

Teaching at a Distance

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Stellar Embroidery

Lesson Plan for Grades 5-12

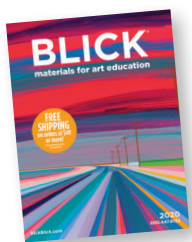


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President's Message from Valerie Savage



The last few months have required educators across the nation to quickly adjust instruction for remote learning. Faced with unknown and constantly changing timeframes and schedules, schools struggled to create quality instructional plans. Inequitable access and home support made online instruction difficult to implement and evaluate. As art educators, we were faced with additional challenges relating to materials and supplies, large student rosters and numerous lessons to prepare. Student participation was low and support from parents and/or administration was often lacking.

This issue of the *NYSATA News* contains examples of how New York State art educators have worked through challenges with the goal of providing support and quality instruction for students. Articles describing pedagogical practices, professional journeys, and personal stories describe just some of the methods art educators have used to adjust, modify, and creatively meet the needs of students and families.

As we begin to hear scenarios for the start of the 2020-21 school year, it is easy to become stressed and to panic. Governor Cuomo's questioning of the current existence of school buildings and his announcement that he would be working with Bill Gates to "reimagine education" is troubling and concerning. Face-to-face instruction is necessary as it provides students with essential relationships with educators and effective methods of instruction for learning. In response to Cuomo's announcement, New York State United Teachers President, Andy Pallotta, stated, "If we want to reimagine education, let's start with addressing the need for social workers, mental health counselors, school nurses, enriching arts courses, advanced courses, and smaller class sizes in school districts across the state." With numerous needs in education prior to the Covid-19, the increase in mental health needs and new concerns regarding physical health, schools should take time to formulate plans to improve education.

Art educators must be leaders in the decisions and the implementation of educational change. Districts have been asked to create a fall instructional plan for state approval. As artists and art educators we are equipped to assist in the creation of these plans. In our classrooms' students are taught to embrace opportunities to be creative and to consider different points of view. We pose challenging questions and problems to our students and help them process and formulate solutions. Our expertise in creative

problem solving, experience in the organization of physical space, and our inventive use of materials can provide districts with assistance in the development of plans to move instruction back to physical classroom environments.

In addition, art educators should be leaders in the development of plans to improve social emotional wellness, and culturally responsive-sustaining education. This issue of the *NYSATA News* contains an Advocacy letter from NAEA President, Thom Knab, and an Advocacy statement created by leaders of the NYSSMA, NYSTEPA, NYSDEA, and NYSATA. Both documents, are excellent references in addressing the importance of consistent quality instruction in the Arts. The documents, recent state initiatives, and current events also validate the need for increased focus on the visual arts/media arts to increase social/emotional wellness and cultural sensitivity.

This is also a time to begin to reflect on the instruction provided to our students during the 2019-2020 school year. In many cases revisions were made to allow for art exploration with sensitivity to the impact of Covid-19 on learning. Teachers worked to design lessons that were engaging, relevant, and meaningful. However, most students did not thrive with remote instruction. Gaps in instruction will need to be identified. The recent release of the New Arts Standard Professional Development documents on the NYSED website will provide helpful tools for reflection and adjustment to instruction for the 2020-21 school year. The THINK documents, Toolkits and Self-Training documents provide thoughtful questions and outlines of steps to help guide reflection and adjustments to curriculum. Visit the [Curriculum and Instruction Arts Web Page](#) to access these resources. If your curriculum has not been aligned to the New York State Learning Standards for the Arts, the resources will help guide you in updating content and pedagogy.

The thought of advocating, leading, reflecting and implementing change can all be overwhelming. The beginning and end of workdays have never been more blurred. It is important to take time for self-care at the end of this school year to re-energize. We must continue to work as a community of educators to share our ideas, solutions, and accomplishments. Art educators are resilient and resourceful. Celebrate the ending of a very challenging and unprecedented school year!

Respectfully yours,

Valerie Savage
NYSATA President

About the News

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

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

NYSATA News Mission Statement

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

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

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

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

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

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

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

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

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

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Letter from the Editor Martin Merchant



We're at the end of what has to be the strangest, most unsettling, and challenging school semesters that we have ever experienced. We've all dealt somehow with the trials of teaching our students from a distance. That distance seems to expand and contract by the day, the hour, even the minute – connections are made, broken, get interrupted, lost . . . along with many of the routines that kept our lives organized and predictable. And over our heads, in our beds, the constant specter of an illness that changed before our eyes, threatening people we loved and people our hearts went out to.

As teachers, we do have an inner need and compulsion, which will not be vanquished. In this issue of the *NYSATA News* are stories and articles written by art teachers just like you, who regrouped, battled, succeeded, and prevailed.

I was reassured and inspired by our writers. There is comfort and sustenance in knowing that persistence, reflection, flexibility, resourcefulness, and integrity can carry the day. The week. The month. Months.

NYSATA is our band of sisters and brothers. Take courage and inspiration from these stories, and as you enjoy your summer and plan your fall, remember that there is strength in the power of your dedication and imagination, and the support of your close and distant families.

The NYS Arts Education Community stands with those who experience and are affected by systemic racism and injustice. As we continue to teach and protect the students in our care, we commit to furthering the discussion, telling the stories of those who have been silenced, and shedding light on the issues through our unique platforms.

Our art forms will continue to speak out with communities of color to stand against hate and prejudice, and, instead, promote empathy, caring and community. As a collaborative group that sees creation and imagination as our primary strengths, we must encourage our students and communities to see the desired change and build the world we need.

#BlackLivesMatter







Your participation in our community is valued and important!
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ADVOCACY for the **arts** COVID-19 RESPONSE

THE COVID-19 PANDEMIC has had a profound impact on schools and society and will continue to transform our way of life in dramatic and unexpected ways. Teachers met the challenges of creating emergency distance learning in a matter of days. Now schools are engaged in re-imagining what learning might look like for students in the coming years, including rethinking modes of student-teacher interaction and prioritizing essential learning goals. Throughout this time, the Arts—which foster perseverance, analysis, communication, and personal conceptualization—have played an integral role in strengthening social-emotional wellness and empathy for students and families; yet the arts are often mistaken as extra when decisions are made about essential learning.

As State and local school district budgets are being developed, education leaders and community stakeholders are faced with difficult choices that could have long-term repercussions on students having a well-rounded education, which includes the Arts. There are State and federal requirements for Arts Education; the Arts are required subjects because through engagement in the Arts students develop a range of essential habits of mind not emphasized elsewhere in schools but critical to success as adults. Even in the face of challenging circumstances, school districts have a responsibility to make quality educational decisions on behalf of students and to uphold their commitment to provide equitable access to learning in the Arts for all students in New York State.

WHY THE ARTS ARE ESSENTIAL

The Arts prepare students for school, work, and life. Through Arts education, children learn to solve problems and make decisions, think creatively, build self-confidence and self-discipline, articulate a vision, develop the ability to imagine what might be, and accept responsibility to complete tasks from start to finish. A comprehensive Arts education fosters the creativity and innovation needed for success in a competitive workforce. <https://www.arteducators.org/advocacy/advocacy-toolkit>

High school students from under-resourced environments who are highly involved in the Arts have better grades, are less likely to drop out, and are more likely to go on to college. <https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

Nationally, 673,656 Arts-related businesses employ 3.48 million people. In New York State, 50,337 Arts-related businesses employ 396,666 people.

- In Western NY, the Arts generate \$352.1 million, resulting in \$40.3 million in local and state government revenues and 10,160 jobs.
- In Kings County, 5,556 Arts-related Businesses employ 26,974 people.
- In New York County, 15,620 Arts-related businesses employ 218,794 people.
- In Suffolk County, 4,300 Arts-related businesses employ 33,804 people.

<https://www.artsactionfund.org/new-york>

NYS ARTS EDUCATION REQUIREMENTS

The Regulations of the Commissioner of Education Part 100 specify that public school students are to receive instruction in the arts including Visual Arts, Dance, Music and Theater in grades PreK-K (CR 100.3(a)), grades one through six (CR 100.3(b)), and one-half unit of credit in both Visual Arts and Music over grades seven and eight (CR 100.4). Additionally, students in grades nine through twelve must have the opportunity to complete a unit of credit in the Arts; which may include Visual Arts, Music, Dance, or Theater to satisfy Regents diploma requirements (CR 100.5(a)3(v)). Students should also have the opportunity to begin a sequence in the Arts in grade nine, and to access advanced coursework needed to complete a sequence in the Arts (100.2(h)). <http://www.p12.nysed.gov/part100/>

THE U.S. DEPARTMENT OF EDUCATION

The US Department of Education approved New York's Every Student Succeeds Act (ESSA), which demands that all students be provided with a well-rounded education, including the Arts, providing equitable access to an enriched curriculum and educational experience for every student. <https://www.ed.gov/essa?src=rn>



Notes from Albany



David Seligman

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

Writing this column, I think of the self-portraits completed by Edward Munch during and after his infection with the Spanish Flu. Munch lost both his mother and sister to tuberculosis and his self-portraits during and after his illness reflect his knowledge of the power, pain, and perseverance of those experiencing contagion. I am reminded too of the magic of slowing down, of staying still. Through the window of my home office I watch a pair of pigeons build a nest, cherry blossoms swell and bloom, squirrels nap on branches – the designs of rain on flagstone. The world of nature goes about its business unaware of the malignant force affecting the world of humans. This incongruent structure is a reminder of the nature of art to serve both as a window and a mirror; to reflect on our lives and allow us to envision the world of others, or perhaps, a new world for ourselves. There is solace in the rhythms of nature and the desire of the artist to record it in all its beauty and detail. Munch's face looks at us as if to say, I'm still here, and so are you.

It's not just in making art or viewing the world as artists that we can experience freedom; it is through experiencing pop-up art and creativity in our own communities. Here in Albany '#518rainbowhunt' sprang up with rainbows painted, drawn, and woven into fences, windows, doors, and street signs. Even in these uncertain and isolating times, art and creativity can bring us together. I hope that wherever you may find yourself at this moment, that you, your loved ones, and your students are healthy and safe.

I also must extend my thanks to you as Visual Arts teachers. Thank you for all you have been doing to keep creativity alive for our students during this period of distance learning. It is no small task and it is of vital importance. *Creating, Presenting/Producing, Responding, and Connecting* are essential artistic skills especially important during this unprecedented time. How do artists *Create* when their materials and space are limited? How can work be *Presented* when your audience is not in person? How are artists *Responding* to this moment in history? How can students use *Connecting* to understand their art and artmaking within the broader context of artists and students in similar situations worldwide? As many students conduct arts learning online, this is also an excellent opportunity to integrate the Media Arts Standards into your teaching practice and your student's learning.

As we move into Phase II of the implementation of the New York State Learning Standards for the Arts (2017) we will be developing professional learning opportunities with a focus on curriculum, instruction, and local assessment at the P-12 levels. Additionally, please stay tuned for the forthcoming release of Arts Standards training and implementation resources. These resources include a Visual Arts Standards Self-Training PowerPoint with accompanying Toolkit pacing document; an Arts *Think* document that will provide standard summaries for teachers on aligning curriculum to new standards and *Need to Know* documents which will provide art standard summaries for guidance counselors, administrators, parents, and arts teachers. Additionally, guidance course flow charts and updated FAQ's are forthcoming. These documents, once released, can be found on the Curriculum and Instruction Arts page at <http://www.nysed.gov/curriculum-instruction/arts>.

Plans have been submitted to continue work on the Individual Arts Assessment Pathway. I hope to have further updates for members soon including updated timelines and further information for those interested in piloting this Pathway. Lastly, I am working with the Technology Education team in the Office of Career and Technical Education (CTE) to create a committee of technology educators and arts educators to begin the task of updating the syllabus for Design and Drawing for Production (DDP).

A quote attributed to the Greek philosopher Heraclitus seems apt in closing: "Change is the only constant in life." Many of us long to return to 'normal' and though that return may not come swiftly, we can take solace in those who have responded to unprecedented times before us. We, like Munch, long to draw, to paint the picture of ourselves *after*. Take heart, unprecedented times can birth a vibrant future. As we teach our students it's not the mistakes or setbacks in life that define us, it is how we respond to them. Despite how dark the world may seem now, we all have the power to make it shine again, and it will! I am here to help. Please reach out should I be able to be of any assistance now or in the future at David.seligman@nysed.gov.

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



An Open Letter to Superintendents, Principals, and School Board Members: Visual Arts/Design Instruction for All Learners Is More Essential Than Ever

Dear Colleagues:

I hope this message finds you healthy and well as you navigate the impact of COVID-19 on your school community. My name is Thom Knab and I have the honor of serving as president of the National Art Education Association (NAEA) as well as being an elementary school visual arts teacher in the state of New York.

As districts address social distancing restrictions, weighing priorities, adjusting budgets, and planning for the school year, I want to reach out to you in support of a continued investment in visual arts and design education. I know firsthand that a learning environment rich in the arts is critical for every student to achieve their full potential—both socially-emotionally and academically.

During this pandemic, students of all ages have found much needed solace and support through the visual arts, as their teachers provide valuable remote learning opportunities. **Students learn to create, respond to, and make connections to the visual world around them and rely upon the arts for social emotional learning, expression, and support.** They experience the visual arts each day through their own creativity or through objects and media they encounter (e.g. product design, digital graphics, architecture). To provide the support all students require, NAEA respectfully requests that the visual arts, and all arts disciplines, be fully funded.

An education rich in the visual arts provides a means to understand ourselves and the broader world around us, to unpack history and culture, express complex ideas, formulate innovations, and generate creative solutions. These outcomes can be achieved for an entire school community simply by investing in elementary, middle, and high school visual arts teacher positions that provide regular dedicated instruction. **A modest investment in visual arts education can yield powerful results, and we know that the career marketplace has an ever-increasing need for visual, digital, and creative skills that a quality visual arts education can provide.**

In the 2015 Every Student Succeeds Act (ESSA), the arts are identified as essential subject areas within a well-rounded education. **In addition to arts-related outcomes, participation in a visual arts education can also boost other areas of academic achievement—enhancing writing quality and early reading skills, improving test scores, increasing SAT scores, and contributing to postsecondary success.** An education which includes the visual arts can bolster the outcomes of underserved students by aiding in the acquisition of English skills, increasing academic achievement of teenagers from low-income backgrounds, and expanding civic engagement. [Why Visual Arts Ed Matters](#), a 2019 collaborative document between Arts Education Partnership (AEP) and NAEA is a great resource for more information on the benefits of visual arts education for all students.

Schools and communities that value and prioritize the arts build a stronger culture and climate within their buildings and across their neighborhoods. In a recent national public opinion survey by Ipsos, [Americans Speak Out About the Arts in 2018](#), 91% of the American

public agreed that the arts are part of a well-rounded K-12 education, 72% believe “the arts unify our communities regardless of age, race, and ethnicity,” and 73% agree that the arts “help[s] them understand other cultures better.”

Whether through direct arts instruction, integrating visual art with science instruction, working on a collaborative community mural, or by gathering to celebrate the annual student art exhibition, the arts have a unique ability to build connective fibers among students, teachers, families, and local leadership. We need these connections now more than ever, especially for our students facing systemic, socio-economic, technologic, and geographic challenges.

Importantly, as you make plans for the year ahead, include your visual arts/design educator on the planning and scheduling team. These individuals are resourceful, know the majority of the student body, and are solution-oriented problem solvers. Our NAEA [Remote Learning Toolkit](#) is available to your school and district as a resource for successfully supporting visual arts education in your community at this time and in the months ahead.

For the next generation of young people like me, to whom the visual arts provided a lifeline—I **ask you to take a stand for arts education and ensure that, even amid difficult budget decisions, a continued commitment to certified visual arts educators and sequential visual arts and design instruction remains a priority.**

We appreciate your continued support as we work together to keep visual arts/design education, and all its benefits, in our students' lives. Please don't hesitate to reach out with any questions.

Sincerely,



Thom Knab, NAEA President
tknab@arteducators.org

The National Art Education Association (NAEA) is the premier organization championing visual arts and design education, serving more than 17,000 members in preK-12 classrooms, colleges and universities, museum spaces, community arts organizations, and research labs across the U.S. and internationally as well as 50,000 students in the National Art Honor Society (NAHS). Find out more at www.arteducators.org

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NYSATA Art Challenge #1

NYSATA introduced its first art challenge in May thinking that maybe we all needed a “little relief”. The Art Challenge, *Carve it Up*, was for our members to design a hand-carved linocut, woodcut or even a collagraph to create a relief print that was no larger than 10” x 10”. Artists could use linoleum, wood, or any soft cut material or even make a collagraph plate. We even sent links to videos for three different processes to help out those who wanted to participate. All work had to be original. Participating artists sent digital images of their creations to artchallenge@nysata.org by May 30th. Our juror, Robynn Smith, from Blue Mouse Studios in California selected the three winners who will be receiving Blick gift cards.

Here’s what she had to say:

I am so impressed with the NYSATA community. Not only do you work so hard for your students, you do it while nurturing a strong, supportive community for each other. Your NYSATA art challenge is yet another example of your creativity and concern for each other. I’m honored to serve as a juror for this project that yielded so many wonderful prints.

I’ve chosen three pieces that speak to me in this critically difficult time.



Kelly Hanning
Denver, CO
Region 2
10” x 10”

Battleship Grey Linoleum
Speedball oil-based ink. Mulberry paper



Kelley Hedin
Kindred Spirits
Region 7
10” x 10”

Multiple block linoleum print on collage



Lauren Lawonka
COVID Dog
Region 10
10” x 10”

Soft-cut printing block
Speedball Supergraphic Black Professional
Relief Ink, White

Kelly Hanning’s *Denver, CO* is a skillfully rendered landscape that expresses a savage beauty.

Kelley Hedin’s *Kindred Spirits* plays beautifully with positive and negative space, creating shafts of sparkling light in a thick forest.

When viewing Lauren Lawonka’s charming and expressive *COVID Dog*, it is impossible not to smile.

These three prints present us with three distinctly different responses to our collective experience. Thank you to all. Stay safe and strong.



Robynn Smith received her BFA from Rhode Island School of Design and her MFA from San Jose State University. Robynn grew up in New York and resides in Santa Cruz, California. She is an internationally exhibiting painter and printmaker, recently retired from full-time teaching at Monterey Peninsula College.

Notable solo exhibitions include Monterey Museum of Art, Triton Museum of Art, and Santa Cruz Museum of Art and History.

Robynn travels a great deal and has enjoyed many international artist-in-residence fellowships, most recently L’AIR Arts, Paris and Zea Mays Printmaking in Massachusetts. She is the founder of the annual international event, Print Day in May, and Blue Mouse Studios.

www.robynnsmith.com
www.printdayinmay.com

NYSATA Art Challenge #2

Here's some info on our next Art Challenge -

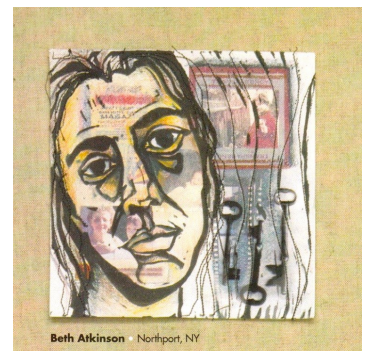
It's time for a "Little Me"

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

The rules:

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

Any questions please email artchallenge@nysata.org



New Arts Standard Professional Development Resources released

The Office of Curriculum and Instruction has released new discipline specific Arts Standards Professional Development documents that include:

- Resources to develop and align Arts curricula to the 2017 NYS Learning Standards for the Arts, including A Self-Guided Tour of the NYS Learning Standards for the Arts in Visual Arts, Media Arts, Dance, Theatre, and Music
- Toolkits to provide participants and presenters with essential questions and discussion points
- Think Documents which offer discipline specific at-a-glance resources to assist arts educators in their adaption of existing curricula to the 2017 Arts Learning Standards while meeting the needs of all students

All documents are available on the NYSED Curriculum and Instruction Arts Web Page.

Questions regarding these resources can be directed to emscurric@nysed.gov.

NYSATA Media SLAM, 2020!

Robert Wood, NYSATA Curriculum Chair, NYSATA Past President



With the recent pandemic, we have seen a colossal shift in our delivery of art education, relying on increased technology for communication, interaction, creation, and submission. Teachers have attacked the technology learning curve without choice, experimenting with new vehicles of communication with assistance from their schools, online tutorials, social media postings, and peer-to-peer workshops. We are all developing interests and proficiencies in new ways to create, produce, respond, and connect.

As school districts explore new modalities for instruction, an opportunity is opening for art education to be at the forefront of education. Now is an opportunity for Media Arts education to shine. It is a time for art educators and the public to see the possibilities available through Media Arts instruction, the ease of access, and the potential for exercising contemporary practices. As NYSATA gears up preparation for the 72nd annual conference, "This is ART 2020," I offer you the opportunity to present at the second annual Media SLAM!

Art classrooms and studios are important sites of innovative and meaningful artistic work, both in traditional visual arts and emerging practices. Now, our homes can even serve as a productive art environment. Media Arts education is infused with aesthetics and the purposeful use of art and design elements. Media arts education provides learners the essential skills of creativity, visual/media literacy, digital citizenship and the ability to learn effectively via a variety of processes, be it through an entry point through digital art, or through embracing the components of time, projection, or interactivity unique to Media Arts.

You, as art educators, are the ones to deliver Media Arts education to our students. Media SLAM is looking for dynamic and ground-breaking presentations promoting the perspective that Media Art is accessible and doable in your art room or at home, through either traditional or ground-breaking processes.

Do you have a Media Arts lesson with amazing results? Submit your entry to mediaarts@nysata.org. Open to all NYSATA members, teaching Visual or Media Arts, selected entrants will organize their dynamic, 10-minute presentations in late September to present at the November conference.

Your entry should include:

- Your name and contact information
- Your lesson summary
- The art learning environment in which lesson takes place, the specific grade level art course (PK-HS)
- The Big Idea addressed
- The NYS Media Arts Standards addressed
- A Media example (via YouTube or Vimeo link, or Quicktime file, max100MB)

Questions? Contact me at: mediaarts@nysata.org
Deadline for entries is September 14, 2020

Wishing you all the best,
Bob Wood

NYSATA Summer Institute at Sagamore

Notes from Sagamore

Michele Schroeder and Beth Atkinson

With this pandemic have come experiences that challenge everyone to the limit.

While we held out hopes for an art break in the Adirondacks this summer, we received the tragic news that the Great Camp Sagamore would not be opening for this summer season. There was an audible sigh of disbelief.

We took a moment to mourn the loss, we wiped away the tears, and formulated a plan – not even a pandemic will hold us back.

This summer, we will host our first ever “Virtual Sagamore.” In the place of our fantastic Adirondack program will be a smorgasbord of workshops, roundtables, and live-streaming from NYSATA presenters across the state. We have planned a virtual camp, closely modeled after our program. It includes a live-stream from the Great Camp Sagamore, nature connections with outdoor educator George Steele, and a group campfire sing-a-long . . . not to mention all the art making!

Because this is our first experience with a virtual conference, we will limit our institute to participants previously registered for the 2020 Camp, with some room for past Sagamorons.



“This is a photo of the “Artners” who have inspired the upcoming Virtual Sagamore”.

We feel badly for our newest participants, namely our amazing scholarship winners:

- Colleen L’Hommedieu from Region 2 (Retired teacher scholarship),
- Kirsten Johanson from Region 6 (Barry Hopkins full scholarship),
- Jennifer Matott from Region 3 (Barry Hopkins partial scholarship).

Congratulations to these fabulous women. We will extend invitations to all of these winners to the 2021 Summer Institute at the Great Camp Sagamore.

So, wish us luck on this first Virtual Sagamore. We can’t wait to share all of the adventures with you!

TEACHING ARTISTS

Nick Napierala



I am an elementary art teacher in the Iroquois CSD. I am currently serving as NYSATA vice chair for region one. This role has helped me discover a passion for facilitating professional development and collaboration amongst art educators. I also have a passion for art education curriculum. My curriculum reflects the new standards and provides learners with opportunities for inquiry and creative problem solving through the use of big ideas

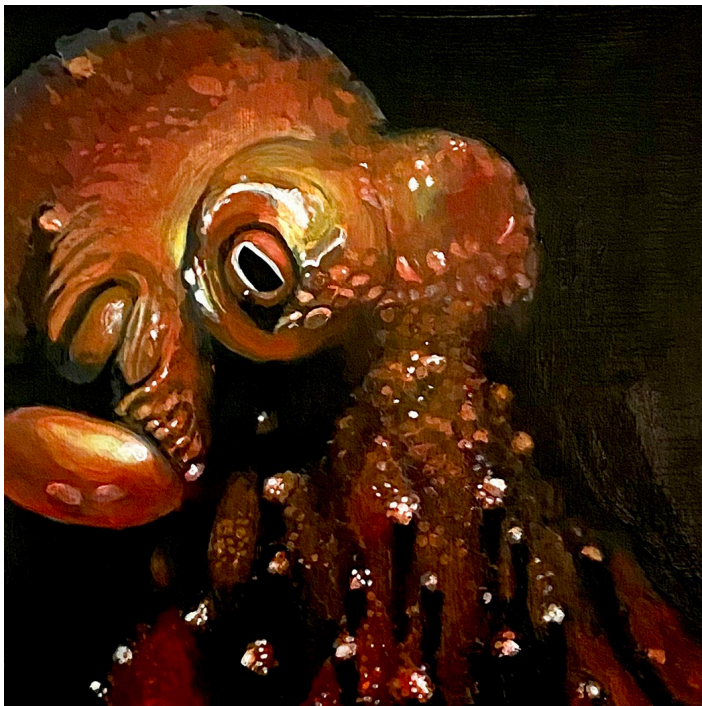
and essential questions. I had the opportunity to present the positive shifts I have witnessed in my classroom at the 2019 NYSATA conference. I would describe myself as a life long learner, and attribute my growth as a person to the people I surround myself with. When I am not teaching, you can find me either making art, or baking and decorating cookies, which has become a fun hobby of mine. What drives me is my passion for art, and the positive effect it has had on my life. I try to show my students that they can create with meaning and that art can give them a voice.



Eye, 2020. Acrylic paint on wood panel, 5 by 5 inches.



Lighthouse, 2020. Acrylic paint on canvas, 11 by 14 inches.



Octopus, 2020. Acrylic paint on wood panel, 6 by 6 inches.

One thing that drives me as an artist is learning new techniques. Material exploration and the sense of achievement that comes with figuring out how different tools work is always exciting for me. I think this is one of the reasons my path as an artist parallels my work as an art educator. When I learn a new tool or technique, I get excited to share that passion with my students, which strengthens both my artistic pursuits and my teaching. I've explored a variety of media in my artwork, from traditional to digital, but if I had to choose my strength as an artist it would be acrylic painting. Painting allows me to express myself with the most depth and variety. I have spent the most time developing an acrylic glazing technique, which allows me to achieve the luminosity and brilliance of color that is so desirable in oil paintings. I love to focus on the details of a subject, and render them with extreme realism. I am fascinated by surreal, unexpected compositions and most recently have started to combine elements of realism with abstracted backgrounds. I am excited to see where this will lead my work, as I am always open to exploring new things and seeing where my artistic journey will lead me.

BIG INK



BIG INK is a traveling educational program that encourages the art of woodblock printing.

Lyell Castonguay and Carand Burnet founded BIG INK in 2012 to encourage other printmakers to expand their sense of scale.

Last fall an e-blast went out to all of NYSATA, so that participants of last year's conference could register to participate prior to the conference. They were tasked with carving woodblocks in the months leading up to BIG INK's visit. No prior experience was required from any of the event participants . . . and for some, this was a first time experience. Our brave NYSATA artists designed their images, transferred the image to plywood, and then carved until their tools (or patience) gave up. Some chose to accept the endeavor on their own . . . while others banded together to divide up the work of the board.

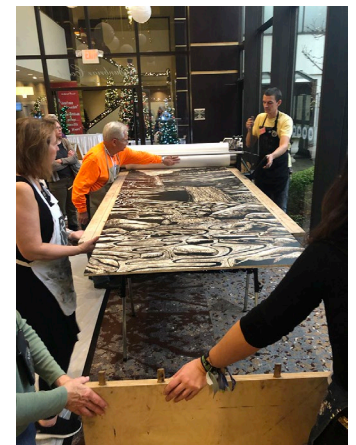
Individual participants were: Beth Atkinson, Ashley Stagner, Nicole Scoca, Dawn Mueller, Michelle Schroeder, Carol Ann Pinkans, Betsey Murphy, Karen Cunningham, Katherine Chwazik, Colleen Hommedieu, Gina Palmer and Kelly Hedin, Catherine Ibanez, Mary Brodersen, Amy David.

Group participants were: NYSATA Region 1 members, NYSATA Region 9/10 members, Dr. Mary Wolf and the Buffalo State Art Education students.

BIG INK arrived at the DoubleTree hotel, along with the BIG TUNA – a gigantic printing press ready to accept blocks of varying sizes. The smallest block was 24" x 36", with the largest block being 40" x 96". Lyell, Carand, and the BIG TUNA oriented the participants to assist in the printing process. This made the whole experience of printing each other's woodblock, a hands-on learning experience. If you attended the conference, it was hard not to be dazzled by the excitement of the printing and the grand reveal of a print. The DoubleTree provided the perfect setting. Spectators could watch the process from the second floor viewing window, overlooking the room.

Each woodblock was printed through the BIG TUNA three times for participants.

The experience was exciting! Whether or not you were one of the participants, you couldn't help but be drawn into the magic of the whole printing process. BIG INK has worked with numerous institutions and helped produce thousands of woodblock prints and we couldn't be happier to work with such support. If you would like more information on BIG INK : <https://www.bigink.org/>



Get ready for BIG INK 2!

Big Ink 2020 is cancelled but start getting your designs ready for 2021!

Questions? bethatkinson12@hotmail.com

Remote Teaching

Thom Knab, NAEA President

I can vividly recall when the announcement came that schools would be closing due to the Covid-19 pandemic. I knew it was coming but I did not think it was coming so soon. Mentally I was not quite ready, but honestly would one ever be ready for that announcement? We all had to quickly shift gears, drop what we were doing in our art rooms, and create something new. I would like to offer some guidance to you, the educator, as I found it useful in my newfound reality. My focus is on the educator more than the student, nevertheless the benefits to learners are apparent.

- **Designate a home workspace.** It is important to have an area dedicated to work – a space you go to and a space from which you can step away. Creating a division in your work and home worlds is important. And it does not require a great deal of space. I have a small home and I was able to create this for myself. I made a designated area where I created my lesson videos. This allowed for at least one type of consistency for myself as well as for my students. I considered the backdrop for my videos – interesting but not distracting to students, along with lighting and camera angle(s).
- **Create a schedule or routine.** When things seem out of our control, we can counter that by taking control of the things we can. Try developing a regular and predictable schedule for “work” days – e.g., morning exercise, check emails, create lesson videos/materials, check-in with child’s schoolwork, research resources, etc. Designate breaks and mealtimes. Of course, some days will vary but aim for consistency and make sure each day has a plan.
- **Understand that you can only do your best.** Your technology skills will differ from colleagues. Your challenges at home will deviate from those of others as you may have the addition of teaching your students remotely while also being the teacher for your own children. You can not do better than your best! As Oprah Winfrey shares, “Doing the best at this moment puts you in the best place for the next moment.”
- **Record lessons for anytime access.** If you possess the ability to record FaceTime lessons or record video lessons this will assist you and students on three fronts.
 1. We know internet connection can be iffy at times due to subpar equipment and/or provider bandwidth.

2. Students may not have access to a “screen” when you are providing a FaceTime lesson. Parents may be using a computer, tablet or even mobile phone for work and the student may not have the opportunity to use until later in the day. They can access it when they are able.
3. Students can return to the recording as many times as they need.



- **Use and share resources.** As mentioned above, you can only do your best. However, you can reach out to colleagues who may have something to offer you where you are deficient. We all know that colleague that is the school technology expert to whom you can reach out. Or perhaps you are that person and can reach out to offer support to others. We have seen an online explosion of resources and compilations of resources. Research and utilize these resources. You do not have to recreate/reinvent everything. Reciprocally, offer resources you have created to others.
- **Set goals for yourself and reasonable expectations for students.** Question: How do you eat an elephant? Answer: One bite at a time. Thinking about everything you need to do and learn can feel overwhelming. But start with just one bite. Set a daily/weekly goal for yourself (e.g. learn a new app, create one lesson video, explore the best ways to communicate with students, research online resources). How often you set goals is incumbent upon how many “bites” it takes to reach each one. In turn, your students’ lives have changed. Your expectations for what they can do and produce

may also need to change in many ways. This leads us to . . .

- **Understand that your students' learning environments are all quite different.** The consistency provided by the classroom is nonexistent . . . for now. There are so many variables in their new learning environments. I refer to this as S.M.A.R.T. – Support, Materials, Accountability, Relationships, Tools.
- **Support.** We do not always know the support a student has at home. How able are parents to assist the student in their learning? How often does/can the parent check-in with their child about schoolwork? Some students have parents who are working from home, others have parents who must still go to work, while others are unemployed. So, make sure directions are clear and simple. You must consider all your learners – emerging, developing, and proficient. This will make it easier for you as well.
- **Materials.** Especially in the visual arts, where materials are such a big part of what we do, access may be a challenge. I found that a big part of my new reality was being inventive with materials; trying to brainstorm alternative materials to which students might have access. When thinking of what my students could use for a paper weaving for example, I suggested these alternative possibilities: wrapping paper, paper shopping bags, junk mail, magazines, newspaper, old greeting cards, etc. I began to encourage them to save everything as it could become useful.
- **Accountability.** This area raises a couple of thoughts. First, how accountable can we make students because of the many variables which exist. We can, however, provide several options for meeting class goals. We can even give students more control over their learning by allowing them to present possibilities to the teacher. We also have less opportunity to check progress, make suggestions, and offer redirection. Second, we cannot always be confident in the accountability that is being required by parents. How often is/can the adult in their life check-in? We must take into account this current reality.
- **Relationships.** Consider the relationships that have been marginalized and the relationships that have been diminished for our students. For many students, school was a sanctuary. It took them away from abusive or neglectful home lives. And even if these were not the case, students have had their relationships with friends, teachers, aides, and administrators reduced or eliminated. This can have a profound impact on our students. We need to consider this and find new methods of recreating these relationships for our students.
- **Tools.** Similarly to lacking materials, students access to tools for learning can also be limited or varied. This could be tools of technology (e.g., computer, tablet, printer) or traditional tools for creating art. They may have access to technology, but it may be

limited. As art educators, we all understand the difference between a quality pair of scissors and an inferior pair. Being an elementary art educator, I understand a higher quality watercolor set versus a lower quality set. So, we need to take in to account that what students possess and have access to, if they possess it all, could vary greatly.



- **Selfcare is important.** I think of this in two ways.
 1. Do not neglect your own professional development. Evaluate your new teaching situation and determine your needs. Seek out individuals or resources to help you develop knowledge and skills you feel necessary. Reach out to others and discover what they feel are their best practices.
 2. Take time for yourself. Although I understand that it is more challenging today and options are fewer, it is important, and you may have to be more creative. And whether it is time to meditate, time to exercise, time to read, time to go for a walk, etc. it is essential for you to take the time.



If this current reality should continue into the fall, we must be ready to promote acceptable remote (distance) learning practices with our school and district administrators. I share with you **NAEA's Position Statement on Distance Learning in Art Education** to support of such an endeavor:

NAEA believes distance learning is a viable and effective method of instruction. Distance art education encompasses both the use of e-learning technologies that support face-to-face instruction (such as blended, hybrid, or flipped classrooms) as well as those that substitute for face-to-face delivery. These technologies are beneficial in many settings including K-12, colleges, universities, museums, and community-based programs among others. Distance

education is defined as “institution-based formal education where the learning group is separated and where interactive telecommunications systems are used to connect learners, resources and instructors” (Schlosser & Simonson, 2006, p. 1).

Distance art education can meet the diverse needs of today’s learner locally, as well as globally, making it accessible to a variety of students to accommodate individual learning styles and situations. Among those are students in alternative learning settings, home schools, home-bound for medical reasons, those in need of flexible scheduling, and students who prefer distance delivery of instruction.

When used in K-12 schools, colleges, universities, and museums, high quality, effective distance learning in art education includes and is supported by:

- Distance educators who are knowledgeable in the primary concepts and structures of effective distance learning and are able to use a range of technologies, both existing and emerging, to effectively engage students in learning in the visual arts.
- Having and using appropriate technology to accomplish its objectives and enable dynamic teaching and learning of the wide range of visual art curricula.
- Evaluation of students using a variety of formative and summative assessment methods and technologies.
- Ongoing revision of course design and instruction based on the feedback from students, peers, and self-reflection.
- Technical support and training provided for students and teachers by the sponsoring institution.

NAEA believes that in the K12 setting, high quality, effective distance learning in art education also includes:

- Curriculum aligned with local, state and national visual arts standards using multiple strategies and technologies

to engage and assess authentic student learning.

- Design and instruction by certified/licensed, highly-qualified art educators as defined by NAEA’s Professional Standards for Visual Arts Educators (NAEA, 2009).

As NAEA President, I would be remiss if I did not mention and promote NAEA’s Remote Learning Toolkit. This curated toolkit provides resources to support social emotional learning, learning at the elementary, middle, & secondary levels, supports equity, diversity and inclusion, museum education, supervision & administration, preservice, and higher education.



You can find the Remote Learning Toolkit at: <https://www.arteducators.org/search?q=Remote+Learning+Toolkit>

I hope you can find at least one nugget in this article to assist you moving forward should this remote teaching and learning reality continue. I wish you the best.

“Before anything else, preparation is the key to success.” Alexander Graham Bell

Thom Knab
NAEA President
K-4 Visual Arts, Dodge Elementary



RESOURCES

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

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

2020 NYSATA Conference



NYSATA 72nd Annual Conference— Now A Virtual Learning Experience November 20-22, 2020

Due to travel and safety concerns resulting from the Covid-19 pandemic, the NYSATA Board of Trustees has taken action to transition the 2020 NYSATA Annual Conference, originally set to be held in Binghamton, NY, to a virtual learning experience taking place November 20-22, 2020.

Time and virtual space will be designated for hands on, lecture, and round-table discussion format workshops and meetings. Engaging keynotes, artmaking activities, and time to connect with colleagues will be an integral part of this virtual learning experience. Participants will have the ability to receive professional learning (CTLE) credits for up to 2.5 days of content-rich and interactive learning opportunities.

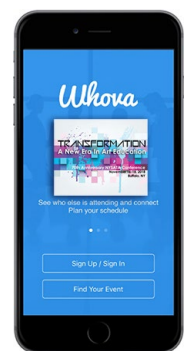
This is Art 2020 is the theme of the 2020 NYSATA Virtual Conference. NYSATA seeks workshop proposals that address the following professional learning goals within a virtual delivery format:

Focus on best contemporary practices of 2020 as well as reflect on effective practices of the past and their implication for current practice

- Provide relevant interactive and hands-on learning opportunities in both content and pedagogy
- Examine strategies and best practices for virtual and in-person learning in the arts
- Engage the Media Arts as opportunities for teachers and students to explore interactive, time-, and motion-based and work
- Encourage culturally responsive practice and promote access and equity
- Translate the study of influential artists and their ideas to classroom instruction
- Provide resources for and connections to a diverse body of contemporary artists and work
- Generate opportunities and strategies for art education leadership and advocacy
- Encourage connections and learning among individuals and groups within the NYSATA community

You can expect the same excellent quality and many of the same features that have made the NYSATA Annual Conference the premier professional development event for Visual Arts educators and leaders in New York State. All of the following opportunities can be experienced through the powerful virtual event capabilities in the WHOVA conference mobile and desktop App!

- Engaging keynote speakers
- Commercial and college virtual exhibitors hall
- Showcase of student scholarship winners and a virtual student art exhibit
- Hands-on workshop session opportunities
- NYSATA awards showcase
- Virtual member Exhibit. Start making your art now!



Workshop proposal deadline will be extended into July 2020. Conference registration begins in September. Details at www.nysata.org/2020-conference. Check the NYSATA Conference web page frequently for updates. Please be patient with us as we pivot our work toward planning a high-quality conference experience in virtual format.

Reframe Our Mindset – finding value in change.

Sheri Altieri, NBCT

Editor's Note: Sheri Altieri actually finds unexpected benefits in what seems to be the restrictive, limited scope of teaching remotely. She looks for strengths to capitalize on for her instruction, and exploits what initially seemed to be deficits and limits of distance teaching, transforming them into powerful teaching and learning tools.

On the first day of school, I share my beliefs about art with students and their families. I believe art is made by everyone. I believe art is creating something that was not there before. Art goes far beyond drawing; it is music, dance, poetry, culinary arts, gardening, and more. I believe art is a recursive, exploratory process that takes time: the more you create and explore, the better you get. I believe art is everywhere. Art is not just a subject taught in schools. It is a fundamental part of the human experience.

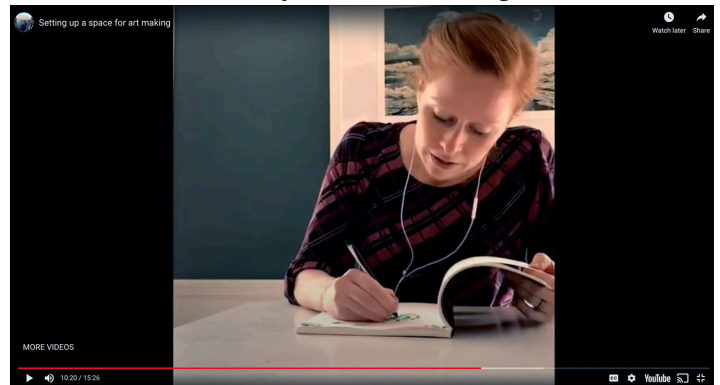
When I started teaching remotely, I focused on the limitations of using a computer to teach art. However, focusing on the negative was causing additional stress. After taking a few days to refresh my mindset, I realized none of my beliefs about art centered around a classroom. I needed teaching objectives specific to distance learning which also paralleled my beliefs about art. I realized our current teaching situation reaches children in their homes. Their home is where they can potentially create the most art over the course of their lifetime. Instead of stressing about what I could not give students, I developed new, overarching objectives to meet the needs of students during emergency remote learning. The following are five objectives currently guiding my remote teaching practice.

Students will observe the world around them in order to uncover inspiration for art making.

Art is all around. We can find inspiration for art making in many places. Art is not a class taught in school, art is an act of creation that takes place in any environment. Looking for inspiration is a skill which can be taught. In order to meet this objective, I created videos for both students and families. I treated our first day of online learning as a new class. I outlined my beliefs and how these beliefs guide our lessons. I used a video camera to film my environment, to model strategies to find inspiration around us. I emailed families an "Open House" video describing my beliefs and ways families could support each other in their creative endeavors. After watching the video, a student shared with me "since I have been spending much more time outside than I would if I was in school, I noticed there are so many different

art-related things in nature." We must teach students to find inspiration in their environment.

Students will create a space for art making at home.



During a professional development session, NYSATA Immediate Past President Sharon Ciccone inspired me to guide students in setting up a space for art making in their homes. I did so through the creation of a video lesson where I explored the ways we might use different spaces for artmaking including a desk, a table, a counter, and outdoors. I demonstrated how to transform objects such as a baking tray into a platform for creating art. In a classroom studio, the art teacher sets up spaces and materials. Students may not know how to set up spaces for art making. It is our responsibility to teach them how artists plan for and set up even the smallest spaces for art making. This is a valuable life-skill students can bring to any environment in which they live. We all need a space for art making in order to be our most creative selves.

Students will choose non-traditional materials and processes to create art.


Students have access to varied art materials at home. I therefore developed choice-based lessons using alternative art making approaches and "non-traditional" materials. I introduced students to artists such as Aurora Robson who uses recycled materials to create art. Students love sharing their adventures discovering "stuff from my Dad's garage" and using this "stuff" to create art. Another student shared

While implementing these new objectives for distance learning into my art curriculum, some unexpected benefits began to emerge.

Providing choices informs teachers about their students' interests, processes, and challenges. During this emergency period, choice-based art approaches to remote learning can be tailored to specific student interests. The artist statement's written by students further informed me of their inspiration, process, and challenges. With this information, I am able to provide specific feedback and provide additional resources based on individual needs. Art teachers do this every day in the physical classroom. We exclaim: "You should check out this artist!", but we rarely have time to work individually with students to provide personalized ideas and inspiration on a daily or weekly basis. Through online comments with direct links to videos, websites, and other resources, I can more easily respond to the individual interests of students. I have been so excited by the number of students who visit the personalized links I provide, and have used this new knowledge as a springboard for future artmaking and online conversation.

Students work in time frames best suited to their learning style. My school is organized around 40-minute periods. Often students feel they have just gotten "in a groove" when it is time to clean up. They can now spend longer chunks of time working on their art and stop when it feels natural. For other students, working in shorter bursts of time or breaking up their art making into smaller sessions, is better suited to their process and needs. When observing artwork online for inspiration, one sixth grade student shared "when you're online you also have as much time as you need to look at the art. When you are there in person you have little time to look at the art and you have to wait for other people to finish before you."

Artist Statements provide valuable insights into the student process, which is especially important now when we cannot observe students working on their art. I have incorporated artist statements into my classroom in the past but have not truly appreciated their importance until now. Many students have approached their artist statement as if it were a journal



The New Normal
By Amanze
Grade 7

Materials used: Digital Artwork (Sketchpad 5.1)

This artwork recreates the compromises we have to make each day due to COVID-19.

My favorite part of the artwork is the message it gives. As you can see, the spiral is not very deep. The items inside are not falling, which shows that these things are not lost forever.

entry, revealing individual challenges and personal connections. Their artist statements have become a talking point for one-on-one conversations about larger issues they are facing. Art making is therapeutic, and the artist statement helps students process their experiences through the lens of art making.

Art is shared with the Family. One of the most exciting benefits of art making at home is students sharing art with their families. Even when students are not intentionally sharing, many of them are creating art in shared spaces where their families are present. A sixth-grade art student informed me "In the process of creating a piece, sometimes one or both of my siblings will watch me make it. That can be both nice and annoying. I love to show my art to my mom when I'm done making it. She always looks delighted to see it." Although she might be annoyed at her siblings watching her, her family is learning the value of art making. "I LOVE to share my artwork with my family! It gives me a lot of joy to be able to share something I worked hard on with others."

In her *MiddleWeb Blog*, Cheryl Mizerny writes "there can be value in change, even if it's involuntary. Without change, there is no growth. So even though this is more of a growth opportunity than any of us would have wished or needed, it is what we have been given so it's worth trying to look for the silver lining even in these grayest of cloudy days." Distance learning can never replace the magic that happens in a classroom setting. However, let us continue to discover opportunities to teach students to create art in order to process emotions or find outlets to escape the stress around them. For the benefit of our students, we must continue to uncover the silver lining and help them incorporate art into their lives in a lasting, impactful way.

Sheri Altieri is National Board Certified Art teacher currently teaching art at Union Vale Middle School in the Arlington Central School District. She has been an art educator for 13 years and has taught elementary through high school Art. She received her B.S. in Studio Art from New York University and M.A. in Art and Art Education from Teachers College, Columbia University. When not at school, she loves drawing, painting, and spending time outdoors skiing, hiking, and reading a good book on the beach with her family and dog by her side.





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Reflections on Growth and Change

Cathy Ibanez

Editor's Note: Cathy Ibanez reminds how our friends and family leave us a legacy of how to adapt and thrive during challenging times

My father lived to be 100 years old. He was an amazing man who lived life joyfully, with a skip in his step and his lips perpetually pushing out a whistled tune – but the thing I admired most about him was his capacity to embrace growth and change. He enjoyed learning new things and was chiefly self-taught. He ran a construction company and worked well into his 90s. His home office always had the latest technology, the best computer, the newest fax machine, the most current drafting programs, all of which he spent hours exploring and employing. For his 95th birthday he asked for a laptop computer so he could Google the stats of individual baseball players during the Yankee games. To his dying day he sat and played with my sister's iPad, creating some of the funniest selfies I've ever seen.



I have thought of him often in the last six weeks, as I shift a 21-year teaching

career to an online platform. In these weeks I have amazed myself at my own ability to grow and change, and marvel at all of the technology I have faced, wrestled with, conquered, and employed, all with a strong hope of reaching my students and meeting their needs.

In six weeks I have learned to use Google Slides, I have created demonstration videos, edited them in iMovie, published them to YouTube and embed them in lessons, narrated with Screencastify, created forms and collected data, created and shared Google Slide presentations of student work, and most recently begun hosting Google Meets to see and chat with my students' smiling faces. That's a whole lot of learning in six short weeks.

I wish I could say I embraced each change with my father's joy and excitement, but truthfully, each new request from my district sent me into a shock wave of panic: "I've never done that! I don't even know where to begin! What if I can't do it? What if I mess it up? What if I discover that I'm no good at this? What if I become irrelevant?"

Then I remembered the words of the immortal Mr. Rogers. "Look for the helpers." I got help from friends and colleagues, I got advice from my professional organization (NYSATA Region 7 rocks), I reached out to my school district's tech department, I Googled a whole lot! And found that there isn't anything you can't learn on YouTube these days. I also paid it forward. On more than one occasion, I talked my friends through steps I had only just learned the day before.

I also learned to cut myself some slack. This is going to be a marathon, not a sprint. I am not trying to learn everything in one day now. I make myself a new goal each week and look for ways to meet it.



My next big goal is to reach out to my special-needs students with developmentally-appropriate engaging content. I'm doing my research. I'm reaching out to my network of "helpers" and I'm channeling my dad.



Cathy Ibanez is a painter from Ossining, NY. She earned a BFA in painting from Syracuse University. She studied, worked, and painted in Florence, Italy through 1990. She earned an MA in Art Education from the

College of New Rochelle and holds a New York State K-12 Art Teacher Certification. She teaches elementary art at Brookside School in the Ossining Public School District.

Cathy has participated in numerous group exhibitions and has had four solo exhibitions of paintings at The Ossining Public Library Gallery, 1986, 2010, 2012, and 2015. She is currently painting in acrylics but also works in oil, oil pastel, graphite, and collage.

Teaching at a Distance: 10 Teachable Moments for Art Teachers

Heather Heckel

Editor's Note: As a frequent contributor to the NYSATA News, Heather Heckel has previously shown us the deep connections between her artistic life and her art classrooms. Now, prevented from physical contact with her students, she explains how those connections provided the inspiration for her distance teaching and lessons for her practice.

I am a rare breed of millennial who considers herself a Luddite. I am not interested in social media, I still have an iPhone 6, and I would much rather be reading a physical book, walking outside, or having a conversation with a person than a screen. So when our district asked us to move beyond emailing (the only mode of communication I felt comfortable with) to “live instruction” which had to include at least our voice, I panicked. Then I realized that I was experiencing some of the same feelings that a student in my classroom might be feeling if she did not feel confident in her drawing abilities, or if he was shy and afraid to reach out, or a perfectionist afraid to try new things for fear of failure. This was an opportunity for me to teach myself the lessons that I am always trying to teach my students.

1. Have artist's block? Start with something you love!

How was I supposed to create something new with all the added pressures of delivering a lesson remotely? Then I remembered what I tell my students, find something about it that you love to get you started. In the last edition of the NYSATA News, I wrote about my love of National Parks, so I needed to develop a lesson for sixth and eighth grade students relating to that theme.

2. Highlight strengths.

What was a benefit of these new restrictions? In my classroom I have a set of encyclopedias and several reference books; we do not have computers where students can search the internet for reference images and

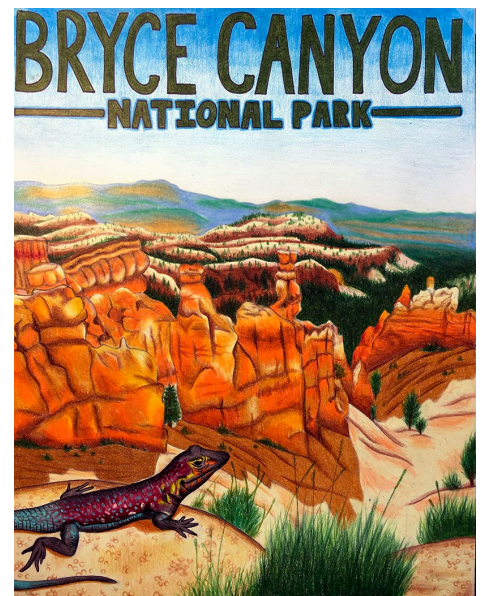
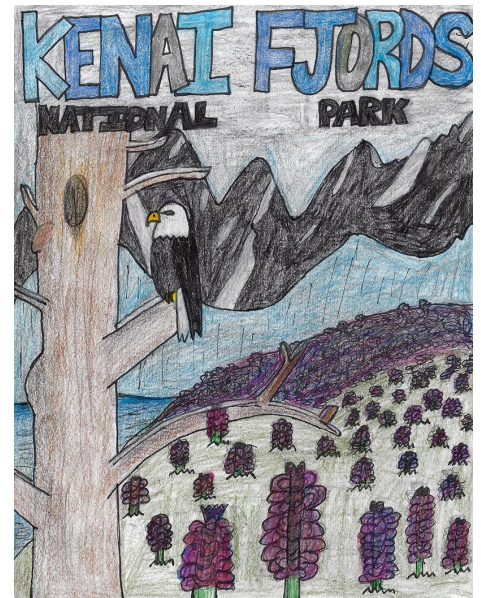
up-to-date information. Now that students were homebound with internet access and I had chosen a theme, I decided to have students travel virtually for what would be their Spring Break by conducting some online research to create their own postcards inspired by the parks.

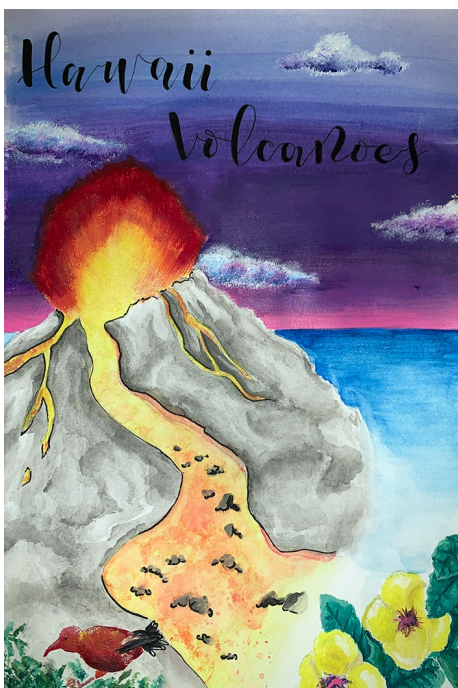
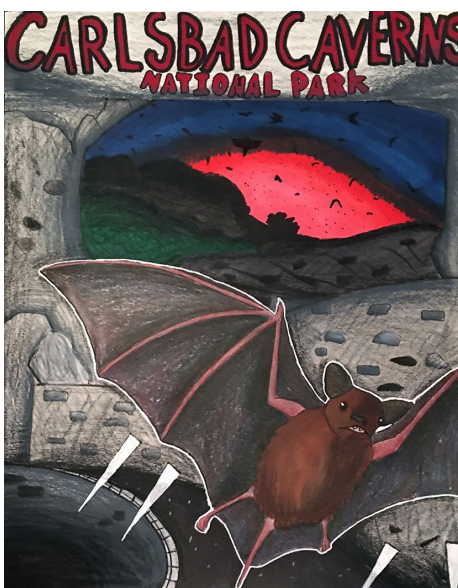
3. Try something new!

I would have to eventually deliver my lesson, but I was actively avoiding Google Classroom. I had never used it before because I preferred paper copies. I like to hold things in my hands and write feedback using a pen. However, now we need a platform to connect with students and I decided to jump in. Luckily this interface is intuitive, and it matched my style of simple and accessible organization. Once I entered all my students into my classes for the new quarter I realized that my attitude had shifted from reluctant to enthusiastic. By trying something new I had discovered that I liked it, and instead of being a threat, it is just another mode of communication with my students.

4. Get experience with a variety of media.

Now that I had gained some experience in Google Classroom I was done, right? Well, maybe I would finally give Google Arts and Culture a try since I've heard so much about how it offers great visual resources from all over the world. Google Arts & Culture provided The Hidden World of the National Parks, an interactive platform for five National Parks: Kenai Fjords in Alaska, Hawai'i Volcanoes, Carlsbad Caverns in New Mexico, Bryce Canyon





in Utah, and Dry Tortugas in Florida.¹ This was perfect for my lesson, and I could show students how to access and use the website using Kaptura (more new technology!), a great screen capturing program that I had used during my time at Savannah College of Art and Design. I would also have students tell me their plans using a Google Forms Survey before they started creating their artwork.

5. It is OK to make mistakes because they are part of the creative process.

Once I had my ideas and communication platform, it was time to create the content of the assignment. My first video lesson took me several hours to record because I kept messing up my words and having to start over. Did I look weird on video? Did I pause too long? Can they hear my keyboard clicking in the background? Does the electrical outlet on the wall behind me distract from my presentation? To put all my recordings together I had to teach myself the program on my Mac that I had always ignored: iMovie. Thank goodness it too is intuitive, and I learned as I went. However, every time I tried to download my video that was over a gigabyte my computer would crash. After a massive software update and accepting the fact that it did not have to be perfect I got the point – the important part was connecting with my students and communicating the requirements of the assignment!

6. Exercise choice.

This experience has reminded me that an excellent technique for differentiation is offering choice. Students were able to choose which park they wanted to investigate, and the media, content and layout they would use. Since each student has access to different art supplies at home, and it has been fun to see how they problem solve within the parameters of the assignment by using what materials they have available.

7. Give and receive prompt feedback.

Google Classroom provides an accessible way to give and receive feedback quickly. Personal comments on assignments are a great way to talk to students about their artwork, and if

you set up email notifications you can be notified when they ask you a question. I also created a slideshow of students' artwork using Google Slides so the entire class could see what each other created, and give shout outs about what they notice. In-progress and final critiques are important whether they are spoken or typed. In fact, having students respond digitally gave every student a voice, even the quiet ones who might not otherwise volunteer their thoughts.

8. Art is everywhere!

All of this learning and teaching was happening from the comfort of my own desk, because like everyone else I was staying home and practicing social distancing too. The time saved from not commuting and not having anywhere else to go focused my free time on the ultimate never ending art project: home improvement. My partner and I ripped up old carpet, painted banisters and cut moldings – all by ourselves. All of a sudden I found myself identifying the elements and principles of design in everything: the repetition of the rectangular shapes of the staircase, the contrast of textures in the discarded carpet lying next to the newly revealed hardwood floors. Staying at home also means homemade everything for every meal. I learned how to bake sourdough bread, and making several different kinds of cookies many times a week sounded like a good idea: variety! The shishito peppers I had never made before had the most amazing chartreuse color, how would I mix that hue if I were using oil paint? Look at the emphasis of the dark chocolate chips in the beige dough surrounding them. One afternoon it dawned on me that following the directions of a recipe is much more similar to following the steps of an art lesson than I had previously thought. Hadn't I always said the elements of design are the ingredients and the principles of design are the finished recipe – now I really get it!

9. Step outside your comfort zone (that is where the magic happens!).

I am really only comfortable with creating two-dimensional artwork, and suddenly my home was providing all

kinds of three-dimensional tasks. Regarding the aforementioned stairs, I became quite experienced with wielding a flathead screwdriver and needle nose pliers to remove carpet staples in the hardwood floors. This was like an archaeological dig which uncovered buried craftsmanship (or lack thereof), evidence that for example whoever had put the carpet in had used an excessive amount of staples. I was now kneading dough and paying attention to plating breakfast, lunch, snacks, and dinner. I have a newfound and humbling appreciation for interior design, the culinary arts, power tools, and the fine craft of men's haircuts, which are all on my radar now.

10. Collaborate, or see what your neighbor is doing.

Coincidentally in this time of extreme isolation there has been extreme unity. There are so many resources available online from professional organizations, and the art teachers in my district are kind enough to post their lesson plans in a shared folder. This present time has inspired incredible motivation to collaborate, and it seems we are communicating with each other more than we might have when we were in closer physical proximity. It is

interesting how restrictions can sometimes promote growth.

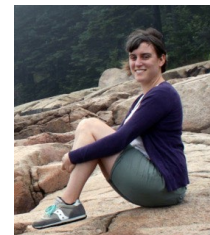
This experience will certainly have an impact on my teaching moving forward. I will be sure to mine more resources on Google Arts and Culture, and museum and local and national arts organizations websites. I am now more open to trying new lessons in the classroom, even if they might not turn out the way I thought. I am inspired to connect with my students on a more personal level since I understand how much they need my support, and how important the arts are in helping to alleviate stress and fostering emotional growth. Maybe my mandatory technological upgrade will make me more relatable to my students since I now understand what all the excitement is about!

Notes:

1 "The Hidden Worlds of the National Parks," *Google Arts & Culture*, <https://artsandculture.withgoogle.com/en-us/national-parks-service/parks>. Accessed on April 22, 2020.

More about the National Park postcard design project: Sixth and eighth grade students were introduced to careers in the arts including graphic design,

illustration, and artist residencies. Our art historical inspiration was the WPA National Park Poster Program. Students then researched one of five featured National Parks using Google Arts & Culture and individual park websites, and chose at least one plant and one animal that lives inside the park. They also had to include a foreground, middle ground, background and use professional bubble lettering to advertise the park's name. The extra credit prompt was to design a postage stamp and write a postcard to someone they know describing what they had learned during this project.



Heather Heckel has taught art in New York for seven years so far, at both middle school and high school levels. Her favorite thing to do during the summer is to travel to be an artist-in-residence for the

National Park Service at various locations across the country. To date, she has completed eight residencies in Arkansas, Connecticut, Washington, California, Iowa, Indiana, Arizona and Nebraska. Her portfolio and a list of awards and publications may be viewed at www.HeatherHeckel.com.) She would love to hear about how her story relates to yours:

heather.heckel@gmail.com



10X10 Member Exhibit

**10 Regions • 10"x10" Incredible Works of Art
Members Exhibit and Sale to Benefit the Scholarship Fund
This year it will be part of our virtual conference!
More information to come**

- All 2D entries must be 10"x10" unframed/unmatted works of art. 3D entries must be 10"x10"x10". These smaller, easier to transport works of art facilitate greater participation.
- The work will be hung anonymously (artists are asked to sign the back or we will cover the signature with a post-it).
- There will be no fee to participate and all members are eligible to submit up to 2 pieces of quality work.
- The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening.
- As with previous Members Exhibits there will be prizes awarded for excellence.
- Contributions will be tax deductible as the proceeds will go to the scholarship fund.
- All unsold work will be returned to the artist/member.

Questions? Contact Beth Atkinson: bethatkinson12@hotmail.com

Choice is Everywhere

Heather McCutcheon

Editor's Note: Heather McCutcheon finds that her "chosen" teaching methodology, where learners are given a greater sense of control over the way they interact with classroom instruction and materials, became more vitally important in this new school environment.

During this time of teaching-at-a-distance we need Choice-Based Art Education more than ever! "Choice" has been around for a long-time – a buzzword for some, for others a way of life. I see choice-based instruction as a critical ingredient in this new world of teaching-at-a-distance.

Giving students the privilege of choosing materials, process, direction, and other options, fosters creativity, innovation, critical thinking, and a better understanding of oneself. Since access and interaction to the traditional "normal" art room – supplies, curriculum and student participation – are completely different during teaching-at-a-distance, we have to adapt. In this new environment of virtual instruction, choice is complex and challenging, but by using it consistently and thoroughly in your lesson implementation, discussion, and reflections, students will be more successful. Choice gives students the ability to explore ideas, to learn, and create by making their own decisions. Students are more invested when they are part of the "teaching" process.

Within a unit of study, choice is important in so many ways. Time is an important part of any lesson. Students working from home have all sorts of distractions and issues when it comes to connectivity and actual time to create. Some students have to watch siblings, wait for Mom or Dad to be home, or may even have a job. By giving students an extended time to complete assignments, and permitting some overlap in assignment duration and deadlines, you allow students the option to devote more time to a favorite activity or a project that strongly engages them. It removes the artificial (and perhaps somewhat arbitrary) start and stop that gets imposed on instruction and learning. You haven't relinquished control – you've transferred some responsibility to your learner, empowering them to make decisions, budget their time, and relish a pleasurable interest.

Offering Google Meets is another way to give students choices. These non-mandatory meetings offer a variety of times and ways we can communicate.

Communication is a beast. I send over 100 emails a week to students and parents, along with phone calls and

hand-written notes and cards. Give yourself and your students an opportunity to have choice in communication – one way does not fit all.

Choice Boards are my new favorite way to give students choice. During our teaching-at-a-distance my students have various levels of supplies at home. Some have their own paints while others do not even have a writing utensil. A Choice Board is a graphic organizer that allows students their own path in learning about a particular concept.

Zentangles Choice Board

Studio Art
Mrs. McCutcheon
hmcutcheon@herkimercsd.org

Start in the center of the board. Learn what Zentangles are and what to create. Then choose one of the outside squares to show your understanding of Zentangles.

Create your own Zentangle with pencil/pen on paper. Take a photo to submit to classroom or upload the image into a video and explain what you created and why	Create a Zentangle outdoors using chalk, nature, sticks & rocks, be creative. Take a photo of your creation and submit on google classroom	Create a video/movie explaining what a Zentangle is. You can use Adobe Spark or another video program. Submit video/movie on google classroom.
Create a Zentangle with paint. Take a picture and submit on google classroom	Zentangles Learn about Zentangles here: https://zentangle.com/	Creating the traditional Zentangle. You will need square piece of paper, pencil and pen. Check it out: https://www.youtube.com/watch?v=83c0bMLAg
Write a small paper (About a page) using a google doc about Zentangles. Explain why someone would create a Zentangle and the benefits. What are your thoughts about Zentangles? Submit on google classroom.	Use google drawings to create a Zentangle. Use this link to learn more about google drawing: https://www.youtube.com/watch?v=w7mhuuavd8t53s & then create a Zentangle. Submit on google classroom when done.	Create a Zentangle with your choice materials. (Frosting a cake - Using food, like spaghetti - Bottle caps) Be unique and creative - email me before you start for approval. Take a Picture and submit on google classroom.

Art Choice Board Sculpture

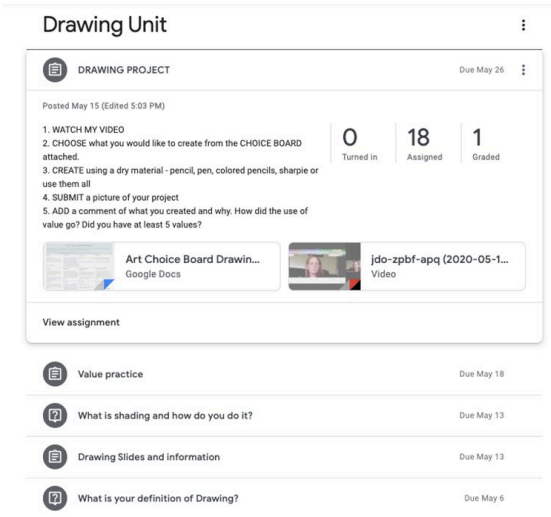
Instructions: Choose a project to create and turn it in on google classroom with an artist's statement in the comment area. Spend at least 1 hour working. Make sure to check out all the links in the project square you choose. Do more if you can.

<p>Public Art/Nature</p> <p>Find out about British artist Andy Goldsworthy. Create your own Earth Art Sculptures. Leave it in nature to brighten someone's day and share the photographs on google classroom/ artsonia.</p> <p>OR</p> <p>Take a nature walk and collect natural objects. Design your own Fairy House Sculpture.</p>	<p>Tinkercad/3d printer</p> <p>Create a 3d sculpture using Tinkercad. (We may be able to print at some point if not this year, next.) What can you create with simple shapes?</p> <p>How to: https://l.materialise.com/blog/en/tinkercad-3d-printing-tutorial/</p> <p>**PLEASE remember to download as a STL but also take a screen shot so I can see what it looks like when submitting.</p>	<p>Paper</p> <p>Write a paper about a Sculptural Artist and their style. Page 1, page 2</p> <p>Answering these questions:</p> <ul style="list-style-type: none"> • What time period did they work in. • Style of art • What did they create and why? • What are three questions you would ask the artists about their work if you could see them? • What are your thoughts about the works? Like/dislike why? 	<p>Sculpture/Carving</p> <p>Use a bar of soap and a butter knife and carve into it. You can also use small items like a small screwdriver, pencil or pin to make smaller details.</p> <p>How to make a soap carving: https://www.wikihow.com/Make-a-Soap-Carving</p>
<p>Paper Sculpture</p> <p>Create a paper sculpture just using paper! Check out this video:</p> <p>https://www.youtube.com/watch?v=sQ2oE4uLU5w</p> <ul style="list-style-type: none"> • Contemporary artists: Calvin Nicholas 	<p>Cooking/Sculpture</p> <p>Create a 3d cake. Make layers and use the frosting to build.</p> <p>Check out these amazing artists that do this every day!</p> <ul style="list-style-type: none"> • https://www.zingermansbakery.com/cakes/3d-cake-art/ • https://mymodernmet.com/view/-hmg-boon-3d-jelly-cakes/ • https://newallas.com/dinara-kas-ko-3d-printed-cakes/51232/ 	<p>Video/Adobe Spark flyer</p> <p>Make a commercial or flyer for a style of artwork or an artist you have done some research on. The commercial should have:</p> <ul style="list-style-type: none"> • Who the artist is or style of work. • What time period did they work in. • What would this artwork be worth is selling. • Should be at least 30 seconds long. 	<p>Recycled Sculpture</p> <p>Try this sculpture scavenger hunt at home, and create your own sculpture.</p> <p>Use Recyclables or Items you have everyday.</p> <ul style="list-style-type: none"> • https://www.materialise.com/article/136611-artists-doing-emerging-3d-ings-recycled-materials • https://www.webdesignerfocus.com/m2008/2008-08-07-creating-recycled-art/ • https://americanart.si.edu/artists/andrew-mcneil-3523

When creating a Choice Board for a lesson, I include a variety of ways to create, give options for different supplies, and links to artists and how-to videos. I always give students the choice of creating something digitally since our district lets students borrow a Chromebook along with a Wi-Fi hotspot.

Designing a Choice Board, that gives students at least nine different choices (squares), is helpful. Within these choices there are a few things to think about:

- Each square should relate to learning objectives and be based on the NYS standards.
- I try to have one of the squares free choice – sketch/ make a plan and share for approval before creating.
- Make sure there is a square for every type of learner: visual, auditory, read-write, tactical, and kinesthetic.
- You can make the board interesting by giving students a variety of goals
 - Pick squares to make a tic-tac-toe
 - In a line
 - Randomly choose one
 - Randomly choose three
 - Level the board: choose one from each column. Using this method you can have students choose their own path
- Different materials (some uniquely unusual) are suggested: i.e. using cake-decorating frosting for painting.
- Incorporate technology as part of one more square: Google Draw and other free online graphic programs, like [Gimp](#) and [Tinkercad](#). Other technology activities would be to create a video commercial or a stop motion animation.
- Make sure students are able to create independently if needed. Make sure instructions and directions are clear and easily readable for students. This way they can generate their own ideas and substance of the lesson.
- I like to create digital versions: students can see my examples online in emails or our Google Classroom – and I add links to artists websites, how-to videos, and much more online information to get students invested in the topic.



Creating a Choice Board takes a decent amount of preparation but worth the time and energy. It is an awesome way to keep everything in one place for students and is a great way to differentiate your instruction. When the Choice Board is done, you can have this as a resource, a base point to use in the future or just reuse from year to year.

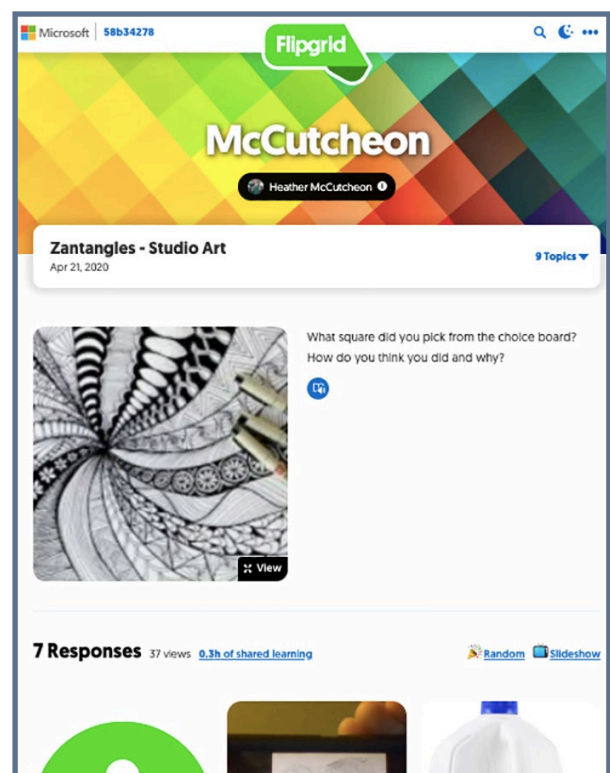
The technical part of creating a Choice Board is fairly easy and you can create it in a variety of ways. Here are a few programs to make it:

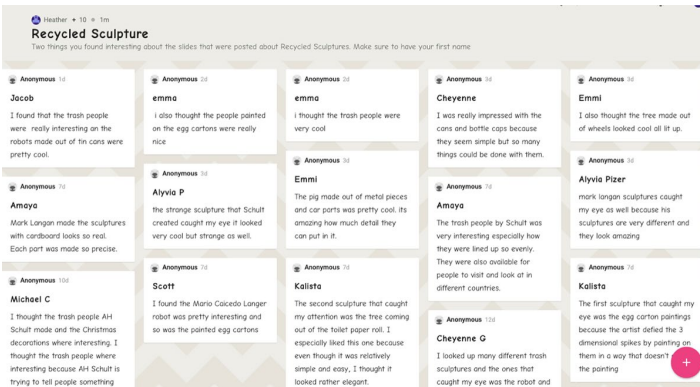
- Google Doc (Insert>Table)
- Google Slides (Insert>Table)
- Microsoft Word/ PPT
- [Canva](#) (Check out the templates)
- ChoiceBoard-Creator App (\$2.99)
- Many premade ones on TPT

Giving students choices when it comes to classroom discussions or reflecting on their work is also essential during this time of teaching-at-a-distance. As I have stated, and as we all know, students learn in different ways and they explain things differently. It is important for students to still have a voice.

Some ways I allow and encourage students to use these options:

- Record a video of yourself (Simply using your phone)
- Post images and notes
- Write comments
- Use the Flipgrid: <https://info.flipgrid.com/>
- Create an Adobe Spark: post, page or video <https://spark.adobe.com/>
- Pic-collage: <https://piccollage.com/>
- Voice thread: <https://voicethread.com/>
- Padlet: <https://padlet.com/dashboard>





List of Online Resources

- [Adobe Spark](#) – Free – to create graphics, web pages, videos
- [Gimp](#) – Free – Image editor
- [Tinkercad](#) – Free – 3d design program
- [Canva](#) – Free – create flyers, social media posts, logos, and posts
- [Flipgrid](#) – Free – you can organize by topic and students can video/voice record themselves
- [Pic-collage](#) – Picture collage into one image – Free App with their watermark
- [Padlet](#) – Visual board to post sticky notes – free for your first few boards – then \$8./ month.

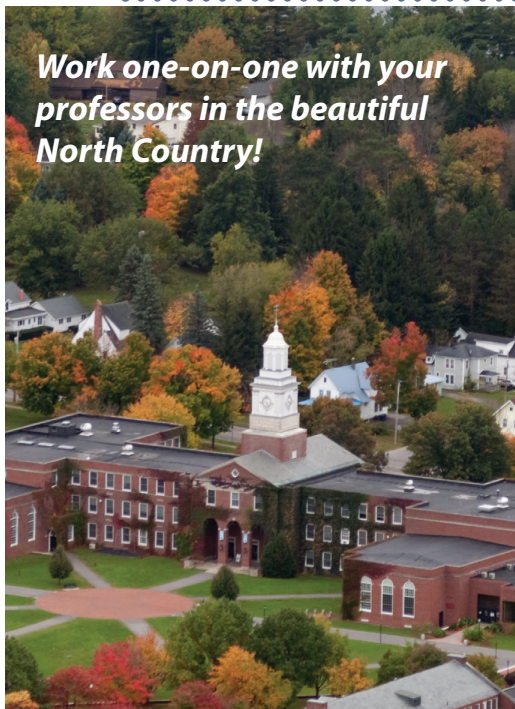
My own table of free online graphic and photography programs, which I post for students:
<https://docs.google.com/document/d/1KGtccuuBTae4z04qcG151kCaMTDg2JNxlwQAZAHSX8/edit?usp=sharing>

During this teaching-at-a-distance period it is a very important to teach students to be creative, ask questions, and seek answers on their own. Choice encourages students to take their learning into their own hands. Choice meets the needs of the students and their different levels of understanding and the needs of different kinds of learners. It allows students to grow at their own pace and use their own ideas. We are all learning! Giving ourselves some room to learn and grow is just as important as our students!



Heather McCutcheon teaches Fine Arts at Herkimer Jr./Sr. High School. Heather is currently teaching 8th through 12th grade classes. She teaches a different class every period: from College Now Ceramics, Graphics to AP Studio Art and Art 8!

Along with being an art educator, she is her district's Arts in Educator coordinator, NYSATA Region 3 co-chair and Youth Art Month co-chair. Heather is passionate about technology and loves working on mixed media 3d printed pieces.



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Back to Nature at a Distance

... or how an art department produced an excellent K-12 Art Project

Marty Merchant with Tiffany Dyckman

Editor's Note: I just had to showcase this wonderful art project that came to my attention through a family connection. In this environment of shared miseries, anxieties, dreads and challenges, sometimes there's a sunbeam – and this project, born from a unified desire to inspire students while accommodating these incredibly demanding circumstances – allowed students to freely look, create, and display their creative vision without limits to situation or supplies. What a breath of fresh air. Literally.

I first saw the Lakeland New York School District's Art Land Project videos posted on my Facebook feed. Full disclosure – my grandson attends one of the elementary schools in the district.

I was initially impressed by the variety and quality of the student work, and my amazement grew as I began to appreciate the challenging logistics of organizing, managing, and producing a K-12 art project in this time of distance learning.

We know our common situation – an all too typical story we share – short notice on the school closing, a steep learning vector demanding software fluency almost overnight, students without materials, assessment mysteries, instructional contact monopolized by other subjects' assignments and screen demands, and a general maelstrom of personal and family anxieties mixed in. So, as I marveled at the videos of the Lakeland District Land Art Project – finding the presentation charming and the work beautiful, I thought I'd try to discover who was behind this undertaking and how it evolved.

Through a NYSATA member who taught art in the district, I was introduced to the primary manager of this project, Tiffany Dyckman, who was happy to share her experiences and spread the glory around. She calls Lakeland a "great district . . . small but mighty," where the art program is strong, with robust community support, and whose students represent well in local community art shows.

Tiffany has taught in Lakeland for 27 years, and currently teaches art at Lakeland High School. She is an art program

coordinator along with Kate O'Connor, who teaches in the elementary school. With over 5500 students, the district has five elementary schools, one middle school and seven art teachers in the two high schools. According to state test scores, 71% of students are at least proficient in math and 67% in reading. The district is using Google Apps for Education as its platform for continuity of instruction. This includes Google Classroom as a learning management system and Google Meet for synchronous interaction

between students and teachers along with many other applications. Tiffany said ". . . there are definitely some . . . challenges while trying to make things happen, but [we're] grateful that Lakeland had this platform in place and ready to go. Our district did not miss a beat despite so many challenges". Tiffany and Kate work with 12 other art teachers.

When I talked to Tiffany on the phone, my first question was "Who's idea was it?" She said that though the artist Andrew Goldsworthy was not an artist that appeared in any of their curricula, he was familiar to the staff. To construct

his temporary site-specific sculptures and land art situated in natural and urban settings, Goldsworthy works with natural materials and landscapes and limits himself to simple tools, using only his hands and found implements.

Tiffany brought his approach of building-from-nature to her middle and high school teachers when the group had their first post-closure Google Meet immediately after the district's March 15 shutdown. Though they'd never done a unit on Goldsworthy before, they did use living, contemporary artists in their classrooms, and they all agreed that this project served their unique teaching situation well. When the group rallied around the Goldsworthy inspiration, Tiffany passed it



to Kate O'Connor who shared it with her elementary art teachers. One primary virtue of the project would be that it scaled developmentally to all grade levels, allowing for simple or complex inventiveness with readily available materials. It didn't seem restrictive in any way, and organically opened itself to a broad spectrum of approaches.

The lack of visual instruction, step-by-step procedures, and lack of materials hindered the learning experience. We have tried to create assignments and projects that get students to work with their hands and creativity as much as possible, but having limited resources is challenging. Also, not all students have the minimal resources required to do the simplest of assignments. The Goldsworthy project allowed all students to use the natural resources provided to them outside.

Eileen Rosenkampff, Art Teacher, Lakeland Copper Beech Middle School

Tiffany was quick to give credit to her colleagues, who she characterized as a "tight-knit crew", with the same core beliefs, a unified department. "We had a basic Google Document for the Land Art assignment . . . Some of us added supplemental land art videos and images in the material section of their Google Classrooms. The group edited the original document to fit their own situations and grade levels. They had to differentiate learning as needed, and choose appropriate videos, resources, and examples to give to their students. Everyone provided a wide range of supplemental materials to their different cohorts".

One benefit Tiffany pointed out was that even though the unit was designed to accommodate the new teaching and learning environment, it brought the department together, prompted them to think differently, and realize they could retain insights, processes, and approaches to be used in their "regular" art classrooms when things return to "normal".

Realizing that their students – at all levels – were quickly flooded with online assignments and activities, and were beginning to feel prisoners of the computer, these art teachers wanted to find an activity that took their students away from the keyboard and screen, inspired them to roll up their sleeves and get their hands on.

The Land Art Project, once it was refined to grade level, was a about a week-long assignment, that prolonged itself due to inclement weather – rain, wind, low temperatures. The team had a flexible timetable. "As far as due dates go, it was not concrete and much more fluid." Tiffany said. The Lakeland art teachers had hoped that inviting their young artists to work outdoors, to work together with their families, to helping them realize that the creative urge can be manifested with everyday materials and surfaces, would be a tonic and a thrill. They didn't feel the need for a strict, inflexible calendar. Staggered submissions made video production less hectic.

Feedback from students and parents was almost immediate. Students were grateful to get outside, to work with their

siblings and parents and caregivers, to hunt and assemble and invent their own artwork from raw nature. They had a great time working with one another and for the change of pace – away from the computer.

This was a great opportunity for students, parents, teachers, and the community at large to get outside and create some great art. It was such a positive experience for everyone involved. We were forced to look at art education in a new way. We wanted to get away from screen time and really work with hands on. Students were limited on supplies, so they looked to nature for materials. It was a wonderful experience for all. This is a project that brought not only our art teachers together but our entire community.

Paula Zaccaro Lakeland High School 9-12 Art

The teachers created Google folders for each school building. Students K-12 submitted their images to their respective Google Classroom folders. It took a week after the due date to accumulate all the images. The original idea was to create one video, but the volume of responses quickly led the teachers to realize that a separate video for each building was the way to go. Tiffany volunteered to edit and create the videos, which all average just under five minutes. She had to download, crop, and repair over 1000 images, then used Movavi, her personal software, to put the still images together in short videos. Each image is on screen for roughly a second – accompanied by a sound track that Tiffany also added, which was different for each school.

The videos have a lovely and touching simplicity – where flowers, stones, sidewalks and grass, embellished with twigs, leaves and toys – provide a consistent media resource while taking wildly different, inventive presentations. The high school images are perhaps more elaborate and complex, and the elementary videos often have the young artist – even siblings and sometimes families – included in the image.

Take the time to enjoy the videos and their exuberant celebration of nature. While you are chuckling and shaking your head over the creative, inventive messages and patterns of these sweetly temporary works of art, admire the accomplishment of these art teachers and the joyful fun their students must have experienced as they ran around gathering, arranging, and composing these colorful still-lives.

The Lakeland School District Art Staff:

Katherine O'Connor – Thomas Jefferson E.S.

Amy Knapp – George Washington E.S.

Julianne Summers Kaiser – Van Cortlandtville E.S.

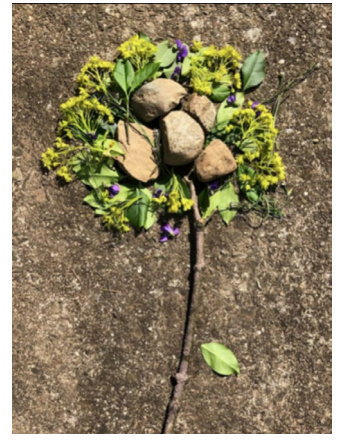
Cierra Sparta – Lincoln Titus E.S.

Christine Long – Benjamin Franklin E.S.

Heather Graessle, Eileen Rosenkampff, Kathryn Gamerota – Walter Copper Beech M.S.

Michael Helfrich, Stacy Vasquez, Heidi Gannon – Panas H.S.

Paula Zaccaro, Tiffany Dyckman, Joe Palumbo, Jessica Marrone – Lakeland H.S.



See all the videos posted on the Lakeland School District website at this link, starting about 1/3 down the page:

[http://www.lakelandschools.org/district/district_and_school_videos_\(spring_2020\).php](http://www.lakelandschools.org/district/district_and_school_videos_(spring_2020).php)

Drawing in Quarantine

Scott Nelson Foster

Editor's Note: In this article, Scott Foster forages on his property, draws upon historic texts, whittles, concocts, and experiments, as he explores the world of home-grown, found, and invented art supplies.

When colleges around the world closed their campuses following the emergence of the novel coronavirus and the Covid-19 disease it causes, I found myself struggling to adapt my studio art curriculum in drawing and painting to remote instruction. Worse still, after getting back in touch with my students, I found that many of them had left campus without essential supplies. Most of my students reside in the heavily impacted areas of New York and New Jersey. If they didn't already have supplies, it was unlikely that they would be able to procure them as restrictions on non-essential work and travel increased during late March 2020. Contemplating my sorry lot, I went outside and wandered around the lawn with my 2-year-old son in tow. It was a beautiful spring day in the middle of March, and, looking around at the new shoots of growth and early buds it occurred to me that nature might provide a way forward.

Foraging for art materials is not entirely new to me. In grad school I immersed myself in old painting manuals, from Cennino's *Il Libro Dell'arte* to the more difficult to find *De Mayerne Manuscript*. In the company of these able guides, I wandered the studios and workshops in which the great works of European painting were created. I learned to make a traditional gesso for panels, and eventually modified the recipe to use modern PVA glues. I experimented with waxes and resins to create thick impasto and transparent glazes.

In the absence of art supply stores and the ubiquitous dickblick.com, artists were an inventive lot. [Many used stale bread as erasers](#)¹ Most relied upon the labor of apprentices, who would grind and prepare their colors – a role they themselves would have served during their youth. Modern era artists, following the lead of Yale's Daniel V. Thompson, rediscovered some of the joys and aesthetic particulars of older and more manual means of artmaking: grinding their paint by hand, gilding, and scraping gessoed panels² As could be expected, some artist favored more outlandish procedures, such as Salvador Dali with his [wasp medium](#)³.

Shortly after grad school – in the greater tradition of publicly funded education – I was furloughed for a week from my teaching job when the economy went into recession. My wife and I took the opportunity to travel to St. George, Utah, where, inspired by the colorful landscape, I foraged for rocks and clay that I could process as pigment to make my own paint. I still have some of the yellow ochre that I made that spring. It's not very interesting in oil, where the need to aggressively grind it reduces it to a drab khaki. In egg



however it can be mixed directly on the palette and yields a beautiful golden yellow.

While part of me wanted to encourage my students to get knee deep in a muddy river to collect the native ochres and umbers, I needed something more immediate and potentially expressive for my drawing class. I settled on ink as a medium, and after some trial and error, was able to cut a few serviceable pens from the variety of bushes, trees, and plants growing near my home. The idea for the ink came from a previous project making ink with black walnut hulls. Some recipes included steel wool as an optional ingredient to adjust the color. Would it be possible to use just the steel wool?

[How to Cut a Pen Video](#)

I initially carved pens from five different kinds of wood. I assumed a harder wood like maple would yield the best pen, but the density of this wood makes it difficult to carve. It will hold a fine edge and be quite durable, but is liable to chip. Some softer woods seemed better for general use. My favorites were cut from the ornamental Burning Bush (*Euonymus Alatus*) and from the dried flowering shoots of a succulent rampant in my wife's flower beds: *Hylotelephium spectabile*. Both of these yield a more flexible pen to which some light pressure can be applied for a more expressive mark. Pens cut from either of these two will likely need to be trimmed up occasionally to keep the tip sharp.

Recipe for Quarantine Ink

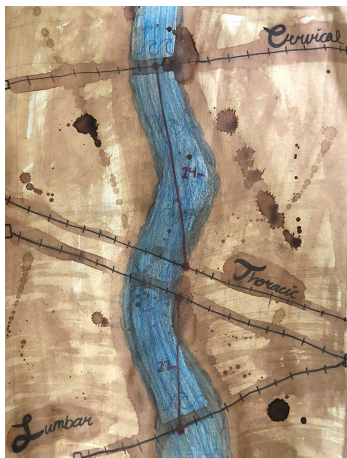
In a small glass jar, submerge steel wool in 150mL vinegar.

Soak in the sun for 24 hours. The next day, drain and set aside. Boil 150 mL of water for a few minutes. Add 2 teabags and steep for 10 minutes. Then boil the tea and bags. Strain and add 50mL of tea to the vinegar mixture. It will turn a purplish black.



[Mixing the Ink Video](#)⁴

Swirl the ink once or twice in the jar, and then write or draw with it on paper or illustration board. The paper should not be absorbent. A watercolor paper, such as Arches 140lb paper (hot or cold press) works well. Your marks will at first appear faint, but will slowly turn to a darker sepia as the iron oxidizes. Notice the flow of the ink. You may see that the liquid moves quickly from pen to paper, making a few very wet strokes, and then leaving you with a dry pen. This reveals the need for the addition of a binder. Ideally this would be a liquid solution of gum arabic. PVA glue (Polyvinyl acetate) will do in a pinch, such as Tacky Glue or Elmer's. The important thing is to not add more than you need: roughly 1-3 teaspoons. After adding the first teaspoon of binder, mix well and observe the flow of the ink. You want it to move gradually from the pen to the paper, allowing you to write or draw freely for multiple strokes before needing to dip the pen.



Spine, Olivia Bishop



Palm, Olivia Bishop

The Science of Ink Making

Iron Gall inks have been in use from the medieval period to the present day, especially in northern Europe. They were important for commerce and correspondence. Governments

even provided [standard recipes](#)⁵ for civil servants. It is [the chemical reaction of Iron \(II\) Sulphate and tannic](#)⁶ acid that causes the immediate change in color when the new compound, ferrotannate, combines with oxygen in the water. As the ink dries the color darkens as the ferrotannate undergoes further oxidation.

The ink, [when not properly made](#)⁷, can be very unstable. Apparently a 3:1 ratio of acid to iron produces the most stable ink. Our recipe is certainly deficient in this regard, but creates a usable ink in a pinch. Iron sulphate is present as an impurity in steel wool, and additional sulphur is found in the vinegar, which besides removing the protective oxide layer from the steel wool, also is able to increase the iron sulphate content of the solution. The tea is used as a source of tannins, but other sources could also be used, such as oak leaves, black walnuts, or oak galls.

The author presents his various home-made pens and demonstrates calligraphy and drawing technique in this [3 minute video](#)⁸.

A comprehensive overview of Scott's work with these local media and tools, along with the work of his students, can be found at his website

<http://www.scottnelsonfoster.com/drawing-in-quarantine.html>

1. The Book of the Art of Cennino Cennini (Google Books) https://www.google.com/books/edition/The_Book_of_the_Art_of_Cennino_Cennini/5uYDAAAAYAAJ?hl=en&gbpv=1&bsq=crumb%20of%20bread
2. Daniel Thompson's book (Google Books) https://books.google.com/books/about/The_Practice_of_Tempera_Painting.html?id=5hTkXZuS2SUC
3. Section of 50 Secrets of Magic Craftsmanship (Google Books) <https://books.google.com/books?id=RBPCAgAAQBAJ&lpg=PA160&ots=lqj49Xen7p&dq=dali%20wasp%20medium&pg=PA160#v=onepage&q=dali%20wasp%20medium&f=false>
4. The author demonstrates the mixing of ingredients <https://www.youtube.com/watch?v=DESrf0ur5tU&feature=youtu.be>
5. Internet Archive: Circular of the Bureau of Standards #413: inks https://archive.org/stream/circularofbureau413wate/circularofbureau413wate_djvu.txt
6. Iron Gall Ink website – https://irongallink.org/igi_indexd7ce.html
7. Library of Congress – Conservation Corner: Solutions for Treating Iron-Gall Ink Artifacts <https://www.loc.gov/loc/lcib/0806/conservation.html>
8. The author demonstrates technique with his homemade pens and inks <https://www.youtube.com/watch?v=8W4whWclCg&feature=youtu.be>



Scott Nelson Foster's paintings have been featured in national and international exhibitions. He received a B.A. from Northwest Nazarene University and an M.F.A. in Painting & Drawing from Utah State University. Professor Foster currently serves as Chair of the Creative Arts Department at Siena College.

WWW.SCOTTNELSONFOSTER.COM

Arts Education Is Essential

This statement of support for arts education has been reviewed and endorsed by the national organizations listed on page two.

It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers.

Teaching and learning will never quite be the same in our post-COVID-19 world. However, our commitment to provide rich and varied educational experiences remains unwavering. The arts have played an important role in these tumultuous times and will continue to do so for all students, including the traditionally underrepresented, those with special needs, and from low-income families. Here's why:

Arts education supports the social and emotional well-being of students, whether through distance learning or in person.

Self-awareness, self-efficacy, self-management and perseverance, social awareness and relationship skills are central to any arts education activity, no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team-building and self-reflection are supremely suited to re-ignite students' interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.

Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way.

Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers.

As defined in ESSA, "music and the arts" are part of a well-rounded education. Every state in the nation recognizes the importance of the arts as reflected in rigorous PreK-12 state arts standards. Forty-six states require an arts credit to receive a high school diploma, and 43 states have instructional requirements in the arts for elementary and secondary schools. As noted in *Arts Education for America's Students: A Shared Endeavor*: "An education without the arts is inadequate."

The healing and unifying power of the arts has been evident as the COVID-19 pandemic swept the country. We have seen and heard it play out through works of art on sidewalks, shared musical moments from porches, in plays and dance performances, and every other imaginable iteration of art making. As states and schools work through multiple challenges in the years ahead, arts education must remain central to a well-rounded education and fully funded to support the well-being of all students and the entire school community.

Endorsing Organizations

Afterschool Alliance
American Choral Directors Association
American Composers Forum
American Orff-Schulwerk Association
Americans for the Arts
American String Teachers Association
Barbershop Harmony Society
Carnegie Hall
Casio America, Inc.
Chorus America
CMA Foundation
College Band Directors National Association
Conn-Selmer, Inc.
D'Addario Foundation
Eastman Music Company
Education Through Music
Educational Theatre Association
Give a Note Foundation
Hal Leonard
Historically Black Colleges and Universities
National Band Directors' Consortium
Jazz at Lincoln Center
Jazz Education Network
KHS America
KORG, USA
League of American Orchestras
Little Kids Rock
Mr. Holland's Opus Foundation
Music for All

Music Teachers National Association
NAMM Foundation
National Art Education Association
National Association for Music Education
National Association of Elementary School Principals
National Association of Secondary School Principals
National Coalition for Core Arts Standards
National Dance Education Organization
National Education Association
National Federation of State High School Associations
National YoungArts Foundation
Organization of American Kodály Educators
Quadrant Research
QuaverEd
Recording Academy
Save The Music Foundation
State Education Agency Directors of Arts Education
The Rock and Roll Forever Foundation
United Sound, Inc.
Varsity Performing Arts
West Music Company
WURRLYedu
Yamaha Corporation of America
Young Audiences Arts for Learning
YOUnison

Do you represent a national organization interested in endorsing this statement? Email essential@nafme.org

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The Silver Lining

Jennifer Wentland

Editor's Note: to shamelessly paraphrase Tolstoy – happy families are all alike; every pandemic-era family is frazzled in its own way. Here Jennifer Wentland tells us about her and her family's challenges – some we have in common, and some uniquely theirs – and what sustains her through it all.

I knew this year was going to be a tough one; with an ever-changing 15-year-old daughter and her spunky 10-year-old sister, my husband in a new job at an architectural firm, and us building our own new home while I worked full-time – our schedules were going to be tight and life was going to be stressful. As the year progressed, we were getting through it all, little by little, day by day. Then March arrived, the Pandemic came, and things really changed.



Michael, me, Sophia, and Isabelle Wentland

While quickly reorganizing the time I spent managing classwork, Olympics of the Visual Arts Teams, Art Club, my own girls' activities, and our homelife, I found myself trying to figure out how to teach via distance learning. Our entire lives were changed in a few weeks, along with everyone else's.

I have been teaching Art for 18 years now. I started at the Elementary and Middle school levels and am now teaching High School art at Onteora Central in the heart of the Catskill Mountains. I am one of three teachers at that level and I focus on Studio Art, Drawing and Design for Production, Photography, and Digital Art. I am the Advisor for our Olympic of the Visual Arts teams, which is one of my favorite parts about being an art teacher. It takes a lot of time and energy, but it brings such joy and fulfillment to

myself and my students. I also run our HS Art Club, which I really enjoy. In the little free time I had, I enjoyed spending time with my family, hiking, sailing, cooking, gardening, going on adventures, and being creative.

Then March 13th came, the day Ulster County closed for two weeks – then four weeks, then for the rest of the year.

During this whole experience I've had mixed emotions – my mood changes every day. Some days I miss my students, my room, my colleagues, and I feel sad and low. Then the next day I go on a hike with my girls and find beautiful areas out in the wilderness and I feel happy and blessed. Honestly, this quarantine has developed into a blessing to my family. We were too spread out, running around to different activities and not spending enough time with each other. Now we are probably spending a little bit too much time together, but it's all right. We're making it through. The only thing I worry about is the mental health of my girls, as they are away from all of their friends – except through devices or socially acceptable walks from time to time.

Then came the day my husband's employment was cut to part-time and part pay at his architectural firm.

This came as a serious blow, because we are currently building our dream house about 25 minutes away from our current home and we worried about the financial impact. Luckily my husband ran his own design and build company for 15+ years. He currently works from home in the morning and then goes work on our house, which he designed (with input from me of course!). Our new home has been one of the greatest blessings and stressors of this pandemic. It's fantastic to have a project to work on every day. We never question what we are going to work on each day, we have lots to do, jobs never end.

The pressures and stress of building a house is one of the toughest challenges a married couple can experience – and we were committed to this task during a pandemic! Yikes! We are navigating our way through, doing much of the work ourselves now since we can't hire teams of people. So in the end we are building much more of our house than we

had anticipated, but we are more invested than we might have been. Both of our girls have more free time too, so they come and help many days during the week. Now they are invested in their future home. We are looking forward to the day we can move in, hopefully sometime late this summer or early fall.



Sophia Wentland in her bedroom

So with all these forces and demands – there’s still the art teaching. Let’s talk about the bulk of how I spend my week. I wake up, drink coffee, and start working almost right away; answering emails (at least 20-30 a day), checking all of my Google Classrooms, grading work, and preparing work. Often before breakfast I can sneak away for a half-hour walk to energize myself and prepare to sit for most of the day. One of the things I love about teaching is that it constantly involves mental and physical shifts and moves; I could walk around, help students, prepare supplies, etc. It’s really tough for me to sit for long periods of time; I lose interest, get bored, I become unmotivated. This tendency to be stationary has been a challenge of distance learning – I strive to stay energized and enthusiastic.

Our Administration set up an organized schedule of class meeting times so that there are no conflicts with all of the other online classes. Tuesdays are the Art and History days and are my “game” days during the week; I have to prepare the work, and then make sure that my family is all set to work around me.

We live in a tiny house and we’re all at home, so finding a place to work and teach has been a challenge. One time my dog was scratching at the door, another time my Roomba started to run. Sometimes we are all on Meets at the same time and it’s crazy! Along with running my classes and teaching I also find that I have to devote a lot of time to help and teach my 5th grader. She has a Google Meet each day and after that she sits down next to me and starts her schoolwork. Sometimes she can work for a while on her own, but usually she needs my assistance, especially with math. So not only am I teaching high school art, but I’m teaching my own daughter through the end of 5th grade. It

has been a challenge to say the least! There are definitely moments where I’m gritting my teeth and trying to stay calm and patient.

I know there are a lot of families out there with many more children at various levels, and **that** would be tougher! I can see it in my student’s successes and downfalls – some of my students who are from large families are really struggling. Maybe their parents are not helping them or prompting them to get schoolwork finished, maybe they cannot get on a computer, maybe their internet isn’t working. There are so many issues with distance learning, it’s frustrating. I know that my colleagues and I are feeling disconnected to our students and frustrated about how best to reach and teach them.



This image was taken on May 22 – we have dreamed about building our own home since we were married 17 years ago. We have wanted to build a house that grows with our family, can hold our entire extended family or a large gathering of friends comfortably, and grows with us as we grow old (all one level and ADA compliant!)



Here we are standing in our future kitchen taken on the same day, May 22. We’re essentially standing on our future kitchen island (the blue tape on the floor) – we are looking forward to holding family and friend gatherings here.

I think one of the most difficult things right now is the uncertainty of the future. We are living day by day, week by week. There are no easy answers to many of the questions we have; when will our county open up? When will we get back to work? Will life ever be the same as before? The big question: when will a vaccine be approved? I know my family and I have many of these questions and I am sure many others do as well. We, as teachers, worry about what the fall will look like. Will we be able to get materials to students? Will we teach in some capacity in our classrooms? I also know that all of us are worrying about school budgets and will special areas be one of the areas schools cut? We art educators know the importance of the arts, but does everyone else? Does society know that the Arts is one of the only ways that some adults, children, and teenagers are actually making it through this difficult time?

In the end I keep thinking about the Silver Lining in all this. I know for myself, I absolutely love my job. I consider myself to be one of the luckiest people alive in that I get to do what I love every day. If I wasn't so stressed about the uncertainty of the future, about building our house, about my daughter's education and mental health, and the future of both my job and my husband's, I would be completely content. My family and I have our health, we are happy, we are relaxing at home, making meals together, eating together, watching movies, going for walks, exploring new places, slowing down, and enjoying the simple things in life. This is what I hold onto during this time, day by day.



Jennifer Wentland grew up in the Catskills and then went to undergraduate school for Art Education at Marywood University in Scranton, PA. She was fortunate to study abroad in Italy and then returned to teach in the Catskills. Jennifer taught 9 years of K-8 and 4 years of high school Visual Art at Margaretville Central, where she taught Digital Art and Photography using Adobe programs on Macintosh computers. Jennifer is now finishing her 5th year teaching Secondary Art at Onteora Central School District in Boiceville, NY. She is currently teaching Photography (both dark room and digital), Drawing and Design for Production, Studio Art, and Digital Art. She is the advisor to the HS Art Club and has had some very successful year with teams at the Olympics for the Visual Arts.

NYSATA Student Scholarships

If you are a NYSATA member who teaches high school seniors, don't miss out on the opportunity for your students to apply for a scholarship from NYSATA.

in response to the current distance learning situation, we have made some changes to the Student Scholarship application process. Students will create a shareable Dropbox or Google Drive folder and place all application materials into the folder. The student will provide their teacher with a link to the folder so the teacher can view the contents of the application and submit the link through an online submission form.

The deadline for submissions is June 30, 2020.

Details and forms are available at www.nysata.org/student-scholarships.

Questions? Please contact NYSATA Scholarships Coordinator, Loretta Corbisiero at scholarships@nysata.org.

Reflections of a New York City Transfer High School* Art Educator

**A school that serves juniors and seniors who transfer into this school if their current high school placement isn't going well.*

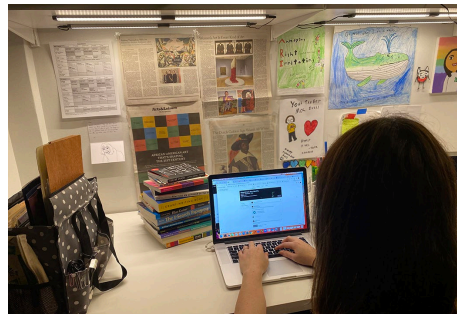
Melissa Birnbaum

Editor's Note: Melissa Birnbaum is the Internship Department Head at City-As-School high school, as well as a visual arts teacher in New York City since 2004. The CAS alternative high school puts "students in the field – primarily students at risk of dropping out – and revitalizing their interest in their own lives, in their education and in the society around them". Since many of her students are learning on location in businesses, foundations, and other institutions, her experience with the dramatic effects of the Covid-19 pandemic are unique in many ways – and in this adaptation of her daily journal she shares common challenges and unique problems.

It was Friday, March 13 and I rode the subway home from my school feeling drained and depleted. The subway cars were becoming less crowded as most of New York City's white-collar workers began staying home the prior week. It was the start of the pandemic, and all of my students who were assigned to field-based learning sites witnessed them closing one by one, as these locations took necessary precautions. The Art Students League, closed. Marvel Architects, closed. Kremer Pigments, closed. How can I replicate their learning experiences inside my school? I can't, but perhaps I can secure a space for us to make art instead. My students seemed to like the idea, but before I could put the plans into motion, the mayor of NYC decided to close the schools on Sunday, March 15. I sat on my couch that night and wept as I realized that things might never be the same again and that I was living a historic moment.

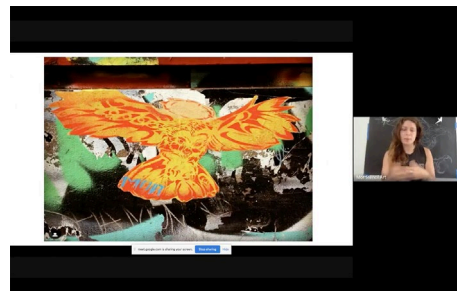
It all seemed so big – and it got bigger. I entered my student-free school the following week to plan for remote learning. Each day I would bring four empty tote bags and leave with four full ones, stuffed to the brim with books, student work, and planning materials. The subways became emptier each passing day and the air inside the train grew tenser, as we straphangers became impatient. One day that week, I coughed in my elbow and someone sitting next to me got up and moved.

On my last day inside the school building, I said to my colleague: I



Melissa at her home workspace

think the next time I'll see you will be September, I hope not, but take care. We couldn't even hug goodbye like we had always done.



Zoom meeting with student

We began remote learning at the end of our third academic quarter on March 23. I spent the remainder of March and the first half of April holding individual video conferences with my students to talk them through their art and writing. My live seminars became the week's highlight – knowing everyone was surviving, staying healthy, and wanting to learn, was sustaining me. The ones that wouldn't meet up got phone calls – who had a parent that was a healthcare worker? Who had family with Covid-19? Who didn't have any e-learning devices? It was important to

know everyone's story so that we could meet each student where they were. I knew I was also facing another academic quarter where field-based learning could not happen, and I needed to design new experiences that would make my students want to dial in and be excited about school. It was bad enough that our live art show would be cancelled, that the prom would be cancelled, that graduation will be cancelled, and the annual celebratory BBQ would be cancelled. What would motivate my students to show up? What would translate well online?

I spoke with one of my regular students and she asked me if I could teach art history – and wheels in my head started turning. Of course, I could teach art history, but an enticing, interactive teaching space was needed. I got on the phone and called a bunch of working artists. Five agreed to join my class and share their artwork and story. Can we connect it to what students are personally feeling? Yes! Can we have them create an art piece with whatever they can find at home? Of course, we can! I called another mentor at one of my field sites who owns her own small creative agency. She agreed to anchor a learning experience that would allow us to form our own virtual creative agency at my school. Squarespace**, who happens to be our neighbor at school, agreed to provide complimentary site licenses so that we could learn how to redesign our school's website while students simultaneously designed their own.

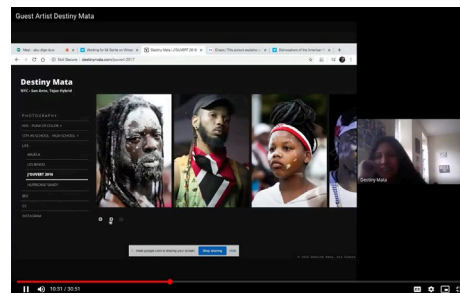
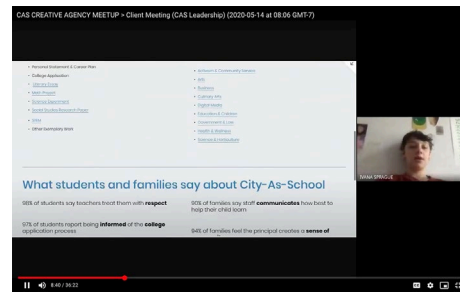
They even agreed to join us one day and give a live talk. Our school has now become our agency's new client.

So here I sat with two well conceptualized virtual experience ideas mid-April with lots of field support and no days off to really plan, as spring break was suddenly cancelled. I spent the last part of April working 12-hour days. Just turning around that much curriculum involving so many moving parts was a heavy lift but, dare say, welcome distraction. I even sustained a couple weeks of feeling under the weather myself, with suspected Covid-19 but no test. (I'm feeling much better now and will most likely test for antibodies soon.)

There was also a thick air of anxiety occurring that still lingers – the not knowing – Who is sick? Who recovered? Who passed on? Many conversations like this happened colleague-to-colleague and student-to-student. We did not lose any students or staff, but relatives and friends were lost. I am forever amazed at the resilience of my students who had parents that were sick as they cared for them and their siblings or who stayed home alone all day as both parents were essential workers. The same thing goes for several of my school leaders who lost close loved ones. We are keeping morale up and all hands are on deck. Our staff Zoom Meets are welcome reunions and we use them to gain clarity on what lies ahead.

Now we are in May – three weeks into the new quarter that was designed exclusively for online learning. The format is working fairly well. Several students like the fact that they don't have to leave home to get what they need while interacting with interesting guest speakers (that's High School for you). I did learn that most of my students have been keeping really strange schedules as they remain up all night, stay awake for class, and crash afterwards. I have been giving more talks on nutrition and wellness than I ever have in my 15-year teaching career. Angst and uncertainty have also been a frequent conversation topic, which is leaking into student proposals

for final art pieces. I keep encouraging them to get in touch with these feelings and use them. Many of my guest artists have articulated that their current art has become a protective armor for their own reaction to the pandemic. This has been very validating for everyone.



Screen shots from her live lessons

One of the reasons why I think many of my students are thriving with the online learning format is because I work in a place that gives students choice in picking their courses. So many have opted into my instruction due to what I'm teaching, plus they're used to how I teach. I am also building off a foundation of close relationships. My phone calls to their homes become catch-up sessions. When there is an awkward pause in conversation, I can ask the right questions to get things going. The pandemic happened at the time of the school year when there is that "relationship sweet spot" that occurs in mid-March – by then you know your students' quirks and they understand your pedagogical rhythm.

I do question how well virtual teaching methods will work for our incoming class in the fall as we graduate half of our students as a transfer school. This means that I'll have to get to know a whole new cohort of students in the fall remotely, through a small boxed grid on a screen. Live online group lessons require users to use certain protocols you have to get comfortable

with – how will I ever begin to get to know everyone in a meaningful and authentic way through a screen? The trust and connection built with my students is essential for getting them motivated to learn. It will take more time and a different mindset.

At this point, we have been conditioned to change quickly, so we'll go with the flow. I don't anticipate New York City opening their doors in the way we've become accustomed to each September. It will be another hefty lift, but I will charge ahead. It has always been the love of the work that pulls me through.

**Squarespace, Inc. is a private American company, based in New York City, that provides software as a service for website building and hosting.



Melissa Birnbaum is a teacher leader and art educator in NYC at City-As-School High School, a public transfer school in the New York State Performance Standards Consortium. A champion of progressive education, Melissa believes that the richest learning opportunities occur when connections are made with the world surrounding our daily lives. Her greatest joy in teaching comes from exposing students to different creative career pathways to which they would not have had access in the traditional school system. Melissa teaches art history, drawing, painting, photography and media inside school walls and out in the field at internships.

Stir Up and Release: the other side of distance teaching

Sarah Palefsky

Editor's Note: Though we all have long lists of reasons why teaching-at-a-distance is problematic, inadequate, and unnatural, there are discoverable strengths embedded in the way we have to teach and reach our students these days. Sarah Palefsky shares her insights on the potential advantages of these remote connections.

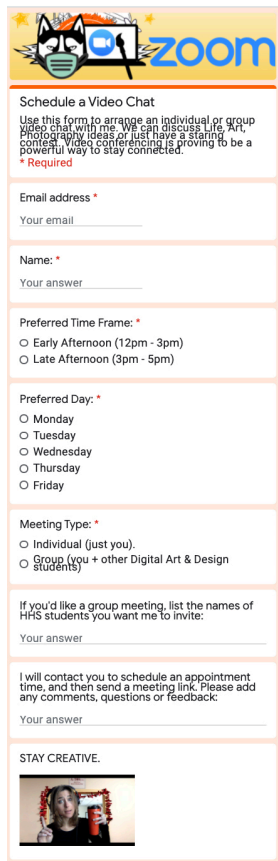
We all thought the same thing, "It'll be one, *maybe* two weeks, then school will reopen. Blip in the radar, kids!"

Never could I imagine converting the corner of my bedroom into a video chat studio, jockeying between iPad, laptop, and phone, while serially checking work email, texts, missed calls, and Google Forms submissions. During the past nine weeks, I've learned a great deal about **myself**, **my students**, and **how to cultivate creativity** during quarantine.

MYSELF

I do three things daily:

1. Go outside
2. Move my body
3. Listen to music



Schedule a Video Chat

Use this form to arrange an individual or group video chat with me. We can discuss Life, Art, Photography ideas or just have a starting context. Video conferencing is proving to be a powerful way to stay connected.

* Required

Email address *

Your email _____

Name: *

Your answer _____

Preferred Time Frame: *

Early Afternoon (12pm - 3pm)

Late Afternoon (3pm - 5pm)

Preferred Day: *

Monday

Tuesday

Wednesday

Thursday

Friday

Meeting Type: *

Individual (just you)

Group (you + other Digital Art & Design students)


If you'd like a group meeting, list the names of HHS students you want me to invite:

Your answer _____

I will contact you to schedule an appointment time, and then send a meeting link. Please add any comments, questions or feedback:

Your answer _____

STAY CREATIVE.



Fortunate to live near a treasure-trove of state parks, I hike daily. ("There's no such thing as bad weather, only bad clothes.") I also Zoom with students individually¹. With the video camera switched ON. This keeps me not only looking professional from the waist up and preserves my real-time connection with students. I feel strongly about maintaining relationships with my kids via personal video chats (Zoom, FaceTime, Hangouts, whichever flavor).

As we're still in this upside-down world, it certainly feels like I'm living in a sci-fi movie. However, I can't see the scroll bar, so I'm not sure if we're even half-way through.

Back during "normal school" I enjoyed a packed schedule teaching Digital Art and Design to 107 10th-12th graders every day.

My program, still in its infancy and ever-evolving, already operated online. We were a well-oiled virtual machine of tech-savvy routines where students learned a new skill on Mondays, created digital artwork using that skill, and shared their work in class-presentations on Fridays.

My first dip into the video chat world with students was on 3/18, our second day of Distance Teaching, Week 1. I've always found that students prefer listening to feedback from me in person, rather than reading an email with my notes. What made the Distance Teaching switch rather smooth, is that my students were already using our class website to review lessons and submitting links to their work via Google Forms. How I arrived at my current method of delivering instruction, collecting work, giving feedback, and spotlighting exemplars could be a novel in itself.

I believe in studio environments, where students can be artists working at their own pace on independent projects. I provide big pockets of "free time" for them to create and make art for themselves. Art takes time. I never micromanage their 40 minutes of class, I generally flit around the lab holding one-to-one conversations, mostly about life. The digital arts lab was our playground, I expected them to be busy exploring the equipment & exercising their creativity.

Despite being an Art Class, many of my students reported that "they didn't like drawing" (a continual gut-punch) but this new world of digital tools offered them more pathways to art-making. Working with technology was exciting, empowering and engaging. DSLR cameras, the Adobe Creative Cloud (Photoshop, Illustrator, Premiere), smartphones and Wacom tablets, allowed my students to dream up imagery and produce the pictures they imagined in their mind's eye. Drawing ability wouldn't get in the way of creating visually arresting images. They were free to imagine, envision, and bring their ideas to fruition.

MY STUDENTS

Art students in particular:

1. Thrive in a positive, nonjudgmental, creative environment

2. Need teachers to identify & illuminate their individual strengths
3. Want to show their work

Students crave personal attention, especially now.

As with most committee meetings, dinner parties, and household pets, *more does not always mean merrier*. My observations with video Zoom conferences seem consistent: the same social anxieties that exist for students in the physical classroom also exist in the virtual one. The alphas dominate the mic, while the shy, more introverted kids recoil inside their hoodies and slink to the back of the room. Or in this case, turn their camera off. Not seeing students' faces feels like an artificial experience. If I don't see them being present, I don't feel their presence. My motto, "Zoom is best as a table for two." One teacher addressing the needs of one student brings satisfying eye contact to all. In this era of constant distractions, the idea of undivided attention is sacred. One-to-one video chats are personal, authentic, and almost feel real. I see their pimples; they see my gray roots. I've gotten to know my students in a whole new light (. . . often in no light at all as teenagers like sitting in the dark.)

To my surprise, I've held longer conversations with some kids during a quarantine video chat than all our months together in the live classroom. Four minutes between periods combined with the social friction of high school hallways makes it hard to carve out time to speak individually with some students. But the Zoom clock is carefree, kids can chat away as I demonstrate the art of being a good conversationalist. I ask, "So, what's an average day like for you now? When do you wake up?" Sitting proudly in pajamas, propped up by bedroom pillows, my students flatly report going to sleep at 5am, and confess how much they miss school.

I don't flinch anymore. One senior explained that he "responsibly" has 3 wake-up alarms set for *...wait for it...* 11:30am, 12:55 pm, and 1:30pm. Another junior stated she hadn't left her bedroom in 4 weeks. When I relayed my need for long daily walks, she said the farthest she'd been was her backyard. While their stories may seem unfathomable to me, I try not to gasp, or judge. I maintain a hyper-extended Teacher Smile because trust and acceptance is key to keeping my kids on board. If we finish a Zoom and they feel lousy, I lose. Students continue to schedule video chats with me – not for a grade, help with an assignment or extra credit - but because I give them a boost. I identify something they're doing right, hurl genuine compliments and simply give them personal attention. While in the Q (a social media-savvy senior taught me this lingo) teachers might be the only adults teens talk with, other than their parents.

Self-Motivation is probably the most critical skill high school students must develop right now. Individual video chats are effective – I'm in their face; I'm their Peloton instructor encouraging them to push themselves as we ride this social distance course together.

CULTIVATING CREATIVITY

1. Empower students with choice
2. Ask questions that have multiple-right answers, give assignments that invite different solutions
3. Create opportunities to showcase exemplars, spotlight exceptional work, and allow students to inspire one another

I can laugh at my own jokes for only so long, and then I start to question if I'm funny. We all need validation, feedback, healthy doses of criticism and competition. This unique blend of reactions and responses happens organically every day in schools. But in the virtual environment, kids are missing the small interactions with peers – the nuanced thumbs ups, the subtle smile after a classmate glances at their sketch.

I approached our dive into Distance Teaching with the understanding that students might be pummeled with work from other teachers. My well-meaning colleagues would attempt to cram all their uncovered content into daily digital lessons, each assigning hours of classwork, now homework. Students would be smothered with new material and drained by the frustration of trying to teach it to themselves. I saw no space for pouring on more information, they would already be saturated sponges. Fortunately, an art class is inherently an outlet. I explained in my first homeschool post:

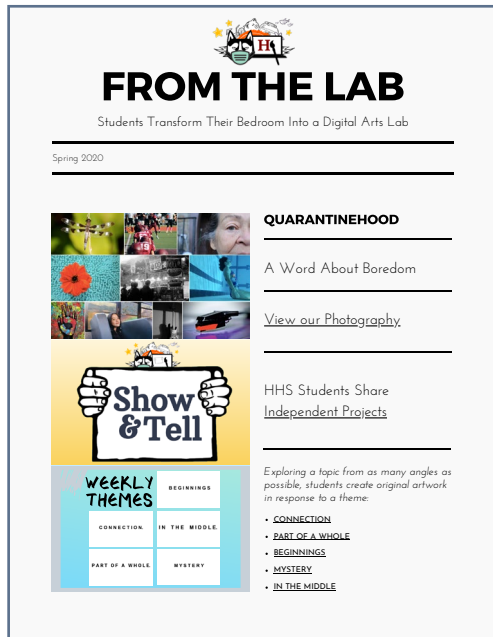
The Arts are about self-expression – not grades, tests, scores or ratings – so we'll use this time to stir up and release our creativity.

Students were given weekly themed assignments where they were asked to 1. Explore a specific theme from as many angles as possible; 2. Create original artwork relating to this theme, in any medium (photograph, vector image, napkin drawing, video, gif, poem, etc.); 3. Present their work in a Google Slide.

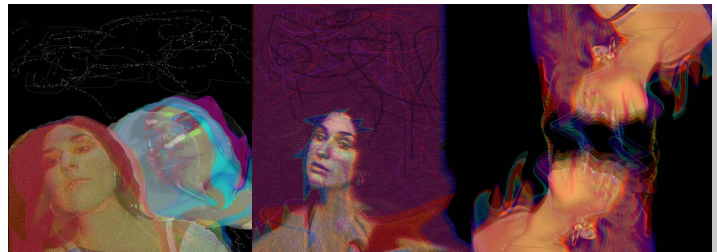
Coming up with theme ideas became my mental chewing gum. I brainstormed constantly and crafted highly relevant reflection questions. Week 1 was "CONNECTION" paired with "What makes you feel connected to someone?" Week 2 was "PART OF A WHOLE" and "How can taking a 'part of a whole' perspective help you get through a difficult situation?" Kids wrote thoughtful, sincere responses, they knew any writing I required would have purpose.

In addition to submitting weekly assignments, some students began sharing independent projects they were inventing, given all the new-found time. Time is one positive by-product of quarantinehood, providing kids with countless hours to explore personal passions and return to making art for art's sake. As a result, I started a Show and Tell folder, and the projects began to multiply. Students inspire students. After five weeks of home school, I had accrued an unexpected collection of independent work and plucked out the "Best Of's" from our themed assignments to form Showcase Collections shared with the school community.

Hence, our first Digital Art and Design Newsletter² was born. *Boom*. Over 100 pieces of student work was instantly published and living happily on the web. Art can't exist in a vacuum. It needs an audience. Students need teachers to create platforms & opportunities to showcase their work. Today concludes week 10 of quarantining, Issue 2 will be released shortly.



Eileen Dockery, 10th grader from Harrison High School, uses acrylics to create paintings over the quarters she's been collecting, from all 50 states.



Macarena Hesse, 10th grader from Harrison High School, explores new editing techniques in Photoshop to create a quarantine self-portrait triptych.

Art teachers must be architects, talent agents, and producers. We build physical and digital spaces for kids to make art, and develop opportunities (galleries, newsletters, blogs, art shows) to present their work. I know school in September won't look like it did last year. This summer I'll continue to mull over new ways of teaching and connecting with students and try not to envision wearing a mask in my yearbook photo.

1. The Google Form students use to schedule Zoom meetings with Sarah.
<https://docs.google.com/forms/d/e/1FAIpQLSejsgYulGz8IEO874D1prsgzQYNGGy3y623HmfNhk0kv0E6Q/viewform>

2. From the Lab – the Digital Arts and Design Newsletter
<https://drive.google.com/file/d/1CTsEA2HgiYZqVA80UmAhDIq1tEp4Bt0C/view>

Some of Sarah Palefsky's students' videos can be viewed at these links:

Larry Vazquez, 10th grader from Harrison High School, creates "The Beauty Around Us" using original footage from his life at home during quarantine. [Click here.](#)

Drake Martin, 11th grader from Harrison High School, records his cover of "Pure Imagination" and adds visual effects using Adobe After Effects. [Click here.](#)

Madalyn Amaral, 10th grader from Harrison High School, shares her process video of her quarantine digital self-portrait. [Click here.](#)



Faith Ildefonso, 11th grader from Harrison High School, has always loved picnics, and transforms her first "social-distancing front-lawn lunch" with a friend into a photoshoot & magazine cover design.



After many moons as an elementary art teacher in Bronx and Purchase, New York, Sarah Palefsky recently leaped over to Harrison High School to build a Digital Art & Design program. As an Advertising graduate from the Newhouse School at Syracuse University, she's fierce about helping students learn skills and techniques so they can be intelligent creators and makers, rather than passive viewers and consumers of web content.

Home Work Spaces

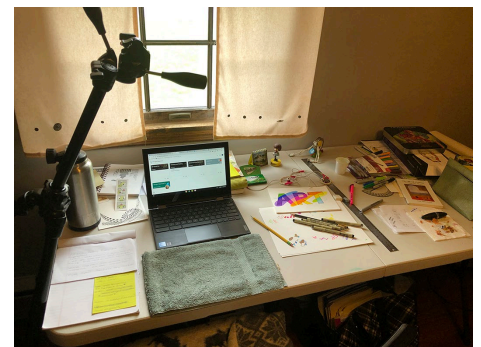
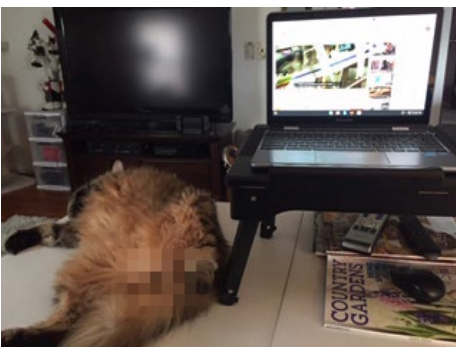
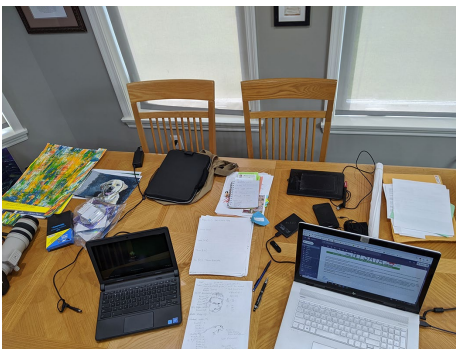
We're all in the same boat – so to speak – trying to adapt our lives and living spaces to a new way of communicating with and instructing our students. Everyone sets up their workplace differently, personalizing the layout, furniture, lighting, accessories, amount of privacy – and then we fill it with stuff: our stuff, student stuff, artmaking stuff, important stuff, and incidentals.

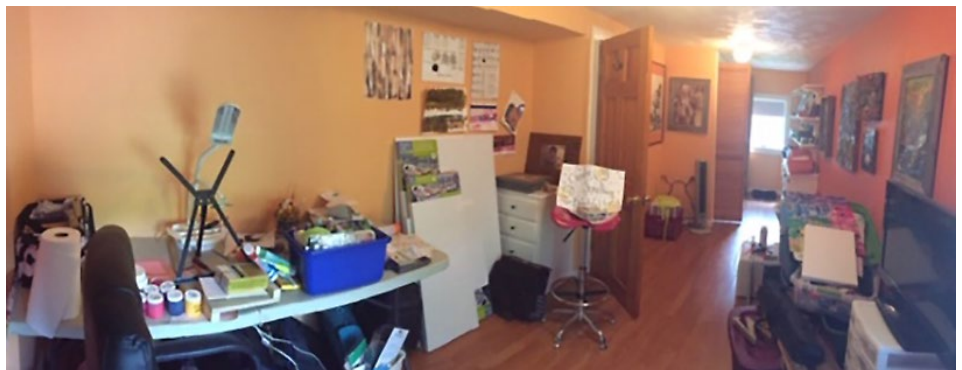
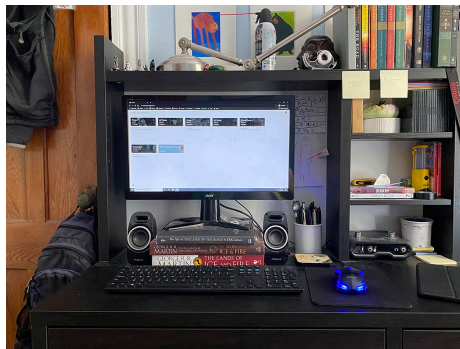
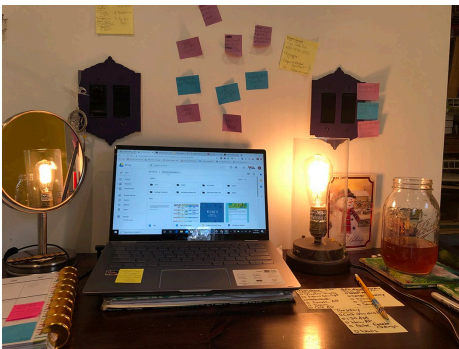
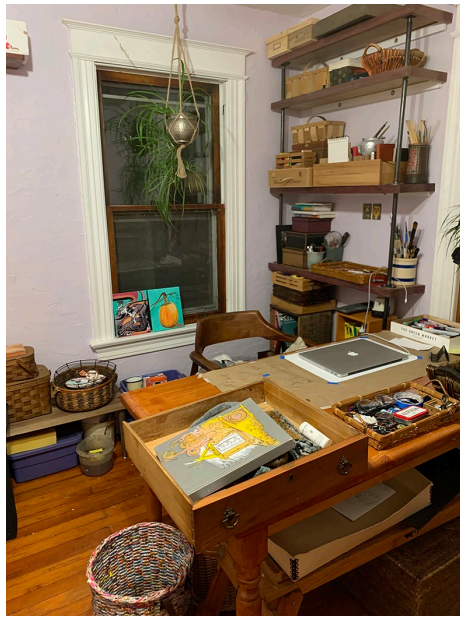
We asked NYSATA member art teachers to send in images of their home work spaces – and we hope you enjoy the variety, ingenuity, the order and disorder, of how we go about making the working nest, the launch platform, the teaching stage we perform on.

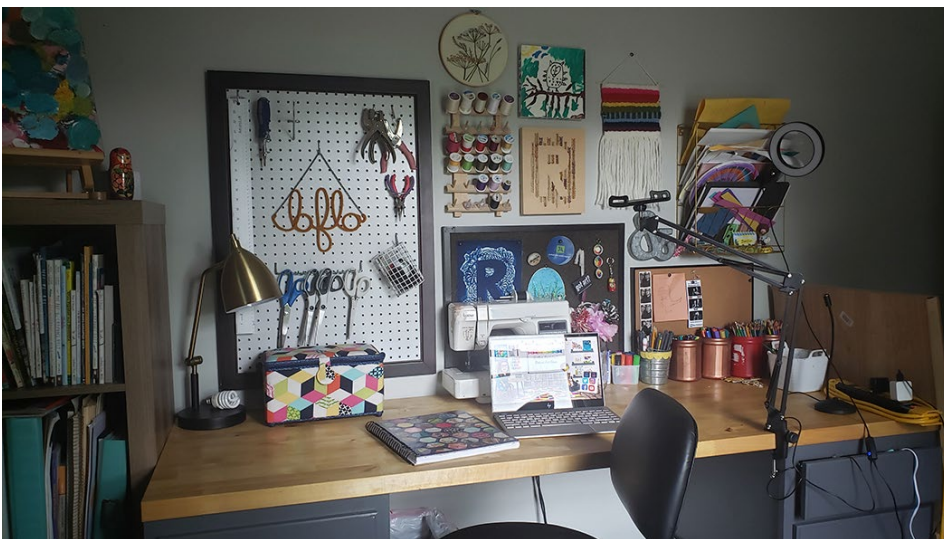
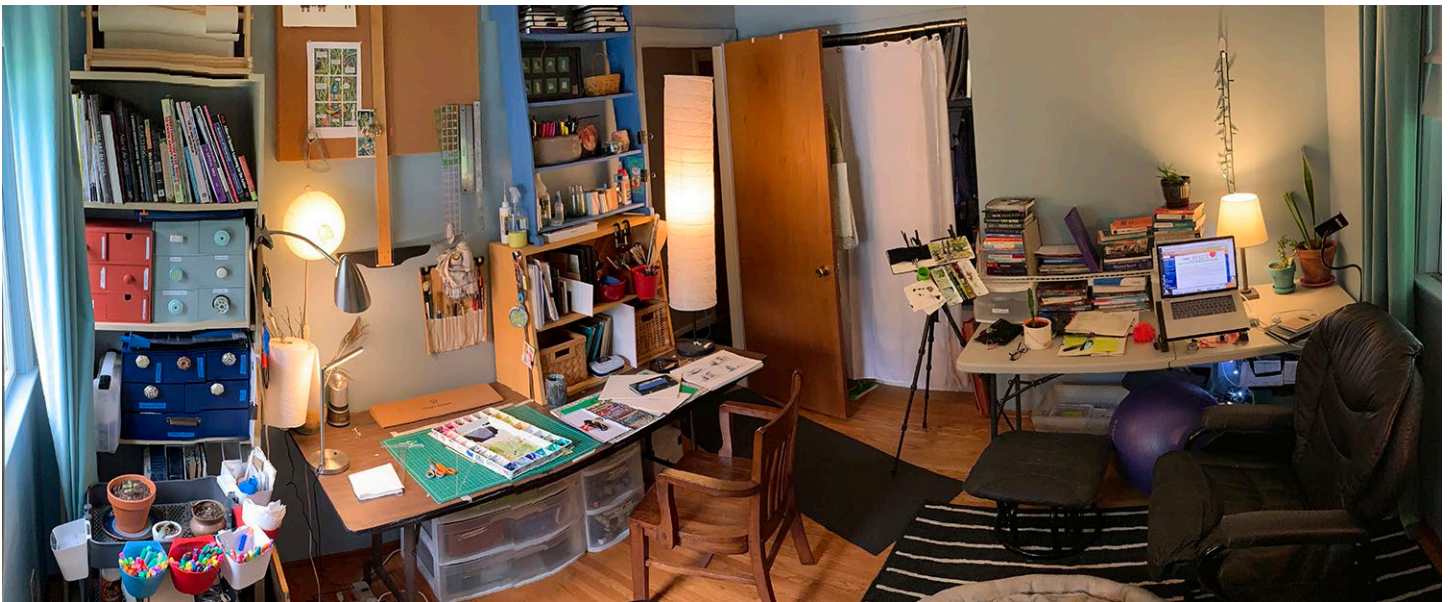
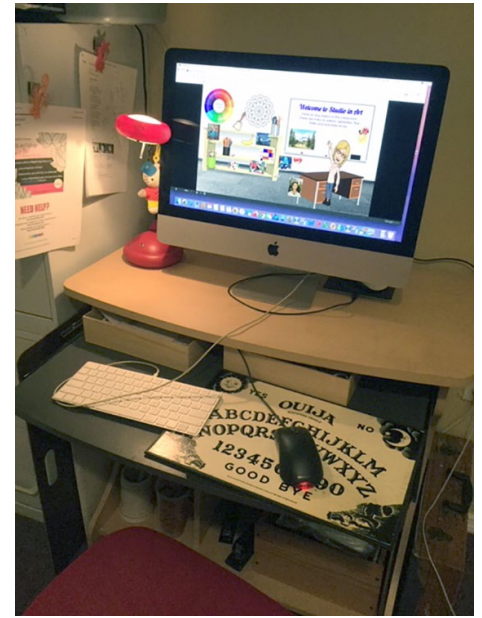
As an incentive to encourage thoughtful reflection as you look through these images, see if you can find:

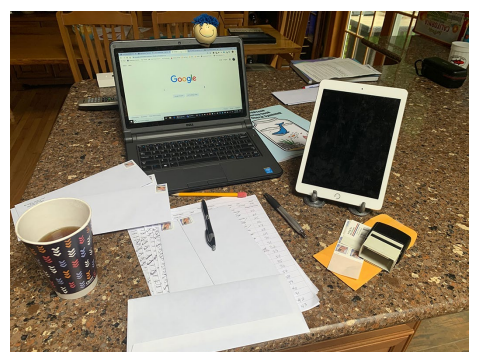
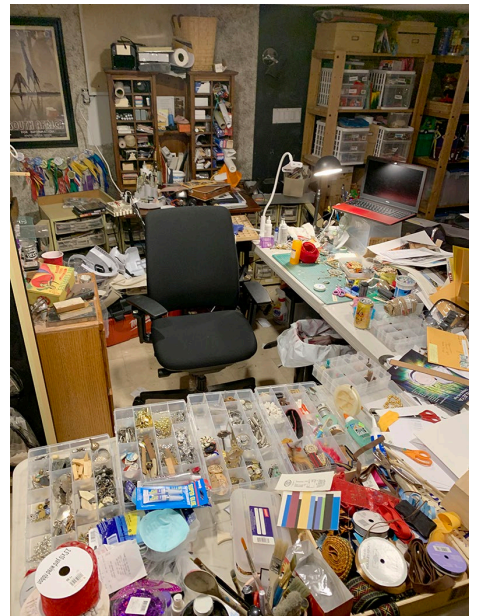
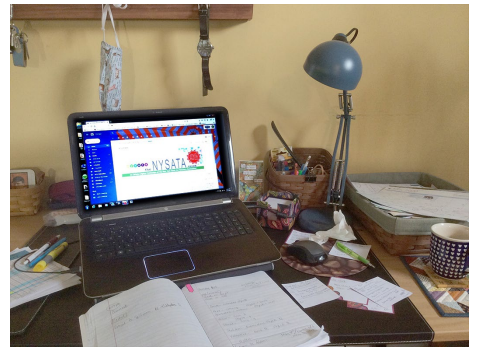
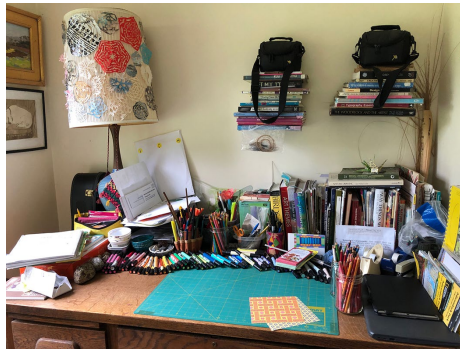
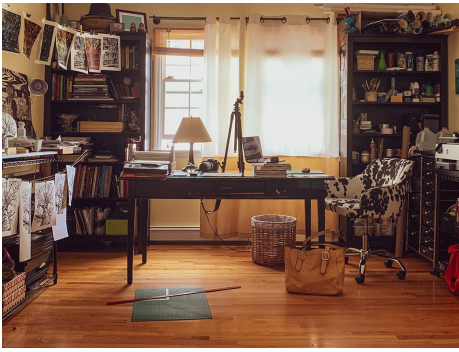
- A dangling mask and watch
- The most stuff
- Flowers over the desk
- Orange cup with panther head
- A dragonfly
- A tie-dyed shirt
- A straw hat
- Christmas Lights
- Ouija Board
- A lampshade covered with cutout patterns
- Very cool old and large radio
- Snowman Holiday Card
- Photograph of a dog
- Small Bob Ross bobblehead
- A tripod

- Two "R"s and an owl
- Two live dogs
- A tin of Altoids
- A plastic water bottle down front
- A black and white striped rug
- A picture of a horse on a calendar
- A Mason jar hanging overhead
- A poster with Elvis' face
- George R.R. Martin Books
- The two cats
- A Smiley Face clamped on a laptop
- A potter's wheel
- A fireplace
- Grandchildren
- A sewing machine









2020-22 Elections

The Results are in!

President Elect Michelle Schroeder



Art Educator,
Buffalo City
School District

Region 1

Treasurer Christine Attlesey-Steger

Art Educator,
Wappingers CSD

Region 7



Elected officers will begin their term of office July 1, 2020. President Elect is 1 year as President Elect, two years as President and 1 year as Past President. Treasurer is a two-year term of office.

nysata PORTFOLIO PROJECT

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

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





the NYSATA news

Winner of the
2012, 2013, 2015,
2016, 2017, 2018,
2019 NAEA State
Newsletter Award!

Call for Contributions

Calling for Contributors to the FALL 2020 NYSATA News

2020 Vision: beginning the new school year

This digital issue of the NYSATA News will be online in early October 2020

Deadline for content submission is September 15.

Teaching this fall of 2020 will be different than any other beginning school year – the unprecedented disruptions of the Covid-19 pandemic, the civil unrest that started last spring, the tension during a presidential election – how will we construct our lessons to allow students to articulate their feelings? Articles should focus on how we will enable our students to portray their sense of place in the world and their relationship to it. Our students may not have had the opportunity to find their own voice in our world today. To quote from NEAE President Thom Knab’s spring letter to administrators and school boards:

“Students learn to create, respond to, and make connections to the visual world around them and rely upon the arts for social emotional learning, expression, and support.”

- How are you planning and adapting your curriculum to meet this need?
- What specific changes are you making to your units and lessons that address your students’ urges to speak out -- to create images that define themselves and their relationship to the world?
- How will you invite and support a student’s voice through your instruction?
- What themes will you introduce?
- What essential questions will you use?
- What enduring understandings do you want them to carry forward?

PLEASE NOTE THIS SPECIAL REQUEST: Through your eyes . . .

By the fall of 2020, we will probably have been away from our students for the longest period in our teaching lives. As this call letter gets distributed, we still don’t know what the new school year will look like. In addition to the longer articles that are invited above, we are also looking for very short, concise, personal impressions of how this unprecedented new school year begins. How do we feel? Where did we begin? Are you back in your old room? Are you still in front of a computer at home? Are you teaching some strange schedule? Do the students seem changed? Has your life changed? What are your first impressions? Tell us about your trepidation, your relief, your surprise or your regret; let us look through your eyes.

It should be brief – something around 50 -100 words, please. Your written “snapshot” will express your initial feelings as you start the new school year – as you first enter your room, or when you see students for the first time. We are asking for an image to accompany your writing – a photograph, artwork . . . it’s up to you.

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

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

Marty Merchant NYSATA News Editor, merchantmartin@gmail.com

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ACCOUNTS

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Leslie Midgley

NYSATA Region Counties

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



2020

NYSATA Annual Conference
Virtual this year!
Whova App



November 20-22
2020