachers have the opportunity to change the lives of young people in a way that few other educators do. The real magic of becoming an art teacher is being granted the opportunity to share a passion that is reflective of what matters most to us in life. While the pandemic has been a very difficult time for all of us and has forced all educators to adjust their practices, it also brings opportunity. As the focus in education has shifted away from traditional instruction and assessment, we art teachers have an opportunity to help put a greater emphasis on elements such as creativity, critical thinking, and STEAM.

It was a challenge to effectively engage students when the pandemic hit in New York in March and we first switched to online learning full time and some of what was planned had to be scrapped entirely. As a high school teacher on Long Island, this was unlike anything I'd experienced in my 23 years in the classroom – but I found a benefit of the sudden change was that it gave me a sense of license as a

teacher to experiment more. Initially when we first switched to online learning, I tried to make things work online but student engagement fell off tremendously. The students were attending class but not very responsive and as the standardized tests began to get canceled it was clear that grades were no longer the driving factor in our school. The focus was shifting so I worked with my students to find ways to include choice in our new learning as well as skills like the 4 C's: collaboration, communication, critical thinking, and creativity which I believe to be essential.

These skills are generally at the heart of an art classroom and can be found in most projects but as grades were no longer a driving factor for students it suddenly illuminated a portion of the student population that were not intrinsically motivated. With classes of 25-30 students in my foundation level classes, I found that I was often only hearing from a small minority in our live instruction. My upper-level students who were interested in

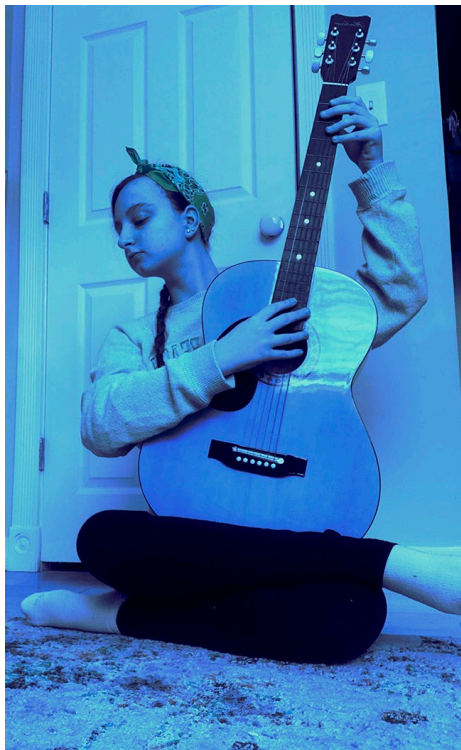


A 3D student mixed media piece created when students were challenged to make art using words, in this case upcycled from materials at home.

Artist: Kiersten Hebron

creative careers handled the adjustment fairly well and were a great help in finding the path forward. I began by discussing what they wanted to learn and experimented with different synchronous and asynchronous

approaches focusing more on creativity than skill building. In working with the upper-level classes as collaborators I found that varying the way we worked itself was valuable. Incorporating unexpected elements like timed projects and using different thematic approaches that were done live or new technologies like augmented reality or coding to make art in collaboration were fun and successful. One of the issues with online teaching is that many of the classes are presented with a traditional lecture approach, so the variations I was offering helped grab students' attention and interest. I found that many students who were quietly attending online were suddenly active in class and eager for the next creative



A student self-portrait recreation of Pablo Picasso's *The Old Guitarist* created for the Getty Museum Challenge which is also featured in my TED talk which is linked below.
Artist: Kayleigh Burtless

challenge. When I was doing a demonstration or teaching about an artist, I'd try to check in with students and found silence, so I began adjusting my presentations to be more project based and collaborative.

One major lesson I learned from the projects is that less can be more at times in online teaching. My concerns

about getting art supplies to students at home safely gave way to focusing on creating compelling opportunities for the students to show off their own unique creative process and make work with found materials around their home free online tools. I also began to invite students to take part in weekly creative challenges which began with the Getty Museum Challenge which invited people to remake famous works of art at home with materials from around the house. I participated along with my students and the results were amazing, so I began sharing them on social media using my Twitter account and even incorporated them into my first TEDx Talk, which allowed for some terrific interactions with art museums from around the world. I began adapting projects that I had included in my book *STEAM Power* which incorporate a variety of different emerging technologies to fit the online environment and the challenges grew more diverse. Each week I would share a new, short one- to three-minute video on my YouTube page, stated the weekly challenge which ranged from drawing in Augmented Reality with apps like Quiver and Morphi or writing and illustrating a short one-minute video poem with the help of Adobe Spark to making a portrait with food or



A student digital portrait created when students were challenged to make an untraditional mixed media portrait.
Artist: Kiersten Hebron

photographing a self-portrait without incorporating your face directly. The resulting work was shared out on my Twitter and Instagram and the students and I began to see other educators and classes taking on the challenges.

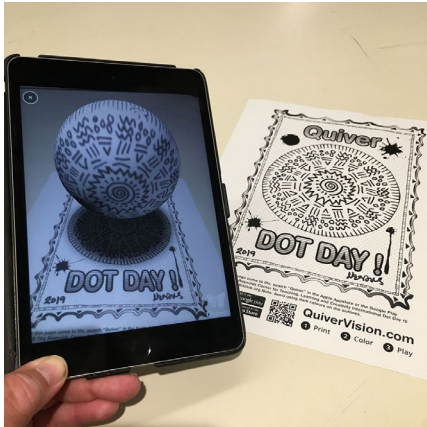
After just a few weeks of these creative challenges I found my students' participation increased as well as their excitement about the learning. The challenges increased the amount of student play and process, which aligns more with our new AP Art test and celebrates the creativity in a more direct way. As we progressed, I invited students to share ideas and experiment more with new materials. I opened up the challenges beyond our classroom by posting and sharing them on my social media accounts so that the educators and students could see more diverse approaches and benefit from



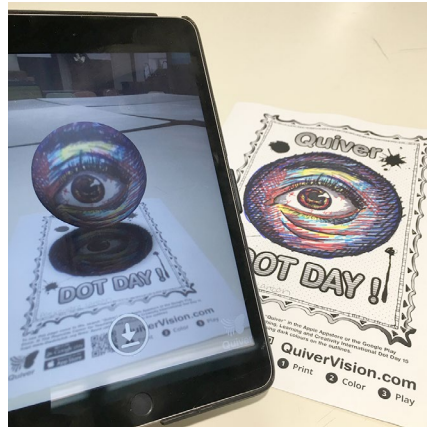
A digital drawing created when students were challenged to make art using words, in this case specifically one word to express their goals for the future.
Artist: Kayleigh Burtless

greater collaboration and interactions. As I began to share some of the ideas, I invited my students to present along with me at online events like Global Maker Day and International Society for Technology in Education's Creative Constructor Lab. I found that even when the challenges we presented didn't work out as planned, the results were always interesting. The art and the

learning were always impactful and authentic. As I continue to plan challenges for the future, I find the process itself has taught me a great deal about what motivates students to learn and how to inspire creativity which has been a terrific silver lining to the pandemic.



My demonstration of the Quiver Augmented Reality tool, I like to begin with Dot Day which is a celebration of creativity based on the picture book *The Dot* by Peter H. Reynolds in mid-September which encourages students to share their unique dot drawings.



A student augmented reality Dot Day drawing and augmented sphere, students were encouraged to express themselves creatively in 2D understanding that the final work would become 3D.



A completed augmented reality Dot Day image, students were invited to draw and photograph their dot then photograph it in a creative way.

Artist: Alexandra Lanzon

Tim Needles TEDx Talk: <https://youtu.be/n3Kw5dumDg4>

Tim Needles Twitter: <https://twitter.com/timneedles/>

Tim Needles Creative Challenges on YouTube: <https://www.youtube.com/watch?v=a8rlkR25Nzk&list=PL3EWEaBF0gN5Vm6UsruvIQkolcCYBJ41>

Getty Museum: <https://www.getty.edu/museum/>

Quiver AR APP: <https://quivervision.com/>

Morphi AR APP: <https://www.morphiapp.com/>

Code.org: <https://code.org/>



Tim Needles is an artist, educator and author of STEAM Power: Infusing Art into Your STEM Curriculum. He teaches art/media at Smithtown School District, is a TEDx Talk speaker, and his work has been featured on NPR, in the New York Times, Columbus Museum of Art, Norman Rockwell Museum, Alexandria Museum of Art, Katonah Museum of Art, and Cape Cod Museum of Art. He's the recipient of ISTE's Technology in Action Award and Creativity Award, NAEA's Eastern Region Art Educator Award & AET Outstanding Teaching Award, and The Rauschenberg Power of Art Award. He's a National Geographic Certified Teacher, PBS Digital Innovator, an ISTE Arts & Technology and STEM PLN leader, NAEA ArtEdTech Interest Group leader, and Adobe Creative Educator and Education Leader Emeritus. He's active on social media at @timneedles.

Student Scholarship Opportunities

Recognizing Student Excellence

An important facet of NYSATA's mission is to support students who wish to pursue higher education in the visual arts. NYSATA currently awards the following five scholarships each year.

The Zara B. Kimmey Scholarship (\$1000), and **The Bill Miliken Scholarship** (\$500). These one-year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Miliken, a vendors' representative on the NYSATA board, encouraged generous support for art education from the manufacturers and distributors of art materials.

regional level, and is a frequent presenter at the state conference. Regrettably Ms. Snow has passed away, but she has left a legacy by enabling NYSATA to help visual art students in New York State pursue their dreams.

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. **The completed application, along with all required materials, must be postmarked by May 31st of each year.** Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of each year.



Blizzard
Nicole Xu, Williamsville East High School, Williamsville, NY
Gretchen Wilson, Art Teacher
Attending Rhode Island School of Design
Recipient of the Zara B. Kimmey Scholarship - 2020

The Goldman - Snow Scholarship (2 scholarships at \$500 each) were generously endowed by long-time friends Ms. Aida Snow and Ms. Elaine Goldman. Ms. Goldman is a retired Region 9 member who continues to participate at the



Dream
Kaylynn Chen, Manhasset Secondary School, Manhasset, NY
Lori Oldaker, Art Teacher
Attending School of the Museum of Fine Arts at Tufts University
Recipient of the Elaine Goldman & Aida Snow Award - 2020

Click here for the most updated information: <https://www.nysata.org/student-scholarships> or email the Committee Chair, Loretta Corbisiero at scholarships@nysata.org



Call for Awards Nominations!

NYSATA rewards commitment to excellence in art education among members and supporters of the art education community with a series of awards that are presented annually at the state conference.

Regional Art Educator of the Year

Each of NYSATA's ten regions choose one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. **Region Chairs must sign and forward Region awardee materials to the State Awards Chair by May 1st.**

Outstanding Service Award Retiree

Awarded at the time of retirement for outstanding service to NYSATA. Nominee must be an active or associate member for at least 15 years prior to retirement. Regions may choose to select a Regional awardee to honor within their region. Each Region may submit one candidate to the state awards committee for consideration for the State Outstanding Service Retiree Award, to be recognized at the annual conference. **Nominations are due to State Awards Chair by May 1st.**

Special Citations for Member, Non-Member, Institution, or School District Member

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. **Nominations are due to State Awards Chair by May 1st.**

Please note: Nominations for State, and Region Art Educator of the Year are due to the Region Chair by April 1st, and must forward to the State Award Chair by May 1st.

Grant Opportunities

The Raymond C. Henry Award: A grant of \$500 is awarded annually to a NYSATA member to aid in the development of a specialized art education project or study that meets the criteria for this award. Qualifying projects must fall under one of the following categories:

Curriculum Development

- Development of instructional curriculum resources that will enhance student learning related to innovation, creativity, and critical thinking skills.
- Innovative curriculum design or development of units of study that enhance student learning through visual art.

Research

- Educational travel that results in the development of activities related to the instructional process, student learning, or student assessment.
- Advocacy or research projects that are intended to advance the field of visual art education.

Interdisciplinary or Multi-Cultural Teaching

- Individual projects that promote art education as an integral part of the curriculum and improve understanding across disciplines or cultures.

All proposals should demonstrate how this project benefits the individual and in turn members of the art education profession. This award may not be granted to a NYSATA Region for any purpose.

About Raymond C. Henry

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's and Master's Degree in Education from the New York University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions

included work at the College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to honor Mr. Henry for the following achievements: being a founding member of instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions. A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

The recipient of this award must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference or through an article for the NYSATA News.

All application materials for the Ray Henry Award are due to State Awards Chair by May 1st.

More information on awards can be found at:
<https://www.nysata.org/awards-and-honors>
or email the Committee Chair, Cheryl Schweider at awards@nysata.org

The NYSATA State Art Educator of the Year Award

Nominations are open to any individual members who meet the specific criteria for this most prestigious award. Region awardees must be nominated separately for this award.

Candidates for nomination must be members in good standing who have demonstrated commitment and dedication to the field of art education and to NYSATA over an extended period of years. These individuals must have practiced exemplary teaching, strong advocacy, and have made an impact on those around them, both in their schools and in the organization.

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the New York State Art Educator of the Year. Specific criteria for this esteemed award will be listed on the NYSATA website. **Nominations for this award are due to the State Awards Chair by May 1st.** The recipient of this award will be recognized by NAEA at their yearly conference.

Barry Hopkins Art Educator Scholarship for the Summer Institute at Sagamore

The Barry Hopkins Art Educator Scholarship was established to honor an outstanding art educator. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

The scholarship provides financial support to enable a NYSATA member art educator who has never attended the NYSATA Summer Institute to attend the Great Camp Sagamore. The scholarship includes registration fees, lodging, instruction, some materials, meals, and certificate of participation.

***Thanks to matching funds from the Great Camp Sagamore, a second scholarship will be awarded to a runner-up. The runner-up will receive a 50% discount on the registration fee for the institute. **All scholarship applications are due to the Sagamore Institute by January 30th.**

For more information go to www.nystata.org



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the NYSATA news

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Call for Contributions

Calling for Contributors to the SPRING/SUMMER 2021 NYSATA News

What does it mean to be a culturally responsive art educator?

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

Deadline for content submission is MAY 15.

The events of 2020 have re/awoken us to the many inequities and injustices in our society and in our schools. 2021 is begging us to interrogate what it really means to be culturally responsive citizens and teachers and work toward social, racial, and educational justice for all.

In her keynote speech at the 2020 NYSATA conference, Dr. Wanda Knight encouraged us to dismantle barriers and uproot historically racist systems, and replace them with fair, just, and equitable policies and practices. She explained that inclusion is a proactive and intentional act. Therefore, NYSATA encourages its members (who overwhelmingly identify as white, female, and binary) to proactively interrogate themselves, their backgrounds, and their curriculum, and intentionally act based on what they have learned.

We are all works in progress, so we also ask that you share your stories of becoming more asset-focused, equity-minded, antiracist, responsive, and inclusive art teachers so we can learn from each other. Here's a list of topics to get you thinking about how you might contribute:

- How do you examine your own implicit biases and what have you learned?
- How do you ensure a diverse and inclusive curriculum and classroom?
- How do you provide students with the freedom to choose and explore personally meaningful, culturally significant, and socially relevant big ideas and concepts?
- How do you promote and engage students in dialogue about difficult topics?
- How do you ensure access for all students?
- How do you encourage students to examine the world around them from others' points of view as they formulate their understandings of and responses to situations?
- How do you encourage students to share their diverse voices, backgrounds, experiences, and perspectives in a supportive classroom and community of practice?

We are all at different parts of our journey toward really becoming culturally responsive teachers and we seek to help everyone move forward through reflection, investigation, and discussion.

The editors thank Dr. Mary Wolf, Assistant Professor of Art Education at SUNY: Buffalo State, for her guidance and contributions to this Call.

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

Please contact me with your idea. We can discuss your piece, deciding on how I can best help you.

We appreciate the time and effort you will put into your work for the newsletter – remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant, NYSATA News Editor, merchantmartin@gmail.com

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NYSATA Region Counties

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, Schuylar, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	New York City	New York, Bronx, Kings, Queens, Richmond
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk



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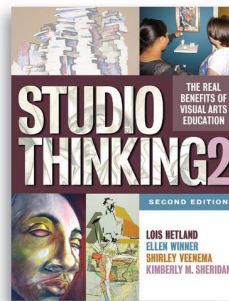


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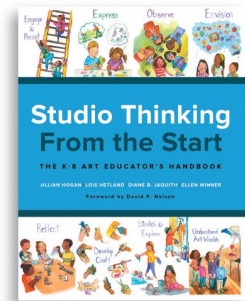
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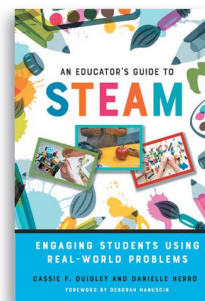
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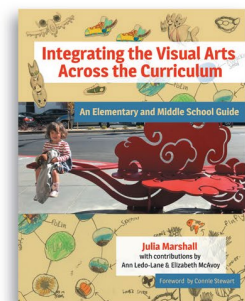
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