The Fifth Discipline: Media Arts In Our Classrooms

Inside This Issue

President's Message from Sharon Ciccone

These new media formats, combinations and treatments have the unique ability to transform the experience for both the artist and viewer. It can challenge our perceptions about what art is, could be, and where art should exist.

The inclusion of Media Arts as the fifth arts discipline encourages and challenges art educators to consider the unique forms that art may take within a rigorous sequential standards-based art curriculum. Although Media Arts promotes collaboration and interdisciplinary instructional components between all disciplines, it resides within the Visual Arts. Just as artists have used traditional drawing, painting, print, or sculptural tools as materials for creative works and original expression, media arts uses technology to do the very same. It was the insightful work of the members of the NYS Learning Standards for the Arts Revision Committee that has created recognition for the extraordinary possibilities of Media Arts as an integral part of quality art programs, development and growth of new courses, and integration into existing curriculum within our schools.

Students are using digital or non-traditional media daily to share interests and express meaning on a variety of platforms. The use of social media, virtual space, and online video is ubiquitous. It is our responsibility to teach media literacy skills to students so that they have an understanding of how to access, analyze, evaluate, and communicate responsibly. Just as our students' world and interests evolve, we as art educators must evolve our programs to match. Media Arts change in response to the technological advancements.

The uniqueness of methods used within Media Arts highlight artists as experimenters and innovators making Media Arts a natural inclusion in the evolution of our curriculum.

The foray into Media Arts may be intimidating when the technological components used to create time-based artworks include recorded sound and/or visual moving images. My own lack of knowledge and experience has hindered my movement into this realm. Collaboration is key. Most schools have technology staff to help support the teacher and the student as they develop the expressive form that the work will take. Even with my youngest elementary students, I am constantly surprised at their abilities. They are leaders and teachers in the classroom when it comes to their knowledge of technology. Consider your own students as collaborators and use their interests and knowledge to help design and implement lessons.

Using new media formats and processes as the platform for an artistic work does not have to replace traditional art forms. The hybridization of traditional and contemporary practices can have extraordinary and unexpected results. Artists constantly make personal choices of when to follow or break traditions. These new media formats, combinations and treatments have the unique ability to transform the experience for both the artist and viewer. It can challenge our perceptions about what art is, could be, and where art should exist. Artistic interventions, alternative venues, and interactive experiences create excitement and push the boundaries of how we define the form and motives that inspire the making of art.

As we enter into the summer months, I wish you all a wonderful respite filled with reflection and creative innovation. Continue to embrace and explore new possibilities for your curriculum and the unforeseen outcomes and surprises that are inspired by Media Arts. Challenge yourself to try one thing that may scare you. Seek out inspiration from the many on-line venues that support Media Artists and look for local venues that can support you through artist-in-residencies or professional development. Sometimes, you might not have to look farther than the doorsteps of your own school.

Wishing you a joyful end to the school year and a rejuvenating summer.

In service,

Sharon Ciccone

Sharon Ciccone
NYSATA President

About the News

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 nysatanews@nysata.org. Advertising inquiries should be sent to sponsorship@nysata.org.

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An award winning publication, The *NYSATA News* has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, 2017, 2018 and 2019. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education.

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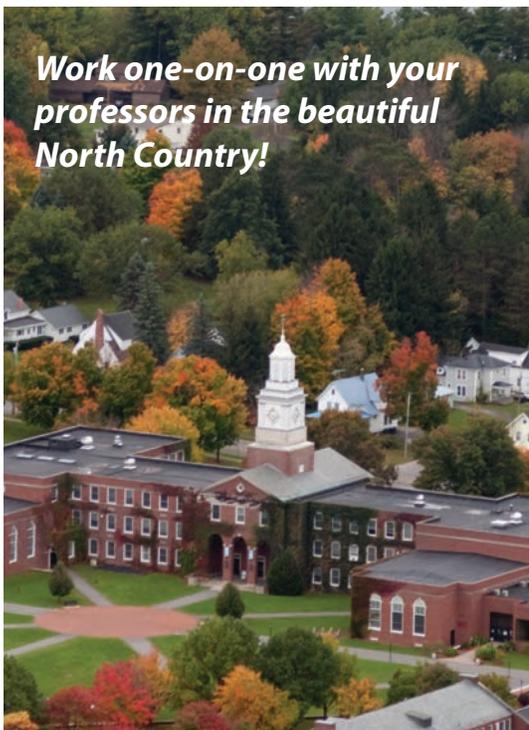
Media Arts

As visual arts teachers, we have been absorbing the rise of "Media Arts" as a companion discipline for many years. Back in 2012, the National Coalition for Core Arts Standards recognized that there were "new and vigorous experiences in media arts that includes cinema, animation, sound imaging design, virtual design, interactive design, as well as multimedia and intermedia". The New York State revised Art Standards of 2017, following the National Core Art Standards, made Media Arts a fifth artistic discipline, and through the support of NYSATA and other constituencies, NYS definitions and applications of this new partner discipline continue to be clarified and refined.

I use the word partner, because as humans, we often share many traits, preferences, and beliefs with a close companion or associate. The visual arts and media arts are just such an alliance – common goals, philosophies, processes, and techniques, yet exhibiting some qualities that are distinctly different and recognizably unique.

In my discussions with art teachers throughout my region, there are recurring questions about this "new" discipline and what it looks like in their classrooms and art programs. There is often a wide gap between younger teachers who are digital natives and veterans who are adapting to a new teaching landscape. Almost everyone has an emergent view of definitions and boundaries, of overlap and integration.

I see districts, in an effort to incorporate innovative curriculum, exchanging art classes for media arts classes. There are often efforts to reposition technology teachers, who are not certified art teachers, as media arts instructors. I hear about interview committees that have mandates to find a candidate with "media arts expertise" to fill new positions, without a clear understanding of what that media arts skill set looks like.

In this issue of the *NYSATA News*, we meet several teachers, from primary to higher education, who are using media arts in their classrooms. You'll find different approaches, a variety of degrees and immersions, examples of hybrids and fusions. As reflective thinkers and explorers of knowledge and learning, art teachers are coming to grips with challenges and finding inspiration.

Dr. Susan Lane, the NYSATA Advocacy Committee Chair, turns her experience and innovative curriculum ideas into a unique and exciting elementary level learning segment that involves media arts. Dr. Lane has written for us frequently in the past, and as always, her creative approach to integrating multiple approaches and disciplines in her classroom is inspiring.

Kelly Hanning and Amanda Wilmier showcase the process and results of an exciting learning segment that combines conventional studio materials and methods with digital storytelling and presentation. Their clever use of technology shows how creative lesson planning can integrate contemporary media arts practice in the elementary classroom and beyond.

I hope these articles in this issue will shed light and spark ideas.

Is your information up-to-date?

Moved or changed your email address?
Go to www.NYSATA.org and update your profile!

Media Arts Update: Coming Onboard

Robert Wood

Almost immediately since the Board of Regents approval of the new New York State Standards for the Arts, the field responded with questions regarding local development of Media Arts curricula and peripheral concerns. In short, the approved Standards has shed light on varied Media Arts experience with the field, as well as discrepancies with local interpretations of NYSED regulation and policy.

Guidance with discrepancies and questions regarding successful implementation of quality Media Arts education is a state and national focus. A hot topic at the 2019 NAEA Convention in Boston, Media Arts was the subject of productive conversations among arts leaders, arts administrators, and arts supervisors. New York was actively engaged in these conversations.

This past summer, NAEA convened a national team of writers from various levels in the field, including representation from New York, to revise the Position Statement on Media Arts. The clarifying revision, designed to provide arts educators in the field with an informative and usable resource, includes the following key points:

1. That "Emerging tools and materials are expanding the traditional practice of the media arts as part of the visual arts. While media arts forms depend on technological tools, the tools are a vehicle for communication and creative processes; not an end to themselves."
2. That "Certified visual arts educators possess the unique expertise necessary to foster expressive critical thinking, facilitate 21st century problem solving, and encourage personal and collaborative learning; all essential to Media Arts."
3. That "NAEA supports high quality, professional development which trains art educators in traditional, new, and evolving media technologies."

Excerpts from: NAEA Position Statement on Media Arts

[Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018]
https://www.arteducators.org/advocacy naea-platform-and-position-statements

For further information, you are encouraged to review the Media Arts Position Statement

https://www.arteducators.org/advocacy/naea-platform-and-position-statements .

To date, many art educators across New York have completed preliminary orientation to the Standards through local professional development. Enthusiastic districts have taken upon themselves to explore existing curricula, examining crosswalks or gaps between the former standards guide for Visual Arts and the newly created Standards for Media Arts.

Comprehensive guidance for the field is coming. The NYSED Arts Content Advisory Panel (CAP), has been meeting quarterly in Albany to develop multiple professional learning materials for K-12 field of arts educators in each of the five arts disciplines. Among the multiple goals of the CAP is to finalize an Arts Roadmap for the Arts, outlining a timeline for implementation of the new Standards. Here, many of the questions from the field will be addressed. A Media Arts flowchart revision is near completion which will provide the suggestions and guidance for locally developed curricula which not only reflects contemporary practice but also correlate to BEDS (Basic Educational Data System) or SCEDS (School Codes for the Exchange of Data) course coding. Slated to be released to the field pending NYSED approval, this Road Map will include three stages: raising awareness, building capacity, and full implementation (please refer to the articles in this edition of the *News* by our NYSED Associate for the Arts, Jennifer Childress, for more information).

What do we do in the interim? How do we facilitate quality Media Arts instruction in our art room? How do we infuse those practices into our Visual Arts instruction? The answer is to examine what we truly do to address the new Standards and concepts of contemporary practice. The transformation is an exciting one!

The following is a case in point. Meet Mikayla. Mikayla was a photography student of mine who went through the entire photo discipline sequence offered in our district. Her proficiency ranged from traditional darkroom approaches

through digital practices. In her senior year, she enrolled in an Advanced Studies offering where her work finally took off. She began the year incorporating projections onto her subjects, establishing a multi-layering of imagery and communicating a new depth in her ideas. Revising and expanding on her exploration, she shifted from projections to actual face and body painting, experimenting with luminescent colors and dynamic points of view. One morning, as I rounded the room facilitating instruction, I caught her in post production, shifting the color balance on an image. "Hey, that's really cool how the colors shifted. I wonder if you could capture that!" Cut to a few days later, where Mikayla had generated over 300 individual shifts, moving them as jpegs into iMovie, and developing a moving production of subtle, but definite, transition. She layered her artistic work with tonal sound accompaniment, which led to sound recordings using her own instruments. We soon discussed the best way to present this to the viewer, where Mikayla decided the best avenue would be through be an installation. The viewer would walk into a darkened environment (the auditorium) of minimal yet expressive sound and engage multiple wall size

projections running simultaneously. The work took on a life of its own, inviting the viewer to step into the environment, providing an experience not available on a desktop or printed digital image. Versions of the work are available at https://www.youtube.com/watch?v=gvzS-jlU6Nw&feature=youtu.be and at https://www.youtube.com/watch?v=apgo_D-2ZJU .

The artist is Mikayla Millard, a 2018 Roy C. Ketcham High School artist graduate.

Mikalya's discovery was an example of how adding the elements of time, movement, the sense of sound, and the attention to presentation brought her artistic work to a new dimension. Often, what we are already working on with our students may require only a slight shift, a slight push, to break through traditional approaches to those available through the contemporary practices of Media Arts. The process is liberating, exciting, and transformational in the way we approach and engage our students with the essential questions and enduring understandings of the arts.

Robert Wood

NYSATA Immediate Past President
NYSED Content Advisory Panel for Media Arts
NYSED IAAP Media Arts Chair
NYSED Learning Standards for the Arts, Media Arts Writing Chair
NYSATA Curriculum Committee Co-Chair
NYSATA Media Arts Chair

State Education Department Update

Jennifer Childress, Associate in Instructional Services for the Arts at NYSED

Editors note: This is the first column for the NYSATA News that Jennifer Childress is writing in her capacity as Associate in Instructional Services for the Arts at New York State Education Department. Jennifer will continue to keep us updated on developments at the state level in the visual and media arts.

There are several important and exciting arts initiatives in progress at NYSED that all arts educators should know about, and new opportunities for you to become involved at the statewide level.

The Individual Arts Assessment Pathway (IAAP)

The biggest initiative is the (at long last!) further development of the Individual Arts Assessment Pathway, or IAAP as we like to call it.

First, a 4+1 graduation pathway already exists in the arts, as you can see by visiting the Multiple Pathways NYSED webpage. (http://www.nysed.gov/curriculum-instruction/multiple-pathways)

For the arts, the option to replace 1 Regents examination (in Social Studies) with a passing score on an exam in one of several AP Visual Arts areas or, AP Music Theory, or one of the IB exams in Dance, Music, Theater, and Visual Arts has been around since March 30, 2016. However, some teachers report that guidance counselors do not always seem to be aware that an arts pathway exists. To make sure that everyone is aware, when my colleagues and I present NYSED updates to S/CDN, administrator groups, guidance counselor associations, Pupil Personnel Services, etc. we have been including slides about both the developing IAAP and the current 4+1 arts graduation pathway option.

(http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/artsapprovedassessments2015_03_30.pdf)

Quick refresher: The process to develop an arts pathway began back in 2015 with the formation of the NYS Regents Blue Ribbon Commission on the Arts. The Commission's 18-month workplan investigated multiple options for an arts graduation pathway, resulting in a vision for an authentic, individualized arts assessment (IAAP) for NYS students based on upcoming new arts standards. There were many steps to accomplish before that could happen, so a short-term plan was enacted that designated AP and IB examinations to replace one Regents exam in Social Studies. NYS had already recognized these exams as equal in rigor, reliability, and validity to a NYS Regents exam. Unfortunately, AP and IB courses in the arts are not widely available in NYS schools, severely limiting the number of students who can choose this pathway option. Also, the IAAP will target 3-year sequences in the arts rather than 4-5 year sequences that are typical of students taking AP and IB arts courses. A three-unit sequence is in keeping with other pathway options in LOTE, CTE/CDOS, etc.

In the meantime, the NYS Statewide Strategic Plan for the Arts was developed and approved. Step 1 in that plan was to revise the 1996 NYS Arts Standards. Revising the arts standards was a huge undertaking by an all-volunteer cast of highly regarded arts educators from across NYS. Because this revision involved public review at several stages, it took a total of two years to reach completion. By Fall 2018, the new Standards had been developed and approved by the Board of Regents (Sept. 11, 2017) and districts and teachers had a year under their belts of professional learning in the new arts standards. Time to get moving on the IAAP, at last!

Based on the reports and recommendations of the Blue Ribbon Arts Commission, and the feedback from the offices of Curriculum, Instruction, and State Assessment, we are now poised to begin the development of an IAAP base on a 3-unit sequence in the arts. The IAAP will consist of a collection of work over time that moves from teacher-guided assignments to more independent artistic investigations, and should demonstrate evidence of moving from the High School I/Proficient level to the High School II/Accomplished level in the new arts standards. Though teacher guidance will be welcome, students will be selecting and curating work and performances for submission, which will also include written or recorded reflections. Work will be digitally stored and

submitted, and regionally scored by trained IAAP evaluators. Because the collection of work/performances is geared to meet the Arts Standards, not particular curricula, the IAAP can be embedded in local curriculum thus respecting teacher professionalism. It will be an authentic measure of arts learning for students while providing important opportunities for teacher professional learning in the new arts standards. Most importantly – it will be available to **all** students who choose to complete a 3-unit sequence in the arts.

Assuming budget approval at SED (anticipated decision date, late May), this "rough model" will undergo much more detailed scrutiny and development this coming summer. The IAAP Working Group is scheduled to meet in June to consider and recommend a unified IAAP structure shared by all arts disciplines, and in July to develop arts discipline-specific guidelines, checklists, procedures, etc. The Working Group consists of 25 arts educators from across NYS, from all five arts disciplines, who represent the broad demographic spread of the state, and are highly regarded local leaders in arts education. Each arts discipline group will be led by a chair in their arts discipline who has extensive experience in arts curriculum and assessment development, bringing the number of teachers in the working group to 30. IAAP development will be guided by three nationally recognized arts assessment experts, a representative of the NYSED Office of Assessment, and myself. Further observers and advisors will be on hand from groups such as BOCES, NYSUT, and higher education arts education programs.

There will be multiple opportunities for the field to review the Working Group's eventual models for each arts discipline. During summer 2019, a "Tier 1" review group consisting of representatives from the Blue Ribbon Arts Commission and other stakeholder groups will give preliminary feedback. Then the revised models will be posted for public review in early September, along with applications to be a pilot site. We hope to have about 40 pilot sites across the state that will represent the state's demographic diversity. Piloting for the 1st unit of study (i.e., the work that students would potentially submit from their first year/unit of high school arts) should begin in January 2020, followed by a Year 1 Pilot Scoring Institute in July 2020. A second year of piloting and another scoring institute will follow. Assuming all goes according to plan (ahem), the IAAP should be available to all students by AY 2021-2022.

How you can get involved:

- The IAAP Working Group has already been formed for 2019-2020. If interested in becoming part of the Working Group in 2020-2021, applications will be available in Jan/Feb 2020. Most WG members' schools will also be pilot sites, though not all.
- Apply to be a pilot site for Spring 2020 or the following year, AY 2020-2021. Acceptance however will be limited, as the finite number of pilot sites combined with the need to meet specific NYS demographic representation will guide the final list.

- Review and respond in detail to each iteration of the IAAP that becomes available for public comment.

The Arts Content Advisory Panel (CAP)

All subject areas with an Associate in the Office of Curriculum & Instruction have a Content Advisory Panel, made up of certified educators in that content area from across the state, and sometimes higher ed representatives whose specialty is curriculum, instruction, and assessment in that content area. The CAP meets for two full days, four times a year in Albany. CAP members are usually recommended by their professional associations, who have exhibited strong and thoughtful leadership for their arts area at a statewide level. They advise Associates on new policies and initiatives needed for that subject area related to standards, curriculum and assessment. CAP members are not paid for their work, but are reimbursed for two days of travel, meals, and lodging for each of the four meetings. CAP members must also represent NYS' broad demographic diversity and elementary, middle, and high school populations.

Our Arts CAP has been pouring out the work this year, and I am so grateful for their assistance and wisdom. They have been working on an Arts Standards Implementation Roadmap (**soon to be released – see "Broad Themes" overview provided in accompanying table**), new course sequence flowcharts for each arts discipline that reflect the new standards and 21st century curriculum (soon to be available for your review and recommendations), course coding advice to the field, new regulatory summaries, new professional learning materials geared to the 2017 arts standards, and much more. They also bring issues to the table from each arts area for feedback and discussion. I can't emphasize enough how important the CAP is in representing you and each professional arts education association.

Each year some members will rotate off the CAP and some new members will rotate on. The current CAP has another meeting in June 2019, and potentially will carry over to September 2019; the 2019-2020 CAP will meet first in either September or December 2019, and February, April, and June 2020. In September about 10-15 new positions will open up, at least 2 in each arts discipline. In particular, the CAP will need teachers next year who teach Media Arts courses and/or have infused Media Arts into their elementary and middle level programs.

Your current CAP members for Visual and Media Arts include:
- Michele Agosto, Supervisor of Art Education, Buffalo Public Schools, magosto@buffaloschools.org
- Grace Barrett, Art Educator, Commack CSD and NYSUT Subject Area Committee (SAC) member, gbarrett@commack.k12.ny.us
- Sharon Ciccone, Art Educator, Spackenkill UFSD and current NYSATA President through June 30, 2019 Sharon.ciccone@sufsdny.org
- Cindy Henry, Union-Endicott CSD, Visual Arts Standards Writing Chair, Past-President NYSATA, chenry@uek12.org

- Dr. Susan Lane, Visual Arts and Media Arts Educator, Clyde-Savannah CSD, Sue.Lane@clydesavannah.org
- Michelle Schroeder, Art Educator, Buffalo City Schools, mschroeder@buffaloschools.org
- Robert Wood, Media Arts Educator, Wappingers CSD, Media Arts Standards Writing Chair, Past-President NYSATA, Robert.wood@wcsdny.org

Interested in becoming a CAP member?

- There is room for more! Applications will be available by June 2019 and will be posted on the NYSED website and/or through your arts education professional association NYSATA.
- For the Visual Arts and Media Arts, the CAP particularly needs an increase in representation for more areas of the state, middle level education, and media arts.
- Don't be afraid to apply! Have you had some local leadership experience? Become a statewide leader for your field!

Did you know?

For Grades 7-12 arts time requirements, NYS is already equal with or ahead of most other states. According to the Education Commission of the States, in 2018 New York was one of 15 states that required 1 unit of the arts for graduation. Only two states require more, Utah (1.5) and Washington (2) though how the "arts" are defined is not provided in the report. Nineteen states require students to complete at least one credit from a selection of electives, which most commonly include the arts, CTE, speech, and foreign language; of these electives, no particular subject or subject concentration is required. Five states rely on local decision-making, and 8 states appear to have no arts requirements at all. New York State may be alone in requiring schools to offer 5-unit sequences in the arts.

Additionally, according to the National Center for Education Statistics, in 2018 New York State was one of…

- 29 states that have adopted early childhood or pre-kindergarten arts education standards
- 50 states that have adopted elementary and/or secondary arts education standards
- 50 states that require districts or schools to offer arts instruction at the elementary school level
- 44 states that require districts or schools to offer arts instruction at the middle school level
- 44 states that require districts or schools to offer arts instruction at the high school level
- 44 states that include arts courses as an option to fulfill graduation requirements
- 22 states that provide funding for an arts education grant program or a state-funded school for the arts

Broad Themes from the Soon-to-be released Arts Standards Roadmap and Implementation Timeline

Phase I: Raise Awareness Fall 2017 through Summer 2019	Phase II: Build Capacity Fall 2019 through Summer 2021	Phase III: Full Implementation Fall 2021 – ongoing
Evaluate, Consider, Plan	Explore, Adapt, Revise, Grow	Refine, Sustain
SED, Local Districts & Stakeholders should provide support for arts teachers to…		
• Engage in initial professional learning opportunities in the arts standards – differences/similarities, philosophy, etc.	• Engage in additional professional learning opportunities in the arts standards – focused on curriculum, instruction, and assessment	• Pinpoint and engage in needed professional learning opportunities in the arts standards, refresh where necessary
• Conduct gap analysis in current curricula	• Adapt prior curriculum, research and plan new curriculum, try out, revise • Meet district-wide to articulate P-12 curricula, consider creating new courses(s)	• Revisit and refine new curriculum

• Identify and evaluate methods of instruction in use for their effectiveness in reaching all students	• Research and adapt instruction to meet best practices, try out new ideas, assess effectiveness,
	  o Whole class instruction
	  o Differentiation for diverse learner classrooms
	  o Sub-groups with identified instructional needs
		• Continue to evaluate effectiveness of instructional methods; adapt and employ methods that meet differentiated student learning needs, while honoring the arts discipline

• Conduct gap analysis in current assessment practices – are the standards being assessed in student work and performance, and how?	• Develop local formative and summative assessment instruments aligned with the new arts standards and curricula, review results, assess quality of information produced, revise	• Review and analyze assessment results, plan steps for improvement
• Investigate potential partnership opportunity(ies) - intra-school/district, inter-school/district; community arts, cultural institutions, higher ed, arts business/industry, etc.	• Begin creating partnership(s) intra-school/district, inter-school/district; community arts, cultural institutions, higher ed, arts business/industry, etc.	• Expand partnerships within and outside of local district, as needed
• Evaluate resource needs (staffing, facilities, support materials, supplies, areas where PD is most needed, etc.)	• Re-evaluate resource needs	• Target specific resource needs to achieve implementation goals
• Create 3-year* standards implementation plan (*suggested timeline)	• Review local standards implementation plan outcomes in current year	• Review and revise 3-year PD plan, determine needs, plan "next steps"
• Share needs and pool resources with other teachers, schools, districts	• Share successes across multiple venues and platforms	• Share successes across multiple venues and platforms

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Jennifer Childress is the Associate in Instructional Services for the Arts at New York State Education Department. As a middle and high school visual arts educator, and a past professor of art education at the College of St. Rose in Albany, she has been deeply engaged in the work of providing high quality art education to P-12 audiences. "My goal has always been to help children grow into their best and most thoughtful selves through arts education, and to provide them with their "cultural rights" - to know about and participate in the arts, and to learn how our remarkable cultural history is embodied in and communicated through the art and objects we create".

The Bookmark
by Cindy Wells

TO TEACH *the journey, in comics.*

William Ayers, Ryan Alexander-Tanner
ISBN 978-0-8077-5062-9 (paper) 2010

Reviewed by Cindy Wells
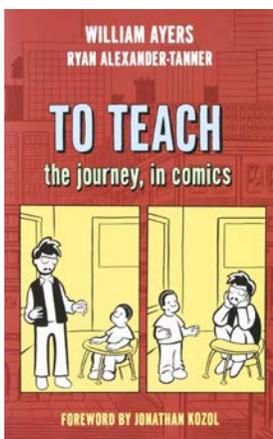
TO TEACH the journey, in comics is a graphic novel for pre-service, new and veteran teachers. The book is an adaption of Ayer's book To Teach: The journey of a teacher. The love for teaching is evident throughout the book. Real teachers in real classrooms are highlighted with their love for children, challenges, and ways to accomplish goals.

This is a book about possibilities.

The book is divided into eight chapters: Opening Day: The Journey Begins, Seeing the Student, Creating an Environment for Learning, Building Bridges, Liberating the Curriculum, Keeping Track, The Mystery of Teaching, and Commencement: Beginning Again.

The comic style takes the reader in a fun way to think about experiences, wonder, know-how, interactive practice, challenges, moving toward deeper ways of knowing, discovery, surprise, and much more.
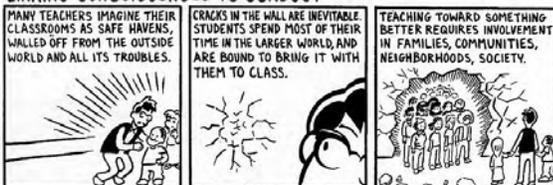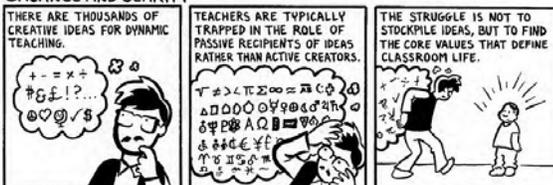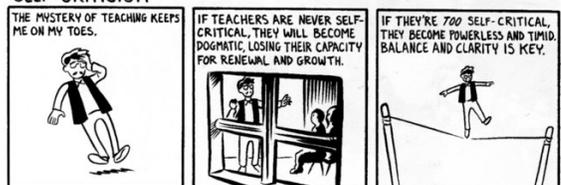
It Takes Time to be Proud: A Day in the Life of a Student Teacher

Desiree Lis

The past four years came quickly to an end. I have successfully completed student teaching.

When I reflect on all of the work, I have to say I am proud of all that I accomplished. Was I perfect? No. Did I struggle? Yes. Did I spend too many nights up late working on lesson plans? For sure. But, ultimately, did I learn and help students learn? Absolutely! So for all of you future student teachers, I do not share this to scare you but to prepare you for the reality of student teaching.

5:45am My alarm goes off. What time is it? I am so tempted to hit snooze, but I resist! (Don't hit snooze!)

5:50am I dragged myself out of bed and I am ready for my day, I grab my things and head out the door. I'm praying I am not forgetting anything. I don't have time to come back to get anything if I did. I packed the night before so I could sleep in an extra few minutes. (Be prepared!)

7:15am I get into my school and unpack all of my things. Lunch in the fridge, check. Folder of lesson plans, check. Time to get ready for the day. (Be prepared!)

8:00am Students start rolling in the door. I greet them and try to remember their names. I do my best, but there's so many of them. It takes time to learn 189 students' names and get to know them all personally. How do teachers do it? They make it look so easy. I have to remind myself this is just student teaching. My supervisor said as soon as I start getting in the groove of things, my time as a student teacher will be over and she was right. (Welcome students into the classroom!)

8:10-11:20am The next few hours blur, teaching three classes and 75 students about printmaking, photography, and advertising. I never realized how much can go on in such a short period of time. I take some time to discuss the lessons with my cooperating teacher and seek feedback to improve. But as we're talking, I realize it's been four hours since I used the bathroom. When do teachers have time to use the restroom? I refocus and am in awe of all of the great advice she gives me. It's all a bit overwhelming. I have so much to learn still. I feel I don't have the time to get to everything I need to do. I don't want to let her down. I know I can do it; I have to try. (Be open to feedback!)

11:30-11:50am I scarf down some of my lunch as I run around the room. I have to hurry to get ready for the next class. Organization and procedures are so important. Then I quickly try to remember, what time the next class comes in. Every class starts and ends at different times and I keep mixing them up. (Be organized!)

11:55-3:30pm I teach two more classes and then have a planning period. I use this time to try to grade, plan, and set up work. It's not enough time at all. I guess I'll have to stay after school. (Use time wisely!)

3:30-5:30pm It's quiet and deserted, now I have some time to catch up. Where does all the time go? (Use every minute of time wisely!)

6:30pm Time for dinner, but it needs to be fast because I have so much to do. There's lesson plans to write, PowerPoint presentations to create, and my edTPA to finish. Oh yeah, I also still need to make time to plan and install my senior art show. Time to prioritize. (Be realistic!)

8:45pm I realize that the entire day, I've been thinking about time. How much time should I spend on this discussion, this demonstration, work time, etc. How long will it take this class to clean up all of the printmaking supplies versus how long it will take the students in the photo class to clean up. How can I maximize work time and eliminate burn time? Timing is a challenge to master. I guess it just takes… time! But

when do teachers have time to do it all! My professor and cooperating teacher tell me that it will take a few years before I feel settled in – that's a long time. I wish it didn't take so long. However, I know in the end it's worth it because as I stand and look at the meaningful high quality work they have done, I'm proud.

9:30pm It's time to stop and give my brain a break. Netflix? No, I'll never get to sleep. I have to do something brainless that won't keep me up all night. I think about how much work and time it takes to be a teacher. In a year from now where could I be? My hope is to be finishing my first year as a full-time art teacher. I'll be on my own and I'll likely be looking back thinking, where did the time go? I just hope that I am proud of myself. It takes time to learn, to teach, and to grow.
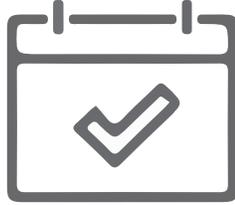
Thanks to my supervisor, cooperating teacher, students, family, and friends, I have done just that. It was worth the time, I am now ready to be a teacher. It's time!

My name is Desiree Lis and I am currently an undergraduate student at Daemen College. I will be graduating this spring with my bachelor's in art education and a minor in sculpture. I went to Lancaster High School and served as the co-president in Lancaster's Academy of Visual and Performing Arts. I have worked at a before and after school care program for almost six years now. As well as,

Desiree Lis

worked at an outdoor day camp for almost five years through the YMCA. I have had the pleasure of being one of the student representatives this year on the NYSATA Board Of Trustees. I had the honor to present a lesson I taught this past year at the Buffalo Art Studio at the NYSATA conference in Buffalo this year. It was very exciting to share what I did and get some feedback and suggestions on my lesson. As an emerging art teacher it has been very helpful to be a part of an organization like NYSATA.
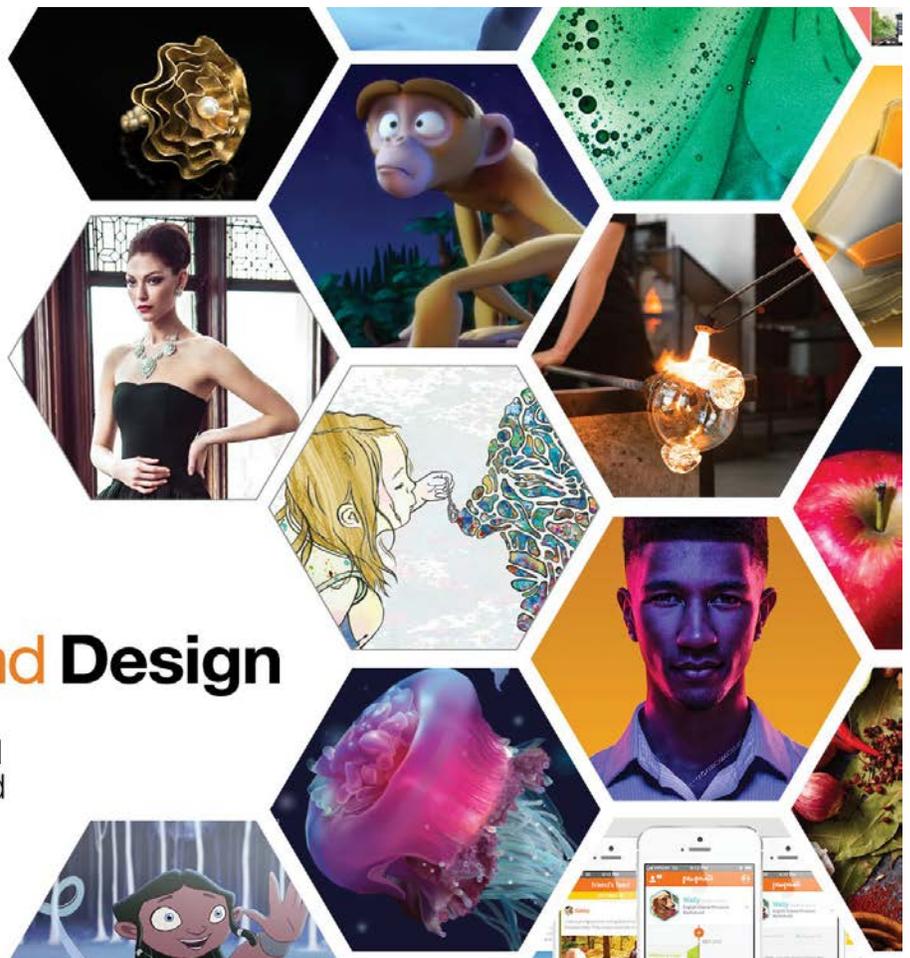
Celebrating Ten Years of Youth Art Month In New York State

Donnalyn Shuster, YAM Co-Chairperson

Coming off of the 2019 National Art Education Association Conference this past March in Boston, our Youth Art Month Program is celebrating not only a decade of operation here in New York, but an outstanding recognition achievement, with 11 awards in this time period! The time has flown for us since our inception, and while familiar to many art teachers who successfully use our ideas and themes in development of local advocacy efforts, many are still learning about the benefits of hosting YAM events.

As we celebrate this milestone, it is the perfect time to take a look back at just how YAM came to be here in the Empire State. I was attending my very first NAEA Conference in Chicago back in 2006 (making my first national presentation) when I chose to attend a YAM workshop presented by Debi West and Linda Kieling (YAM Chairs in Georgia and Oregon) to learn more about it. The program sounded perfect to bring to our state, and I immediately began to reach out to these wonderful ladies to help us get moving here. This led to our 2007 and 2008 participation at NAEA in New York and New Orleans with our first large State panel displays for New York State featuring student artwork. I had just joined the NYSATA BOT at this time, and over a lunch meeting at the Hilton in NYC with Julia Lang-Shapiro, we began to lay the groundwork for a formal proposal to initiate the program here. NYSATA officially endorsed Youth Art Month as a program initiative in September of 2010.

2008 NAEA Convention – New Orleans. Donnalyn with our NYS YAM Poster done by the Council for Art Education.

With our mission officially recognized, we both began the process to spread the word to our teachers about the benefits of participating in YAM events and how increasing visibility would help their programs. The NYSATA annual conference that November marked the start of our annual Youth Art Month Workshop presentations, packed with information on our events, Flag Contest, promotional ideas, ways to work with the media and the opportunity for hands on projects

based on the annual YAM theme. From this humble beginning, our conference displays started off and have grown to become an important part of the Vendor Area! With the help of Phyllis Brown, the sharing of ideas for YAM events continued past the conference with weekly advocacy strategies in her blog "The Artful Advocate".

Using the well established Legislative Art Show as our flagship Youth Art Month exhibition for March, enhanced the original mission of the event as an advocacy tool bringing students, parents, teachers, administrators, and our state legislators together to focus on the visual arts programs in the state. The week-long exhibition featured legislative speakers as well as students and other dignitaries at the annual reception, held in the midst of crucial budget talks in Albany.

Nationally, New York State began to carve out our presence as a strong grassroots advocacy state with the use of student images on large panels at the 2007 and 2008 NAEA Conferences. We were given our first panel in the YAM museum in 2010 at the NAEA in Baltimore and by 2011 had our first flag design displayed in Seattle. With the recent corporate support of Sargent Art, our overall flag winner, division winners, and their teachers receive gift sets of materials, greatly enhancing participation rates in the contest. Our State Flag Winner receives a smaller version of the state flag to keep and hang in their school!

Julia Lang-Shapiro and Donnalyn Shuster at the NAEA 2010 Conference in NYC, with dual awards from the Council for Art Education – New Program Recognition and Best New Program Promotion.

At the National Art Education Association Convention, New York State received our very first YAM award for New Program from the Council for Art Education, Inc., who manages the national celebration. As we continued to build our presence,

the networking with other YAM chairs and connections made through the NAEA helped us to successfully create and sustain our program here. The string of awards continued including Best New Promotion, New State Participation, and a series of Awards of Merit and Excellence. During this time period we presented our program twice at the NAEA Convention.

Donnalyn Shuster & Julia Lang - Shapiro accepting the 2015 Youth Art Month Award of Merit in New York City during the NAEA 2016 Convention.

During the last few years, and our rapid dependence upon social media, Heather McCutcheon (Region 3 Chairperson) was added to the team in 2016 to manage these outlets for us. At this time, the #MakeArtMonday challenge was launched as a way to capture the moment in our classrooms and share with the world. Our intrepid YAM State Committee, Jill Accordino, Phyllis Brown, Kathleen Pfeifer, and Janice Wiggins, provided support, ideas, and help to us along the way.

Donnalyn Shuster & Julia Lang - Shapiro on stage at the NAEA Convention 2018 in Seattle accepting the 2017 Award of Excellence from the CFAE (Council for Art Education, Inc.)

YAM Conference Booth at the 2016 NYSATA Conference in Binghamton NY.

All this would not have been possible without our teachers being willing to sharing their YAM events with us! From our first report with 55 teachers (done entirely on paper in a scrapbook format) to electronic collection and submissions today with over 240 teachers and 5,000 students participating, New York State is looked upon as a major force in art advocacy supporting our Visual and Media Arts programs by the rest of the nation.

Incentives such as the chance to win one-year memberships in NYSATA, yearly certificates, and our brand new 5-Year Recognition Program creates excitement and allows our teachers to demonstrate to their districts their commitment to sharing program and educating their communities.

First student designed YAM Flag displayed at the NAEA Convention in Seattle, 2011.

NYSATA Conference Booth at the Desmond Hotel along with Kris Bakke (CFAE Board Member & Director of Sales for NASCO's Art Division)

As we begin our second decade in New York State, we are very grateful to the support and participation by our art teachers and NYSATA Board of Trustees. A huge thank you is in order for all who have hosted YAM events, and worked to make sure that the arts are always at the table, and not on the menu in our schools and communities.

Heather McCutcheon, Donnalyn Shuster and Julia Lang - Shapiro at the NAEA 2019 Convention in Boston.

Heather McCutcheon, Donnalyn Shuster, Julia Lang - Shapiro accepting the 2018 Award of Excellence from Kris Bakke of NASCO at the NAEA 2019 Convention in Boston

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NYSATA Summer Institute at Sagamore

Great Camp Sagamore
– an art teacher's retreat.

Beth Atkinson, NYSATA Summer Institute Co-Chair

As the school year comes to an end, most of us are looking forward to our summer vacations, plans for relaxing, reviving ourselves and reviving the artist within. June was the light at the end of the tunnel for me when I was still teaching. About sixteen years ago my husband said to me "You really need to do something for yourself this summer. Get back to making your own art. Find something you love." At the NYSATA Conference that year, I saw a display for the NYSATA Summer Institute at Great Camp Sagamore. I knew nothing about it, but a week in the Adirondacks making art with other people who were in the same boat as me – it could work – and I could get in-service credit too. I had 3 young children at home at that time and was worried about leaving them for a week, but my husband assured me that he had it covered. I was a little nervous, as I knew no one else going, but I took a chance and registered. That week changed my life. I know it sounds sappy, but it did. I found my tribe. It revived me and got me back on track to making my own art and it also inspired me to try new things in my classroom. I have been back every year since, and a few years ago I became Sagamore co-chair. Each year there are new and returning faces – some people are "lifers" and come back year after year. I am definitely a lifer.

Our program has pretty much stayed the same over the years offering numerous workshops in many different areas for elementary and secondary educators as well as for the artist. We are inspired by the beautiful surroundings, enjoy home cooked meals and make art. We share our art and the art of our students. We share stories, tips, offer support and make great friends. Some of my best friends are ones I have made through our week at Sagamore. I wouldn't trade it for the world.

Each summer the offerings change in subject so that returnees have something new to look forward to. Our registration has continued to grow and this summer we are adding something new to our program. In addition to offering our regular program, which we like to call our "smorgasbord" – where participants do a variety of workshops throughout the week, a little of this and a little of that. We are now also offering two "concentration" strands, each lasting the entire week. Upon registration, participants can now choose our regular "smorgasbord" program or stay with one particular group for the week to explore a single area more deeply. This summer we offer a Fiber Arts strand taught by Cindy Henry and a Solarplate strand that I will be teaching.

The cost of registration includes room and board as well as most materials. Participants can receive 50 hours of CTLE credit through NYSATA. For those who have never attended the NYSATA Summer Institute, we also offer 3 scholarship opportunities. Great Camp Sagamore has partnered with NYSATA in offering one full tuition scholarship and one partial scholarship. New this year, through a generous donation from two of our long time participants, we now also offer a Retiree Scholarship for a NYSATA member who has retired from teaching but still wants to stay connected to the NYSATA community.

I'm thinking that most people have already made their plans for this summer but it's always good to plan ahead. So, think about the NYSATA Summer Institute for the summer of 2020. It fills up fast, so register early. Registration opens right after the annual NYSATA Conference in November. It really is a wonderful experience and don't forget to apply for those scholarships!
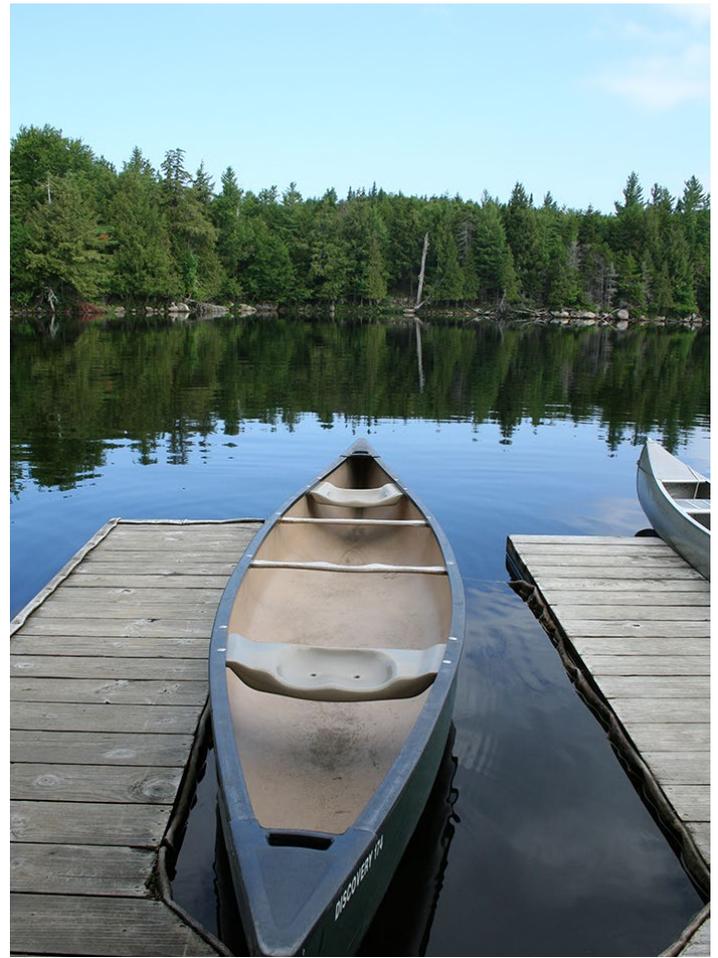
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Studio in Media Arts: Implementing a Foundation's Course in Digital Arts

Kelly Baum

"Control T, Hold Shift to keep constraints, Control Alt Z, The resolution needs to be upgraded, it's too pixelated". Major teacher vocabulary goals accomplished! As we inch our way to the end of the school year our year-long experience in Studio in Media Arts comes to a close. The freshman, that once entered my classroom much reminiscent of deer in headlights, are walking and talking like a true artist. Students absorb and interpret using vocabulary associated with the elements and principles of art and design as well as new vocabulary connected with the digital and media discipline. This is all done with ease, yet they have not picked up graphite, paint, or sculpted clay all year. How can this be?

With the recent update and implementation of the Media Arts standards statewide, New York state and NYSATA especially have shone new light on a discipline that is growing daily in the art field. In the last 14 years of teaching, I have had the opportunities to work in a variety of different "digital" school programs throughout Long Island. Currently, I am working with the talented students at the Plainview-Old Bethpage CSD. Our district has been running and implementing a foundations course that counts for a full-year graduation credit in Art, since before 2005. I recently was able to highlight our foundation's program as well as the flow of our digital-based classes at the 2018 NYSATA conference in Buffalo, New York.

Many people in the field have argued that Studio in Media Arts is dedicated to technology-based programs that weigh heavily on the moving image. In our program we have structured our Media Arts class to mirror our Studio in Arts curriculum. The difference is the tools in which we teach with and how the students make their art. In our Media program, we introduce students to the elements and principles of art and design. They learn basic functions of programs like Photoshop, Illustrator, After Effects, Premiere, and use devices like digital SLR cameras, scanners and Wacom drawing tablets. We teach perspective, color, line, shape, and how to make a strong composition. We treat the Media curriculum as a digitally-based fine arts class. Students draw with tablets and digitally paint. We prepare our students in their initial foundation classes and encourage the use of their own drawings and photos to influence their work. This idea and transition of original art making help students build a strong body of digital 2-D artwork that can be used for future portfolio and AP classes.

Now some of you reading this might think, "that's all good and great but what if my district can't afford to run three fully functioning digital labs? What if we are unable to pay the licensing fees for the programs like Photoshop and Illustrator? What kind of computers will we need to invest into house animation software? Will our network and district server be able to hold the large file sizes of digital media files? How can we have a successful program in the Media Arts without these things?" While yes, something can be said about having access to real-world applications and programs. Our students leave our program ready to work in the digital and media-based workplace. Often having the previous experience in these programs helps students in art schools or colleges to start their programs ahead of the masses. With the increase of the digital arts, many free apps are being created. Districts are usually at the discretion of the art staff, to find cost-effective programs for smart devices, that are designed to run and operate just like the Adobe suite. Recently we have had an influx of students using their iPads or tablets to draw and digitally paint with these free applications and then convert the files to .psd (Adobe Photoshop) or .ai (Adobe Illustrator) files upon exporting. Not to mention the countless free programs for animation that we have at our fingertips. This allows students an even more cost-effective way to take their work home to work on it, rather than paying for yearly licensing. I think that no matter how your department or district decided to implement the Media Arts class if your main focus is to have students leave the class with an understanding of the elements and principles, to become a successful designer and have the vocabulary for the subject matter, you're doing it right.

In the 2018 NYSATA presentation, we highlighted cost analysis, breakdown of space and server requirements to implement fully functioning Media Arts program. This program created advancement opportunities in Animation, Computer Graphics, Digital Photography, Advertising & Design, and AP 2-D Digital. If you would like a copy of the presentation discussed at the 2018 NYSATA conference you can

contact me at: kbaum@pobschools.org. The art department here at Plainview-Old Bethpage John F. Kennedy High school would love to share our program with teachers or administrators alike. Please do not hesitate to reach out to us.

Michael K: In this Illustrator lesson we challenge students to take pictures of landscapes, seascapes and cityscapes. Students are taught about the construction of a landscape, from the background through the middle ground and finally the foreground. This lesson mirrors a lesson we teach in the Studio in Art class, but we paint in watercolors and acrylics. In the digital version students are able to dissect their references and identify shapes, values and blocks of color. They use this to replicate the image into an Vector landscape. This lesson strengthens students understanding of composition, shape, and building a strong piece, for their portfolios.

Parker E: Digital Mandalas - In the initial stages of learning Photoshop we have students learn about reflection, rotation and scale. Students create original digital kaleidoscopes with their personal photographs. From this exercise they learn more about radial symmetry and the idea behind repetition and mandalas. For this project each student created a pizza slice which they replicated and rotated to make a circular image of a digital mandala. In the creation of the "slice" students were asked to use line, shape (geometric or organic) and to really focus on their color families used. After the creation of their mandalas students experimented with colorizing and adjusting hue and saturation to offer alternate mandalas for display.

Ethan S: This portrait of Michael Jackson, is the final Project in my Media Arts class. Using both Illustrator and Photoshop students create portraits of animals, people or food. This image is created entirely out of Emojis. This project is designed after contemporary artist Yung Jakes, who works with emojis. Students use Illustrator to draw a contour of the image, strengthening their drawing skills. They use tools like the brush tool, pen tool or pencil to create their line drawing. From this design they create "wallpapers" out of their emojis. They can colorize the emojis, dodge and burn or overlap with other emojis of "like color". They then fill in sections and essentially create areas of value based on their observational skills to their reference image. Students learn about shading, color, overlapping, contour line as well as proportion.

Samantha K: Moment in time (Italy) This is a great example of a students work after they have completed our Media in Arts foundation class. This project entitled "Moment in Time" has students in Computer Graphics I create vector illustrations using the pen tool and gradient mesh techniques. Students are asked to find a photo that depicts an important moment in their lives, and they are asked to crop, and replicate it in Illustrator. This project happens in the 1st quarter of Computer Graphics 1 and really helps student to see shading and value in skin as well as objects to create strong 3-d values in their work.
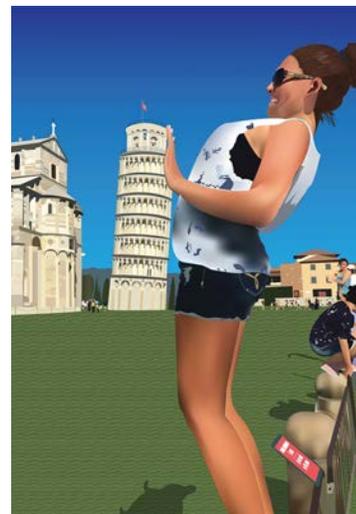
Photo Reference   Digital Painting

Maryanna M: Apple This exercise is the first exercise where we introduce using the Wacom tablets as a tool to replicate drawing and or painting in a traditional way. This device allows students to hold a tangible pen instead of a mouse, thus replicating human hand motions and techniques. The tablet showcases mark making, layering, pressure all things that students in Studio get to witness with their charcol, pencil and painting. The joy of replicating this method in the digital platform provides an editable and mess free option for students. This apple exercise was done in Photoshop, highlighting the endless options in brushes that students have at their fingertips.

Kelly Baum is an art educator on Long Island, New York. She graduated from Alfred University in 2005, with her BFA and her MFA from Hofstra University in Fine Arts education in 2007. She has been teaching since 2006 with most of her experience teaching high school digital programs. She is currently a digital art teacher at Plainview-Old Bethpage John F. Kennedy High School. In her free time she works as a freelance graphic designer and photographer. During the summer she can be found on the beaches of Long Island with her three children and her husband.

Paul Klee and Polyphony – A First Grade Media Arts Unit

Dr. Susan Lane

Incorporating Media Arts into elementary curricula may seem like a daunting task, especially when dealing with younger students. However, it does not have to be. Here, I present an example of a first-grade Media Arts unit titled, "Paul Klee and Polyphony."

Basis for the Unit

I based the unit on the enduring understanding that there are parallels between art and music. Art and music share the goal of communicating an idea through composition. Individual elements, whether they be colors, tones, shapes, spatial relationships, tempo, or pitch work together to create a rhythm and harmony essential for a cohesive composition.

Paul Klee noticed the parallel and attempted to merge the two disciplines (Wolfman, 2016). Klee an artist, musician, and teacher became intrigued with the connection between line, color, rhythm, tempo, and tone. He was particularly inspired by Bach's use of polyphony and attempted to visualize that concept through painting.

Klee understood that polyphony meant many voices; a musical composition made up of multiple individual melodies that occur simultaneously (Merriam Webster, 2019). Bach's *Fugue in G minor, BWV 578* (Little Fugue) is an example. However, Klee expressed those many voices by layering color, tone, and shape rather than layering sound to create a harmonious composition. He coined this painting style, Polyphonic Painting (Schmidt, 2013).

Presentation of the Lessons

Day 1:

I began the unit by presenting a basic introduction to Paul Klee and color theory. The term, contrast was introduced and explained. Paul Klee used differences in color to make contrast. I explained that he used light and dark colors in the painting, *Architecture* (1923). Students identified them and we discussed how contrast helps us notice the light colors. I presented Klee's painting, *Bleuhendes* (1934) and explained that he used loud and quiet colors. I explained that loud colors are saturated, they are clean and bright. Quiet colors are de-saturated, they do not stand out and are dirty and dull. We identified the loud/saturated colors that stood out in the painting. The NYS Visual Art Standard addressed was: VA:Cr3.1.1a – Use art vocabulary to describe choices.

Before starting the drawing assignment, we looked at Paul Klee's painting, Castle and Sun (1928) and identified the light and dark colors as well as the loud and quiet colors. Students easily identified the yellow triangles, in the center of the painting, and the saturated red squares and rectangles as loud colors. However, they identified the sun as a loud color, which was incorrect. That required me to clarify the difference between contrast in color and the contrast in size or shape. Fortunately, my need to clarify the difference between color and shape provided a great segue for reviewing geometric shapes of rectangles, squares, and triangles and talking about how size can be equated to loud and quiet. In addition to the NYS Visual Art Standard VA:Cr3.1.1a, we addressed VA:Re8.1.1a – With guidance, compare and contrast subject matter in works of art.

Students were asked to create their own castle using only rectangles, squares, and triangles. They were asked to divide up large "empty" shapes into smaller shapes. Finally, they were given the opportunity to add a sun. NYS Visual Art Standard addressed was VA:Cr2.3.1a - Create art that represents natural and constructed environments.

Day 2:

We revisited Paul Klee's *Castle and Sun* to review light, dark, loud, and quiet colors. I provided a demonstration on how to use oil pastels and crayons. I taught students how to make their oil pastel and crayon colors lighter, darker, and quiet by coloring over them with white, black, gray, and brown and blending them with dried out markers. Once students practiced and demonstrated mastery of the process, I asked them to think about what colors they wanted to use. Where will you use loud or light colors? Where will you use quiet or dark colors? Why will you put loud colors there? Why will you put quiet colors there? Students finished their drawing of the castle and began to color their picture. The NYS Visual Art Standard addressed was VA:Cr2.1.1a - Explore uses of materials and tools to create works of art or design.

Students used Paul Klee's painting, Castle and Sun as inspiration for their drawing.

Day 3:

We began class with a review of Paul Klee's work and how he used contrast by making colors light, dark, loud, and quiet to draw our attention to certain parts of his picture. We reviewed how to make our colors lighter, darker, or quiet. Students finished coloring their castle picture. The NYS Visual Art Standard addressed was VA:Cr2.1.1a - Explore uses of materials and tools to create works of art or design.

Day 4:

After students finished coloring their castles, I introduced Johann Sebastian Bach's Fugue in G minor, BWV 578 (Little Fugue) as an example of polyphony, where many voices work together, at the same time, to make a song. After listening to it, I explained that Paul Klee loved the layers of sounds in Bach's work and wanted to show that in painting. We looked at Klee's painting, Polyphony (1932). The painting is a much-cited example how Klee visually expressed a musical symphony. The rectangles of blue, green, purple, and yellow tones float behind small dots of color, creating an orderly succession of receding planes (Verdi, 1968). Blue and green tones are thought to represent low-pitched harmonies while the dots of bright yellow represent higher pitches. Each element and plane of color, while separate, harmonizes into one composition (Miller, 2002).

Klee used colors and shapes instead of music notes as the voices. If Klee's colors and shapes could make a sound, what would they be? Students vocalized examples. More examples of low- and high-pitched sounds were compared to colors that could represent them.

Once I was confident that students understood the correlation between color and sound, I demonstrated how to use Chrome Music Lab Song Maker. I chose that app because my students were already familiar with it from music class and I could download their creations to a WAV or MIDI file to share with parents. Students were shown that they, like Bach, could create polyphony music using Song Maker. They could compose many voices (melodies) that would play at the same time.

Students had an opportunity to explore the software.

In addition to Visual Arts Standard VA:Re7.2.1a - Compare images that represent the same subject, the Media Arts Standards addressed were MA:Pr4.1.1a - Categorize different art forms and content in media artwork presentations and MA:Cr3.1.1a - With support, capture and assemble media arts content.

Day 5:

After reviewing color and pitch associations and how to use Chrome Music Lab Song Maker, students were asked to imagine what their picture might sound like. I reminded them that their picture was made up of many different shapes and colors which work together to make a beautiful picture and that their music should have many different voices/sounds that work together. Students then composed music to represent their paintings. The Media Arts Standard addressed was MA:Cr3.1.1a - With support, capture and assemble media arts content.

After school, I downloaded students' music as WAV files, saved it in Google Drive, and converted the URL to a QR code. I printed the QR codes and attached them to their work for display.

Students composed music to audibly express their drawing using Song Maker from Chrome Music Lab

Day 6:

When students arrived in class, their pictures and QR codes were displayed on tables. I began the class by demonstrating the process of accessing the music by scanning the QR code using the iPad. I used several students' work as an example. Students provided a thumbs-up, thumbs-level, or thumbs-down when I asked how well the music tones matched the color tones. Then, I allowed students to go around the room and listen to other students work. A couple of students asked to redo their music to match the picture better, which I allowed.

NYS Media Arts Standards addressed were MA:Re7.1.1a - Identify components of media artwork and MA:Re7.2.1a - With guidance, identify how media artwork communicates different messages.

Students used iPads to listen to their classmate's music. They provided feedback in the form of a smiley face drawn on a Post-it note to say they felt the music went along with the picture. Question marks drawn on Post-it notes mean they were not sure if a different composition would work better.

Several students chose to revise their music after receiving feedback from peers. Here is an example of one student who revised her music to better match her drawing.

Why this is artwork considered media arts?

Media Arts are defined by NYSED as "all forms of time-related art works which are created by recording sound and/or visual images" and require "a technological component to function" (NYSED, 2017, p.2). They include a fourth dimension of time that can be expressed using shutter speeds, video, sound, rhythm or tempo, installations, and interactive art (Dover, 2014; NYSED, 2017). Meaning may unfold over time or might only exist once the work is installed.

Paul Klee considered the element of time in his polyphonic paintings, he wrote that, "here the time element becomes a spatial element. The notion of simultaneity stands out even more richly" (Klee, p. 374). Students' separate shapes of color work together to form a whole composition where space represents time. In addition, a technical component was used to create music that would lead the viewer through a 10-second journey across their work.

Dr. Susan Lane is an elementary art teacher at Clyde-Savannah Central School District. She is also the NYSATA Advocacy Co-Chair, Media Arts Standards Writer, and a NYSED Content Advisory Panel Member.

Here are some examples of student drawings and the accompanying music. Use a QR code reader or the camera on your SMART photo to open the link and listen.

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Media Mind Method

Embracing Change

Plan Now to Attend the 2019 NYSATA Conference in Binghamton!
November 22nd-24th, 2019

Embracing change is the theme of the 2019 NYSATA Conference as we return to Binghamton. This theme represents the exciting changes and challenges we as art educators face as we move into the future.

- Media represents how the new Media Arts Standards are causing many to consider how they can integrate media arts into their programs and rethink how best to do so at all age levels.
- Mind represents how vital art instruction is to nurturing and to the development and integration of the 16 Habits of Mind that will help prepare our students for life in the 21st century.
- Method refers to changing pedagogy and the exciting ways art instruction is changing with movements such as choice-based art instruction, TAB (Teaching for Artistic Behavior) and play-based as art instruction.

- **Incredible Keynote Speakers**
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- **Over 100 Workshops**
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- **Plus the *Whova Conference App* with more**

great features to enhance your conference experience!

Go to www.NYSATA.org
Registration begins early September. Register before Nov. 1, 2019 for the earlybird discount rate.

Individuals who are members as of 9/1/19 will receive the print conference issue of the NYSATA News *with workshop listings in the mail. The Fall Digital* NYSATA eNews *will contain all of the conference information.*

Spring Ahead with T

(some random observations re: birding,

Early Spring:
Woodcock, a pink moon, the beginning of migration season and Autism Awareness Month.

peeps
My man TC is a digital native/obsessed fourth grader on the spectrum. Early Spring for him: up-cycled laptops, phones and clocks.

FIELD STUDY
Our travels are a push-pull. Nature-Machines. Inside-Outside. Order-Chaos. Conflicts abound.
My woodcock survived another hunting season, TC and I visit DIA:BEACON, where technology abounds. Instant response, he's at home in this space.
Slowly, we learn together.

social media influencers

bogsucker

La Becasse

WOODCOCK SPRING

Native vs. Non-native

Slowly I grow my digital hybrid tools. I lived before computers. TC dives in and embraces new tools like a wizard. Birds suffer these same labels. Add more memory!

Re-Tool:

Accessibility. Speed. Unlimited connectivity. Portability. Digital design, Installation, Video, Virtual reality, Activism, Big data, Crowd-funding, Hackers, Fake news. . .

Tactile vs. Swipe, Paper Vs. Screen, Larger Vs. Smaller. . . the APPLE PENCIL!

REALITY OR ILLUSION?
cyberspace - sacred space for artists.

The digital realm stands alone; and/or exists in collaboration or opposition to print, and reality, depending on your framework of experience.

This prompts a thought about learning styles - ED jargon for how we roll.

ALL OVER THE SPECTRUM

TC and I share some tendencies re: learning styles. - somewhat random, we embrace serendipity. TC is chaotic at times, but mostly obsessed . . . when he is motivated. His near photographic memory means a limitless store house of digital information. He is soothed by a screen. Loves the repetitious. Craves the pattern.

We choose our corners . . . and sometimes we dig in.

Control and comfort is something we all crave . . . but motivation moves us forward. Our passions are a lens, a departure point for exploration. New tools enlarge the conversation. We challenge one another to explore new ways of seeing.

EVOLVE OR BE EATEN

Like birds, we are highly adaptable. We flock together, communicate warnings and avoid danger. American Woodcocks' large eyes are positioned high and near the back of their skull. It helps keep their eyes on the sky, not unlike most teachers we know . . .

GPalmer - April 2019

Authentic Media Arts Integration in a K-12 Visual Arts Curriculum

Kelly Hanning and Amanda Wilmier

As part of the new New York State and National Core Arts Standards, the Media Arts Standards fall under the umbrella of the Visual Arts curriculum. Many art educators are looking for authentic interdisciplinary learning experiences for their students. Due to our changing technological world, it is vital for art educators to become innovators, finding productive and meaningful ways to combine both media and visual arts curriculum and standards-based inquiry for their students. Our K-12 approach to the media arts is situated within stop-motion animation, where students exercise visual literacy, collaborative skills, problem solving, and technological awareness. Drawing from artistic, pedagogical, and technological modes of practice, we explore stop-motion animation as a means to integrate authentic media art techniques in the visual art classroom. Current technology platforms and traditional studio practices invite educators to explore the genuine interaction between media and visual arts, generating student-centered learning experiences. Stop-motion animation allows for collaborative learning and problem solving among students while navigating the creative process. As a result, the media arts can enter a visual art curriculum in meaningful ways.

In order to combine media and visual arts we choose to employ the use of Stop Motion Studio, a free downloadable application on all devices. Introducing this app to 21st century learners accesses prior knowledge of digital and visual literacy. Easily recognizable icons lend themselves to student-centered learning,

Pictured is a completed movie set and characters, created by a 5th grade animation team. Movie title: New York City

in that students explore the app and its functions similar to the way they would explore any other digital tool. We find that students are quick to engage with the app, which sets the stage for motivated art making.

At the elementary level, 5th grade students participated in the stop-motion project. Students worked in animation teams of 4-5 students per team, dividing the labor equally. For example, students worked together to brainstorm their story ideas, and worked as a team to build their movie sets. Sets were completed with cut paper and marker for the duration of one class period, and were stored in the classroom in between sessions. Finally, each student was in charge of sculpting at least one character or prop for their movie, ultimately taking turns filming on iPads in the art room: directing, moving the characters for each frame, and editing. On the final

day of this unit, students became movie critics and assessed each other's films during our classroom movie premier. Students answered questions during each movie that assessed the quality of the set construction, character sculpting, cinematography, storyline, and effects.

At the high school level, 9th grade students participated in the stop-motion project. Students worked individually to create a 30-second animation promoting a chosen topic that they felt connected to. The project started with an introduction to animation and stop-motion. The students then decided on their topic, and began brainstorming by planning images and text to be used in their videos. The students discussed the importance of visual imagery, as well as the significance of typography, and incorporated that knowledge into their video planning. After planning, the students began creating the necessary

Pictured is a 5th grade movie set with completed characters.
Students worked in groups of 4-5 to complete all work shown.
Movie Title: Camping

Pictured is a 5th grade movie set, with completed characters. Students used cut paper and markers to create the set, and non-drying Sculpey Clay to craft their characters.
Movie Title: Dogs in Space

This 5th grade animation team is working as a group to film their stop-motion movie. At this stage, filming is divided into 4 jobs:

Set designers (2 students): move figures that will be the actors, places props and scenery for each frame.

Photographer: keeps the camera still, and takes photos of each set-up, which will be strung together to create an animation.

Director: Leads the filming process, making sure everything is in the right place before shooting.

9th grade student working on creating part of the project. The student used Sharpie markers to design their letters and images.

9th grade student working on filming their video. The black paper was used for the backdrop and a styrofoam cup was used to hold their phone in place during filming.

paper images and text that would be used in their videos. During the creation stage of the project, students used a variety of drawing materials to create their letters, words, and images. For filming, students used their own cell phones with the downloaded app to make their videos. Once the students had video footage, they edited their animation in the app and submitted their final version to me. On the last day of the unit, we watched all of the videos and completed a small critique of the videos. The students used a written question guide to reflect on the videos and used that in the critique when discussing each video.

In our experience, using stop motion animation draws several connections between visual and media arts. For example, our students complete cut paper collage movie sets and props, character sculptures from clay, typography design and storyboard drawing to help communicate their ideas. All of the art making elements, activities, and processes culminate into a time-based stop motion film that amplifies the importance of visual arts in storytelling, visual communication, and technology use.

Based on our experience, key points to consider when integrating media arts are:

- Don't let technology scare you. The students might know more than you, and that's okay!
- Allow for a pedagogy of vulnerability and co-construct knowledge with students;
- Allow time to explore new technologies, and embrace peer teaching models; and
- Enjoy observing students' creativity come to life!

Authentically implementing stop-motion animation increases overall engagement and student-centered pedagogy, while incorporating the media arts into a strong visual art curriculum. Our hybrid approach to media and visual art units allow for individual student voice, choice, and relevance within the art curriculum, aligning with both the Visual and Media Arts Standards.

Finished letters used in one 9th grade animation. The student used Sharpie markers and paper. The student chose the topic of global warming and created the letters that moved through the video to spell "Climate Change" and "Greenhouse Effect".

Finished letters and images used in one 9th grade animation. The student used Sharpie markers and paper. The student chose the topic of body image and created the letters that moved through the video to spell "Love Your Body" and "Love Everybody". The student also created a variety of figures that moved through the video.

Kelly Hanning is currently teaching Pre-k through 5th grade at Walt Disney Elementary School, in the Gates-Chili School District, and works as an adjunct professor at Nazareth College. She has been a member of NYSATA since 2013, and has presented several times at the conference and serves as the NYSATA Student Volunteer Coordinator. Kelly presented alongside her fellow Nazareth Alumni and close friend, Amanda Wilmier, last March at the NAEA Convention in Boston, and looks forward to future professional collaborations.

Amanda Wilmier is currently teaching at Brockport High School, in Brockport, New York, where she teaches Studio Art and Ceramics. She has been a member of NYSATA since 2012, and has presented every year at the conference since 2015. In addition to attending and presenting at the conference, Amanda has been one of the NYSATA Student Volunteer Coordinators for the conference the past 3 years and looks forward to participating in that role again for this year's upcoming conference. This past March, Amanda presented with her fellow Nazareth Alumni and close friend, Kelly Hanning, at the NAEA Convention in Boston and looks forward to presenting at the convention again in the future.

– from the desk of Jennifer Childress, NYSED Arts Associate

Editors note: Jennifer Childress, Associate in Instructional Services for the Arts at New York State Education Department since 2018, provides us with a comprehensive outline and commentary on many issues associated with the nature of media arts curriculum, program implementation, and evolving New York State mandates.

Emerging tools and materials are expanding the traditional practice of the media arts as part of the visual arts. While media arts forms depend on technological tools, the tools are a vehicle for communication and creative processes; not an end to themselves.

Excerpt from: NAEA Position Statement on Media Arts [Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018] https://www.arteducators.org/advocacy/naea-platform-and-position-statements.

Since NYS media arts educators reviewed and adapted the 2014 National Core Arts Standards for Media Arts as a separate set of standards, and the Board of Regents approved Media Arts as a fifth arts discipline in 2017, arts educators have been excited, puzzled, and even terrified about how to make the Media Arts more prominent in our schools and art classrooms. I receive a lot of questions about how to use the Media Arts standards in Visual Arts classrooms, and who is certified to teach Media Arts. The following is a summary of regulations, policy, and advice about addressing Media Arts in general and Media Arts coursework at the high school level.

Who can teach Media Arts for Art Credit in high school?

Certified visual arts educators possess the unique expertise necessary to foster expressive critical thinking, facilitate 21st century problem solving, and encourage personal and collaborative learning; all essential to media arts.

Excerpt from: NAEA Position Statement on Media Arts [Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018] https://www.arteducators.org/advocacy/naea-platform-and-position-statements.

Only teachers certified to teach the Visual Arts can teach Media Arts P-12 in New York State *for art credit*. This is not true of all states.

There is no special certification to teach Media Arts at this time, and though we should begin a state level conversation about what that might look like, adding a certification is a lengthy process and many interlocking factors must be considered. Certificate extensions or annotations might be a faster pathway, but that opens up questions of other subject areas also gaining those extensions.

Recognizing that artmaking practices evolve along transdisciplinary pathways and vigorously remix and transform cultural expression, NAEA encourages an open-ended and inclusive approach to media arts education.

Excerpt from: NAEA Position Statement on Media Arts [Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018] https://www.arteducators.org/advocacy/naea-platform-and-position-statements.

We recognize that Media Arts is an interdisciplinary art form as well as a (primarily) Visual Art form and is employed throughout all the arts disciplines.

Media Arts courses earn Visual Arts credit when those courses…

- are taught by certified Visual Arts teachers;
- are assigned Visual Arts BEDS (Basic Educational Data System) codes (or SCEDS – School Codes for the Exchange of Data - NYS transitioning to federal course codes);
- meet the 1 unit diploma arts requirement, and act as part of Visual Arts Sequences;
- meet NYS Media Arts standards. Might also meet some VA standards – there is compatibility. *Visual Art credit is earned.*

Courses in other arts disciplines (Music, Dance, Theater) might also incorporate media arts; within each arts discipline the course(s)…

- must be taught by certified teachers for that arts discipline;
- are assigned BEDS/SCEDS codes for that arts discipline;
- are part of that arts discipline's sequences; and
- meet that arts discipline's standards. Might also meet some NYS Media Arts standards.
  - » Ex: "Stagecraft" meets Theater Arts Standards and is part of theater sequence, and also includes some media arts applications and meets some MA standards. *Theater credit is earned.*

As Media Arts become more and more a part of every art form as well as an art form in its own right, we will need to revisit this conversation.

To be clear, CTE teachers are also teaching courses designated as Media Arts, but *they may not teach them for art credit*, only CTE credit. CTE teachers just recently (Fall 2018) were able to extend their teaching certificates for 7-12 CTE subjects to include CTE courses taught in 5th-6th grade. Because of the many different middle school configurations, some middle schools have been able to schedule rotations of art, music, family and consumer science, technology, etc. for their 5th and 6th grades as well as 7th and 8th. However, CTE certified teachers can not teach art, music, dance or theater, only courses that fall under the CTE umbrella and meet Technology or CDOS standards, regardless of the course name. Only PreK-6 classroom teaching certificates or PreK-12 arts-by-discipline certificates are eligible to teach any art course in grades 1-6, from grades 7-12 the teacher must be certified in the specific art form in which credit is being earned.

The Department supports this position, as it is fully backed by NYS Education Law and the Commissioner's Regulations.

A district may try to apply the Incidental Teaching exception to have a CTE teacher teach Media Arts for art credit. However, Art certified teachers are already employed in every NYS public high school and must be asked first. Should a district find there is no avenue for using the art certified teacher(s) already on site, or provided through a shared BOCES teaching agreement, they must follow NYS Education Law **8 CRR-NY 80-5.3**. These regulations lay out very specific guidelines, which must be followed by districts when assigning a teacher to a course outside of their certification title.

"A superintendent of schools may assign a teacher to teach a subject not covered by such a teacher's certificate or license for a period not to exceed five classroom hours a week, **when no certified or qualified teacher is available after extensive and documented recruitment** [my emphasis], and provided that approval of the commissioner is obtained in accordance with the following requirements…" Those requirements include adherence to a strict timeline in making the request, documentation of the extensive search, what to do if the request is denied by the Commissioner, and if the incidental

teaching assignment can continue into another academic year.

See:

- PART 80. REQUIREMENTS FOR TEACHERS' CERTIFICATES AND TEACHING PRACTICE; SUBPART 80-5. REQUIREMENTS RELATING TO CLASSROOM TEACHING AND EDUCATIONAL LEADERSHIP PRACTICE AND SPECIALIZED CREDENTIALS

Media Arts Definition: Media art is understood to apply to all forms of time-related art works which are created by recording visual images and/or sound. Media artwork usually depends on a technological component to function. It includes both fine art and commercially-oriented works presented via film, television, radio, audio, video, the internet, interactive and mobile technologies, transmedia storytelling, and satellite. Forms that are shared with contemporary visual arts/fine arts include kinetic sculpture, information art, organic and algorithmic art, interactive art, multimedia installations, etc. Other more commercially oriented forms include news reporting, documentaries, advertisements, music videos, animation, machinima, video games and game design, and/or a combination of any of these. Media art forms are constantly evolving in response to technological innovations.

From the NYS Learning Standards for the Media Arts Glossary, 2017, p.2

http://www.nysed.gov/common/nysed/files/programs/curriculum-instruction/nys-media-arts-glossary-final-high-res.pdf

NAEA supports equal access to the widest possible variety of new media arts technologies in Visual Arts learning, and advocates the frequent updating of those technologies in the visual arts classrooms, art studios and other art learning environments.

Excerpt from: NAEA Position Statement on Media Arts [Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018] https://www.arteducators.org/advocacy/naea-platform-and-position-statements.

From the very first courses designated as "Media Arts," working in 4-D has been a focus. (See column for 1988, below.) However, our understanding of what else might define Media Arts has changed over time as new technologies became available.

Through established policy, "Media Arts" course sequences have been published as part of visual arts course offerings since at least 1988 and continue to be part of the Visual Arts wheelhouse today. However, courses we now consider part of Media Arts before "Media Arts" was a separate area of art study have been part of NYSED published course flowcharts since 1966. (The flowcharts are not part of the Commissioner's regulations but are established Department ***policy***.)

1966	1972	1988	2000
No Media Arts Sequence option	No Media Arts Sequence option	"Media Arts Sequence" option first appears	Media Arts Sequence option
No Media Arts introductory course	No Media Arts introductory course	[Intro to] Media Arts*	[Intro to] Media Arts*
Advanced Electives	**Advanced Electives**	**Advanced Electives**	**Advanced Electives**
Photography	Photography	Photography	Studio in Photography
Cinematography	Cinematography	Studio in Video	Studio in Video
		Studio in Film	Studio in Film
			Studio in Computer Art
Studio in Graphics	Studio in Graphics	Studio in Computer Graphics	Graphic Design
		Studio in Creative Sound	Desktop Publishing
		Studio in Holography	

* a locally developed "year-long introduction to the creative use of media arts through student involvement in film, video, creative sound, computer graphics, and holography." – this definition stays the same even in the Year 2000 flowchart, which does not include recommendations for Studio in Creative Sound or Studio in Holography.

What might a new course flowchart for Media Arts include today? Since the Year 2000, districts have developed local courses in animation, multi-media production, and so much more. In many cases, those courses were submitted for approval to NYSED, as per the Commissioner's Regulations **Part 100.5(b)(7)(iv)(e)**. (See http://www.nysed.gov/curriculum-instruction/arts-course-approval). It's clear that an update is long overdue. As noted in my NYSED updates article, the Arts CAP has been working on new versions for all the arts' sequencing recommendations, which will be posted for field review later this spring. This will give all arts educators a chance to weigh in on a very important area of discussion, one that is much bigger than just the Media Arts options and definition.

Obviously there is some overlap between CTE and Visual/Media Arts when it comes to the technology being used, but **technology is only a tool**, and for artists, only one of the tools they use even when making media artworks. Anyone can use a hammer, what you use that hammer to build is where the differences lie. CTE has historically been concerned with teaching students to employ various technologies in preparation for related occupations, not as artists who are crafting creative, original work with the technology. And that is a good thing, as there is room in our evolving world of jobs and careers for both of those outcomes, and all that lies between. Let's make sure the arts are staking their important claim to a different vision of Media Arts, and are making clear those differences to parents, colleagues, and administrators.

Are Visual Art Educators embracing Media Arts?

NAEA supports high quality, professional development which trains art educators in traditional, new, and evolving media technologies.

Excerpt from: NAEA Position Statement on Media Arts [Adopted March 2015; Reviewed and Revised March 2018; Revised August 2018] https://www.arteducators.org/advocacy/naea-platform-and-position-statements.

Are visual arts educators embracing Media Arts as a natural part of Visual Arts? CTE has not hesitated to wade right in to developing Media Arts courses that meet the Technology standards – what is holding the arts back? In the past, lack of funding was a real problem; Perkins grants have certainly helped CTE programs expand. Fortunately for the Visual Arts today, unlike the "old days" of Computer Graphics, every student does not need a computer in front of them to make Media Arts a part of their creative work. Then there's this: *The art world has embraced media arts with gusto for three or four decades already! Have we?*

FAQS

I teach elementary/middle level art. Should I include media arts experiences in my general art courses? Are we REQUIRED to teach all 11 Visual Arts standards and 11 more Media Arts standards in each elementary class?

YES – how might you do that?
- For Visual Arts, you are required to "facilitate" each grade level to meet the appropriate grade level standards in art, that is all 11 VA standards.
- There is no pre-determined percentage assigned to each of the 11 art standards, (that is your decision) and multiple standards can be satisfied in a single unit. The *aggregate* of all 5th grade lessons and units, for example, will touch upon all the standards, and in the case of some of the standards, do a lot more than touch upon them.
- If some or all of the grade level standards seem too hard or too easy for a particular grade level you teach, then treat the standards as a progression of skills to help you "grow" students' abilities over time. Students will be at many points of development and ability in a single year. Use your professional judgement and your knowledge of your students.
- About Media Arts: the NYS Media Arts standards were designed in correlation with the NYS VA standards so they could be compatible. Most teachers will not be able to meet all 11 MA standards in the general art classroom no matter which grade level they teach P-8, there just isn't enough time. Eventually we will have media arts classes, but that's a long time in the future. That shouldn't stop you from getting started! Investigate MA standards, pick a few for each grade level, infuse some media arts experiences into your existing units/lessons, or create a stand-alone lesson. Simple animation apps are free or very inexpensive, for tablets, computers, or phones. The key to thinking about media arts is less about the technology, and more about making sure students have some 4-D experiences, that combine more than one art medium or form and can be shared on some type of viewing platform (like LCD projection, or Instagram).

I teach Studio in Art, and it is supposed to be the foundation course that can lead to any other course in the visual/media arts. Should I be integrating some experiences with Media Arts in Studio in Art?

YES – how might you do that?

- First, any course used to satisfy the 1-unit Regents diploma requirement in the arts must meet all 11 Visual Arts standards at the High School I (HSI) Proficient level. The HSI Proficient level is parallel to the Commencement General Education level of the 1996 arts standards, and also referred to in the Commissioner's Regulations **100.5(b)(7)(iv) Earning a Regents diploma**: "Students first entering grade nine in September 2001 and thereafter shall meet the commencement-level New York State learning standards by successfully completing 22 units of credit… [including] (e) **The Arts** (including visual arts, music, dance and theatre), one unit of credit, which may be a specialized course that meets the arts standards at the commencement level as established by the commissioner."
- Percent per standard is a local decision, but each Visual Arts standard should receive significant attention. No fleeting touches, as in elementary level.
- In addition to meeting all eleven Visual Arts standards at the High School I (HSI) Proficient level, I encourage you to plan curriculum that also meets some of the Media Arts standards at the High School I (HSI) Proficient level.

I already teach Media Arts as a foundation level course. Which standards should my course be meeting?

- Media Arts courses that are offered to meet the 1-unit diploma requirements should meet all 11 of the HS1 level Media Arts standards first, and then may also infuse some VA standards as appropriate. Remember, Media Arts courses engage 4-D and multiple mediums in the production of art that is shared on some type of viewing platform.

I teach advanced courses in Media Arts. Which standards should those courses be meeting?

- Advanced courses are NOT required to meet all 11 arts standards, and definitely not required to meet them equally. Some courses are naturally focused on a selection of the art standards. It's a good exercise to try to do so, as it will enrich the curriculum, but it is not required. Students taking advanced coursework should have already fulfilled the Commissioner's regulations to meet the arts standards at the Commencement level.
- Teachers may decide which set of standards they want an advanced course to meet. A digital photography class (for example) might first meet the VA standards, and then some of the MA standards that fit best. A course in animation will start with MA standards first, then see if/which VA standards fit best.
- By the end of the 3rd unit of art study in a 3-unit sequence, students should be meeting the HSII Accomplished level standards (or curriculum should be designed around them).
- By the end of the 5th unit of art study in a 5-unit sequence, students should be meeting the HSIII Advanced level standards (or curriculum should be designed around them). This applies to AP, for example.

- Because some electives are not taken in the same sequence by every student, differentiated options can be applied to major units. For example, a student taking their second art course might be sharing the class with a student taking their fourth art course. Or one has had more preparation than another in a particular area. The teacher can certainly design curricular units that offer options geared to different VA and/or MA standards levels.

I don't know how to use computer applications in Media Arts and I can't afford them and my district says it can't either – how can I get the training I need?

- Do you own a smart phone or a tablet? If you do, your options are almost endless, and many apps are either no cost or low cost. YouTube instructional videos are ubiquitous! Why not get started? Your students will be happy to assist you.

My administrator thinks that Media Arts is the same whether taught by an art teacher or CTE teacher. What can I do?

- Educate them on the difference by showing them works done by your students (or the students of others, with permission) and how they are aligned to our Media/Visual Arts standards vs. Technology standards. Have a "media arts" night at school, present to the PTA, develop a YouTube or Vimeo channel and send invitations, interview students on their media artwork and what they are learning, what they are teaching themselves, and how important is to record the interviews (with permission) and SHARE. Create long lists of contemporary artists who use media arts as part of their practice as well as the only way they make their art, and POST PROMINENTLY. (Does all this sound familiar?)

I don't want to lose the focus on more traditional fine arts media and processes that get students out from behind a computer or device screen and immersed in more sensory experiences. They need less screen time, not more!

- You get to control how much to infuse, how to integrate with traditional media, when to just use media arts, and how to help students reflect on the differences and values inherent in each mode of art-making. They are already using the technology – they need your wisdom and guidance to use it well and to make art. After all, even fired clay vessels and paint that came in tubes was a new technology.

Jennifer Childress is the Associate in Instructional Services for the Arts at New York State Education Department. As a middle and high school visual arts educator, and a past professor of art education at the College of St. Rose in Albany, she has been deeply engaged in the work of providing high quality art education to P-12 audiences.

Talking To Art Teachers: listening to and learning from each other

Marty Merchant

I took a long road trip around the United States in the fall of 2018 with my wife of 50 years. It was a celebratory excursion in the family car, and we were called to follow the road by curiosity and adventure. But since I'd always liked talking to other art teachers at meetings, events, and conferences, I got curious about having conversations with art teachers in other states.

I emailed art teachers in cities where we'd spend a night or longer on our trip – and got welcomes from 12 different locations. In this issue, I'm bringing you the conversation I had with three teachers from Seattle, Washington. They are elementary classroom teachers first, who have a deep-seated commitment to the arts and their connection to learning. They are all colleagues at an exceptional elementary school that is structured around the arts. Louis, Margaret, and Rory and their roles at Adams Elementary are inspirational examples of how – when passion and leadership and conviction and resources all combine – the teaching of art brings excitement and richness into the lives of school children.

Louis Allard, Margaret Kliminkov-Paulk and Rory McAuley
Seattle, Washington

We met at the Watershed Pub in northeast Seattle on September 23rd, 2018

When you Google "art elementary seattle" the top result is the Adams Elementary School in the Ballard section of Seattle.

At Adams we have created a balanced, integrated arts program encompassing theater, visual, dance and musical arts. Our award-winning program is the only one of its kind in the Seattle School District, and it is our goal to serve as a model and resource for other schools in the Puget Sound area.

It is recognized nationally that when arts are included in the classroom, learning increases on every level. While other schools may teach art, at Adams it is infused into daily instruction. Every student has a sketchbook and participates in at least ten minutes of structured daily drawing, which teaches them visual problem-solving skills and intersects with scientific illustrations and those that adorn students' stories and nonfiction writing in writers' workshop.
– from the Adams website.

Adams sounded like an art teacher's heaven – a school that put into practice all of our most cherished talking points. A pivotal feature at Adams is the "Arts Team", which meets regularly with the principal and the Arts Committee in order to manage addressing the needs of the school and the arts program. The three Arts Team classroom teachers responded quickly when I inquired about meeting and talking. Ironically, it turns out that none of them go by the title of 'art teacher' – they're classroom teachers first, in their careers and their jobs.

Louis Allard has been teaching 2nd grade for 25 years, and is the original Adams "Art Czar", who established Adams' relationship with Arts Ed Washington (a non-profit foundation promoting an integral role for arts in the education of every Washington State student) and, together with Arts Impact (a Puget Sound Educational Service that supports comprehensive professional development arts program for classroom teachers). Louis steered the development of Adam's whole school training model.

Margaret Klimenkov-Paulk has a masters in Integrated Teaching Through the Arts from Lesley University, and has been teaching for over two decades. She spent the first half of her career in Redwood City, CA, the second here in Seattle at Adams Elementary as a 5th grade classroom teacher.

Rory McAuley has an MA in Education and recent National Board Certification, with an Associate in Fine Arts from Spokane Falls Community College and a BFA in Printmaking from the University of Washington. At Adams, Rory is a first grade teacher, and has been teaching there since 2007 – this is his third year on the Arts Team.

It was apparent from the beginning that these three teachers were collaborative professionals and friends, passionate about Adam's arts-infused curriculum. Almost all Adam's classroom teachers have received two years of training with Arts Impact and other arts organizations to give teachers the knowledge and skills they need to infuse the arts into their teaching. Many members of the faculty hold graduate degrees in the arts and art education, and all staff regularly participate in ongoing arts training and professional development. Their good natures and warm friendliness was amplified by the Brew Pub where we met and talked – the noise of other lively conversations made us lean in.

Only Louis has has a degree in Art Education, so as I addressed the group - asking '**what made you become an art teacher?**', I should have phrased it better by asking 'as classroom teachers, why do you feel you need to infuse and integrate the visual arts into your curriculum?' I explain to the group that 'the people that are reading this are going to be art teachers . . . and their preconception, their stereotype, is that usually a classroom teacher will only bring the visual arts incidentally into the the lesson where it serves them and it might be on a very superficial level. This is totally different at Adams, and they're famous for this kind of commitment. **Why do they feel that visual arts are an important part of classroom instruction; how do they integrate it, and what are the biggest challenges to accomplish it?**

Margaret: I can speak to 5th grade. Why the arts? I believe deeply the arts are the great equalizer. I believe that when you have an art project, then you put it up on the wall, you can't tell who's struggling in math, who's struggling in reading, and it empowers everybody in the room. I also - and this may sound kooky – but I'm just going to put it out there – is that I think the adrenaline rush from creativity is a very healthy mind-set, and when kids get that rush of creativity, I think it can be very inspiring.

[A short intense discussion erupts about their disctinction between arts infusion, as practiced at Adams, and simple arts integration. Margaret continues] I believe in this idea of infusion, [and]

using art as a tool to assess student knowledge . . . for example right now we're looking through microscopes to see observable properties of biotic artifacts – leaves, flowers . . . so the task is you have to draw what you see, not what you think you see, so the learning is this intense, high level of observation . . . because if I come by and I see you're drawing a bunch of whisper lines . . . where are the whisper lines on this leaf? I don't see any whisper lines – I see straight lines, I see crooked lines, I see well-defined lines – so the infusion is when I see the drawing that reflects the object, then I know they are finding observable properties and drawing what they've seen, on paper.

Louis: Another thing about infusion too is that the subjects that you're trying to infuse extend themselves across time – so things like observation would be a skill that has been around since the beginning of education, where . . . integration would be more like 'we're studying about shapes so we're going to make a 'shape' kind of a thing, like in math, we're going to make a shape, come out of content, rather than things that are universal concepts and skills and not just things that are tied back to your [curriculum].

Rory: Another thing that comes to mind for infusion is the all-school art project we did last year with circles – about place value in math – also you're talking

about scale – and scale is sort of a cross-cutting concept that finds its way into math, into visual art, balance, science – so kids were representing a number using different sizes of circles to represent different place values, but in that we were touching on all these art concepts like texture, space, overlapping, depth, things like that, so they were using all these – with scale as the unifying concept – using all these different aspects of visual art to basically represent a number in an artistic way. The math theme was place value – so for instance they would have big huge circles cut out of fabric for thousands, and a medium size for hundreds, and so on, and they would have to figure out how to arrange it, and it was neat, because afterwards you could have them analyse their own art, each others' art . . . you could do all sorts of other stuff with those works of art – they became like math tools.

NN: So what's the biggest challenge, then?

Louis: So kind of how we got here . . . the school now calls itself an arts-infused school – and kids could go anywhere they wanted in the city to go to school, so in order for a school to attract a population, they had to find a niche – some [elementary schools] were science, math, and some were art – and, fortunately for Adams, the principal [at the time] wanted it to be an arts infusion program, so she had teaching artists coming in and teach lessons and the staff at that time got a lot of training, but she left, and there was a turnover in staff, so the principal that came after wanted to redo this, I want this to be part of who we are, what we do. . .

Rory: We had decided as a staff that we needed a driving force, someone to help organize our resources . .

Margaret: A point person . . . and the reality is that Louis here has the them most experience and the deepest understanding of how to implement ['the arts' Rory inserts] so yeah - he's the czar.

Louis: So during that time the principal was very supportive, so she would have staff meetings where we would teach [each other] – so our entire school did an Arts Impact training . . . we worked on the model of infusion through visual arts, theater and dance, so all of our staff at that time got trained in that model, while that was happening we decided we wanted every student to have experience in every kind of the arts . . . so that's the way we went, and also the principal said 'this is what we're doing, this is who we are'.

Margaret… when the administration makes it a priority it becomes a priority . . . but just to compliment all the teachers that went through this training – maybe 15-20 of us – during the summer we all volunteered to go through the training – we weren't paid extra – though the training was paid for – we all believed that was the path we had to take.

Louis . . . and we also started to implement other things so that we had a culture of the arts in our school. We did a daily drawing, every kid every year gets a sketchbook and every teacher teaches drawing every year, for 10 minutes a day, so that's a standard, and we have school activities where we allow kids to take different activities they can choose – fifth grade students called it "Heart from the Art" days – and that was just a simple way for us to have 90 minutes uninterrupted time for just doing art . . .

From the Adams website: "Three times a year, the entire school participates in a ninety-minute, multi-arts celebration, where students travel to a different part of the school to engage in an activity with another teacher, staff member or a volunteer from the community. The products of these workshops are then displayed throughout the school. This event helps build a sense of community, gives students and adults an opportunity to work with someone new, and exposes everyone involved to new art forms and experiences".

Margaret . . . children love it!

Louis: And all the adults could teach anything – you could teach knitting, and you could teach sewing, and I could teach painting . . .

Margaret. . . and there was no stress around what standards you were meeting, it's just 'let's do a collage, or let's just play with clay, let's sing songs, do story-telling . . .

You asked us about challenges – some of the biggest challenges – globally – when a staff person leaves and a new person takes their place, they're significantly behind [even though a classroom teaching veteran] and when the change of administration happened a lot of the teachers at that point decided to retire, so we had this influx of new teachers and new administration, and they were running out of money . . .

Louis . . . we grant funded ourselves, and the PTA put money in, and the auction was part of that too, we were all in it together . . .

Rory. . . there has been a certain amount of teacher turnover and I think everyone who comes to Adams knows they're joining an arts-focused school and I think they're all on board with that and passionate about it but the reality is unless you have an administrator that says 'look – you're getting this training . . . let's figure out how to get it for you' . . . and the average classroom teacher is overwhelmed, so they're not necessarily going to go out of their way to get that training – so it's been a challenge – when your administration is not totally on board – like we had for a good chunk of time – and we had staff turnover, it's hard to keep everybody on the same page.

Louis. . . we also send teachers to conferences and we offer trainings for them and that went by the wayside with the turnover. . .

Margaret. . . but we've been fighting to get it back. Last year we did have some trainings . . . this year I'm not officially on the "Arts Team" anymore . . . my emphasis is math, because that's what pleases the district, and art – because that's what I want to do – and so I'm trying to make sure there are art trainings . .

Rory: Another big challenge is, for most classroom teachers, the challenge is time ['the old nemesis' says Margaret] so that's the whole idea of arts infusion is that it's not like 'hey, we're doing math', then Friday afternoon we're going to do art. We weave them together as much as possible. And that, in itself, is very hard – it takes resources, planning, and that's difficult, . . . it's fairly easy to open up your math book and look at what you need to teach . . . and sometimes you have to reinvent the wheel, I'm teaching this thing, and I want to infuse theater, or visual arts, and you have to make it up, and that takes time.

Margaret. . . and I think the other thing that's really challenging . .   is the assessment piece; the assessment piece is how you validate it to people who aren't in the mix . . . and so assessing art is extraordinarily difficult – how do you assess art . . . 'oh, I like it, I don't like it" you're not going to do that to a 10-year-old, it'll break your heart.

NN: What special qualities do your graduating students have, going on to middle school, what qualities might they have, having gone through the "Adams" context, that they wouldn't have had without the "Adams" experience?

Louis: We talked when we first pulled this together about sustainability – how do we sustain this when I'm not the "czar" anymore, how does it continue, so that there's not one person driving it, how is it that everybody owns it and it becomes acculturated into Adams and

one of the things we talked about when kids leave us and go to middle school is what's happening – are they taking music classes and visual arts classes and are they doing things differently than they would if they hadn't had that [Adams experience], and we talked about that . . . but the only thing that I can say is that I've heard from teachers in middle school who've said 'Oh, Adams, I can't believe the stuff that they can do, they are so confident, they aren't so . . . so. . .

Margaret. . . not so self critical. Because the 10-year-old, they want their piece of art to look exactly as it is in real life, and if they've had years of drawing, for one thing it looks more [realistic] and two they accept the fact that it is going to be different. [The kids in middle school, because they come from different elementary schools] they start at ground zero, and our kids are bored, and that's a challenge that they've not yet addressed or met.

Margaret: And that's really hard to quantify. When I come across a problem I like to say 'Oh! What a fun problem!'

Rory: The one thing I see them taking away from it is creative problem solving skills – just the daily drawing in your sketchbook, I feel that art is always these problems cropping up, like 'this is happening in my piece, I'm running out of space what do I do?', 'I made a mistake, what do I do?' I think that by doing that over and over I think that working through the creative process it transfers to other academics, their social lives, their personal lives. . .

These Seattle art teachers displayed a boisterous enthusiasm for their vocation, seasoned by experience and amplified by a deep love for art and the creative possilities their practice opened up for their students. Their affection and respect for each other was warm and invigorating. I would see this kind of comaradarie and spirit again in future in conversations with groups of art teachers.

Endnote: In response to an email I sent in May to check aspects of this article for publication, Rory McAuley said:
"You might find it interesting to know . . . that next school year Louis will actually be our designated visual art teacher. The district has mandated that all Seattle schools will have full-time art and music teachers starting in 2020, and Louis is the most qualified staff member who showed interest (and the best choice regardless, in my opinion). In any case, our next challenge as an arts team is figuring out what our arts program will look like next year, as we don't want to lose sight of the arts infusion piece and our dance teacher is becoming a general ed teacher".

Adams Elementary School
https://adamses.seattleschools.org/

Adams Elementary on Facebook
https://www.facebook.com/Adams.Elementary.PTA/

2018 Art Reflections Contest (multiple art disciplines)
https://www.adamselementarypta.org/reflections-art-contest

The Results are in!

Vice President
Donnalyn Shuster

Retired Art Educator

St. Johnsville, NY Region 3

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Anastasia Arriaga

Art Educator, Jamesville Dewitt CSD

Liverpool, NY Region 3

Elected officers will begin their term of office July 1, 2019. Vice President and Secretary are a two-year term of office.

PORTFOLIO PROJECT

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

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

the NYSATA news

Call for Contributions
Calling for Contributors to the fall 2019 NYSATA News

Embracing Change
This digital issue of the NYSATA News will be online in late September

Deadline for content submission is August 15.

The theme for the annual NYSATA conference this year is ***Media, Mind, Method: embracing change***.

The word "change" suggests that an outside force comes to bear on a status quo and causes a modification of beliefs or actions. There are many entry points for exploring the ways we embrace change in our practice and living. Our current world is full of forces that come to bear on our students. We'd like to hear from teachers who are changing instruction and experiencing interactions with students based on students' increased emotional, mental and behavioral challenges.

We also need to hear from one another about our interior lives as much as our outward performances. How do we deal with change, with forces that intrude on our established routines of teaching and thinking? How do we recognize that a change is coming and should be accepted? What calls to change have we refused and regretted, or embraced and celebrated?

This is an open call for work. Here are some thoughts about what an article might be about:
- How do art teachers deal with the different kinds of distress their students experience – either personal or collective – and incorporate these changes of equilibrium and routine into their classroom art-making?
- In what ways are art teachers involving and collaborating with their local communities to foster positive social changes and healthy environments in their classrooms, buildings, and neighborhoods?
- What are the ways that art teachers restore themselves – disrupt the routine structure and rigor of their art classrooms – and find new perspectives in mental and physical renewal?
- What methods and techniques might you share with other art teachers that enabled you to move through personal or professional setbacks? That helped you deal with a troubled student?
- How have changes we have experienced altered the lives of our students? Ourselves?

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

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

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

Marty Merchant
NYSATA News Editor
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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, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
9	LIATA-Nassau	Nassau
10	LIATA-Suffolk	Suffolk

Plan Now to Attend the 2019 NYSATA Conference in Binghamton!
November 22nd-24th, 2019
"All Roads Lead to Binghamton"

Embracing change is the theme of the 2019 NYSATA Conference as we return to Binghamton. This theme represents the exciting changes and challenges we as art educators face as we move into the future.

- Media represents how the new Media Arts Standards are causing many to consider how they can integrate media arts into their programs and rethink how best to do so at all age levels.
- Mind represents how vital art instruction is to nurturing and to the development and integration of the 16 Habits of Mind that will help prepare our students for life in the 21st century.
- Method refers to changing pedagogy and the exciting ways art instruction is changing with movements such as choice-based art instruction, TAB (Teaching for Artistic Behavior) and play-based as art instruction.

Media Mind Method

Embracing Change