



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

Volume 40 • No. 3, Winter 2012



Inside this Issue

President’s Message 3
 Guest Essay “Teaching Inside-the-Box Creativity” 5
 Letter from the Editor 10
 Special Feature: RTTT+CCSSI+PARCC+APPR+HEDI+SLO=
 Alphabet Soup Headache for NYS Teachers 11
 NCCAS Update/Media Arts 19
 Common Core Standards Shifts and Visual Art 20-22
 Albany Update from NYSED VA Associate Leslie Yolen..... 23
 2011 Conference Highlights 25-30
 2011 Awardees..... 31
 2011 State Art Educator of the Year Acceptance Speech.. 32
 2012 NYSATA Award Nomination Info 33
 2012 Ray Henry Award Info..... 34
 2012 Student Scholarship Info 35
 Summer 2012 Sagamore Institute Info 36
 About the News..... 37
 BOT Information..... 38

Executive Editor..... Jennifer Childress
 Assistant Editor..... Pat Groves
 Layout & Design:
 Jennifer Childress and Pat Groves

Conference Photos contributed by Marty Merchant and Dr. Karen Trickey

IMAGINE
That!

Need Art Supplies? Join Art Room Aid!



ARTROOMAID

Making your art projects a reality is what Art Room Aid is all about. Now it's even quicker and easier to get the supplies you need. If you already participate, welcome back! If you're new to Art Room Aid, we look forward to helping your classroom, school or art program continue creating art!

Create a project list and ask others to contribute!



“ What’s really great about Art Room Aid is that anyone can participate ... you simply ask for what you need and people can contribute to your art project. ”

— Amanda Rider
Elementary School Teacher
Alameda, CA

View Miss Rider’s story and other success stories at: www.ArtRoomAid.com

Create a list at
www.ArtRoomAid.com



scan code with mobile device to learn more



800•447•8192 dickblick.com

2012 NYSATA Annual Conference Platinum Sponsor!

President's Message from Edie Silver



“National and State trends are causing huge shifts in our pedagogy and evaluation systems. It is a pivotal time for advocacy.”

It was just a few months ago we were all together in Tarrytown, New York at the 63rd Annual NYSATA Conference. I am still overwhelmed at the enormous contributions of our members. The workshops, presentations and conversations were amazing. You told us we are capturing what you need and want. Thank you for making your attendance a priority despite these difficult and trying times. The conference committee is awe-inspiring. Long before we left Tarrytown, the planning began for next year. Thank you to all the dedicated professionals who attended, presented and did so much planning to make our conference a great success.

I have seen a great sense of community deepen and develop. Regions have gone to great lengths to reach out to their neighbors and share. This was evident in the back-and-forth invites to share workshops, mini conferences, symposiums, exhibits and art shows. We are building an infrastructure that will reach out and support members across the state.

National and State trends are causing huge shifts in our pedagogy and evaluation systems. It is a pivotal time for advocacy. NYSATA is at the table representing and supporting our members; speaking with our united voice, which is more important than ever before. New York State Governor Andrew Cuomo and Commissioner John King, Jr. have announced the agreement to implement test scores in teachers' Annual Professional Performance Review (APPR). The new APPR procedures will maintain the three subcomponents from the old APPR regulations, but have now assigned percentages to them:

- State Growth Measures (20 points)
- Local Achievement Measures (20 points)
- Teacher Performance (60 points).

All school districts are required to submit their APPR plans to SED beginning July 2012. There are some provisions for hearing appeals from New York City teachers. The plans will need SED review and approval by January 2013, in order to qualify for a 4% increase in

state aid. Districts that have an approved plan by September 2012 will receive “bonus points” if they apply for a competitive grant.

Common Core State Standards (a new set of standards that are currently being developed in more than 40 states) have become part of our National perspective in education. These standards detail what children should know coupled with more sophisticated curriculum and exams, resulting in a more rigorous education system. NYSATA members are part of these discussions with SED. Leslie Yolen, SED Associate in Visual Arts Education, on the Curriculum and Instruction Team, reaches out and collaborates with NYSATA regularly. She states that there will be a toolkit for aligning arts curriculum to the Common Core. It will include finished examples of what the Common Core Shifts mean.

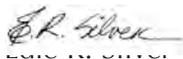
Until the toolkit can be released, if you need help in aligning your curriculum go to engageNY.org <http://engageNY.org/resource/common-core-shifts/>. This will outline the six instructional shifts needed to implement the Common Core State Standards in Math and ELA. The arts community is working on interpreting a portion of the ELA standards to include viewing an artwork as a form of “text” itself that must be “read” for visual, narrative, metaphorical, and /or symbolic content; as well as literacy development through artist statements, narratives, reflections, biographies, analysis of cultural and historical context, and art criticism.

Three other resources that may be helpful include, first, **Guiding Principles for the Arts** at <http://usny.nysed.gov/rtt/doc/guidingprinciples-arts.pdf>. This document was developed to help responders to the Arts curriculum RFP (Request for Proposals) develop curriculum. Another resource, developed by the College Board's Office of Standards and Curriculum Alignment Services, highlights portions of the Common Core State Standards documents that may provide natural connections to arts based standards and practices. Find **Common Core Resources**

at the *Partnership for 21st Century Skills*, http://www.p21.org/images/p21_toolkit_final.pdf. Third, the National Parent-Teacher Association has created *The Parent's Guide to Student Success* which describes what students should be learning at each grade level to be prepared for college and career. This document can be used as a tool for parent-teacher discussions and as a resource for arts curriculum mapping. It can be found at <http://www.pta.org/4446.htm>.

Many profound changes are unfolding in our state education department this coming year, and not all of them are good for the health of our educational system, our teachers, and especially children. NYSATA plans to dedicate several special issues or sections of the NYSATA News to how each change will impact art educators and art education. A list of topics and tentative timeline appear on page 10 and we are inviting submissions from our membership to address each one. Guest editors will be assisting the NYSATA News this year in bringing you timely information so we can face these new challenges together, and lead our field to protect and promote student learning in the visual arts.

Best Regards,



NYSATA President

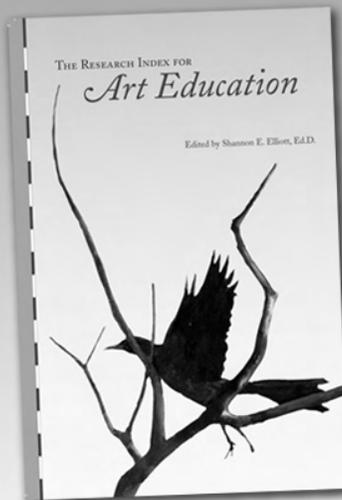
Congratulations!



Donnalyne Shuster and Julia Lang-Shapiro display their YAM awards.

The Council for Art Education has honored Julia Lang-Shapiro and Donnalyne Shuster with two awards for their outstanding participation as New York State Co-Chairs for Youth Art Month. The Council for Art Education, The Art & Creative Materials Institute, and the National Art Education Association presented the awards during the 2nd General Session on March 2nd. at the 2012 NAEA Convention in New York City. Julia and Donnalyne both received the Award of Merit for Outstanding Participation in the 2011 observance of Youth Art Month, as well as the Special Recognition Award for their Outstanding New Observance of Youth Art Month, which also recognized NYSATA for its support of the Youth Art Month Initiative. The awards were personally presented by Kris Bakke of Nasco, who is the President of the Council for Art Education.

Now Available Through NAEA! The Research Index for Art Education



The Research Index for Art Education is an anthology of references by theorists, educators, researchers, and artists that pertain to the field of art education.

Users can research topics by cross-referenced categories.

Shannon E. Elliott Ed.D
Editor

www.naea-reston.org

We welcome new references. Please submit your additions to the Index via e-mail: selliott3@naz.edu

Shannon E. Elliott Ed.D, Program Director, Art Education
Associate Professor of Art, Nazareth College of Rochester



Julia and Donnalyne display the New York YAM Flag.



Teaching Inside-the-Box Creativity

Michael Hanchett Hanson
Teachers College, Columbia University
2011 NYSATA Conference Keynote Speaker



Teaching Inside the Box Creativity

“Generally speaking, people think in order to solve problems.... It may be more apt to say that the creator sets him- or herself problems in order to think. The creator is not necessarily a better problem solver. The main point is to develop a new point of view, a perspective from which new problems are seen and old ones are seen in a new light.” (Gruber & Wallace, 1999, pp. 108-109).

The phrase “thinking outside the box” is often used as to invoke the idea of creativity. More specifically, this metaphor refers to cognitive flexibility or breaking set – thinking of different types of solutions for a problem. Cognitive flexibility is part of divergent thinking, which J. P. Guilford proposed as a possible definition for creativity in 1950, when, as President of the American Psychological Association, he called for the study of creativity.

Today, there are many conceptual, psychological definitions of creativity. For example, Gruber (1989) defined creativity as long-term purposeful work, contending that how individuals organize their lives for creative purposes was truer to the experience and challenges of creativity than more limited, reductive definitions. May (1974) defined creativity as a kind of encounter with the world in which the individual and world call one another into being. Sternberg (2003) has defined creativity as a series of decisions that individuals or groups make to challenge current practices. Weisberg (2006) has analyzed creativity as problem solving, using the same thinking skills as any problem-solving with extensive knowledge (“ordinary expertise,” 2012, p. 297) and to creative ends. Csikszentmihalyi (1999) has

noted that creativity is always a social judgment, concluding that the determination of types and amount of creativity depends on demand, not supply. The juxtaposition of Csikszentmihalyi’s approach to theories that place creativity in the individual underlines two key *and different* perspectives in creative work: the individual creator’s experience and the judgments of the creative works by others (Hanchett Hanson, in press). In the terms of this analysis, the juxtaposition points to differences between the individual creator’s “boxes” – ways of thinking – and the observer’s, probably more conventional boxes.

Assigning education responsibility for divergent thinking or any of the other definitions of creativity is shaky from the start. History is replete with creative exemplars with ambivalent relationships to formal education: Einstein and van Gogh, come to mind. Simonton (1999) has analyzed large numbers of creative people and concluded that education facilitates creativity up to a point, and then is detrimental. The average downturn point varies according to the type of creative work. As a result creativity theorist Sternberg has called education a “double-edged sword” (2003, p. 121) for creative work. Knowledge of one’s domain is important but too much investment in the conventions of the domain tends to produce conventional thinking. In this sense the “outside-the-box” metaphor for creativity works. Unfortunately, the metaphor is ultimately misleading. The conventions of a domain are not the only boxes around.

Divergent Thinking: Pros and Cons

Amid the many concepts of creativity, divergent (outside-the-box) thinking has both pros and cons in

application to education. On the pro side, reliable tests have been developed to measure divergent thinking with subscales for fluency (thinking of lots of ideas), flexibility (thinking of different kinds of ideas), originality (statistical improbability of ideas) and elaboration (thinking through ideas). Education tends to rely on assessments to plan and tailor teaching to student needs and to measure progress. The easy-to-administer, reliable divergent thinking tests are, thus, appealing.

Furthermore, many educational tools have been developed to stimulate divergent thinking in students (for a good review see Starko, 2004). For example, the often-cited SCAMPER (Eberle, 1996) acronym reminds students to think about different ways to approach a problem: Substitute, Combine, Adapt, Modify (magnify/minify), Put to other uses, Eliminate, Rearrange. *Six thinking hats* (de Bono, 1999) is a role-based approach to stimulate flexible thinking (white hat focuses on available information, red hat focuses on feelings, blue examines benefits, etc.). And, of course, almost everyone is familiar with “brainstorming” (Osborn, 1953; for critical reviews see Nijstad, Diehl & Stroebe, 2003; Weisberg, 2006).

The downsides of defining creativity as divergent thinking, however, may outweigh the positive aspects. First, no creativity researcher any longer argues that divergent thinking *is* creativity. Based on longitudinal studies some researchers argue that divergent thinking measures are “indicators of creative potential” (Runco, Millar, Acar & Cramond, 2010, p. 362) or account for more variance in life-long creative behaviors than intelligence tests (Plucker, 1999).

Other theorists, however, have argued against the validity of divergent thinking as an underlying model of creativity. When Guilford proposed the idea, he did not base the aspects of divergent thinking on empirical work. He intuited that creative people would think of

lots (fluency) of different kinds (flexibility) of original ideas and then choose the best. Case studies of creative people do not indicate that most think in that way (Wallace & Gruber, 1989; Weisberg, 2006; Weisberg, 2011). Common sense also defies the divergent thinking model. If a person wants to change the world, paint something beautiful, write something important or discover something unknown, does she obviously need lots of different kinds of ideas, or maybe one good idea? Would the activist, artist or writer not tend to think about a *few* approaches with which he or she is familiar? Then find out if the problem fits his or her skills and style? Maybe the idea does not even need to be original but presented in a new context (think Warhol).

Assigning education responsibility for divergent thinking or any of the other definitions of creativity is shaky from the start. History is replete with creative exemplars with ambivalent relationships to formal education...

Then come substantial, practical issues. Divergent thinking does not fit well with the tools of education. Encouraging students to think of lots of wildly different ideas across the curriculum tends to undermine the focus needed to gain the expertise that will give any creative idea meaning. This problem extends to the basic tools of education. Lesson plans are designed to produce pre-ensured outcomes. Art education is one of the most flexible disciplines in this regard. In art lessons part of the objective is a relatively high variability of outcomes. Still, the teacher usually defines the medium and the overall objectives. If most or all students start thinking in significantly different ways – *their own* different ways of

thinking, not boxes the teacher is coaxing them into – lesson plans would be useless. Given the prevalence of the “outside-the-box” definition of creativity, it is not surprisingly that researchers have found teachers resistant to the idea of creativity in the classroom (Cropley, 2010; Runco, 2007).

A More Realistic Metaphor

As previously mentioned, case-study research, examining the working processes of eminent artists and scientists, does not support the idea of divergent thinking as a universal or even common model for creative thinking (Weisberg 2006). Indeed, Gruber and colleagues (Gruber & Davis, 2005/1988; Wallace & Gruber, 1989) conducted case studies on a wide range

of eminent thinkers and found a tendency toward strong underlying intellectual *commitments* (Gruber & Davis, 1988/2005) and *habitual* “thought forms” (p. 73). For example, in Gruber’s (1981) ground-breaking work on Darwin, he found that Darwin had a strong, long-term commitment to gradualism in analyzing change across a variety of disciplines. Benjamin Franklin also thought and wrote across many disciplines from science to politics. Hovey (1962; in Gruber & Davis, 2005/1988) found that in many cases he would use the same ideas applied to different situations. For example, Franklin’s work on weather patterns and on electricity applied the flow schema he had learned from work on canals: the water downstream has to move first to pull the water behind it, rather than be pushed.

In other words, thinking that may appear “out of the box” to an outsider is often familiar to the thinker. Stated another way: the conventional boxes of the domain (observers’ assumptions) will lead to conventional work, but the individual’s *particular* boxes may lead to new, exciting perspectives. Even the conventional boxes play a role, however. Understanding the conventions is key to distinguishing and appreciating the potential value of one’s own ways of thinking. Creativity can be thought of as accumulating, exploring and learning to use boxes – each student’s idiosyncratic, and growing collection of boxes.

Art models this process as well as any discipline. An artist may work in a variety of media and address a range of content, but most tend to develop a distinctive style, or a series of styles, over the course of a career. Picasso’s painting and sculptures are distinctively Picasso, even though the styles may fall into different “periods.” Recently, Weisberg (2011) has analyzed Frank Lloyd Wright’s design for the Fallingwater House as “inside-the-box” (p. 296) thinking, showing the incremental nature of Wright’s process, the rich knowledge on which he drew and the habitual design elements and working style he used. Weisberg concluded, “The reason we are struck by the novelty of the creative thinker’s accomplishments is that we do not know the box within which he or she is thinking” (p. 298).

Importance of Constraints

The inside-the-box metaphor applies, not just to the means of creative thinking, but also to creative goals. Stokes (2006, 2010) has defined and analyzed creative work as novelty that arises *from constraints*, not from breaking out of boxes. Her analysis of Monet’s work divides the career into three sets of increasingly constrained problems that the artist imposed on his own work: how light breaks up (1) on things, (2) between things and then (3) by itself. Applying her research to education, Stokes (2010) has concluded that teaching variability of thought – more than one way to solve any problem – is helpful and important in each discipline. Stokes’ (2010) research has indicated that students learn a “habitual variability level” (p. 96) when they learn a

new subject. They learn how to do something and how to do it differently at the same time. If the child learns to solve math problems three ways, he or she will continue to expect three ways of solving math problems as mathematical sophistication grows. If the child only learned one way to solve problems, one way will continue to be expected. These findings will probably make intuitive sense to art educators. Many have seen the difference in the types of work students do when one technique is demonstrated versus multiple techniques.

In other words, even in teaching conventional ways of thinking, a variety of approaches can be presented. From addition to portraiture to musical composition, the history of every domain includes a wide variety of celebrated approaches. In other words, teaching variability is just good, old-fashioned education.

Advantages Inside the Box: What Education Can Do Well

Teaching variability is very different than trying to teach divergent thinking. A teacher can easily set up a lesson plan to demonstrate five ways to solve a math problem or analyze a culture or paint a tree or design an experiment. That is not at all the same as trying to get a class to come up with lots of widely varied ideas on their own and then try to figure out how to integrate it all.

From addition to portraiture to musical composition, the history of every domain includes a wide variety of celebrated approaches. In other words, teaching variability is just good, old-fashioned education.

Instead of trying to teach students to think outside the box, teachers can emphasize the explicit assumption that any problem will fit in more than one box. Then education is designed to introduce new boxes and help students explore how to use them most effectively. That process should include valuing the students' own, current ways of thinking. The students may not need to think differently, but may need to understand the kinds of issues that fit their ways of thinking best.

Facilitating Learning Transfer

Indeed, one of the key advantages of inside-the-box pedagogy can be explicit teaching for learning transfer – not moving outside one's boxes, but putting different problems in one's boxes. Learning transfer (this problem can be solved like one from a different kind of experience) is something everyone does but has proven notoriously difficult to predict (Weisberg, 2006). To facilitate learning transfer from art to social studies or science, or even from one art project to another, teachers have to design the learning for the outcome. For example, Fairweather & Cramond (2010) have suggested techniques for creative learning transfer that include increasing students' openness to different and multiple solutions (variability); facilitating their awareness of how they are thinking (metacognition), and analyzing the underlying structures of problems that make them appropriate for particular types of solutions. These recommendations amount to collecting boxes and learning to use them effectively. Within this framework, they also suggest teaching creative thinking "skills" like some of the divergent thinking techniques discussed earlier. In this context divergent thinking becomes a strategy that students may, or may not, use in their creative thinking, rather than the underlying concept of creativity.

Conclusion

Some theorists (e.g., Simonton, 1999) believe that divergent thinking may underlie creative work at unconscious levels. If the mind is constantly thinking of lots of different kinds of ideas in the background and then picking out the appealing ones, we do not have proof. The evidence we do have of the real work of creative people is that trying to think of lots of solutions may happen at different times in some people's – maybe many people's – work. It does not, however, seem to be the underlying model of most people's long-term, meaningful creative enterprises.

In education, the general imperative to "think outside the box" can also carry implications with which many educators are probably not comfortable. If students should always be thinking in different ways,

that means that the ways they are already thinking are inadequate. Of course, all ways of thinking have limits. Therefore, exploring new "boxes" is often useful, as well as central to the educational mission. Imploring students to abandon their current ways of thinking, instead of adding new ones (variability), however, implies contempt for current ways of thinking. Instead, we can think of the role of education as:

- promoting an overall understanding among students that there are multiple ways to approach and solve any problem;
- providing exposure to those variable ways of approaching and solving problems (multiple boxes);
- appreciating the ways of thinking that students bring with them;
- encouraging self-awareness of how students think and how that thinking can apply to different kinds of problems (explicit learning transfer),
- and, in that encouragement, helping students analyze the common patterns that may underlie superficially different problems.

If educators do these things – all of which fit the traditional tools of education – students should be prepared for serious creative work. The desire to change the world, refashion the idea of beauty or revolutionize science may, or may not, come from any one student. The understanding, beliefs and tools for such work, however, will be available in his or her education. That is as much as we can reasonably expect. After all, the problems today's youth will face, the constraints they will encounter, and the constraints they will place on themselves are part of tomorrow's world.

References

- Cropley, A. J. (2010). Creativity in the classroom: The dark side. In D. H. Cropley, A. J. Cropley, J. C. Kaufman, M. A. Runco (Eds.), *The dark side of creativity*, (pp. 297-315). Cambridge, UK: Cambridge University Press.
- Csikszentmihalyi, M. (1999). Implications of a systems perspective for the study of creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 313-335). Cambridge, UK: Cambridge University Press.
- de Bono (1999). *The new six thinking hats*. New York, NY: Little, Brown & Co.
- Eberle, R. (1996). *Scamper: Creative games and activities for imagination development*. Waco, TX: Prufrock Press.
- Gruber, H. E. (1981). *Darwin on man: A psychological study of scientific creativity*. Chicago: University of Chicago Press.

Gruber, H. E. (1989). The evolving systems approach to creative work. In D. B Wallace & H. E. Gruber (Eds.), *Creative people at work* (pp. 3-22). Oxford, UK: Oxford University Press.

Gruber, H. E. & Davis, S. N. (2005). Inching our way up Mount Olympus: The evolving systems approach to creative thinking. In H. E. Gruber & K. Bödeker (Eds.) *Creativity, psychology and the history of science* (pp. 65-88). Dordrecht, The Netherlands: Springer. (Original work published 1988)

Gruber, H. E. & Wallace, D. B. (1999). The case study method and evolving systems approach for understanding unique creative people at work. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 93-115). Cambridge, UK: Cambridge University Press.

Guilford, J. P. (1950). Creativity. *American Psychologist* 5, 444-454.

Hanchett Hanson, M. (In press). Author, self, monster: Using Foucault to examine functions of creativity. *Journal of Theoretical and Philosophical Psychology*.

Hovey D. (1962). *Experience and insight: Experiments on problem-solving and a case study of scientific thinking*. Unpublished dissertation, University of Colorado, Boulder.

May, R. (1974). *The courage to create*. New York, NY: W. W. Norton & Company.

Nijstad, B. A., Diehl, M. & Stroebe, W. (2003). Cognitive stimulation and interference in Idea-Generating Groups. In P. B. Paulus & B. A. Nijstad (Eds.), *Group creativity* (pp. 137-178). Oxford, UK: Oxford University Press.

Osborn, A. F. (1953). *Applied imagination: Principles and procedures of creative thinking*. New York, NY: Charles Scribner's & Sons.

Plucker, J. A. (1999). Is the proof in the pudding? Reanalysis of Torrance's (1958 to present) longitudinal data. *Creativity Research Journal*, 12(2), 103-114.

Runco, M. A. (2007). *Creativity: Theories and themes: Research, development and practice*. London, UK: Elsevier Academic Press.

Runco, M. A., Millar, G., Acar, S. & Cramond, B. (2010). Torrance tests of creative thinking as predictors of personal and public achievement: A fifty-year follow-up. *Creativity Research Journal*, 22(4), 361-368.

Simonton, D. K. (1999). *Origins of genius: Darwinian perspectives on creativity*. Oxford, UK: Oxford University Press.

Starko, A. J. (2004). *Creativity in the classroom: Schools of curious delight*. Mahwah, NJ: Lawrence Erlbaum.

Sternberg, R. (2003). The development of creativity as a decision-making process. In *Creativity and development* (pp. 91-138). Oxford, UK: Oxford University Press.

Stokes, P. D. (2006). *Creativity from constraints: The psychology of breakthrough*. New York: Springer Publishing Company, Inc.

Stokes, P. D. (2010). Using constraints to develop creativity in the classroom. In R. A. Beghetto & J. C. Kaufman (Eds.), *Nurturing creativity in the classroom* (pp. 88-112).

Cambridge, UK: Cambridge University Press.
Wallace, D. & Gruber, H. E. (1989). *Creative people at work*. Oxford, UK: Oxford University Press.

Weisberg, R. W. (2006). *Creativity: Understanding innovation in problem solving, science, invention and the arts*. Hoboken, NJ: John Wiley & Sons, Inc.

Weisberg, R. W. (2011). Frank Lloyd Wright's Fallingwater: A case study in inside-the-box creativity. *Creativity Research Journal*, 23(4), 296-311.





Letter from the Editor

Jennifer Childress

Well, everyone, here I thought I had resigned... and I did! I have! However, it looks like I will still be a part of the News team, serving in my new role as executive editor. In the interest of expanding the News to include more voices from the field, we will be inviting guest editors for each issue to address particular topics. We are also going to provide a series of special articles on the fast-changing face of public education in New York State, and the impact on art educators and our children. The topics we'll address include Race to the Top, the Common Core State Standards Initiative, Annual Professional Performance Reviews, and much more.

Because these changes are so complex and far-reaching, we will be devoting special NYSATA issues to each one. Some topics will appear in the print editions of the News, and some will appear on the website only. We will alert our membership via NYSATA.org email newsflashes as soon as each special edition is published.

Topics will be addressed in this order:

1. Background of Alphabet Soup explained – this issue

2. APPR, Student Growth Measures (SGM), and Student Learning Objectives (SLOs) – April 2012

3. CCSSI-aligned units of instruction in the Visual Arts – late May 2012

4. New NYS Teacher Standards and Teacher Licensure Examinations – Summer 2012

5. APPR, Principal's and/or other Experts Observations, etc. (aka the other 60%) – Summer 2012

6. (Possible) More CCSSI aligned units of instruction in the Visual Arts – Fall 2012

7. Updates on the National Coalition for Core Arts Standards – Fall 2012

Stay alert for these news updates and advocacy tools. We will all need to stand firmly together in the coming year, **as never before**.



NYSATA is proud to announce the NYSATA News has been named winner of the *National Art Education Association State Newsletter Award Category 3!* Chosen by a panel of visual art educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education. The award was presented at the 2012 NAEA National Convention in New York, NY, March 2, 2012 during NAEA Delegates Assembly. Pat Groves accepted the award on behalf of NYSATA. Category 3 denotes states who have more than 600 NAEA members.

RTTT + CCSSI + PARCC + APPR + HEDI + SLO

= *Alphabet Soup Headache for NYS Educators*

by Jennifer Childress

Let's get started...

From the New York State Education Department

On January 10th, 2011, the Board of Regents approved the recommended additions to the Common Core Learning Standards for English Language Arts & Literacy and Common Core Learning Standards for Mathematics, plus a new set of Prekindergarten Standards.¹

CCSSI: Common Core State Standards Initiative

The Common Core State Standards Initiative [CCSSI] is a state-led effort coordinated by the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO). The standards were developed in collaboration with teachers, school administrators, and experts, to provide a clear and consistent framework to prepare our children for college and the workforce.

The NGA Center and CCSSO received initial feedback on the draft standards from national organizations representing, but not limited to, teachers, postsecondary educators (including community colleges), civil rights groups, English language learners, and students with disabilities. Following the initial round of feedback, the draft standards were opened for public comment, receiving nearly 10,000 responses.

The standards are informed by the highest, most effective models from states across the country and countries around the world, and provide teachers and parents with a common understanding of what students are expected to learn. Consistent standards will provide

appropriate benchmarks for all students, regardless of where they live.

These standards define the knowledge and skills students should have within their K-12 education careers so that they will graduate high school able to succeed in entry-level, credit-bearing academic college courses and in workforce training programs.

The standards:

- Are aligned with college and work expectations;
- Are clear, understandable and consistent;
- Include rigorous content and application of knowledge through high-order skills;
- Build upon strengths and lessons of current state standards;
- Are informed by other top performing countries, so that all students are prepared to succeed in our global economy and society; and
- Are evidence-based.²

Both the CCSS in ELA and Math represent a significant change in education standards, embodying less coverage but more depth of subject matter, defined for each by "Six Shifts" in instruction; twelve shifts in all. What is to be learned at each grade level is much more specifically stated than in past versions of state standards, and much easier to understand. At first blush, the new standards seem like a vast improvement over old versions, and if given the chance to be truly implemented rather than over-tested into lower order thinking drivel (as state standards were under NCLB), then perhaps we will see a real rise in student literacy and numeracy. Under measures put in place by NCLB, no significant

gains have been made in literacy or numeracy, and in some cases have even declined, according to the NAEP test score results from these years.³ Whether or not these test scores accurately reflect the real state of literacy and numeracy in our country have been called into question by many, including testing experts, teachers, principals, and school board members.⁴ On the other hand, it is also clear that New York (especially NYC), along with other states, have either falsified (worst case) or “massaged” (best case) state test scores and graduation rates to suit politicians’ needs to gather more votes and power.⁵

Nonetheless, colleges report a significant rise in freshmen who need remedial attention before they are ready to handle college level work.⁶ Is this due to the numbing years of oversimplification of complex thought into bubble sheet testing we have seen curriculum reduced to under NCLB? Is it due to the burgeoning enrollment in community college of those who cannot afford to go to a four-year college, and come from economically poor backgrounds? Is it due to greater numbers of students entering our schools that use English as a second language? And with poverty on the rise in the US such that one child in five now lives below the poverty line⁷, how much of the test score “emergency” status is found across broad swaths of students, rather than where we know increasing gaps in learning are actually found – among the urban and rural poor?⁸ Will new standards erase the growing effects of poverty among the young? Will new standards solve the problem of the falling international economic status of the US?

Of course new standards and more testing cannot solve these larger socioeconomic ills.⁹ These problems are the result of policies made and carried out at the highest levels of our corporatized culture, supposedly by our best and brightest, many of whom have not necessarily had everyone’s democratic rights and interests at heart.¹⁰ Perhaps they are the ones who need to go back to school. I would recommend an intensive course based on John Dewey’s educational principles as a start.

But in the meantime we can ask – and begin to answer – the far simpler question of whether or not the new CCSS in ELA and Math represent an improvement in education standards, by looking at them in depth, integrating them into instruction across subject areas, then observing the results.

In fact, we have been asked to do so by Commissioner King, who emailed this letter to over 240,000 educators statewide on January 9, 2012:

This Spring semester, we have asked all teachers in the state to teach at least one unit that is aligned to the Common Core. You can work in teams to think through the ways each shift should impact a unit of instruction and plan these learning experiences together. You also could adopt or augment one of our curriculum exemplars. In every math classroom (or any classroom where math plays a significant role), the Common Core calls for us to create classroom time to dive deeply into the math fluencies and applications necessary for every student to reach deep understanding of a priority math concept. In every ELA classroom (or any classroom where literacy plays a significant role), the Common Core calls for thoughtful learning experiences around rigorous texts – you should conduct close readings of those texts with your students and ask deep and thought-provoking, evidence-based questions about the texts to facilitate evidence-dependent conversations and build students’ ability to marshal arguments about the texts.¹¹

engageNY.org and other digital information sources

Much of the information regarding the implementation of the CCSS, APPR, and the relationship to PARCC can be found on <http://engageNY.org> website - a special website developed by NYSED in to help roll out all the new changes created by the Race to the Top requirements. New curriculum modules for ELA and math have just been released and can be found on the site. The NYSED website also encourages us to follow Commissioner King’s Twitter feed; and it’s not a bad idea to follow Governor Cuomo’s Twitter feed as well – assuming you have the time when you are not teaching, prepping to teach, helping students after school, attending school events, petitioning not to lose arts programs, etc.

PARCC: The Partnership for Assessment of Readiness for College and Careers:

PARCC [The Partnership for Assessment of Readiness for College and Careers] is a 24-state consortium working together to develop next-generation K-12 assessments in English and math.

[This] consortium of states [is] working together to develop a common set of K-12 assessments in English and math anchored in what it takes to be ready for college and careers. These new K-12 assessments will build a pathway to college and career readiness by the end of high school, mark students’ progress toward this goal from 3rd grade up, and provide teachers with timely information to inform instruction and provide student support. The PARCC assessments will be ready for states to administer during the 2014-15 school year. PARCC received an \$186 million grant through the U.S. Department of Education’s Race to the Top assessment

Guiding Principles for the Arts

A later edition of the NYSATA News will address these twelve instructional shifts in ELA and math in depth and their implications for the arts. To better see how the shifts translate to visual art see Dr. Shannon Elliott's draft work beginning on page 20. *The Guiding Principles for the Arts*, (below) written by Daniel Coleman, one of the authors of the CCSS, lists seven principles that should be followed as we develop arts curriculum modules, and outline how art connects to literacy and math. These principles will be featured in that same later edition, and can be found on the engageNY.org website.

1. Studying works of arts as training in close observation across the arts disciplines and preparing students to create and perform in the arts
2. Engaging in a deep study of works of art across arts disciplines and preparing students to develop arts literacy and develop their own art.
3. Studying the social, political, cultural and economic contexts of works of arts while maintaining an in depth focus on each work, allowing students deeper understanding of the works of art that includes their connections with other areas of knowledge and in the evolution of the art disciplines.
4. Integrating the appropriate USNY cultural institutions to promote a rich study of the arts
5. Providing an explicit learning progression in the arts disciplines along the pre-k – grade 12 continuum that is developmentally appropriate
6. Studying the arts associated careers, including the choices artists make as they design solutions and how aesthetics influence choices consumers make
7. Developing a lifelong curiosity about the arts, and understanding that art transcends time

A detailed description of the seven Guiding Principles for the Arts can be found at usny.nysed.gov/rttt/docs/guidingprinciples-arts.pdf; or linked to from engageNY. (July 19, 2011). *Common core standards and the arts*. Retrieved Jan. 15, 2012. <http://engageny.org/resource/common-core-standards-and-the-arts/>

competition to support the development and design of the next-generation assessment system.

The PARCC Partnership will begin field testing the new assessments in the 2012-2013 school year, with full operational administration scheduled to begin in 2014-15. This is an aggressive timeline that will require a strategy that draws on state policymakers, district and school officials, and classroom teachers to ensure a successful and efficient implementation and transition.

- **2010-11 School Year:** Launch and design phase
- **2011-12 School Year:** Development begins
- **2012-13 School Year:** First year pilot/field testing and related research and data collection
- **2013-14 School Year:** Second year pilot/field testing and related research and data collection
- **2014-15 School Year:** Full operational administration of PARCC assessments
- **Summer 2015:** Set achievement levels, including college-ready performance levels¹²

45 states, plus the District of Columbia and the US Virgin Islands, have formally adopted the CCSS in ELA and Math. 24 states and the District of Columbia are currently consortium members in PARCC. New York State is a member of both, as one of twelve Race to the Top state grant winners, ten of which are members of both organizations.¹³

Currently, most states administer most or all of their testing with “paper and pencil,” but the PARCC assessments will be computer based to drive innovation and quicker turnaround of performance data.¹⁴

How this much access to computer-based testing is to be accomplished has yet to be figured out. Considering the lack of access to technology in many schools in our embattled economy, this will be a feat to watch!

As New York State shifts the state testing system and standards to meet RTTT, CCSSI, and PARCC requirements, making sure every teacher and principal are evaluated via a data-driven process has become the newest hot potato, resulting in outraged research-backed outcries from teachers, education and testing experts, and over one-third of all NYS principals.¹⁵ The State seems determined to ignore research-backed criticism, and the Governor ready to bulldoze over anyone who disagrees.¹⁶

New NYS Teacher Standards

On September 12, 2011, the Board of Regents released a new set of Teacher Standards for New York State.¹⁷ These new NYS Teacher Standards were developed specifically to... “enhance the preparation of

teachers by identifying the knowledge and skills that new teachers are expected to have before they enter the classroom. These knowledge and skills will be used to develop new performance-based assessments for teachers to receive Initial certification...to develop and/or identify rubrics to be used to enhance the APPR process for teachers...[and] will also help to establish benchmarks for teacher career ladders and teacher professional development."¹⁸

For more information on the new NYS teacher standards, the research-backed development, and the working group who developed them, etc. please visit the NYSED website link indicated in endnote #18.

Teacher Licensure Testing Changes

State licensure examinations for teachers applying for the Initial Certificate (and building administrators) are also changing dramatically. These assessments, based on the newly released Teacher Standards, were field-tested last year with less than one year in development. The current ATS-W (Assessment of Teaching Skills –Written) will be replaced with two assessments – the Teacher Performance Assessment (Portfolio) and an Educating All Students Test; the LAST (Liberal Arts and Sciences Test) is replaced with the new Academic Literacy Skills Test; and the CSTs (Content Specialty Tests) have been increased in rigor.

The new assessments were to be rolled out in September of 2012 with very little preparation – and no information – from NYSED provided to the field on the test frameworks or content. Fortunately the decision was reached at the February 13-14, 2012 Regents meeting to delay implementation of the new assessments for one more year, while NYSED prepares materials to assist the field in understanding what will be tested and how.¹⁹

APPR

APPR, or Annual Professional Performance Review of building principals and teachers, has been part of education law in New York State since the adoption of No Child Left Behind. This has taken various forms across the state's districts, gradually moving toward the July 1, 2011 deadline of implementing a more standardized system that rates teachers as highly effective, effective, developing, or ineffective. Teachers were (are) to be evaluated on content knowledge, preparation, instructional delivery, classroom management, student development and developmental appropriateness of instruction, student assessment, student growth, collaboration, and reflective and responsive practice (Part 100.2(o)).

Student growth, one of the nine areas of teacher evaluation, is explained in Part 100.2(o)(1)(iv)(b)(vii) as follows: *...the teacher shall demonstrate a positive change in student achievement for his or her students between at least two points in time as determined by the school district or BOCES, taking into consideration the unique abilities and/or disabilities of each student, including English language learners. For purposes of this subdivision, student achievement means a student's scores on State assessments for tested grades and subjects and other measures of student learning, including student scores on pre-tests and end-of-course tests, student performance on English language proficiency assessments and other measures of student achievement determined by the school district or BOCES to be rigorous and comparable across classrooms.*²⁰

Student growth is particularly mentioned as a way to measure a teacher's effectiveness rating at each one of the 4 levels, as seen in this example of the EFFECTIVE level: *Effective means a teacher who is performing at the level typically expected of a teacher based on the evaluation criteria prescribed in this subdivision, including but not limited to acceptable rates of student growth.*²¹

In May 2011, the Board of Regents voted to amend Section 100.2(o) of Education Law §3012-c (Chapter 103 of the Laws of 2010), and to add Subpart 30-2 of the Commissioner's regulations. These changes - "historic legislation (Education Law §3012-c) that fundamentally changes the way teachers and principals are evaluated"²² - created the now infamous 60/40 split on how to evaluate teachers, and assigned 40% to that 1 of 9 evaluation criteria: student growth, as measured by student test scores. This surprise announcement, after NYSED and NYSUT had agreed to 20% prompted NYSUT to file suit; and on August 24, 2011 Justice Lynch of State Supreme Court of Albany County ruled against NYSED.²³ The case went to appeal, and as we now know, NYSUT capitulated under threat from Governor Cuomo to take over teacher evaluations if an "agreement" was not swiftly reached.²⁴ In addition, the "governor has linked the APPR to any increase in school funding for 2012-13. For districts to be eligible, they must have an SED-approved APPR by Jan.17, 2013"²⁵

Anticipating the win, an updated version of the document - **Guidance on New York State's Annual Professional Performance Review Law and Regulations** – was released on January 27, 2012, though it is no longer available on either the NYSED or engageNY websites (many materials related to APPR were removed in early February, and are apparently still "under

revision.”) Though the Guidance document referred to Justice Lynch’s decision and the appeal, the bulk of the document is based on the assumption of the 60/40 split staying in place. (Ed. note: as of mid March, parts of revised documents and webinar PPTs on APPR are reappearing on the engageny website.)

Inclusion of student test scores as 40% of teacher evaluation scores (or assessments of one type or another) is now required by the State whether we agree with it or not, flawed and faulty a practice as it may be. The impact on the teaching of art and assessment of art teachers will be the focus of the next article in this series. For part of the remaining 60% of APPR, principals will be required to evaluate all teachers based on the new NYS teacher standards, as well as on implementation of the new Common Core standards.

To wit:

The New York State Education Department has posted a list of approved teacher and principal practice rubrics that meet criteria set out in the regulations governing implementation of the teacher and principal evaluation system. Under the new law, teacher and principal evaluation systems must base 60% of each teacher’s and principal’s evaluation score on multiple measures of demonstrated effectiveness that broadly align with the New York State Teaching Standards and the Educational Leadership Policy Standards: ISLLC 2008 for principals. For the 60% sub-component, Local Education Agencies must select a practice rubric from the Department’s approved list to assess teacher and principal practice or submit for a variance to use an alternative practice rubric that will contribute to a teacher’s or principal’s evaluation rating.²⁶

The Guidance document is 79 pages long. Digesting its provisions is no easy task, and in fact NYSED leaders who have been trying to explain the new system to the education community have met with varying degrees of “success” if one could call it that, based on anecdotal reports heard by this writer, from many different administrators and teachers who have attended training sessions. Some attendees at these sessions feel, though, at each new session, NYSED officials have not only figured out a better way to communicate the details, but have actually figured out more of the details.

Exasperated comment overheard at the November meeting of the New York State Consortium of Educational Associations (NYSCEA): “NYSED is trying to build the plane at the same time as flying it!”

HEDI

In the introduction, the January 27, 2012 version of the Field Guidance publication states:

Under the new law, New York State will differentiate teacher and principal effectiveness using four rating categories – Highly Effective, Effective, Developing, and Ineffective (HEDI). Education Law §3012-c(2)(a) requires annual professional performance reviews (APPRs) to result in a single composite teacher or principal effectiveness score, which incorporates multiple measures of effectiveness. The results of the evaluations shall be a significant factor in employment decisions, including but not limited to promotion, retention, tenure determinations, termination, and supplemental compensation, as well as teacher and principal professional development (including coaching, induction support, and differentiated professional development).

.... the Department recommends that, to the extent possible, districts and BOCES begin the process of rolling this system out for the evaluation of all classroom teachers and building principals in the 2011-2012 school year so that New York can quickly move to a comprehensive teacher and principal evaluation system.

... It also reiterates the language from the statute that says the regulations do not override conflicting provisions of any collective bargaining agreement in effect on July 1, 2010 until the agreement expires and a successor agreement is entered into; at that point, however, the new evaluation regulations apply. This section also clarifies that nothing in the regulations shall be construed to affect the statutory right of a school district or BOCES to terminate a probationary teacher or principal or to restrict a school district’s or BOCES’ discretion in making a tenure determination pursuant to the law.²⁷

In other words, now that NYSUT has agreed with the 40%, collective bargaining contracts can no longer protect teachers who are deemed “ineffective,” and teacher tenure and compensation decisions can be tied to student test scores here in NYS. As Diane Ravitch pointed out in her February 21, 2012 EdWeek blog, **Bridging Differences:**

All teachers must be rated annually on a scale from 0 to 100, using these multiple measures. This draconian point system will guarantee that a teacher with a perfect 60 out of 60 on teaching skill will nonetheless be judged “ineffective” if he or she is in the ineffective range on [test] scores... The agreement contains this strange sentence: “Teachers rated ineffective on student performance based on objective assessments must be

rated ineffective overall.” Unless I can’t read plain English, this says that the 40 percent devoted to test scores overrides the other 60 percent. In other words, 40 percent is equal to 100 percent. The teacher who doesn’t raise test scores is ineffective. Oh, and state education Commissioner John King—who taught for three years and founded charter schools—will have the ultimate authority to review every district’s additional measures for rigor and quality.²⁸

Key to APPR changes that impact ART EDUCATORS will be these **additional** concepts:

- Who must be evaluated;
- What defines a Teacher of Record;
- What can comprise the 40%;
- Tested Subjects with Student Growth Measures already in place;
- Non-state tested subjects’ choices for student growth measurement;
- SLOs, or **Student Learning Objectives**, who must use them, and how to construct them; and
- The other 60% - experts and observations.

Finally, it appears that we are to suffer yet more indignities as teachers’ effectiveness ratings will be

released to the public via our local newspapers, regardless of these scores’ lack of reliability. This newest wave, started in Los Angeles, has now hit the shores of New York State. The first teacher scores from New York City were just released in The New York Times, The Daily News, and more on February 24, 2012:

The New York City Education Department on Friday released the ratings of some 18,000 teachers in elementary and middle schools based on how much they helped their students succeed on standardized tests. The ratings have high margins of error, are now nearly two years out of date and are based on tests that the state has acknowledged became too predictable and easy to pass over time.

...At Public School 321 in Park Slope, Brooklyn, for example, 10 teacher ratings were above average, 13 were average and 5 were below. At Public School 89 in TriBeCa, one of six rated math teachers received higher-than-average rankings, a lower rate than in the city as a whole. In many cases, teachers received two career ratings, one for math and one for English.

The principal cause of the wide variation within



National Coalition for Core Arts Standards (NCCAS) and State Education Agency Directors of Arts Education (SEADAE)

We can anticipate new national standards in the arts (a draft may be released later in 2012) that should coordinate with other CCSS standards. These standards are currently under development.

*The National Coalition of Core Arts Standards (NCCAS) announced the selection of writing teams and chairs for the next generation of arts standards project on Friday, December 16th. NCCAS is a coalition of eight national organizations committed to developing new voluntary arts education standards that will build on the foundations created by the 1994 National Arts Standards ...to help guide curriculum designers, teacher training programs, funders, and federal and state policy makers in their arts education decision-making.**

*Four ...SEADA members [who] have been nominated by the National Coalition for Core Arts Standards to serve with the writing teams that will produce the next generation of arts standards... Dale Schmid of the New Jersey Department of Education will serve on the Dance writing team... Dr. Richard Baker of the Louisiana State Department of Education will serve on the Music writing team... Jack Mitchell of the California Department of Education will serve on the Theatre writing team and... Joyce Huser of Kansas will serve on the Visual Arts writing team.***

*NAEA. (2012). *New coalition will lead the revision of the National Standards for Arts Education*. Retrieved Mar. 1, 2012. <http://www.arteducators.org/news/national-coalition-for-core-arts-standards-nccas>

**Nestor, Argy. (Jan. 23, 2012). *National standards for arts education: Update on national work*. Retrieved Mar. 1, 2012. <http://meartsed.wordpress.com/tag/national-coalition-for-core-arts-standards/> and <http://www.maine.gov/education/lres/vpa/>



*schools is the methodology of the ratings, which compares teachers with similar student demographics and scores. For teachers in schools with high-achieving students, good test results are often not good enough, at least by the standards set by the formula.*²⁹

The backlash against the release of these scores seems to have surprised many at the State level, despite calls from many educational authorities to not do so.³⁰ Even Bill Gates wrote a public warning against the release of such data that was not only unreliable, but did not help teachers to improve.³¹

Stay tuned to the next issue for further updates.

Endnotes

Editor's note: Although the American Psychological Association does not encourage the use of endnotes as a method of documenting sources in APA format, I elected to use endnotes rather than traditional APA sourcing due to the length of titles and number of sources needed for this article. I felt that in-text citations would cause too much of a constant distraction to the reader.

1 NYSED. (Jan. 4, 2012). *NYS P-12 Common Core Learning Standards*. Retrieved March 1, 2012. http://www.p12.nysed.gov/ciai/common_core_standards/

2 *Common Core State Standards Initiative*. (2011). Retrieved March 1, 2012. <http://corestandards.org/about-the-standards>

3 Buckley, Jack. (Dec. 7, 2011). Jack Buckley, Commissioner of National Center for Education Statistics' press release: *National Assessment of Educational Progress 2011 Reading and Mathematics Trial Urban District Assessment*. Retrieved March 6, 2012. http://nces.ed.gov/whatsnew/commissioner/remarks2011/12_07_2011.asp

Guisbond, Lisa; Neill, Monty; and Schaeffer, Bob. (January 2012). *NCLB's lost decade for educational progress: what can we learn from this policy failure?* Retrieved Mar. 1, 2012. http://fairtest.org/sites/default/files/NCLB_Report_Final_Layout.pdf

Fairtest. (April 28, 2009). *NAEP results produce more evidence of NCLB's failure*. Retrieved March 2, 2012. <http://www.fairtest.org/naep-results-produce-more-evidence-nclbs-failure>

Ravitch, Diane. (April 13, 2010). *Meager gains on NAEP reading assessments*. Retrieved May 10, 2010 from http://blogs.edweek.org/edweek/Bridging-Differences/2010/04/meager_gains_on_naep_reading_a.html

4 Brady, Marion. (Nov. 1, 2011). *The complete list of problems with high-stakes standardized tests*. Retrieved Jan. 15, 2012. http://www.washingtonpost.com/blogs/answer-sheet/post/the-complete-list-of-problems-with-high-stakes-standardized-tests/2011/10/31/gIQA7fNyaM_blog.html

Brown, Jerry. (Jan. 18, 2012). *Text of Gov. Jerry Brown's state of the state address*. Retrieved Mar. 1, 2012. <http://latimesblogs.latimes.com/california-politics/2012/01/text-of-jerry-browns-state-of-the-state-address.html>

Henry, Peter. (2007). The case against standardized testing. *The Minnesota English Journal*. 43(1). Retrieved Jan. 30, 2012. <http://www.mcte.org/journal/mej07/3Henry.pdf>

Popham, James. (2008). *Transformative assessment*. VA: ASCD.

Strauss, Valerie. (Dec. 6, 2011; updated Dec. 12, 2011). *Revealed: School board member who took standardized test*. Retrieved Dec. 12, 2011. http://www.washingtonpost.com/blogs/answer-sheet/post/revealed-school-board-member-who-took-standardized-test/2011/12/06/gIQAblcxZO_blog.html

5 Winerip, Michael. (Dec. 18, 2011). *10 Years of assessing students with scientific exactitude*. Retrieved Dec. 19, 2011. <http://www.nytimes.com/2011/12/19/education/new-york-city-student-testing-over-the-past-decade.html?src=recg>

Note: Over the past 6 years, dozens of high profile cases of falsification of test scores and test score results have been reported in the news. Simply Googling "Falsification of Standardized Test Scores" brings up a minimum of 30 pages (I didn't go further than that) of listing of such reports. Falsification of scores through various means has been done by teachers, principals, and school districts; even states who "massage" how they present the collected data.

6 Oldham, Jennifer. (Oct. 8, 2010). *Community college students mired in basic-skills classes*. Retrieved Jan. 30, 2011. http://hechingerreport.org/content/community-college-students-mired-in-basic-skills-classes_4397/

Wolfgang, Ben. (Aug. 17, 2011). *Scores show students aren't ready for college; 75% may need remedial classes*. Retrieved Feb. 3, 2012. http://www.washingtontimes.com/news/2011/aug/17/scores-show-students-not-ready-college/?utm_source=RSS_Feed&utm_medium=RSS

7 National Center for Child Poverty; Columbia University. (2012). *Child poverty*. Retrieved Feb. 15, 2012. <http://nccp.org/topics/childpoverty.html>

8 Ladd, Helen F.; and Fiske, Edward B. (Dec. 11, 2011). *Class matters. Why won't we admit it?* Retrieved Dec. 20, 2011. <http://www.nytimes.com/2011/12/12/opinion/the-unaddressed-link-between-poverty-and-education.html?pagewanted=all>

9 Hammond, Linda Darling. (Jan. 10, 2012). *Why is Congress redlining our schools?* Retrieved Jan. 26, 2012. <http://www.thenation.com/article/165575/why-congress-redlining-our-schools>

Partenan, Anu (Dec. 29, 2011). *What Americans keep ignoring about Finland's school success*. Retrieved Jan. 3, 2012. <http://www.theatlantic.com/national/archive/2011/12/>

[what-americans-keep-ignoring-about-finlands-school-success/250564/](http://blogs.edweek.org/edweek/Bridging-Differences/2012/01/dear_diane_ive_had_an.html)

10 Meier, Deborah. (Jan. 26, 2012). *It's the economy...* Retrieved Jan. 27, 2012. http://blogs.edweek.org/edweek/Bridging-Differences/2012/01/dear_diane_ive_had_an.html

11 King, Jr., Dr. John B. (Jan. 9, 2012) *Commissioner King: Your critical role*. Retrieved Feb. 3, 2012. <http://engageny.org/news/commissioner-king-your-critical-role/>

12 PARCC. (2012). *About PARCC*. Retrieved Mar. 1, 2012. <http://www.parcconline.org/about-parcc>

13 PARCC. (2012). *PARCC states: The Partnership for Assessment of Readiness for College and Careers is a group of states committed to building a next-generation assessment system*. Retrieved Mar. 1, 2012. <http://www.parcconline.org/parcc-states>

14 PARCC. (June 30, 2011). *PARCC governing board holds quarterly meeting: Key decisions made to ensure creation of innovative and sustainable next generation assessments*. Retrieved Feb. 15, 2012. <http://www.parcconline.org/parcc-governing-board-holds-quarterly-meeting>

15 Ravitch, Diane. (Feb. 21, 2012). *A dark day for New York*. Retrieved Feb. 22, 2012. http://blogs.edweek.org/edweek/Bridging-Differences/2012/02/a_dark_day_for_new_york.html

16 *ibid.*

17 NYSED. (Sept. 12, 2011). *The New York State Teaching Standards*. Retrieved Sept. 15, 2011. <http://www.highered.nysed.gov/tcert/pdf/teachingstandards9122011.pdf>

18 NYSED. (Sept. 12, 2011). *Questions and answers on the NYS Teaching Standards*. Retrieved Sept. 15, 2011. <http://www.highered.nysed.gov/tcert/pdf/TeachingStandardsQA.pdf>

19 D'Agati, John L. (Jan. 30, 2012). *Memo to Board of NYS Regents Higher Education Committee: Conceptual approval of schedule for new certification examinations for teachers and school leaders*. Retrieved Feb. 14, 2012. <http://www.regents.nysed.gov/meetings/2012Meetings/February2012/212hed2.pdf>

20 NYSED. (July 2010). *Part 100 Regulations*. Retrieved Mar. 1, 2012. <http://www.p12.nysed.gov/part100/pages/1002.html>

21 *ibid.*

22 NYSED. (Jan. 27, 2012). *Guidance on New York State's Annual Professional Performance Review law and regulations*. Retrieved Feb. 1, 2012 as electronic document entitled *FieldGuidance_1_27_2012.pdf*.

Note this document is no longer available on the NYSED website but is referred to (with a broken link) and retitled as *Summary of Revised APPR Provisions 2012-2013* on <http://engageny.org/resource/guidance-on-new-yorks-annual-professional-performance->

[review-law-and-regulations/](http://www.p12.nysed.gov/part100/pages/1002.html)

23 *ibid.* p. 4.

24 Saunders, Sylvia. (Jan. 31, 2012). *The truth about teacher evaluations*. Retrieved Mar.1, 2012. http://www.nysut.org/nysutunited_17473.htm

25 Saunders, Sylvia. (Feb. 17, 2012). *Teacher evaluation moves forward*. Retrieved Mar. 1, 2012. http://www.nysut.org/cps/rde/xchg/nysut/hs.xsl/nysutunited_17519.htm

26 enageNY. (July 30, 2011). *State approved teacher and principal practice rubrics*. Retrieved Mar. 1, 2012. <http://engageny.org/resource/state-approved-teacher-and-principal-practice-rubrics/>

27 NYSED. (Jan. 27, 2012). *Guidance on New York State's Annual Professional Performance Review law and regulations*. Retrieved Feb. 1, 2012 as electronic document entitled *FieldGuidance_1_27_2012.pdf*. See endnote 22 above.

28 Ravitch, Diane. (Feb. 21, 2012). *A dark day for New York*. Retrieved Feb. 22, 2012. http://blogs.edweek.org/edweek/Bridging-Differences/2012/02/a_dark_day_for_new_york.html

29 Otterman, Sharon, and Gebeloff, Robert. (Feb. 25, 2012). *In teacher ratings, good test scores are sometimes not good enough*. Retrieved Feb. 26, 2012. <http://www.nytimes.com/2012/02/26/nyregion/in-new-york-teacher-ratings-good-test-scores-arent-always-good-enough.html>

30 Butrymowicz, Sarah and Garland, Sarah. (Mar. 1, 2012). *How New York City's value-added model compares to what other districts, states are doing*. Retrieved Mar. 12, 2012. http://hechingerreport.org/content/how-new-york-citys-value-added-model-compares-to-what-other-districts-states-are-doing_7757/

Santos, Fernanda and Philips, Anna. M. (Feb. 26, 2012). *With release of teacher data, setback for union turns into a rallying cry*. Retrieved Feb. 26, 2012. <http://www.nytimes.com/2012/02/27/nyregion/teacher-ratings-produce-a-rallying-cry-for-the-union.html>

31 Gates, Bill. (Feb. 22, 2012). *Shame is not the solution*. Retrieved Feb. 26, 2012. <http://www.nytimes.com/2012/02/23/opinion/for-teachers-shame-is-no-solution.html>



NCCAS adds media arts writing team to Next Generation Arts Standards Project

NCCAS press release, March 2011. Available at nccas.wikispaces.com/page/diff/NCCAS+Adds+Media+Arts+Writing+Team/310590834

The National Coalition for Core Arts Standards has agreed to support the writing of national, voluntary media arts standards as part of the Next Generation Arts Standards Project. Recognizing the growing interest and diversity of media arts as a new mode of expression within public education, NCCAS has formed a team of media arts writers and leadership to lead the work. NCCAS is committed to creating re-envisioned voluntary, web-based arts standards that will build on the 1994 National Arts Standards (and the 2005 Standards for Learning and Teaching Dance in the Arts), that have helped guide curriculum designers, pre-professional training programs, funders, and federal and state policy makers in their PreK-12 decision making. NCCAS leadership is relying on the media arts writing team to create a set of standards that will be equal in rigor, breadth, and depth as those of those of dance, music, theatre and visual arts, while simultaneously recognizing that media arts will be embedded within each of the traditional forms as a pathway for knowing and understanding. Currently, media arts standards are included in the state standards of Minnesota, South Carolina, and in the district standards of New York City and Los Angeles. The writing team will use the research report, *A Review of Selected State Arts Standards*, to help guide them in their work. The report, one of five created in support of the project by NCCAS member the College Board, is available as a PDF at <http://nccas.wikispaces.com/State+and+Media+Arts+Standards>.

“Our goal is to write media arts standards that will fully describe expectations for student learning in an art form that has the ability to serve as the nexus between the arts and other subjects in the curriculum,” said Pamela Paulson, senior director of policy at the Perpich

Center for Arts Education in Minnesota and one of two new NCCAS leadership members chosen to represent the area of media arts in the coalition of eight arts and education

organizations. Richard Burrows, retired director of Los Angeles Unified School District’s nationally recognized arts education effort, and now an independent strategist, will serve as the other media arts leadership member. He commented, “Media Arts plays a pivotal role in putting a strong, versatile and creative culture at the heart of contemporary learning in today’s education for young minds, and is beautifully positioned to make artistic meaning in bold new ways on behalf of the arts.”

Randy Nelson, the head of the education department of cutting-edge film maker DreamWorks Animation, and John Hughes, president and founder of Rhythm & Hues Studios (a leading producer of computer-generated animation and visual effects) praised the inclusion of media arts as its own subject area within arts education. “This is a visionary and forward thinking path for arts education,” said Nelson. “Artists who get technology, technologists who get art, managers who are creative and creatives who can manage are our future. Fail to include the full spectrum of skills, fail to treat media arts education as anything but a full partner, and get ready to find an explanation even a child can understand about why the rainbow is missing half its colors, and one for business people about why we are losing jobs to more colorful competitors.” Said Hughes: “Media arts is relevant to today’s students because it reflects our contemporary, global culture. It provides vehicles for all students to find success and enjoyment in learning and promotes critical thinking processes while engaging, real world activities that make the content more meaningful.”

The Media Arts Writing Team Members are:

- Dain Olsen, Chair, ArtLAB High School, Los Angeles Unified School District
- Jay Davis, Ambassador School of Global Leadership, Los Angeles Unified School District
- Steven Goodman, Educational Video Center, New York City
- Scot Hockman, South Carolina Department of Education, Columbia, South Carolina
- Jeremy Holien, Perpich Center for Arts Education, Golden Valley, Minnesota
- Anne Kornfeld, Newcomers High School, Long Island, New York
- Colleen Macklin, Parsons New School for Design, Brooklyn, New York
- Bradley Moss, Maple Mountain High School, Springville, Utah
- Michele Nelson, Los Angeles Unified School District
- Betsy Newman, South Carolina ETV, Columbia,

South Carolina

- Martin Rayala, Ph.D, Kutztown University of Pennsylvania
- James Reinhard, North Allegheny Schools, Wexford, Pennsylvania
- Evan Tobias, Arizona State University, Tempe, Arizona

NCCAS Leadership and the team chairs met most recently in Reston, Virginia, in the offices of the College Board to finalize work on a learning framework that will guide all five writing teams and to refine the project's timeline. Writing teams are currently in the first stages of creating drafts. In the coming months, NCCAS will issue a new call for reviewers who will take the first pass over the new standards. For more information about NCCAS and the Next Generation Arts Standards Project, go to <http://nccas.wikispaces.com>.

Resources

Common Core Standard Shifts: How do they translate to visual art?

By Shannon Elliott, Ed. D.

When Leslie Yolen asked me to help write the Art Shifts for ELA and math, I thought it would be a great opportunity to help shape how art is taught and assessed in schools. Visual art education has its own specific learning, just as music, theater, and dance have (and math, ELA, etc.)

The "Arts" cannot be glommed together. Visual art cannot, and should not, be made to fit in a linear, non-metaphoric domain. Further, evaluating the visual arts by filling in Scantron bubbles is inappropriate and not authentic. The primary source or "Text" in visual art is ART and the creation of art. Informational reading about art is a secondary source. Therefore, I felt that it was crucial to establish a premise for the Shifts through which they will be understood by all educators. These Shifts are drafts and were submitted to NYSED on February 7, 2012 and are currently under review.

These documents are NOT official documents of NYSED. They are being shared by Dr. Elliott through NYSATA as a resource for visual art educators.

Six Shifts in ELA/Literacy

What it Means in Visual Art

		<p>Draft by Shannon Elliott, Ed.D 2/7/12</p> <p>Please notify the author of any edits.</p>	<p>The Shifts in the visual arts are understood with the following premise: Visual Art is a form of communication. The primary definition of “Text” in visual art is imagery in its most inclusive form (the art itself). Just as in other forms of communication, “Text” in art is layered, metaphoric, symbolic, and open to interpretation. (An apple is not always an apple.) Therefore, when referring to imagery as “Text” in Visual Art, we will use the term, Art (text). When referring to “Text” as the written word, we will use the term, “Text.”</p>
Shift 1 PK-5	Balancing Informational & Literary Texts	Students read a true balance of informational and literary texts. Elementary school classrooms are, therefore, places where students access the world – science, social studies, the arts, and literature – through text. At least 50% of what students read is informational.	Students in the Visual Arts will read primary sources: Art (text) for information about the world—science, social studies, literature, and the arts. Students will read Art (text) by using a variety of established models of art criticism and art analysis (i.e. emotive, formalist, contextualist).
Shift 2 6-12	Building Knowledge in the Disciplines	Content area teachers outside of the ELA classroom emphasize literacy experiences in their planning and instruction. Students learn through domain-specific texts in science and social studies classrooms – rather than referring to the text, they are expected to learn from what they read.	Students in the Visual Arts will read secondary source text for information about art, artists, and art movements. Teachers will emphasize both visual and traditional literacy experiences in their planning and instruction.
Shift 3	Staircase of Complexity	In order to prepare students for the complexity of college and career ready texts, each grade level requires a “step” of growth on the “staircase.” Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space in the curriculum for this close and careful reading, and provide appropriate and necessary scaffolding and supports so that it is possible for students reading below grade level.	Students will understand how meaning and communication are enhanced by the artists’ use of the elements of art and principles of design. Teachers will scaffold reading and creating Art (text) with regard to a concept-based Pre-K -12 Art Education curriculum, which align the NYS VALS Performance Indicators and artistic stage theories. Teachers will engage students in thorough and relevant idea development for Art (text) during the creative process.
Shift 4	Text-Based Answers	Students have rich and rigorous conversations, which are dependent on a common text. Teachers insist that classroom experiences stay deeply connected to the text on the page and that students develop habits for making evidentiary arguments both in conversation, as well as in writing to assess comprehension of a text.	Students will analyze Art (text), including their own art, using a variety of perspectives: Historic, Contemporary, Pluralism, etc. Teachers will guide students to write, discuss, and make art in response to primary and secondary sources: Art (text) and text.
Shift 5	Writing from Sources	Writing needs to emphasize use of evidence to inform or make an argument rather than the personal narrative and other forms of decontextualized prompts. While the narrative still has an important role, students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read.	Students will discover connections to ideas about the world by creating Art (text), writing, and discussing primary and secondary sources.
Shift 6	Academic Vocabulary	Students constantly build the vocabulary they need to access grade level complex texts. By focusing strategically on comprehension of pivotal and commonly found words (such as “discourse,” “generation,” “theory,” and “principled”) and less on esoteric literary terms (such as “onomatopoeia” or “homonym”), teachers constantly build students’ ability to access more complex texts across the content areas.	Students will learn and employ the language and vocabulary of the Visual Art domain in response to Art (text) and text. Language in the Visual Arts is not fixed—it changes along with the developments in Visual Art.

Six Shifts in Math

What It Means in Visual Art

		<p>Draft by Shannon Elliott, Ed.D 2/7/12</p> <p>Please notify the author of any edits.</p>	<p>The Shifts in the visual arts are understood with the following premise: Visual Art is a form of communication. The primary definition of “Text” in visual art is imagery in its most inclusive form (the art itself). Just as in other forms of communication, “Text” in art is layered, metaphoric, symbolic, and open to interpretation. (An apple is not always an apple.) Therefore, when referring to imagery as “Text” in Visual Art, we will use the term, Art (text). When referring to “Text” as the written word, we will use the term, “Text.”</p>
Shift 1 PK-5	Focus	<p>Teachers use the power of the eraser, significantly narrow, and deepen the scope of how time and energy is spent in the math classroom. They do so in order to focus deeply on only the concepts that are prioritized in the standards so that students reach strong foundational knowledge and deep conceptual understanding and are able to transfer mathematical skills and understanding across concepts and grades.</p>	<p>Students in the Visual Arts will read and understand mathematical thinking employed in primary sources: Art (text) for information about the world—science, social studies, literature, and the arts.</p>
Shift 2 6-12	Coherence	<p>Principals and teachers carefully connect the learning within and across grades so that, for example, fractions or multiplication spiral across grade levels and students can build new understanding onto foundations built in previous years. Teachers can begin to count on deep conceptual understanding of core content and build on it. Each standard is not a new event, but an extension of previous learning.</p>	<p>Teachers will scaffold reading and creating Art (text) with regard to a concept-based Pre-K -12 Art Education curriculum, and NYS MLS that align the NYS VALS Performance Indicators and artistic stage theories.</p> <p>Students will understand how meaning and communication in Art (text) are enhanced by the artists’ use of mathematical strategies and thinking.</p>
Shift 3	Fluency	<p>Fluency Students are expected to have speed and accuracy with simple calculations; teachers structure class time and/or homework time for students to memorize, through repetition, core functions (found in the attached list of fluencies) such as multiplication tables so that they are more able to understand and manipulate more complex concepts.</p>	<p>Students will employ mathematical skills and understanding in the creative process. Students will identify, utilize, and analyze the elements of art that have a strong basis in mathematical concepts (e.g. patterns, shapes, value, and saturation of hues). Students will identify, utilize, and analyze the principles of design that have a strong basis in mathematical concepts (e.g. composition, dynamism, symmetry, and asymmetry).</p>
Shift 4	Deep Understanding	<p>Teachers teach more than “how to get the answer” and instead support students’ ability to access concepts from a number of perspectives so that students are able to see math as more than a set of mnemonics or discrete procedures. Students demonstrate deep conceptual understanding of core math concepts by applying them to new situations. As well as writing and speaking about their understanding.</p>	<p>Teachers will guide students’ inquiry into how mathematical thinking is used to convey ideas about the world when aesthetics are combined with function (e.g. illusion of depth, gradation of value, weight, and structure). Students will demonstrate understanding by synthesizing information to create Art (text). Students will engage in mathematical thinking to analyze and discuss visual perception in Art (text), (e.g. Cubism, Pointillism, peripheral vision, optical, and medial color systems).</p>
Shift 5	Applications	<p>Students are expected to use math and choose the appropriate concept for application even when they are not prompted to do so. Teachers provide opportunities at all grade levels for students to apply math concepts in “real world” situations. Teachers in content areas outside of math, particularly science, ensure that students are using math – at all grade levels – to make meaning of and access content.</p>	<p>Students will employ mathematical thinking and skills in creating Art (text) when utilizing media and materials in the creation of meaningful and personally significant Art (text), (e.g. digital imaging, time-based media, and traditional media).</p>
Shift 6	Dual Intensity	<p>Students are practicing and understanding. There is more than a balance between these two things in the classroom – both are occurring with intensity. Teachers create opportunities for students to participate in “drills” and make use of those skills through extended application of math concepts. The amount of time and energy spent practicing and understanding learning environments is driven by the specific mathematical concept and therefore, varies throughout the given school year.</p>	<p>Students will practice mathematical skills and thinking on practical and conceptual levels within the Visual Art Curriculum—a natural extension and application of concepts introduced in the math classroom. Teachers will provide opportunities for exercises in technique, analysis of the creative process, as well as the evaluation of the products (synthesis) of the creative process, (portfolio).</p>

From the desk of Leslie Yolen...

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

March 27, 2012

1. Supporting Common Core State Standards

As we move toward supporting the Common Core standards, does “literacy” in the Visual Arts and Music refer to Visual and Musical literacy? The arts have their own forms of literacy and there are connections to literacy that cross disciplines--this is a main design element in the new P-12 CCLS for ELA and Literacy and is reflected in the six instructional shifts (see: <http://engageny.org/wp-content/uploads/2011/08/common-core-shifts.pdf>). The State’s Learning Standards for the Arts support content teaching and learning (e.g., ELA, Math). This is consistent with the Common Core Shifts to develop or enhance students’ knowledge in the various disciplines. However, the learning standards for Math & ELA cannot substitute for the State’s Learning Standards for the Arts.

I want to point out that the definition of “text” will vary from discipline to discipline and we know the Arts community is looking at interpreting it to include the artwork itself as well as artist’s statements, narratives, reflections, biographies, analysis of cultural and historical context, and of course art criticism or critiques. The Shifts in the visual arts are understood with the following premise: Visual Art is a form of communication.

Creating and performing are central elements to the State Arts Learning Standards. Where applicable, some reading and writing about artists and/or specific performances would be appropriate. Arts Standard 3, Responding to and Analyzing Works of Art, is a natural connection to the Common Core, but should not replace the focus of creating and performing in teaching the arts. As art teachers develop their Common Core aligned unit, they can look at ways to incorporate reading and writing in their subject-specific curriculum. For example, if your students are studying a specific artwork, perhaps they can read a critique about the work and write an informative or argumentative piece on the artist

or an interpretation of the artwork. Another potential unit/lesson could involve comparing and contrasting two artworks by the same artist or two different artist’s work to one another. Or writing a reflection on the process of creating their abstract self-portrait. There are many different possibilities; we encourage you to share your ideas with colleagues.

2. The Common Core state standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects can be found at http://www.corestandards.org/assets/Appendix_A.pdf

CCSSO has put together a quick guide to understanding the Common Core standards. This guide provides a brief synopsis of the information presented in the introductions to the ELA and Math standards into one, easy-to-read document at http://gallery.mailchimp.com/3222734d2cafa7abd15e2c1b2/files/CCSSO_Quick_Guide_to_Standards.pdf

The Department has released its [Summary of Revised APPR Provisions 2012-13](#) (also known as the “purple memo” at <http://engageny.org/wp-content/uploads/2012/03/nys-evaluation-plans-guidance-memo.pdf>) with anticipated changes from the enactment of amendments to Education Law §3012-c proposed in February. The Department will provide additional guidance and information about the APPR plan process in mid-April.

3. Commissioner King’s recent presentation at <http://engageny.org/wp-content/uploads/2012/03/commissioner-nyscoss-presentation-mid-winter-conference-2012.pdf> - Slide 23 has a helpful graphic representation of the components of the new APPR. Also slide 31 is helpful.

4. National Arts Standards Revision Update

The National Coalition for Core Arts Standards is a part-

nership of organizations and states that will lead the revision of the 1994 National Standards for Arts Education, to help guide curriculum designers, teacher training programs, funders, and federal and state policy makers in their Pre-K-12 arts education decision-making. The National Coalition for Core Arts Standards (NCCAS) plans to complete its work and release new, national arts education standards in Dec. 2012 at which point the Regents could consider possible adoption. The standards will describe what students should know and be able to do as a result of a quality curricular arts education program. NCCAS is committed to developing a next generation of arts education standards that will build on the foundation created by the 1994 document, support the 21st-century needs of students and teachers, help ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum.

NCCAS Partner Organizations are: American Alliance for Theatre and Education (AATE), Arts Education Partnership (AEP), Educational Theatre Association

(EdTA), The College Board, National Association for Music Education (NAfME), National Art Education Association (NAEA), National Dance Education Organization (NDEO), and the State Education Agency Directors of Arts Education (SEADAE).

NCCAS will make the creation of the new arts standards an inclusive process, with input from a broad range of arts educators and decision-makers. The revised standards will be grounded in arts education best practices drawn from the United States and abroad, as well as a comprehensive review of developmental research. The College Board, in partnership with NCCAS, has released five new research reports designed to support the revision of the National Arts Education Standards.

It is expected that the creation of the first draft of the new arts standards will take about six months, with additional time for public review and revision in early summer 2012. A paper version will be issued in early 2013, with the expectation that an interactive online version will follow in the near future. The research reports and more information about NCCAS are available at <http://nccas.wikispaces.com>.

Portfolio Project



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



Students display their work from the 2011 Region 7 Portfolio Project Adjudication

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

Need more information?

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

2011 Conference Highlights

IMAGINE *That!*

Unlocking the Power of Creativity and Innovation in Art Education

NYSATA 63rd Annual Conference in Tarrytown



Dr. Michael Hanchett Hanson



Françoise Piron



Mary Ellen Shevalier

Fantastic Keynote Speakers. . .



Mia Pearlman



Sparrow Hall

. . . and a successful pre-conference



Looking at Creativity with The Guggenheim

Opportunities to learn . . .



Over 85 workshops were offered this year! They included current pedagogy, best practice, hands-on media exploration, extended studio experiences, and a variety of technology and social media related workshops.

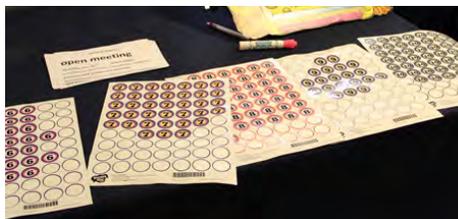
Opportunities to see, make, and share art. . .



Connecting with friends and colleagues. . .



Conference 2011- A look behind the scenes. . .



Our thanks to everyone who help make this annual conference a reality!

Student Volunteers. . .



Fifty plus pre-service students from 6 colleges volunteered this year! NYSATA thanks art education students from Alfred University, Nazareth College, Syracuse University, SUNY Oswego, and SUNY New Paltz, for all of their help and assistance. Here are just a few of them that helped make the conference a huge success!



**NYSATA
is a
volunteer
organization.
If everyone
did a
little that
would
be a
LOT!**

Get involved and make a difference! Go to www.nysata.org to find out who to contact in your region for more information on how you can help further visual art education across New York State.

Conference award highlights. . .



Jessica Hamlin and Joe Fusaro accept a Special Citation for Art 21 Education Dept.



Janice Oldak presents the Student Scholarship Awards.



Jane Berzner and her Principal, accept a Special Citation for the Valley Stream District #24 Board of Education.



Cheryl Schweider accepts a Special Citation for Babylon Union Free School District, Region 10



Ernie Savaglio accepts the NYSATA Outstanding Service at the Time of Retirement Award.



Saturday banquet attendees applaud the awardees.



Region 1 Awardee: Michelle Schroeder



Region 2 Awardee: Tracie Glazer.



Region 3 Awardee: Lisa Petrosino



Region 4 Awardee: Suzanne Northrup.



Region 5 Awardee: Cheryl McFadden (center).



Region 7 Awardee: Dr. Margaret Johnson



Region 8 Awardee: Pearl Lau.



Region 9 Awardee: Barbara Mims.



Region 10 Awardee: Patricia Stork



NYSATA Art Educator of the Year . . . Dr. Shannon Elliott



Tracie Glazer, Shannon Elliott, Karen Trickey

I am really touched, honored, and thrilled to be awarded *Art Teacher of the Year*, by you. Receiving this honor makes me think that I must have reached a particular mark or landing point in my career. The truth is that I feel that I am somewhere in the middle – making my way as I go.

As someone in the field of Art Education, I must make a decision every morning. “Do I choose to feel defeated by the constant struggle to fight for art in the midst of budget deficits and ignorance about our work?” Or, “Do I opt for hope?” We’ve made progress; good changes have occurred. Remember, we didn’t even have state standards until 15 years ago.

So, as it turns out, I am a meld of cynicism and optimism. Perhaps this explains why I have my students read Randy Pausch and Jeffrey Zaslow’s book *The Last Lecture* to prepare them for their student teaching practicum. If you know the book, it’s about a professor dying of cancer; but really, it’s not about dying, it’s about living. I want my student teachers to live fully as art teachers, to resist the dulling diminishing school culture. I want them to have courage, heart, and chutzpah – lots of chutzpah, in order to serve their students. I want them to always ask, “How come?” and “Why?” As Pausch says, “There are two types of families: those that can go through dinner without a dictionary and those who can’t.” (Pausch & Zaslow, 2008, p.22) Let’s remain in the latter group. Further, I want them to think of their teaching as just another way of making art, another form of their art.

In closing, I wish to say how grateful I am to all of you and these folks in particular: my mentors from Pratt: Nancy Ross and Amy Brook Snider; from Nazareth College: Dr. Karen Trickey, whose grace continues to impress me; and Tracie Glazer who keeps me on my toes. I am grateful to my students. They make me laugh, keep me young, make me try harder, challenge me, and make me so very proud. I send my love to my children who have always told me how happy they are to not have a “normal” mom!

Thank you.

Shannon E. Elliott, Ed. D.
Program Director, Art Education
Associate Professor of Art
Nazareth College of Rochester

Reference: Pausch, R., & Zaslow, J. (2008) *The last lecture*.
NY: Hyperion.



Dr. Shannon Elliott surrounded by her Nazareth College colleagues and students.

Call for Nominations

Now is the time to consider recognizing those individuals who go above and beyond in your region!



NYSATA Art Educator of the Year, Dr. Shannon Elliott and NYSATA President Edie Silver at the 2011 Awards Banquet.

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

NYSATA's New York State Art Educator of the Year Award

The New York State Art Educator of the Year awardee is selected from the previous year's pool of ten regional awardees for Region Art Educator of the Year. This prestigious award is presented at the annual conference, and the name of the recipient is sent to the National Art Education Association for further recognition and consideration for National awards. Application due to NAEA by Oct. 1 is submitted by the current NYSATA President.

Regional Art Educator of the Year

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the

annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. Region awardees compete for the state level award for the following year.

Nominations due to Region Chair by May 1. Region Chairs will sign and forward Region awardee materials to the State Awards Chair by June 1.

Outstanding Service Award Retiree

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

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

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference.

Nominations due to Region Chair by May 1.

For more information or answers to any questions you may have regarding the NYSATA Awards and Honors program, please contact NYSATA State Awards Chair, Terry Crowningshield at tcrowningshield@elcsd.org.

NYSATA Grant Opportunity

Raymond C. Henry Award

A grant of \$500 is awarded annually to a NYSATA member to aid in the development of a specialized art education project or study which will benefit the individual and members of the art education profession. Qualifying projects must fall under one of the following categories:

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

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

The Raymond C. Henry Award was established at the 35th annual NYSATA conference to Honor Mr. Henry for the following achievements: being a founding member of NYSATA, his life-long tenure as NYSATA treasurer and instatement as Treasurer Emeritus, his life-long interest in art education, and his artistic contributions.

A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project. The awardee must share their grant project with the NYSATA membership either through the presentation of a workshop at the annual conference, or through an article for the NYSATA NEWS or website.

All application materials due to Region Chair for signature by May 1 and due to State Awards Chair by June 1.

For more information, applications, award criteria, and guidelines for submission please go to www.NYSATA.org



Self Portrait, Watercolor

Rewarding Excellence

2011 AIDA SNOW AND ELAINE GOLDMAN AWARD RECIPIENT

Brittany K. Cartie
Union-Endicott High School, Endicott, NY
Art Teacher: Cindy Henry

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

The Zara B. Kimmey Scholarship (\$1000), named for a founding member of NYSATA, and the **Bill Milliken Scholarship** (\$500), named for a long-time representative of Binney and Smith, have enabled many students to help purchase supplies and supplement tuition. These one year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Milliken, a Vendors' representative on the NYSATA board encouraged generous support for art education from the manufacturers and distributors of art materials.

The Elaine Goldman and Aida Snow Scholarships (2 scholarships at \$500 each) were generously endowed by Ms. Snow and Ms. Goldman. Ms. Elaine Goldman is a retired LIATA/Nassau member who continues to participate at the regional level, and is a frequent presenter at the state conference. Regretfully Ms. Aida Snow has passed away, but she has left a legacy of enabling NYSATA to help visual art students in New York State pursue their dreams.

The Barry W. Hopkins Award (\$500) is our newest scholarship award, added in 2008. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor

and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

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

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

NYSATA Sagamore Institute

Join us this Summer...



NYSATA 21st Annual Summer Institute

*Natural Inspiration
for the Creative Mind
July 15 - 20, 2012*

Sagamore National Historic Landmark,
Raquette Lake, NY

On Working Outside:

Looking, touching, material, place and form are all inseparable from the resulting work. It is difficult to say where one stops and another begins.

The energy and space around a material are as important as the energy and space within. The weather—rain, sun, snow, hail, mist, calm—is that external space made visible. When I touch a rock, I am touching and working the space around it. It is not independent of its surroundings and the way it sits tells how it came to be there.

To understand why that rock is there and where it is going, I must work with it in the area in which I found it."

Andy Goldsworthy,
A Collaboration With Nature (Abrams, 1990)

Come and nourish your creative spirit! This professional development week offers over 45 hours of hands-on workshops based on the New York State Learning Standards & the new Common Core State Standards, as well as stimulating discussions. Be inspired by our natural surroundings as we dive into metalsmithing, mixed media collage, painting, watercolor, and Brain Gym. Participate in current strategies to advocate for arts in our schools, both state and nation wide.

See Sagamore.org for information regarding the location. See nysata.org/sagamore-summer-institute to register.

Questions or need more information?

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

NYSATA Has A New Online Store!



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



About the NYSATA News

The NEWS publishes official announcements for NYSATA. In addition, the NEWS encourages an exchange of ideas on topics that are important to art educators. The opinions expressed in editorials and articles are those of the authors and do not represent NYSATA policies. The News will be published four times each year:

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

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

inquiries should go to Pat Groves, e-mail phgroves@aol.com.

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

Photo Submissions:

For purposes of accurate identification and acknowledgement, photos sent to the NYSATA News must be accompanied by the following information: Your name, phone number, and e-mail; name and address of photographer, and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist's name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed. Thank You!

NYSATA is seeking Guest Editors

A Great Opportunity...

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

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

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

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

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

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

NYSATA Board of Trustees

EXECUTIVE COUNCIL

PRESIDENT
Edie Silver
H (585) 288-7330
edie.silver@rcsdk12.org

PAST PRESIDENT
Cindy Henry
H (607) 659-5547
chenry@uek12.org

VICE-PRESIDENT
Thomas Knab
tkvolley15@aol.com

SECRETARY
YAM CO-CHAIR
Julia Lang-Shapiro
eyecre8art@yahoo.com
646-241-3275

TREASURER
Jennifer Moore
jmoore@croton-harmonschools.org

BOARD OF TRUSTEES & COMMITTEE CHAIRS

REGION 1 CHAIR/REP
SAGAMORE INSTITUTE
Michelle Schroeder
sodrawme623@roadrunner.com

REGION 1 REP
Amy Burison Utzig
aburison@yahoo.com

REGION 2 CHAIR
Dr. Shannon Elliott
selliot3@naz.edu

REGION 2 REP
Bryce Doty dbrycedoty@gmail.com

REGION 2 REP
PRE-SERVICE
COLLEGE LIAISON
Dr. Karen Trickey
H (585) 554-6836
Nazareth College of Rochester
ktricke3@naz.edu

REGION 3 CHAIR/REP
Lisa Petrosino
H (315) 923-7976
lisapetrosino@yahoo.com

REGION 3 REP
YAM CO-CHAIR
Donnalyn Shuster
H (518) 568-5129
d_shuster@yahoo.com

REGION 4 CO-CHAIR
Anna Strattan
W (607) 757-2156
astratta@uegw.stier.org

REGION 4 CO-CHAIR
Shauna Stiles
sstiles@me.stier.org

REGION 5 CHAIR
AWARDS & HONORS
Terry Crowningshield
H (518) 873-9186
tcrowningshield@yahoo.com

REGION 5 REP - TBD

REGION 6 CHAIR/REP
Kathleen Bushek
kbushek@ffcsd.org

REGION 6 REP
Diana Westbrook
H (518) 446-0163
dwestbrook@nycap.rr.com

REGION 6 REP
Phyllis Brown pbrown@northwarren.k12.ny.us

REGION 7 CHAIR
Amanda Buhler
abuhler@acsdny.org

REGION 7 REP
PORTFOLIO PROJECT
CO-CHAIR
Robert Wood
robert.wood@wappingersschools.org

REGION 8 CHAIR
LEGISLATIVE EX. CHAIR
Joan Davidson
H (212) 877-3281
ArtJoanD@aol.com

REGION 8 REP
Dr. Anu Androneth
Sieunarine
devianu@hotmail.com

REGION 9 CO-CHAIR
CONF. BUSINESS MGR
Jane Berzner
artteach87@aol.com

REGION 9 CO-CHAIR
CONF. BUSINESS MGR.
CURR. COMPANION
PORT. PROJ. CO-CHAIR
Jessica Bayer
H (516) 374-4914
jessbayer@verizon.net

REGION 10 CHAIR
HISTORIAN
Ernie Savaglio
H (631) 486-8693
slippery740@optimum.net

REGION 10 CO-CHAIR
Zita Rosen
H (516) 931-0265
Zita31845@yahoo.com

STUDENT EX./CONF.
Pat Beary
Spectrum432@hotmail.com
Paulette Lowe
Paulettellowe1@yahoo.com

ADVOCACY/E-NEWS
NYSCEA REP
Dr. Patricia Barbanell
edelbar@aol.com

OLYMPICS OF
THE VISUAL ARTS
Roger E. Hyndman
H (518) 885-8138
roghyndman@aol.com

SAGAMORE SUMMER
INSTITUTE CO-CHAIR
Beth Atkinson
bethatkinson12@hotmail.com

NYSATA NEWS EDITOR
Jennifer Childress
childrej@strose.edu

PROMOTIONS COORD.
CONFERENCE COORD.
NYSATA NEWS
Patricia Groves
H (585)-594-8870
phgroves@aol.com

CONFERENCE COORD.
Cynthia Wells
H (315) 457-1049
cynthia296@aol.com

NYSED ASSOCIATE
Leslie Yolen
LYOLEN@MAIL.NYSED.gov

CONTRACTED POSITIONS

MEMBERSHIP
ACCOUNTS RECEIVABLE
CONF. REGISTRAR
Terri Konu
H (315) 695-2500
tkonu@twcny.rr.com

FINANCIAL ADVISOR
ACCOUNTS PAYABLE
Leslie Midgley
H (518) 585-6666
LRMINC@nycap.rr.com

NYSATA Region Counties

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