



An Official Publication of the New York State Art Teachers Association

Volume 42 No. 3, Spring/Summer 2014

How you can get on board with the STEM to STEAM Initiative

NYSED & The National Standards Update

The Connected Classroom Tech News Column

Teaching Around the State: Inspired by Hopper!

BONUS! STEAM Pull-out Poster



Inside This Issue: NYSCEA Update, 2014 Conference Info, and More

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

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Contributors: Dr. A. A. Sieunarine, Thom Knab, Valerie Savage, Megan Taylor, Cynthia Wells, Cory Merchant, Joan Davidson, Leslie Yolen

A SPECIAL THANK YOU

This issue of the NYSATA News will be the final issue for Jennifer Childress as Executive Editor. Jennifer began this position in 2005 to fill an important need for our organization. She was more than an executive editor as she also wrote many important articles and raised the standards for content. Her devotion to the field, unwavering determination, and amazing ability to make the complex understandable has been invaluable.

Jennifer has done an outstanding job writing articles about the latest trends in education like APPR, SLOs, and edTPA, decoding all of the educational jargon and helping us to make sense of these changes. She has brought recognition to outstanding programs through her "Teaching Around The State" feature and written thought provoking editorials. Under her direction the NYSATA News was honored by the National Art Education Association as the best State Newsletter in 2011 and 2012.

Jennifer is a past-president of NYSATA, and continues to serve NYSATA as a representative at NYSCEA (New York State Consortium of Education Associations). I know we all would like to thank her for her dedication and valuable contributions to NYSATA and Art Education across New York State. Thank you Jennifer!

The Executive Officers and
 the Board of Trustees of NYSATA

President's Message from Thom Knab



The new NCCAS will assist teachers in ensuring that students gain the skills and knowledge necessary to be successful through explicit goals for student learning.

The National Coalition for Core Arts Standards (NCCAS) launched the 2014 National Core Arts Standards in a webinar on June 4, 2014. The new standards cover dance, media arts, music and theater along with the visual arts and were created by seventy different writers. In addition, over 6,000 educators, parents, students, teaching artists, and multiple focus groups provided input and helped shape these standards. These new voluntary standards affirm the place of art education in a balanced core curriculum supporting the 21st century needs of students and teachers. These standards define what and when to teach and not HOW to teach. The standards go beyond skill and content and offer models for authentic, performance-based measures. Perhaps in approaching these standards we can put on our student caps to get a better feel for how change affects those we teach. Let's look at the standards.

Creating: Conceiving and developing new artistic ideas and work. This standard deals with generating, conceptualizing, organizing, developing and refining artistic ideas and work. It offers us the following questions:

- How will these new standards change how we think about our work?
- How will these new standards change how we do our work?
- Will we position ourselves to promote and teach new artistic ideas?

Producing: Realizing and presenting artistic ideas and work. What emerges from Producing is analyzing and interpreting art work, developing and refining technique along with conveying meaning. It makes us consider:

- Will we take the necessary time to analyze, interpret the standards for local expectations?
- How will we continue to refine and develop our skills as educators?
- How does what we do and present convey our values?

Responding: Understanding and evaluating how the arts convey meaning. In this standard we see the importance of perception and analysis of artistic work, the interpretation of intent and meaning along with evaluation and judgment of artistic work. It leads us to examine the following for our work:

- What meaning and new perceptions can we take from

the standards?

- What intent did the writers have in creating these standards and what does it mean for our practice?
- How will we honestly evaluate and judge our instructional success and failures?

Connecting: Relating artistic ideas and work with personal meaning and external context; and relating and synthesizing knowledge and ideas with societal, cultural and historical contexts to help deepen understandings.

- Can we relate the connections of these standards to the Common Core and societal demands for improved outcomes and 21st century needs?
- Will these standards change/deepen our personal meaning of what we think is essential in art education?

The new NCCAS will assist teachers in ensuring that students gain the skills and knowledge necessary to be successful through explicit goals for student learning. It is also true that these standards are voluntary and must be adopted by New York State and implemented by the Regents. New York State could adopt them outright, amend them or even reject them and keep our current arts standards. The National Core Arts Standards are embedded with essential questions to promote deep thinking and reflection.

Above, I provided what I feel are essential questions for us as art educators as we manage these new standards when formally accepted by New York State, or informally if we use them to guide our practice. It is certainly valuable to evaluate our practice; I believe the release of these new National Core Arts Standards will cause us to do just that. It is appropriate that this is occurring in spring – a renewal of sorts. Art DOES matter! This spring I have pruned, planted anew, cleaned house, organized, and had a garage sale of those things I no longer need. Perhaps the NCCAS can be the shears, seedlings and the new rich soil we need to renew, revitalize and reshape our practice for the future.

Take good care,

Thom Knab, NYSATA President

STAND UP FOR ART EDUCATION!

Save the Date!

NYSATA's 66th Annual Conference

November 21-23

The Desmond Hotel & Conference Center Albany, New York

Conference Highlights Include:

- Four amazing KEYNOTE sessions!
Preconference: How The Arts Can Thrive In an Era of Common Core with Bruce Taylor
Workshops and Seminars: Updates from NYSED, curriculum and assessment; motivational methods of teaching, media exploration, hands-on workshops, best practice, art from other cultures; and much, much more!
The always popular Commercial Vendors and College Showcase!
Artisan Market: Purchase items created by your talented peers!
Friday After Dark Hands-on-Workshops and Extended Workshops!
President's Dinner and Reception followed by dancing with DJ "Dr. Kwazy Toons" and a first ever NYSATA Scavenger Hunt!
Scholarship Fund Silent Auction! Bid on fabulous art, gift baskets and more!
Complete information will be available on our website later this summer and in the Fall issue of the NYSATA News. Registration will open in late summer.



Dwelling, 1975 P.S.1, Long Island City, New York

Charles Simonds

American Sculptor Charles Simonds was born in 1945 in New York. The younger son of two Vienna-trained psychoanalysts, he was raised on the upper West Side of Manhattan. He attended the New Lincoln School in Manhattan, then the University of California at Berkley where he majored in art, receiving his Bachelor of Arts degree in 1967. He then attended Rutgers University, New Brunswick, N.J., where he earned his Master of Fine Arts in 1969. From 1969 to 1971 he taught at Newark State College. In 1970 he began his ritualistic Mythologies series of sculptural installations built around and on his body, in the Sayreville, N.J., clay pits. He was close friends with fellow artists Gordon Matta-Clark and Robert Smithson; who each believed in removing art from the preciousness of the gallery setting. Simonds and Matta-Clark also created impromptu street activities around New York and the vicinity.

Stephanie Weber, Curatorial Assistant at MoMA, New York



Bruce Taylor

Jerusalem; Institut Valencia d'Art Modern (IVAM), Spain; Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France; The Museum of Arts and Design, NY; Museum of Contemporary Art, Chicago; and the Denver Art Museum.

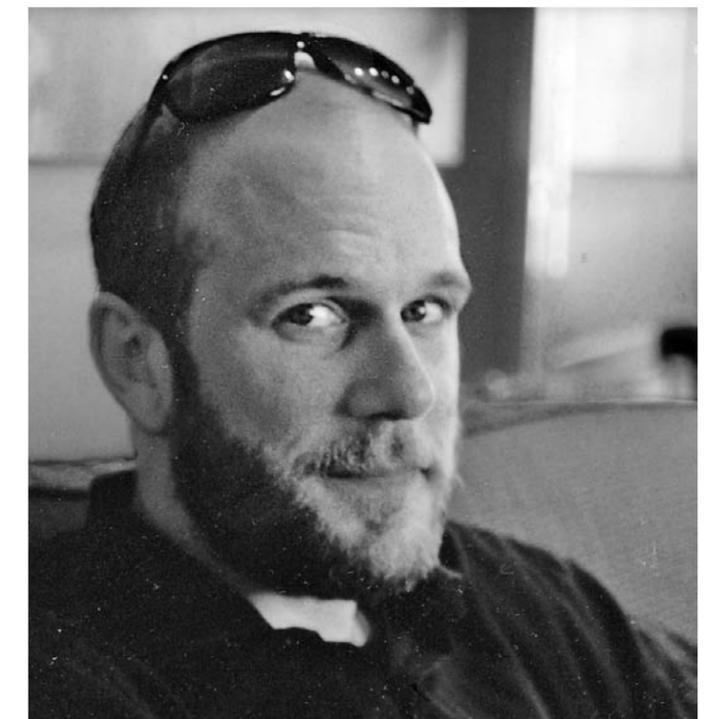
Bruce Taylor

Bruce Taylor began his career in the professional performing arts after graduating from the Royal Academy of Dramatic Art in London, England. Subsequently, he worked at every job one can find in the theatre except that of usher and orchestra conductor. Throughout his career as a professional arts practitioner, his passion and avocation was always working with kids and their teachers. He ended up in his role as Director of Education for the Washington National Opera prior to his present capacity as an internationally recognized innovator for arts education, and arts consultant for Chicago's Urban Education Institute and Utah State University, among others. He also works as a motivational speaker in support of arts education.

Beginning with his book The Arts Equation, a comprehensive guide to arts in education published in 1999, Bruce has been recognized as an innovative arts educator. He developed the Metropolitan Opera Guild's Creating Original Opera project, cited in the document Champions of Change, which has been implemented in hundreds of schools in more than a dozen countries, given workshops and seminars for arts providers in the US and other countries along with educational entities such as ASCD, the International Society of Education Through Art, and teachers' unions in five states.

wrote in BOMB magazine (24 April, 2013) that, "While Smithson and Matta-Clark have come to represent the status-quo, largely credited with the redefinition of site-specificity and the disposal of the white cube, Simonds is perceived as the somewhat odd dreamer, operating on the margins, whose fantasy world could not withstand the reality of the system. Simonds's puzzlingly complex, erudite, and radical practice encompassed utopian proposals for alternate ways of living and surrealist (yet realized) community projects, combined with an overarching acute civic responsibility and a formal inventiveness" (http://bombmagazine.org/article/7170/charles-simonds-s-absence). MoMA NY's website relates, "Since the beginning of the 1970s, New York-based artist Charles Simonds has developed a unique practice at the intersection of sculpture, performance, street art, activism, and utopian city planning. Addressing the condition of being human through its fundamental relation to Earth and the built environment, Simonds's work is an inquiry into building as a way of thinking and architecture as an indicator of who we are. As a young man, Simonds built miniature "dwellings" in gutters and crevasses of buildings in Manhattan's Lower East Side—habitats for the Little People, an imaginary population whose history, sociology, and beliefs Simonds documented in films and writing" (http://www.moma.org/visit/calendar/film-screenings/17797).

Mr. Simonds' work is among the collections of many of the foremost museums and galleries in the world. These include The Museum of Modern Art, NY; New Mexico Museum of Art, Santa Fe; Storm King Art Center, Mountainville, NY; The Walker Art Center, Minneapolis; Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany; The Whitney Museum of American Art, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C; Israel Museum,



Dr. Aaron Knochel



Forceperunit Artist Team

Presently, he is developing a K-12 Common Core focused arts curriculum for a consortium of schools in Illinois, New York and Tennessee. This forms the basis of his book *Common Sense Arts Standards*, now available on Amazon's website. Amazon has also published his guide to arts education, *The Arts Equation, Second Edition* which is available both through the Amazon website and as a Kindle version.

Dr. Aaron Knochel

Dr. Aaron Knochel is the Graduate Coordinator of Art Education at the State University of New York at New Paltz. He completed his doctorate in Art Education at the Ohio State University in 2011 focused on critical media literacy, software studies and art education. He has worked in a variety of visual arts learning spaces including schools, museums, and community arts programs; both domestically and internationally. He has taught many aspects of art including art and design, and computer science and web design, in Seoul, Korea; Tegucigalpa, Honduras; the Chicago Public Schools; and the School of the Art Institute of Chicago in addition to Ohio State and SUNY New Paltz. He has worked as a community arts organizer and/or artist-in-residence at Vassar College in Poughkeepsie, NY; at the Museum of Contemporary Art in Chicago, IL and several Ohio settings.

Dr. Knochel has presented his research at a range of national and international conferences including the National Art Education Association, and at the International Society for Education through Art World Congress in Budapest. Aaron was also chosen as a 2011 Digital Media and Learning Summer Research Institute Fellow funded by the MacArthur Foundation. Dr. Knochel's research focuses on the intersections between art education, social theory, and media literacy discourse. From community-based media production to engaging digital visual culture in the K-12 art classroom, his interests follow the complexities of civic engagement both through the arts and through network connectivity. Publications include articles in *Visual Arts Research*, *The International Journal of Education through Art*, and *Kairos*. Generally, he

tries to live up to his @artsteducator twitter bio: artist-teacher-visual culture researcher-digital media flaneur-novice hacker and pixel stacker (<http://www.newpaltz.edu/arted/profile/aaronknochel>). His keynote will review trends in understanding data as a form of performance measurement, as a phenomenon for artistic exploration, and as a pathway to understanding learning in the arts.

Forceperunit

Forceperunit (force per unit) is a collaborative artist team founded by Timothy McMurray and Jacqueline Weaver in March 2012, and also includes fellow artist Michael Cunningham. They seek projects that examine contextual relationships, particularly those that reconsider and repurpose public space, using a minimalist approach that employs light, geometry, video, and installation. They are interested in working with a wide variety of people from across disciplinary fields to develop work that engages the public in the discussion of contemporary art and society.

Jacqueline Weaver is an artist, educator and curator living in Troy, NY. She received both her undergraduate (BS in Art Education) and graduate (MA in Studio) degrees from The College of Saint Rose, Albany. Her current work focuses on art as a collaborative and participatory endeavor. Jacqueline's work in video and installation addresses the culture's interpretation of histories—personal and universal, recent and long past. In addition to her work with forceperunit, her recent curatorial activity includes the Second Annual Catskill Film and Video Festival and Wall Street to Main Street in collaboration with the Greene County Council on the Arts and Occupy with Art; In Line and The Foundry Film + Video Series (2012 & 2013) for the Foundry for Art, Design + Culture in Cohoes, NY.

Timothy McMurray is a multidisciplinary artist and art educator living and working in Troy, NY. McMurray received his BFA in photography from the University of Arts in Philadelphia and his MS in Art Education at The College of Saint Rose. Formerly owner of his own graphic design business, McMurray left the business to develop as an artist and educator. His current work uses seriality and minimalist formal concerns to question the nature of origin stories and how those stories address social and personal narratives. McMurray's work also looks at the relationships between the concept of authenticity, new technology and our expanding means of social connectivity.

Michael Cunningham is a mixed media and digital artist whose work addresses the effects of spatial and spiritual displacement, disillusionment and "the problem of good/evil" on societies. Originally from the west coast, he now works and resides in Troy, NY. His work has recently been shown at Art Basel in Miami and Fountain New York. Michael has been working with forceperunit since August 2012. Both Weaver and McMurray have been art educators in Capital District schools, but are now working as higher education adjuncts and free-lance artists. Cunningham works as a bartender at Athos in Guilderland and as a freelance graphic designer.



Letter from the Editor

Jennifer Childress

The Past

Well! Although I attempted to resign as editor a couple of years ago, in reality that didn't quite happen. However, various leading figures from our state have contributed wonderful, informative, and provocative articles and guest editor letters. A heartfelt thank you goes out to each of these contributors, from NYSATA and me personally. We are in a field under duress in a profession under fire; these have not been easy times at either the P-12 or the higher education level. Helping to lead and inform the field, and provide important advocacy through the *NYSATA News* is truly a worthwhile endeavor.

In particular, I need to thank Pat Groves, my fearless, peerless, and always darkly hilarious co-editor and lay-out designer. In the midst of putting together issue after issue, she kept me laughing and working while she poked and prodded all of us into submitting our articles and letters. She has been the primary force and idea person behind special issue themes and student contests. We've both worked together to search out and contact engaging, fresh guest artists and thinkers to come to the conferences, though again – Pat has been the 75% force in that line. I guess that really wasn't part of my job description; but as anyone who works with Pat can attest, if she's working on it, and she's working with you, she's asking you for ideas too. It has been a personal and a professional joy to work with Pat on all things art education.

The Future

As of July 1, 2014, NYSATA welcomes Dr. Beth A. Thomas as the new Executive Editor of the *NYSATA News*! Dr. Thomas is currently the Acting Director of Art Education at SUNY New Paltz, in New Paltz, NY. Dr. Thomas received a BA in Art Education from the University of Cincinnati (Cincinnati, OH) in 1992; an MA in Integrated Teaching and Learning from Ohio State University (Columbus, OH) in 2002; and her Ph.D. in Art Education also at Ohio State, in 2010. Her dissertation advisor was Dr. Sydney Walker, whom many of us are familiar with for her groundbreaking work, *Teaching Meaning in Artmaking* (Davis Publications, 2001) and as an inspiring guest speaker at a past NYSATA conference.

Dr. Thomas is well on her way to becoming another major contributor to our field, grounded both in theory and

extensive practice. She taught the Visual Arts in Marion City Schools (Marion, OH) for 14 years; for 2 years prior to that position she subbed and worked in community arts, outdoor education and juvenile justice settings. She began her higher education teaching career in the Master of Arts in Teaching and Master of Arts in Art Education programs at MICA from 2008-2010, and became the Interim Graduate Director of those programs in 2009. In 2010 she accepted a position at SUNY New Paltz as Graduate Coordinator in Art Education, and has since continued to expand her service as an Assistant Professor and now Acting Director in Art Education.

Thomas has numerous publications and peer-reviewed presentations in several areas of professional interest; her primary research is looking at ways teachers and students in art classrooms create opportunities for language to support inquiry and new possibilities for meaning making in art engagements. This fall she'll be undertaking a classroom-based research study in P-16 classrooms in New York and Baltimore, MD; several NYSATA members and their students are participants in that study. In all there will be 16 teachers and over 300 students involved. Dr. Thomas writes, "I'm interested in ways teachers and students 'get around' language barriers in art learning-and-teaching situations." In her personal art practice, her work has been primarily in mixed-media drawing.

Dr. Thomas's background, research interests, and higher education network will help her provide the *NEWS* with pertinent content, as well as a strong professional compass. She hopes to navigate the *NEWS* from our current quasi-News/Journal into a deeper, research-based publication, and establish peer-review for major articles in due time. Along with help from Pat Groves and Cindy Henry, we will continue to transition to an electronic platform, which will allow greater flexibility in many ways, including several new features some of which you will see in this issue!

It is an exciting time for the *NYSATA News* and for art education in NYS as we gladly welcome this new leader into our fold. Dr. Thomas – we wish you the very best, and believe strongly that you are the right person to move the *NEWS* into its next professional phase. Lead on!



Image 1

Inspired by Hopper: Seeing the Unfinished as Finished

By A. A. Sieunarine

A few days ago I visited the Whitney Museum in New York City with an artist friend to view Edward Hopper's drawings. We walked through the quiet rooms filled with onlookers who penetrated their gaze into the images with intent silence and scrutiny. My friend Marty and I had museum voice conversations about every drawing. We were fascinated with how Hopper used charcoal on paper, and how his small but momentous black and white sketches with color schemes written with words on some of them became the blueprints for his finished paintings. We realized that after seeing Hopper's original paintings, which were produced after his sketches, it was those soft unspecific lines in his drawings that captured our interest and swayed us from the painterly stoic images in his finished original paintings. This realization motivated me to go home and work in my studio. As if bewitched by Hopper's spirit I became obsessed with just a pen and paper. (Image 1 and 2)

I started by drawing small surreal images of pictures that danced in my mind. I sketched while waiting for the train on my way to work. I drew what I saw in front of me and what I saw wandering in my soul – the real and the unreal. The sensitively emotional and solitary style of expression in Hopper's work seduced me to engage in my own practice; since I was already fascinated with images of forlorn figures and lonely streets, I started to sketch the images of buildings on desolate streets, the train station and people sitting by themselves in cafés. (Image 3)

As Hopper's drawings continued to motivate me in my own practice, I started to wonder how I might use Hopper in the classroom. How could I introduce this American artist to non-art majors in the American classroom in New York City? How could I teach them how to observe and capture images they see every day with a pencil on paper, and learn that sometimes in art the unfinished lines are really finished? What questions could I ask the students so that they can think visually and critically? Would the students find him fascinating as much as I do?

I decided to start by showing the students my sketches instead of Hopper's; interestingly, they had many questions about my drawings. They wanted to know where the sketches were done. Why was the old man alone in the café? Did he see you drawing him? Why is the girl floating on water and why is her hair so long, or is it her hair? Where is the woman going in the woods and why does she seem so mysterious and alone? They recognized the house across the street from the school in one sketch; this introduced a question of how to capture mundane images we see everyday by challenging our minds to create art with what does not seem to interest us.



Image 2



Image 3

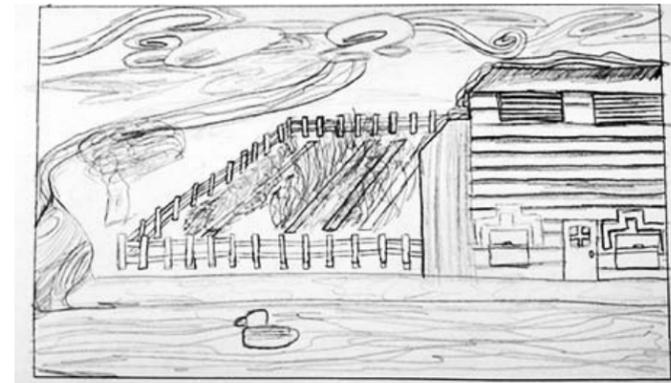


Image 4



Image 5

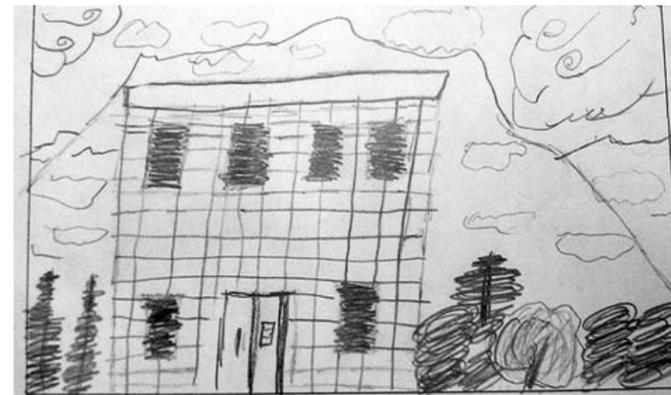


Image 6

Prior to my fascination with Hopper's drawings, I would at times tell my students that their drawings were incomplete and that they needed to finish their lines or work on their shading techniques. I determined the doneness of their work, especially if they spent only ten minutes on a drawing. After studying Hopper's sketches, I examined the power I exerted over the students work to be finished by my standards and was determined to allow them to leave the sketches as open ended as they chose. (Images 4 and 5)

I decided to utilize a fifty-minute period to try this out. I instructed the students to write a description of where they live to help them to see what was already familiar to them in a different way. With just a pencil and paper they did sketches of what they think their homes look like or they sketched a view through the window. Although I knew I would be tempted to say, "This is not finished," I refrained, allowing them to enjoy the drawing process and accepted their unfinished lines as finished drawings. (Image 6)

As I walked around the room and watched them work, I felt electrified with a sense of ease that emanated from the students. This looser sketching approach helped them see old things in new ways and opened up new perspectives of seeing for both the students and [me]. By altering my perception of how art can be taught and learned, I realized that my own pedagogy had been expanded in the process of following my own muse – Hopper.

Androneth A. Sieunarine graduated with a Diploma of Education from Valsayn Teachers College in Trinidad, a Bachelors degree in Studio Art /Art History, a Masters in Art Education from Brooklyn College and a Doctorate in Art Education from Columbia University, NYC. She is the curator and arts coordinator for New York City Art Teachers Association (NYCATA/UFT) and a delegate for New York State Art Teachers Association (NYSATA). As a painter and a cultural researcher Androneth teaches visual arts to High School students in New York using visual culture as a catalyst for motivation in the classroom. She also teaches an introduction to Art History from Pre-Historic to 20th Century Art at Boricua College in New York City. Visit ALT/Space to read other postings by Androneth Anu Sieunarine:

- Pop Portraits and Oscar Wilde
- Bicycles in Studio 529
- The Children of Abentenim
- From Ghana to New York: Forming Art Communities

Originally posted November 13, 2013 on ALT/Space: Teaching Artists Stories from the Field, <http://tajaltspace.com/post/66919282591/inspired-by-hopper-seeing-the-unfinished-as-finished>. Reprinted with permission from the author.



New York State Consortium of Education Associations Report

Prepared by Jennifer Childress

The morning started with two announcements regarding NYSED personnel.

- **Ken Slentz**, Deputy Commissioner for P-12 Education, is leaving his position at NYSED and will become Skaneateles CSD Superintendent.
- **Dr. Julia Rafal-Baer** has been appointed Assistant Commissioner, whose major responsibilities “will expand to include monitoring and oversight functionality for 689 districts and 37 BOCES, including NYCDOE as it relates to the Annual Performance Plan Review (APPR). Further, Dr. Rafal-Baer will focus on further developing the Department’s Teacher and Leader Effectiveness data analytics and accountability as well as a field service and performance management.” <http://www.regents.nysed.gov/meetings/2014/April2014/413bra6.pdf>

Legislative Update; given by John T. McDonald III, 108th Assembly District

John T. McDonald III is serving his first term in the New York State Assembly representing the 108th Assembly District, which consists of parts of Albany, Rensselaer and Saratoga Counties. To read his bio, visit <http://assembly.state.ny.us/mem/John-T-McDonald-III/bio/>.

As he began his presentation, Assemblyman McDonald demurred that he wasn’t very knowledgeable on PK-12 issues, as he was not on any education-related committees, but gave his bon fides thus: before as mayor of Cohoes, he had a great working relationship with Cohoes City Schools, and his wife is a teacher in Lansingburgh. He joked about the pillow-talk he endured and acknowledged that teachers were underenormous stress. He is also owner/operator of Mayer pharmacy, and felt he could represent small business owner issues well in that capacity and was certainly aware of the need for our educational institutions to raise the quality of graduates as potential employees.

McDonald was both humorous and self-effacing, and made a concerted effort to show support for the educational associations present. “Everyone wants the best to prepare our

students for life – I don’t blame [unreadiness for college and careers] on teachers. We can’t forget about family life, home life - what kids go home to,” and how much impact that had on their ability to do well in school. Having been mayor of Cohoes for 16 years, he was very familiar with the challenges faced by schools with kids from poverty, multiple language households, and possible immigrant and/or refugee backgrounds. In his new capacity as assemblyman, about a third of the 108th district he represents includes low SES, high poverty communities in the Capital region, including not just urban sections of Troy and Albany, but also poor rural areas. “[My areas include] all charter schools too; how does that go over! But I must represent all children.”

McDonald spoke about how the Legislature and now the Governor had “hit the delay button and are slowing things down,” and also mentioned that the Governor hadn’t said too much but rather stood off to the side. He felt that “John King was genuinely trying to do the best things but it was an arduous journey,” and he was “left out hanging on his own. I don’t know if his advisors stepped out of the room or didn’t come full circle but unfortunately logic doesn’t prevail when emotions take over; and [the uproar] hasn’t been about the Common Core but APPR and the assessments.”

He continued, “[If you] avoid labor groups, they are going to find you – you need to find a deal. When you shut out groups they will find you.” The new concept was forced on professionals with little time to change. They did not get that time for preparation, which was a fatal flaw. He paralleled the rush to implement the Common Core assessments with the time it took to study new drugs, as a pharmacist; and how important it was to spend the time needed to understand all their effects and interactions.

McDonald chuckled wryly as he referenced the “Poughkeepsie debacle meltdown.” “Hey NYSED! You need to get out there and start talking to people!” He helped prepare King the day before, and as he listened to the Commissioner discuss testing at a level only Superintendents would understand, he said, “whoa... you need to talk to all levels!” He ended with the following comments, before the Q and A session:

- “InBloom has been another disaster,” coming at a time when NSA and privacy violation concerns are so much in the public mind. “So you mean we can’t provide our own program in NYS that would be free to schools in NYS?”
- “[We] still have work to do on the assessments – after the budget passed on time (4th yr in a row!) not much more has happened; the Governor appointed a 4th blue ribbon committee, and there is still work to do, but not much to share” right now.
- “In sum – it has been a perfect storm – the tax cap combined with a spending freeze has made it much more difficult; [add the] declining tax base and you get the ultimate tsunami.”
- “There has been a lot of pressure on the non-core, which are important to education. Not everyone is going to grow up to be a scientist. We need well balanced graduates so their opportunities are there in front of them for a good future.”
- “The NYS economy is recovering – the budget is at 22 billion now, and we’ve restored about 2 billion to education; but it’s still not enough. Percentage of cities facing economic hardship still up – they are not flowing with wealth. The foundation formula is very unfair to smaller cities – so more money has been restored to those small cities and rural [towns].”
- “We’ve taken another bite into the elephant of GEA; and by 2016 it will finally dissipate, we hope. But it has not been lost on me that even districts like Niskayuna have had to make severe cuts.”
- “The biggest winner in last 2 years has been Education spending, but yes we still have a long way to go. These have been extraordinary times – horrific.”

Q and A follow-up session:

Not all of the following questions and answers are reported verbatim. Some longer conversations are compilations of similar questions and answers.

NYSCEA: Does the lottery actually add extra money to school funding or does the 3 billion get reduced from state spending because of that 3 billion coming in from the lottery?

McDonald: At last report about 3 billion of the education budget came from lottery revenue; casinos will do the same thing, but some money spent by the public on the lottery will

now transfer over to casino gambling, so how much will actually be gained is unclear. Not as much as predicted. (When pressed further, McDonald seemed to indicate without directly saying so, that increases in school funding promised by lottery revenues has not happened as much as had been touted, and in fact had done more ‘replacing than adding.’) He also addressed a second related question about the impact of charter schools on school funding: “For all the news about charter school funding siphoning off public schools in NYC, Albany has 21% of its students enrolled in charter schools, 15% in Troy, while NYC is just 6%!”

NYSCEA: Will there be a formula change in school funding?

McDonald: When people ask why don’t we get school funding off the property tax system, we have to have an alternate way to fund schools. Education spending includes 22 billion from the State budget, and local property taxes bring in another 30 billion. Where and how do you find that money? The largest expense in the budget outside of Medicaid is Education. In the meantime, 46 small school districts are in court to get more funding. It’s been a tough battle on Long Island, which is mostly Republican; they take care of themselves, Democrats in legislature are considered those “free spending liberals.” That doesn’t help resolve the situation. Can’t go from 0-55 in three seconds.

McDonald: (in reference to comments about spending in other areas of the budget) It IS all about education – what comes out of schools is what will drive the future economy of this state. The business climate

in this state stinks, still stinks; taxes and regulations... it’s not a good philosophy to pit industry against education – a balance needs to be struck.

NYSCEA: As a principal and a music advocacy chair, we need to get rid of that message about “non-core” coming from Albany – until it comes from there, there will be no change. Even Common Core states that all subjects are core. It’s urgent – budget votes are coming now!

McDonald: There is broad-based support for education, not just ELA and Math. The good news this year is that superintendents are not talking about cutting programs but restoring some non-core programs.

“There has been a lot of pressure on the non-core, which are important to education. Not everyone is going to grow up to be a scientist. We need well balanced graduates so their opportunities are there in front of them for a good future.”

NYSCEA: Just my point – if Albany keeps calling the arts and other subjects that don't have state tests non-core, then that is how we are perceived!

McDonald: We fund, but local control makes the decision. We can change the tone and the tenor but you have local boards, etc. that make those decisions.

NYSCEA: In the past 2 years President Obama has come here three times; and the Governor has had multiple photo ops with Nancy Zimpher (SUNY Chancellor) and emphasis has been on continuing to support community college; it's not so much the money but the perception is so important. For example, they could stop using the term STEM, and use STEAM instead, etc. What people hear and see clouds the perception of education in media, especially at the blue-collar level; and that is what moves the machinery forward.

McDonald: We increased TAP for the first time in 4 years (165 dollars more per student possible). It's not much to write home about but better than stagnant. There are 6 different buckets of [professional] groups in education. If all were on the same page, it would be very helpful to getting something accomplished.

NYSCEA: Millions are being poured into private corporations (like Pearson) while we are losing teachers, schools, programs, and enlarging classes.

McDonald: We have a 143 billion dollar budget in NYS. Only 785 million goes to local governments – not enough! Local budgets are hurting terribly.

NYSCEA: You've resisted borrowing money from pension funds. Good for you.

McDonald: It's an easy temptation to borrow from pensions funds; to our comptroller's credit, we have run with a philosophy that we will not do that.

NYSCEA: NYSED cuts in the workforce and their budget are primarily the reason we have to outsource to companies like Pearson. In the past NYSED could do things they can't do now.

McDonald: I agree – we should be able to do those things.

NYSCEA: If we did, then money would STAY in NYS instead of going to a multi-national corporation.

Dr. Angelica Infante-Green, Associate Commissioner, Office of Bilingual Education and Foreign Language Studies

The Implementation of the Common Core Standards in New York State has impacted our English Language Learners and Bilingual learners in many ways. Dr. Infante-Green gave the latest update from the NYS Education Department in regard to this. She shared a Blueprint for ELL Success PPT. See <http://www.regents.nysed.gov/meetings/2014/January2014/P12ELLUpdate.pdf>

Dr. Infante-Green is a former teacher, who still thinks of herself first and foremost as a teacher. Her goal is to change outdated regulations and improve ELL work in NYS Regents. The Commissioner's regulations regarding ELLs have not been revised in 33 years. She has an office of 4 people to cover 700 school districts, so the workload has been daunting. Under her guidance, she is shifting that office to become a wellspring of resources for everyone, including provision of materials to parents in their home language.

NYS is linguistically very diverse, with over 140 languages being spoken in the classroom. 64.5% of ELLs speak some form of Spanish; 10.7% speak some form of Chinese; and the remainder includes Arabic, Bengali, Urdu, Russian, and Haitian Creole (among others). The regs currently require only 540 minutes of ESL instruction per year, but still expect students to graduate in 4 years. That's about 13.5 class sessions per year, or once every two or three weeks.

In her presentation, Dr. Infante-Green reminded us that all teachers are teachers of ELLs. She shared sub-categories of ELLs, taking into account socio-emotional and well as linguistic needs. Often they have had interrupted formal education – they may be 15 years old but have no reading and writing skills even in their own language. Some come to join a whole new family (different siblings, mom, dad, etc.) and new settings. How to bring academic rigor to that child and balance the needs between concept vs. literacy skills is where the work needs to happen. "How you do it is very strategic," she stated, then she gave the example of inappropriate books (i.e. very young content) assigned to teens, whose reading skills may be low but whose maturity levels are not.

She announced a new prestigious Seal of Bi-literacy designation for NYS high school diplomas – meaning students are LITERATE in two languages. Being bi-literate and bilingual needs to be treated as a bonus and advantage. Although the Regents passed this initiative in 2012; efforts to pilot, assess, and align with the Common Core were newly approved in January 2014. She said, "The common core is very sophisticated – so this is an opportunity to expand language learning for all students in many languages." Districts can apply to become pilot sites for 2014-15.

Dr. Infante-Green reaffirmed that research has definitively shown that the most effective way to teach ELL students, is to start in their own language. To support those efforts, her office has begun several new efforts as part of the Blueprint for ELL Success. Some of the most important efforts include: A "Parents' University" established to help educate and involve parents about what is expected of their children; translation of math and ELA curricula into multiple languages, with Spanish first; changes in assessment practices and tools to improve faster tracking and monitoring of ELL student readiness to move forward; support for a waiver at the federal level to relieve ELLs from reported testing until language proficiency has been achieved, and getting other states on board with this effort. Finally she spoke about measurement of literacy skills vs. speaking in English skills. Her office is now asking for

money for this alternative. She believes we should be measuring progress and not penalizing schools whose reported test scores are low due to ELLs not understanding the language test are written in.

Her concluding remarks addressed current challenges and possible solutions:

- Content areas cannot be devoid of ESL strategies – her office is recommending dual certification, team teaching at higher levels (hs), and more bilingual programs.
- "Yesterday we submitted an RFP... preference will be given to programs that are bi-lingual to promote bilingual programs across the state. The RFP includes bi-lingual pre-K."

Dr. Stephanie Wood Garnett, Assistant Commissioner, Office of Higher Education

Dr. Garnett began by reviewing the new teacher certification requirements rollout in NYS, which took up most of her presentation to NYSCEA. *This portion of the NYSCEA Report can be found in the edTPA updates article later starting on page 23 of this issue.*

Dr. Garnett asked teachers and principals to consider supporting more "teacher leadership" but didn't define what that meant, exactly. This seemed to be in reference to NYSED's Teacher and Leader Quality Partnership Program RFPs sent out in 2012. "What does teacher leadership mean to you, and what does it look like in your district? What are the barriers?" Dr. Garnett reported that some colleges and universities were creating teacher/leader partnerships and urged more to consider teacher leader programs as part of their curricula.

For future planning – RTT dollars at the Higher Education level (1.5 million budgeted for this coming year) can be used to...

- increase partnerships with community colleges;
- create more diverse candidate pipelines;
- certify exam coursework for retakes;
- enhance preparatory curricula to address all new exam content; and
- sponsor regional P-20 collaborative projects to further enhance teacher and leader effectiveness.

She also mentioned that work was commencing on revising and strengthening regulations for school counselors, citing that the P-12 side does not currently match the higher ed side, and the HE regulations were vague.

The complete report from the NYSCEA May 2, 2014 meeting can be found on the NYSATA website at www.nysata.org.



Fires in the Mind: What Kids Can Tell Us About Motivation and Mastery by Kathleen Cushman, 2012.
Reviewed by Cindy Wells



With so much emphasis on high stakes testing, *Fires in the Mind* by Kathleen Cushman is a refreshing reminder of what educators can learn from their students.

Cushman asks: "What does it take to be good at something?" Through student stories and examples the reader learns what teenagers think about learning, motivation and mastery and how they translates into the classroom. Throughout the book words or phrases such as fun, collaboration, connections, relationships, opportunity, performance, perspectives of others, explore, solve, challenge, coaching, and deliberate practice are repeated over and over.

Besides the kids' stories and examples, the book is laced with practical ideas, including downloadable worksheets and checklists on how teachers can better engage and inspire their students to seek motivation and mastery. There is also a constantly updated website. All teachers, be they veterans, new or pre-service can find a spark to ignite their students in this book.

Cushman's other books of interest: ***Fires in the Bathroom: Advice for Teachers from High School Students*** and ***Fires in the Middle School Bathroom: Advice for Teachers from Middle Schoolers***. More information about these books and the work of Kathleen Cushman can be found at <http://firesinthemind.org>. Cushman's talk on Fires in the Mind can also be seen on www.youtube/watch?=-Sk1c_trfmqw.

This new column will be reviewing books and websites of interest to the NYSATA membership. Reviews by members are welcome and should be sent to Cynthia Wells at Cynthia296@aol.com. Please limit reviews to 150 words.



RISD STEAM Initiative Participant

Should STEM become STEAM?

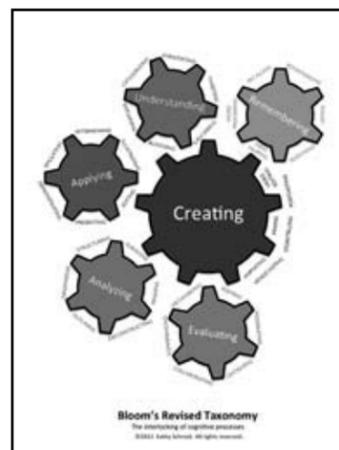
By Valerie Savage

“... Leadership tomorrow depends on how we educate our students today—especially in science, technology, engineering and math.” President Barack Obama, September 16, 2010

Four years ago we began to see a strong educational focus on the integration of Science, Technology, Engineering and Mathematics education (STEM). The STEM spotlight is largely due to the result of the changing needs of the global work force, economic uncertainty, and the projected shortage of future scientists and innovators. To increase the number and quality of the students graduating in the field of science and engineering, the government moved STEM education to a priority and is currently providing funding for STEM education. The proposed 2015 federal budget includes \$2.9 billion in funding to train the next generation of innovators. Rhode Island School of Design (RISD) is challenging the emphasis on the four STEM subjects and has created a movement to add an emphasis on Art and Design, resulting in the new acronym STEAM. As art educators, should we be pushing for the national focus on STEM education to be changed to a focus on STEAM education?

Last November, Dr. Debbie Greh (Professor at St. John’s University) presented a workshop at a NYSATA Preconference session with a focus on STEM to STEAM. Greh’s workshop discussed possible uses of technology in the art classroom and emphasized the many ways technology has changed society. Instead of separating art and technology she illustrated the integration of art and technology with a Venn diagram. The diagram used two equal circles with the word “Magic” in the overlapped area. (The pull-out poster in this issue was inspired by Greh’s slide). Variations in the amount of integration of art

and technology would result in numerous learning possibilities. Since “Magic” needs creativity, revised charts of Bloom’s Taxonomy provided visual illustrations of the levels of learning. Creating was shown as the highest level in both charts. One chart consisted of a simple pyramid with creating placed at the top and lower levels placed underneath. While the second chart, consisted of one large gear labeled creating in the center of five smaller gears depicting the lower levels of learning (<http://www.schrockguide.net/bloomin-apps.html>).



To continue to emphasize the importance and relevancy of arts education, connections were made by looking at skills taught through the arts as identified by Elliot Eisner and Washington Post writer, Valerie Strauss. Creativity, confidence, problem solving, and focus were just a few of the highlighted skills common with the goals of STEM education. Attendees were challenged to “follow the money” by looking at STEM funding for possible art projects. By finding technology connections and by emphasizing the use of imagination, creativity and critical thinking, connections to STEM components can be

made in a numerous ways and provide the opportunity for the STEM funding in the art classroom (<https://sites.google.com/site/iartnysata/>).

After returning from the NYSATA conference, I learned of an initiative in my district to implement STEM education into

the elementary school curriculum. A video clip of a Project Lead the Way (PLTW) classroom was shown and a short explanation of the program was given. The instruction had clear connections to the art classroom. Although I am just beginning to engage the district in conversations relating to STEAM, I have found some resistance. A recent article by STEM educator, Vince Bertram, may help explain one of the obstacles in place when art educators begin to present the STEAM concept. In Bertram’s article, he presents the case that STEM is at the core of everything we do. He states that artists should look no further than the materials they use to see how STEM is at the core. He even begins to draw correlations between the creativity used for works of art as the same creativity used for inventions. Examples are given on how the arts and the disciplines of STEM work together and the point is made that STEM is basically in every other discipline. Although aesthetics and creativity are mentioned numerous times, the arts are never presented as equal to the STEM subjects. He states that anyone debating the addition of the “A” is missing the point of STEM, since only the four STEM subjects are core. The author seems to miss the point that art is at the core of all learning (http://www.huffingtonpost.com/vince-bertram/stem-of-stem-were-missin_b_5031895.html).

Greh’s presentation and the article by Bertram provide me with a rationale and reason to promote STEAM education, however, as with all initiatives I believe art educators must be cautious. STEAM education cannot replace the art curriculum. STEM education is based on the integration of Science, Technology, Engineering and Mathematics. The purpose of STEM is to increase and strengthen the number of students entering the field of engineering and science. Adding the arts (STEAM) would result in the integration of the arts into the STEM curriculum to provide the necessary skill development of creativity, problem solving, and critical thinking. STEAM education would result in a higher level of instruction for students in the fields of science and engineering and place an emphasis on the importance of arts education for all students.

Additional resources:

- <http://www.ed.gov/stem>
- <http://stemtosteam.org>
- <http://steam-notstem.com/articles/whitepaper>
- <https://www.pltw.org>

With a National focus on STEM education, I would challenge all art educators to find ways to educate and inform parents, colleagues, and administration on the contributions art can have to the STEM initiative. The following article by my colleague Megan Taylor, tells how we did so by basing our presentation for parents on the information provided by Dr. Debbie Greh’s research. It was presented at our district 8th grade curriculum night. NYSATA welcomes your stories and questions relating to the implementation of STEM and STEAM in your district. Responses can be sent to: Valerie.Savage@wheatland.k12.ny.us

Valerie Savage teaches visual art at Wheatland-Chili High School. In addition, she currently is the Region 2 Chair and Representative on the NYSATA Board of Trustees.



What is STEAM?

In this climate of economic uncertainty, America is once again turning to innovation as the way to ensure a prosperous future.

Yet innovation remains tightly coupled with Science, Technology, Engineering and Math – the STEM subjects. Art + Design are poised to transform our economy in the 21st century just as science and technology did in the last century. We need to add Art + Design to the equation — to transform STEM into STEAM.

STEM + Art = STEAM

STEAM is a movement championed by Rhode Island School of Design (RISD) and widely adopted by institutions, corporations and individuals.

The objectives of the STEAM movement are to:

- **transform research policy to place Art + Design at the center of STEM**
- **encourage integration of Art + Design in K–20 education**
- **influence employers to hire artists and designers to drive innovation**

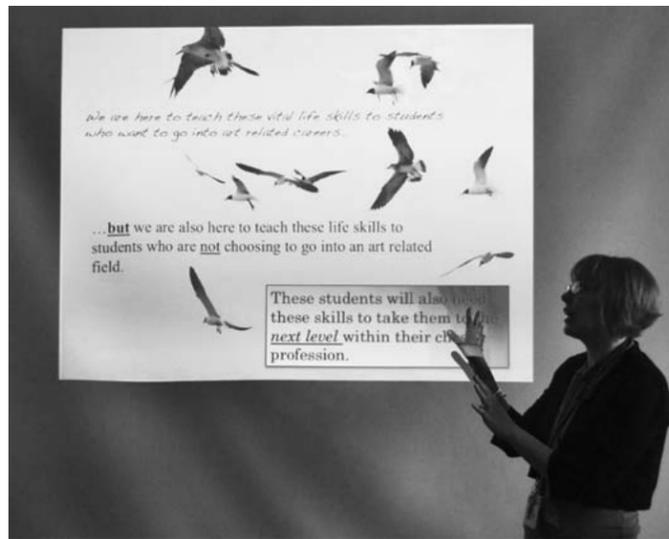
For more information go to the RISD website devoted to STEAM: <http://stemtosteam.org/>.

Science • Technology • Engineering • Art • Math

ART MAGIC TECH

"The difference between science and the arts is not that they are different sides of the same coin... or even different parts of the same continuum; but rather, they are manifestations of the same thing. The arts and sciences are avatars of human creativity." Mae Jemison, First African-American woman in space

STEAM



Megan Taylor presenting at Curriculum Night, Wheatland-Chili CSD

In Five Minutes You Can Excite, Educate, And Advocate For Your Art Program!

by Megan Taylor

My greatest passion in life (other than my beloved family of course) is teaching art. So when my principal asked me to create an arts advocacy piece to introduce our high school curriculum to the current 8th grade parents, I jumped at the chance. But wait... How many minutes? FIVE minutes! I had five minutes to express my deep and enduring belief in the power of art, the potential of art, the gift of creating art... all in five minutes. I knew that I had to be succinct, efficient and inspiring (and by the way succinct and efficient are not necessarily my greatest strengths). As most of you know, creating a presentation – or piece of art, for that matter! – that is simple, meaningful and makes a lasting impression is much harder to do than a complicated 3000 word diatribe. (I am really good at those!) After a week of work I had finally whittled my presentation down to the foundations of my beliefs about art and the benefits of taking art classes in school. I found that art advocacy can have a huge impact in a small amount of time. I'm sharing my presentation on the NYSATA website so that you, too, can utilize what little time you have to speak to parents or school districts about art to the fullest extent.

I know that we, as educators, all know the answer to the following but this is how I began my presentation: Question: "What do you think the #1 quality that CEOs are looking for from their employees in 2014?" Answer: CREATIVITY! Right away a few parents yelled out the correct answer, which was a nice transition into the rest of the content. In a recent article written by Kevin Kruse of Forbes, he discussed the top four traits of "Future Proof" employees. According to the CEOs that were interviewed, these four traits are: creativity, collaboration, communication, and flexibility. Sounds like an art classroom right?

Part of our responsibility as teachers of any content is to

prepare our students for entrance into adulthood by building these "college and career ready" skills. Part of the intrinsic value of art education is that it teaches a wide variety of these life skills. I am talking relevant, powerful, innovative, (dare I say) VITAL life skills that enhance and empower any professional; whether they are working within the art field or not.

In addition to teaching the skills of creativity, collaboration, communication and flexibility; art classes also nurture and teach the following: visual literacy, critical thinking and analysis, confidence and self-efficacy, problem solving, perseverance, resourcefulness, adaptability, self reflection, and the ability to receive and reflect upon constructive feedback. All of these things are needed more now than ever in our schools, workforce, and lives. I believe that the process of creation is at the heart of the acquisition of skills and knowledge and is a central key to reaching all of the cognitive levels. The skills that are acquired while creating art are as foundational and necessary as water and food, and yet, intrinsically reach all the way to the top of the pyramid of self-actualization. Art feeds the soul.

The thing that I love most about art, and about being an art teacher, is art's inherent inclusivity. Every child can participate in art. Every child. I have worked with students from the age of 18 months to 60 years old. I have worked with developmentally disabled students who have multiple and very complex disabilities. The joy of massaging a small hand, loosening the muscles just enough to put that paint brush in between the fingers, proceeding to see that student's grip take hold; and then seeing her smile and make eye contact as she and I both slide the brush along the canvas, is amazing. It is something for which I cannot even find the words.

As a human family, art is something that we all share yet it is as diverse and unique as we are as individuals. Art connects us and yet celebrates our endless variety. Every child has their own unique style, their own understanding of ideas and concepts, and their own unique voice, which can translate into a visual statement of who they are. No two artworks are exactly the same and yet they all fulfill the project's requirements. I am not looking for the "right" answer; I am looking for an inventive, original answer. This ownership of personal creation and learning creates innovation, pride and identity. What are we doing as teachers if not helping our students to see the best of themselves clearly, to empower them in their own perception and individuality?

As I finished my presentation, (bear in mind I had only been talking for 4 minutes at this point! A minor miracle!), I ended by talking about the STEM Program. The STEM curriculum is based on Science, Technology, Engineering and Math. There is a movement happening, led by the Rhode Island School of Design, that is pushing for the integration of our beloved "A" into STEM. STEM becoming STEAM would mean that Art would be as integral as any of the above-mentioned areas, as it absolutely should be. I believe that when Science and Art collaborate and collide that is when true innovation and limitless possibilities are born. I believe that art is essential to a holistic education.

On a slightly sideways note, our school has a Wellness Day every year for the Middle School students. It is a day of rock-wall-climbing, Zumba, nutrition, and overall fun. This year I was asked to take part. The first statement that came to my mind was, "Art IS wellness!" As I began the activity with each group I asked them to talk about how art could be a way to nurture wellness and health and almost every hand was raised. The students said things like "It helps you to get your stress out," "It feeds your imagination," "It is fun and anyone

can do it," and "It makes me feel peaceful." I couldn't have said it better myself!

We know as art educators that we are teaching these students skills that they may not consciously realize; and that we are instilling Critical Thinking and Analysis, Perseverance, Resourcefulness, Adaptability, Self-Reflection in them, and much more. To hear with great clarity and authenticity exactly HOW these students are processing what they are learning in our art classes was so affirming and empowering.

In this era of uncertainty there seems to be a pervading attitude of lack and scarcity. It is in times like these that we need the skills that the arts teach our children more than ever: the skill to create something out of what is perceived to be "nothing"... the ability to look at what has not been working, to see it from all angles and evaluate all new perspectives... to "think outside the box" (as cliché as it sounds) so that we can all move forward with a sense of challenge and anticipation, not scarcity... to see this time as an opportunity to unite in our passions, while celebrating the intrinsic diversity that is art. Can you believe I got all that across in five minutes?

You can access a copy of my PowerPoint at www.nysata.org. Please feel free to alter it in any way you choose, add your own students' work and become a 5 minute advocate yourself!



Megan Taylor teaches art part-time at Wheatland-Chili High School, Scottsville New York.

Plan Ahead!
33rd Olympics of the Visual Arts
will be held on Thursday April 30, 2015
Saratoga City Center • Saratoga Springs, New York



2015 Problems will be posted on
the NYSATA website this fall!



From the Desk of Leslie Yolen...

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



On Wednesday, June 4, 2014, the National Coalition for Core Arts Standards (NCCAS) launched the new National Core Art Standards website! The National Core Arts Standards are written by and for arts educators to support quality teaching and learning.

Since their initial publication in 1994, our nation's first standards for arts education have guided improvements in the design, delivery, and assessment of arts education. Recent surveys of states and other nations reveal that education policy priorities as well as arts educators' instructional resources and practices have evolved significantly during the two decades since. The new arts standards are designed to help arts educators and their students succeed by guiding the teachers through curriculum development, instruction, and assessment.

The new National Core Arts Standards were revised to emphasize collaboration and communication – key components of the 21st Century skill set desired by employers and higher education. The new Core Arts Standards also promote the development of Artistic Literacy in all five art forms, by empowering students to independently carry out four shared Artistic Processes: Creating, Performing/Producing/Presenting, Responding, and Connecting. These processes are articulated in eleven Anchor Standards that are also common across art forms.

They also include a new, fifth artistic discipline, media arts along with the original four: dance, music, theatre and visual

arts. The addition of media arts standards reflects a broadened definition of arts-making that includes contemporary forms such as animation, film, gaming or interactive- and computer-based art-making.

The new national arts standards were written by a broad coalition of stakeholders that joined together to develop standards in the context of the most current research in the field, including national and international developments in education. 71 writing team members and teachers from early childhood through higher education participated in the writing of the new arts standards. Twice in 2013 and once in 2014, a public call was put out to the field to provide feedback on drafts of the standards. More than 6,000 people provided input during the public review process. The new National Core Art Standards are available at www.nationalartsstandards.org

To celebrate the launch of the NCCAS website, the organizing coalition hosted a streaming webcast conversation with arts educators, artists and arts advocates on Wednesday June 4, 1:00 to 3:00 p.m. To view the video archive of this free webinar, click here.

For detailed information on how the standards were created and how they relate to the Common Core, please read the NCCAS F.A.Q. For information about Implementing the new Visual Arts Standards: An Overview of What Art Educators

Need to Know watch the webinar recording at <http://www.arteducators.org/research/national-standards>.

Opportunities to pilot Model Cornerstone Assessments in your classroom will be announced soon by your professional arts education association (NAEA, NAfME, NDEO, EdTA, etc.).

Although the national arts standards are now finalized, the NYS Board of Regents will want to get recommendations from the arts teachers in NY as well as their professional organizations before making a decision on adoption or adaptation. Teachers will be allowed some time to review the final standards and a survey will likely be presented to the field over the summer/early fall. NYSATA will want to poll membership on these final standards & prepare their recommendations to the Board of Regents.

As you may be aware, the NYS Board of Regents has not yet rendered a decision regarding the adoption/non-adoption of the Next Generation Science Standards (NGSS) as New York State's science learning standards. Those national standards were finalized over a year ago. During their March 2014 meeting, the Board of Regents included a Science Education/NGSS update item on their agenda. The item may be accessed online at <http://www.regents.nysed.gov/meetings/2014/March2014/214monthmat.html#p12>. During

the April Board of Regents meeting, a national arts standards update item was on the agenda. It may be accessed online at <http://www.regents.nysed.gov/meetings/2014/April2014/413p12ced1.pdf>.

Since there has been feedback regarding the recent reform changes as being too much, too fast, the Board of Regents will likely proceed slowly with the next steps on national standards. Until the Board of Regents renders a decision regarding new arts standards, arts curriculum implemented in New York State should be aligned to the New York State Learning Standards for the Arts. These standards and the associated core curriculum resource guides may be accessed online at <http://www.p12.nysed.gov/ciai/arts/pubart.html>.

Please check two web pages regularly for NYSED updates: <http://www.p12.nysed.gov/ciai/arts/> and <http://www.regents.nysed.gov/meetings/>. The first page is dedicated to NYS's arts education news, as appropriate. The second page includes links to the meeting dates, agendas, and items for the Board of Regents. Both pages will provide valuable information regarding the NCCAS and their possible role in NYS arts education.

Best wishes for a refreshing and relaxing summer,

Leslie Yolen

25th Anniversary

wysut **aim**
A Union of Professionals Art Can Make a World of Difference

Annual Student Legislative Exhibit

**Deadline for submission of work:
Monday, January 12, 2015**
Exhibit: March 2 – March 5, 2015
**Legislative Office Building,
“Well” Area, Albany, NY**
**Reception: Thursday, March 5, 2015 • LOB
“Well” Area • 12:30-2:00pm**
**Honorary Chairpersons
Senator José M. Serrano
Assembly Member Linda B. Rosenthal**

*“City of Curves” Mixed media, Ekaterina Koulakova,
Huntington HS, Gr. 10, Art Teacher: Kasmira Mohanty*



The Connected Classroom

By Cory Merchant



looking for collaboration. It would be a great way to look over some written work and make notes for the student to consider before finally handing in. There is a very useful and easy-to-use comment system implemented for this very purpose.

Each free Google account gets you 15GB of free space which, if you only have documents and presentations, is a considerable amount of storage. You can upload your documents from home or at work also, and have access to them wherever you can log in to Google. It is worth noting that there are stipulations in using this process. For example; if I upload a Word document from home to my Google Drive I will not be able to edit it at work, unless I have Microsoft Word at work also. There is a way to convert files to Google formats when you upload, however, so that you can edit them even if you don't have Word.

There are also reasons why you might not choose to use Google Drive. First, you will miss out on some of the fancier options you get with software like Word or Powerpoint. Secondly, there are considerations to take into account when storing your files on the Google cloud (or any cloud service for that matter). You will retain ownership of all your documents you store on your Drive, but Google retains certain rights over the files you upload. That being said, I still use Google Drive regularly and without too much concern. Still, you should make sure you read the Terms and Conditions and Privacy Statements carefully.

If you are interested in finding out more you can find a brief introductory video walkthrough of Google Drive on my website (corymerchant.com), or keep an eye out for my Google Drive workshop at our upcoming annual NYSATA conference in Albany.

Cory Merchant is an art educator and technology enthusiast. It is a personal goal of his to bridge the narrowing gaps between the worlds of art and technology. He is always looking for ways technology can reinforce his instruction and help him reach a young audience. He has taught a variety of subjects, including Studio and Media Arts, Sculpture, Ceramics and Animation. He has a BS in Art Education from SUNY New Paltz and just recently got his MFA in Digital Media from Lehman College. Look for his column to be featured in future issues of the NYSATA News!

Have you heard about Google Drive? Some districts have already implemented Google accounts for both students and teachers as a means of collaboration and review. As art teachers it can provide an opportunity to easily share images, rubrics and techniques with our students. Everything you have saved in your Google account is stored on the Google cloud, meaning that you can access it from anywhere you can log in to Google. This includes, by the way, the new Google Drive app available for most smartphones. If you haven't given it a try yet, maybe you should consider it.

Full disclosure: I use Google Drive exclusively for all of my work related documents. Every presentation I make to introduce a technique, project or artist is done with Google Presentations. Every rubric I make is written in Google Docs. I organize rosters and grades using Google Spreadsheets before I input them into the system. I use Google Forms to make quizzes for my students which they can take right in their internet browser and Google sends all the results automatically to a new spreadsheet where I can sort them by name or class. I can download my documents in a variety of formats including, but not limited to: PDFs, DOCXs, RTFs, or even as HTML for output on a web page.

Personally, I still prefer to hand out paper assignments and rubrics. If I wanted to, though, Google Drive makes it very easy for me to simply share the documents with my students via their email addresses. This works even if they do not have a Google account, by the way. I can mark a file as being read-only, or I can decide to make it editable by my students if I am

Higher Education



edTPA Update as of June 2014

Submitted By Jennifer Childress

At the May 2, 2014 NYSCEA meeting, Dr. Stephanie Wood-Garnett, Assistant Commissioner, NYSED Office of Higher Education, offered a presentation primarily focused on the new teacher certification tests, that went into effect this past year for all teacher license candidates in NYS. She covered a brief history of the new teacher certification requirements rollout in NYS, which began in 2009. The NYS Board of Regents "felt the need to do more to transform teaching and leading in NYS" as part of a major reform effort. New teacher standards were produced and adopted in 2011; and teacher certification assessments are being redesigned to reflect the new standards. Dr. Wood-Garnett quickly reviewed the four new assessments, which include...

- the ALST – Academic Literacy Skills Test, which is aligned with the 12th grade reading/writing skills as listed in the Common Core;
- the EAS – Educating All Students Test; which is focused on diverse learners, and home/school collaboration;
- CSTs in each subject area – Content Specialty Tests (though most have not yet been changed; and the timeline keeps getting longer for when the new ones in many subject areas will come online; she delivered a pitch for assessment experts to serve on committees to work on them); and
- the edTPA; or Teacher Practice Assessment.

Wood-Garnett then focused particularly on the history of edTPA in NYS. "In 2010 NYS began developing our own teacher practice assessment; going through all steps from committees, to pilots, to field tests; then the field asked that we adopt an assessment that was already in place, and considered valid and reliable." The TPA developed by SCALE at Stanford University was adopted, and as Pearson was hired as the contractor for assessment administration, the name was changed to edTPA, in 2012.

She reported that Higher Education in NYS had received 10 million dollars from RTT funding last year to support professional development among institutions regarding changes in teacher certification assessment. This year another

1.5 million will be given to SUNY, CUNY, and clcu (Commission on Independent Colleges and Universities) to continue preparing education majors for the new assessments. (Note: There are 114 institutions registered in NYS to grant teacher preparation degrees.) Her PPT included the following table, ostensibly not just to share data but also to support NYSED's claims that they had prepared the HE field well regardless of the storm of criticism surrounding NYSED's too-quick move to implement the edTPA as a high stakes

Faculty Professional Development Summary of Meetings and Participants (as reported by the sectors to SED) 2013-14 Alone				
	# of Quarter 1 Meetings	# of Quarter 2 Meetings	Total # of Meetings occurring July 2013 – January 2014	# of Participants for Quarter 2 Only
SUNY	253	311	564	807
CUNY	70	247	317	850
Commission on Independent Colleges and Universities (clcu)	504	664	1168	838

assessment. (Table can be found in numerous NYSED publications, including here: <http://www.highered.nysed.gov/Mythsvs.FactsFinalVersion.pdf>).⁹

Wood-Garnett announced that in spite of all the fears institutions have expressed about the edTPA, (as of May 2), NYS had an 83% pass rate, while the national rate was 66%. NYSED has set an 80% pass rate for institutions; falling below that will trigger registration reviews. There are many scores yet to be reported, though, as Pearson is about 3-4 weeks behind in scoring. She reviewed the Regents' decision (April 2014 meeting) to provide a safety net for edTPA test-takers in 2014 through June 30, 2015. If a pre-service candidate fails the edTPA, they can take it again, or elect to take the ATS-W instead. Details on how to provide waivers for test fees were being discussed but were not yet determined.

NYSCEA members brought up a series of issues with the edTPA including: conflicts with APPR and SLOs; reluctant cooperating teachers; the rush to implement the edTPA (even SCALE's Linda Darling-Hammond has criticized NYS for its botched roll-out¹⁰); time taken from regular coursework and

student teaching to fulfill edTPA requirements; the high costs of the assessments; intrusion into student privacy and district decisions to not allow video-taping; usurpation of the role of teacher educators in determining whether or not students pass student teaching; legal issues with videotaping; and more.

In particular, a NYSCEA member pointed out that originally, the TPA (in CA) was designed for 30-week student teaching placements, but NYS requires two 7-week placements in different settings. She replied that institutions could now apply for a waiver that would permit one 14-week placement. When pushed further to define how P-12 certificate seekers (arts, physical education) could substitute one placement for the two required at different grade spans, she had no answer, other than, "Ask clcu to help you with that issue."

Wood-Garnett stated that, "It was a hard message [for NYSED] to hear about how APPR affected teachers to not want student teachers." Along with the non-answer given about P-12 certificate seekers, other "solutions" she proffered included asking education institutions to consider changing the student teaching schedule to align with the P-12 calendar

(which would of course change students teachers' graduation dates!); and that NYS had created a policy that no videos submitted to Pearson by NYS candidates could be used by Pearson and SCALE for training purposes, but only to score the student teacher.¹¹

Wood-Garnett also said that they were trying to get SCALE to come to NYS and talk with superintendents about the purpose of the videos, to improve acceptance of student teachers in their districts. Clearly Dr. Wood-Garnett came prepared to only deliver the "party line" as permitted by NYSED; she repeated the same misinformation and non-answers that have been released by NYSED in regard to all the issues raised by professionals in the past year. Dr. Wood-Garnett was very respectful at all times even as she answered heated questions; but as a NYSCEA member, I was embarrassed for her as I have been for several NYSED officials in the past several years who have had to present similarly scripted messages at NYSCEA. A highly-educated, principled professional with a strong background in fighting for equity for diverse and disenfranchised populations of P-12 students; Wood-Garnett's career record shows that she is serious in her

efforts to improve public education. I hope that somewhere under that professional cool, there was an ethical qualm or two about having to "stay on message" when that message was so patently massaged; or misleading to many at NYSCEA who did not have the real facts at hand, as most are involved in P-12 education, not higher education.

Beyond Dr. Wood-Garnett's presentation, and in spite of well-founded concerns expressed by the full range of constituents regarding NYS's implementation of the edTPA, NYSED misrepresents what has occurred, gives a selective picture of their actions, and/or denies stated concerns have any validity. In March 2014 NYSED published "edTPA Myths vs. Facts" on their website. One of the important "myths" they refute (or don't adequately address), which closely concerns art education certificate seekers, is this one:

***Myth:** Students are being tested on the edTPA before they have completed the training to prepare them for the test. To receive their edTPA scores before the end of the semester, student teachers must start the edTPA within two to three weeks of starting a seven-week student teaching placement.*

***Fact:** edTPA is an entry level assessment and many of the elements of the portfolio represent the types of culminating experiences that teacher education programs typically included prior to adoption of edTPA. edTPA ensures that all prospective teachers are ready for the classroom, or in the language applicable to the other professions we license, "safe to practice."*

Decisions about course sequence and articulation of teaching competencies are unique to each educator preparation program in NYS. edTPA simply serves as a way to allow candidates to demonstrate their readiness to enter a classroom and to become the teacher of record prior to receipt of their initial certificate to teach in NYS.¹²

Of course, P-12 certificate seekers in particular DO have to start their edTPA within a week of starting their 7-week placement. Otherwise, they won't be able to submit their materials in time to find out if they passed before either moving on to their second and different grade span placement, or graduating. Personally speaking, this kind of "answer" infuriates me. Starting the edTPA before getting to know their students or school setting disadvantages P-12 certificate seekers in so many important ways, in a policy environment that already is not designed to support an intensive assessment like the edTPA.

Among the many "messages" NYSED seem intent on managing, all of which are important, these three stand out at this moment. Others (so many!) will be addressed in a future edition of the NYSATA News.

Preparation Timeline and High Stakes Implementation

NYS subcontracted with Pearson starting in 2009 to develop a teacher practice assessment like SCALE's TPA, for teaching certification in NYS; but those efforts were marred by continual and persistent problems. It was Pearson, not so much "the field" that recommended using the actual TPA once they became the purveyor of the assessment for SCALE. The edTPA was not introduced in NYS until late 2012, and preparation materials were unavailable to most institutions until 2013 due to non-disclosure agreements signed by pilot sites. Commissioner King and NYSED have been called out repeatedly on this "interpretation" of the actual timeline, and have yet to responsibly own up to the mismanaged rollout.¹³ They still claim that institutions have had since 2009 to get ready.

On March 25, 2014, SCALE released a 3-page document entitled "edTPA Implementation Recommendations." The Recommendations state unequivocally:

Starting the edTPA before getting to know their students or school setting disadvantages P-12 certificate seekers in so many important ways.

Our research and experience demonstrate that teacher preparation programs need time to develop faculty understanding about edTPA in both universities and P-12 partner schools, to build faculty capacity to support candidates, to inform candidates about revised requirements for program completion and licensure, and to create an organizational infrastructure to ensure effective implementation of edTPA. Therefore, we provide the following guidance, which reflects the lessons of successful implementation and can be adapted as appropriate to different contexts....

SCALE recommends that state implementation plans incorporate a period of low stakes program participation in order to establish opportunities for program faculty, candidates, and P-12 partners to become familiar with requirements and learn how to incorporate them into their work. These opportunities could include voluntary involvement in edTPA through field-testing and/or opportunities for scoring by university- and school-based faculty, as well as various approaches to statewide usage – ranging from including edTPA in program completion requirements to requiring a full year of use by programs before results are used for consequential decisions (emphasis mine).¹⁴

Even Linda-Darling Hammond at SCALE seems to have no

Meet NYSED: Dr. Stephanie Wood-Garnett

Dr. Garnett was appointed to her position as NYSED Assistant Commissioner for the Office of Higher Education by the Board of Regents at their January 2012, meeting.¹

From August 2010 until her appointment to NYSED, she was the Associate Director of the Teacher and Principal Evaluation Project at the University of Washington, College of Education, Center for Educational Leadership.² Prior to her appointment at UW, Dr. Wood-Garnett served as the Executive Director of Exemplary Programs in the Bellevue, WA School District; Director of the Center for Comprehensive School Reform and Improvement in Washington D.C. (which closed shop in September 2009 when it came to the end of its 5-year contract with the U.S. Department of Education³) and Executive Director of the State Improvement Grant in the District of Columbia Public Schools.⁴ At the time of her appointment to SIG-DCPS, Wood-Garnett also "directed the IDEA Local Implementation by Local Administrators Project (ILIAD) based at the Council for Exceptional Children in Arlington, VA."⁵

The August 5, 2009 announcement of that position also stated, "Dr. Wood-Garnett's areas of expertise include the management of federal grants and contracts; culturally-responsive educational practices, and special education. Dr. Wood-Garnett is an experienced trainer, developer of research-based professional development tools, and has been an invited presenter at hundreds of local and national events. Dr. Wood-Garnett is a contributing writer on several publications including: Addressing the Over-representation of African American Students in Special Education: An Administrator's Guide (2002) and Finding the Keys to Student Success, Student Support Teams (2007)."⁶ From an April 22, 2011 posting on the Center for Education Leadership staff webpage, she was noted for being

"particularly interested in school reform, culturally-responsive educational practices and special education."⁷

From the Nov. 1, 2011 UW website article, "Robinson Center deepens work with the help of a new advisory board":

"Dr. Stephanie Wood-Garnett is a faculty member in the UW's College of Education. Wood-Garnett's personal experiences as one of the only students of color in highly capable courses during her middle and high school career contribute to her passion for this work. Her areas of interest include school improvement, urban education, culturally-responsive educational practices and disproportionality. She has written and contributed to several publications including 'Teacher Preparation and Response to Intervention at Middle and High Schools' (2009) and 'Addressing the Over-representation of African American Students in Special Education: An Administrator's Guide' (2002). Wood-Garnett was the executive director of Bellevue School District's Highly Capable Program and also served as a member of the Highly Capable Program Technical Workgroup for the Office of the Superintendent of Public Instruction. Prior to moving to Seattle, Wood-Garnett held a variety of positions with the District of Columbia Public Schools, Learning Point Associates, and the Council for Exceptional Children. Wood-Garnett obtained her B.A. in English literature from Dartmouth College; M.S. in education administration from The George Washington University; and Ed.D. in educational leadership from the University of Pennsylvania. In her free time, Stephanie chauffeurs her four children (ages 6, 8, 9 and 11) to activities in the Seattle-area."⁸

doubt about NYSED's botched implementation policy. Her quips at the April conference of the AERA appear in Alexandra Miletta's blog, and are referenced by Dianne Ravitch on her education blog as well. The following excerpt from Miletta's April 18, 2014 post explains that,

*So far seven states, including New York, have adopted policies for using edTPA. New York and Washington are the first states to require edTPA passing scores for initial certification starting this spring. However, Washington has been involved in piloting edTPA for a few years. New York did a very small pilot in 2013 and has now made it a requirement for candidates applying for certification after May 1, 2014... Commissioner King claim[ed] in a March 12th press release that the "new exams were originally scheduled for 2013" but everyone was granted an extra year to get ready. When asked about the fast pace of implementation by teacher educator Fran Spielhagen at a session of the American Educational Research Association's annual meeting on April 5th, Linda Darling Hammond said, "New York is a prototype of how **not** to implement teacher performance assessment" (this prompted a big audience reaction), "and some of us have been very engaged in speaking to the policy community there about how they ought to be rethinking some aspects of that, and I think you will see some things at the next Regents' meeting that are hopefully a result of those conversations." She went on to explain, "The New York situation is that this year they have introduced four new tests. Three of them are the multiple choice, bubble in, typical tests that we've become familiar with, and I'm told, by those that have looked at the data, that they're where most of the failure rate is going to come from."¹⁵*

Alexandra Miletta is a writer, arts advocate, and Teacher Educator at Mercy College, Dobbs Ferry, NY.

Increasing criticism from the United University Professionals (UUP, NYSUT's higher education arm), many higher education institutions, teacher education faculty, and even SCALE, as noted in the quotes above led to an emergency postponement of the high stakes effect of the edTPA in NYS. On March 25, the UUP called for legislative hearings¹⁶ and in a March 26 press release also "called for the immediate suspension of the edTPA teacher certification mandate, the new high-stakes testing requirement for student teachers that takes effect May 1."¹⁷ On April 24, hearings were announced by two NYS Assembly members: the Honorable Deborah J. Glick (Chair of the Higher Education Committee) and the Honorable Catherine T. Nolan (Chair of the Committee on Education). The hearings were scheduled and held on April 30th to "seek testimony examining changes in the certification of New York State teachers and school building leaders."¹⁸

Meanwhile, at the April Board of Regents April meeting, an emergency motion was proposed and approved to provide a temporary stay of the high stakes nature of the edTPA. Per a May 2 clarification from the office of John D'Agati, NYSED Deputy Commissioner of Higher Education:

1. All candidates for initial certification must take the edTPA.
2. If a student fails the edTPA,¹⁹ they may re-take it OR take and pass the ATS-W (there is no "conditional certification" as originally proposed). This is effective from now until June 30, 2015.
3. SED will authorize a fee voucher as a way to 'waive' the cost of the ATS-W.²⁰

Glick has also sponsored NYS Assembly Bill A09207B (with corresponding Senate bill S07532) regarding the edTPA. The bills have not yet been voted on. From Assembly Bill A09207B:

Section 1 of the bill would provide that no teacher would be required to take the edTPA or achieve satisfactory levels of performance on the new edTPA portion of the New York State teacher certification examinations until April 30, 2015.

For candidates who have not yet received an initial certificate for teaching by April 30, 2014, these candidates would be required to instead achieve satisfactory performance levels on either the elementary or secondary Assessment of Teaching Skills-Written (ATS-W) test, in addition to the Academic Literacy Skills Test (ALST), the Educating All Students (EAS) test, and the Content Specialty Test (CST), by April 30, 2015.

JUSTIFICATION: The edTPA is a complex performance assessment with multiple components, including requiring videotaping of student teaching in kindergarten-grade 12 classrooms. It has been argued that teaching programs have not had enough time to make necessary changes to programs to effectively prepare future teachers for the new exam. It is important to ensure that our students pursuing a career in teaching are adequately prepared to take new certification exams. It is unfair to change certification requirements for teacher candidates who entered teaching programs under a different set of requirements and are now close to reaching certification. In addition, it could be argued that there is no research or evidence to support that the edTPA better identifies quality teachers any better than existing certification requirements already do.²¹

It seems that Commissioner King might be working to repair his public image, which has taken a beating lately over the recent Common Core testing debacles, which have also suffered from rushed implementation.

The delay is a concession for State Education Commissioner John King, who pointed out on Tuesday that Regents had already delayed implementing edTPA by a year. He had favored a more stringent "safety net" proposal that would have still required failing teachers to pass the new assessment. King's proposal was to allow teachers who failed edTPA to get an "initial

certification" that would expire within two years. King's also wanted any proposal only to affect this year's ... students, but the union convinced him to extend it to next year's cohort as well...King's acquiescence to the final proposal could also be seen as a gesture of goodwill from the commissioner, who earlier this month received a symbolic vote of no confidence by the NYSUT board. The union now has new leadership, and King said he wanted to get their relationship off on the right foot. "We certainly want to make sure that we are listening to feedback from stakeholders," King said.²²

Videos and Privacy

In November 2013 NYS set policy in place that Pearson could not use any NYS candidate videos for training or professional development purposes. However, we still do not know what actually happens to the videos once Pearson has completed the scoring. Many institutions recommend that candidates destroy their own copies of video as soon as their edTPA scores are received. In the Professional Responsibilities section of each edTPA Handbook, candidates are instructed: "To ensure confidentiality of your students and yourself, do not share your video on any publicly accessible platforms or websites (YouTube, Facebook, etc.)."²³

Some institutions, like Illinois State University, are now requiring student teachers to sign their own consent forms wherein they check off (for example):

I DO understand and agree to take reasonable precautions to ensure the security and confidentiality of the materials and agree to use such recording(s) as required by the teacher performance assessment. Once the video recording has been transmitted to and received by the entity conducting the teacher performance assessment and/or Illinois State University, I agree to delete, erase, or physically destroy any local copy of the video recording. I will NOT share, post, or use the video recording for any other purpose. I understand that failure to abide by this provision may result in adverse action, up to and including termination of my student teaching assignment, termination from the program, or rejection of my application for licensure with the Illinois State Board of Education.²⁴

Student teachers must sometimes record hours of their teaching before the best 15-20 minute video clips can be selected. From the edTPA **Making Good Choices** publication: "Try to record the ENTIRE set of lessons. This will provide you with plenty of footage from which to choose the segment that best provides the evidence called for in the commentaries and rubrics."²⁵ Putting such a burden to record hours of their teaching practice, then destroy it all later does not seem to be a good legal solution to potential privacy disruptions. There are too many holes for this to be successful protection. Additionally, SCALE advises in its "edTPA Guidelines for Acceptable Candidate Support (revised April 2014)" to share examples of "previously completed edTPA portfolio materials (where appropriate permissions have been granted)" with

student teachers.²⁶ One would assume this should include the videos.

Whose decision, validity in predicting teacher success

Many higher education faculty and professional associations have raised concerns about the predictive validity of edTPA on teacher success and performance. Though there is little data on NYS candidates, which makes this a fair point, NYSED and SCALE have both responded by posting documents that refute the claim. NYSED's "edTPA Myths Vs. Facts" posting states that,

Predictive validity studies for licensure assessments are routinely conducted after a test or assessment has been in operational use. In fact, when examining the validity processes used for other forms of performance assessment of teaching, there is not one instance where predictive validity was established prior to the adoption and operational use of the assessment ... validation of the edTPA has been guided by the current standards for psychological testing for AERA, APA, and NCME (American Educational Research Association, 1999) and the EEOC Uniform Guidelines (U.S. Department of Labor, Employment and Training, 1999).

In regards to validation, the edTPA shares many of the same design characteristics, frameworks and operational uses as current and past educator portfolio assessments designed and implemented by SCALE. edTPA is similar to the InTASC teaching portfolio ... the NBPTS, and the ... (PACT) portfolio assessment system that is in place in California to license prospective teachers. These portfolio assessments have been operational for some time and are well researched... researchers have shown very strong and significant relationships between portfolio assessment scores and supervisory ratings.²⁷

This is a very similar answer to the one provided by SCALE's "edTPA MythBusters," which also adds, "edTPA is the most rigorously and widely field-tested performance assessment of new teachers ever introduced to the field."²⁸

Many others are very concerned that institutional faculty decision-making is being usurped by unknown scorers of the edTPA, who though they may be "highly qualified," are from other states and are unfamiliar with the candidates or the settings in which they student teach. In my written testimony to Assemblywomen Glick and Nolan, I submitted the following:

Why do we need a new performance assessment for student teachers?

- Student teaching IS a performance assessment that measures achievement; and is scored by reviewers from both inside and outside of the institution, who use the same metric. This establishes inter-rater reliability. Most student teachers receive 4 in-depth

summative evaluations from their supervisors and cooperating teachers.

- Student teaching is also an assessment that measures growth over time. Student teachers are formatively observed and evaluated by reviewers from both inside and outside of the institution, who use the same metric. They are evaluated for growth anywhere from 4-8 times by supervisors and cooperating teachers, who use the same metric. This establishes inter-rater reliability.
- The metric is based on institutional and accreditation agency standards, which are deeply embedded in the preparation programs' curricula. This establishes validity.

So what are we saying when we repeat the words, we need a performance assessment for student teachers, really? Will yet another set of standards from an agency outside of our state improve an already valid and reliable measure of student teaching? Or is something else the actual objective of this effort?²⁹

I have yet to receive any answer from anyone in a decision-making position, but find that like most "educational innovations" being touted today, the "something else" is data gathering and crunching:

1. From a 2012 article in the NY Times:

One study of California's [teacher] evaluation system, Mr. Pecheone [SCALE] said, indicated that high performance on the assessments corresponded to higher standardized test scores... A number of studies done for the national board, he said, have found a statistically significant and positive relationship between a teacher's performance on assessments to receive national board certification and a student's achievement. "Across the full spectrum of a teacher's career," Mr. Pecheone said, "there is growing evidence teachers who perform well on these assessments have students who outperform students whose teachers do less well on them."³⁰

2. From the NYS document, "edTPA Myths and Facts":

... SCALE is committed to conducting predictive validity studies in the future for edTPA that follow candidates into employment. The edTPA National Technical Advisory Committee of leading psychometricians in the field are advising SCALE on the design of criterion and predictive validity studies for the edTPA... Researchers have uniformly shown strong positive relationships

between performance on the InTASC, NBPTS, and PACT teaching portfolios and student learning... In conclusion, SCALE is committed to conducting these studies within participating edTPA states after the edTPA is fully implemented.³¹

3. From the web article, "New York's Long Term Plans for Student Data-Mining: The P-20 Project":

Below is the precise recitation and purpose of the Race to the Top (RtTT) driven expansion and adaptation of the statewide longitudinal data systems as per NYSED's response in an RtTT report. **USDofE Question:** Describe the State's progress, from the time of the application through June 30, 2011 in expanding, consistent with its approved application, statewide longitudinal data systems to include or integrate data from special

education programs, English language learner programs, early childhood programs, at-risk and dropout prevention programs, and school climate and culture programs, as well as information on student mobility, human resources (i.e., information on teachers, principals, and other staff), school finance, student health, post-secondary education, and other relevant areas, with the purpose of connecting and coordinating all parts of the system to allow important questions related to policy, practice, or overall effectiveness to be asked, answered, and State-reported information incorporated into effective continuous improvement practices. In addition, describe the progress in working together with other States to adapt one State's statewide longitudinal data system so

that it may be used, in whole or in part, by one or more other States, rather than having each State build or continue building such systems independently. When applicable, please provide the date(s) associated with relevant updates to laws and regulations (e.g., date of passage, date of effect).

NYSED reported response:

The vision of the New York State Education Department's P-20 Longitudinal Data System is to link data across 5 state agencies, with the goal of following students from early childhood through post-secondary education and employment...

The state envisions a fully-developed P-20 (PreK – post secondary – workforce) longitudinal data system to be the key resource upon which all other educational reform proposals rely. This data system will provide information to educators and others that will allow them to make better instructional decisions—from teacher training to student-specific interventions—so

that all students are able to reach their academic potential.

By working in collaboration with other state agencies, NYSED will be able to establish a P-20 data system without duplication of effort and cost. It will allow NYSED and other agencies to link data without the need for agencies to unnecessarily add new regulations or seek legal policies to collect data out of their purview. In the end it will provide a more robust state data system. These enhancements, both completed and planned, include the following components:

* The ability to link teachers and other professionals to their students (now in effect). This link enables all of the following:

- Analysis of the effectiveness of teacher preparation programs and teacher certification processes (my emphasis).
- Creation of a principal and teacher evaluation system by linking teachers to their student's assessment results...³²

I leave you with that vision for now. Yes, Virginia, the US Department of Education and NYSED would like to evaluate teacher preparation programs not only on how well their graduates do on the edTPA, but also how well their graduates' P-12 students score on standardized testing years into the future. That's assuming they can actually land a teaching job in a tightly contracting NYS educator job market.

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The 2011 version of the NYS Teacher Standards can be found at <http://www.highered.nysed.gov/tcert/pdf/teachingstandards9122011.pdf>.

For a more detailed report on the new teacher certification assessments, see the Winter/Spring 2013 NYSATA News article, "What (could possibly be in store for us) Next?" pp. 14-17. Access at <http://www.nysata.org/assets/documents/NYSATANews/nysata%20news%20digital%20winter-spring2013rfs.pdf>, or follow links on http://www.nystce.nesinc.com/NY_annProgramUpdate.asp.)

NYSATA Announces the Formation of The NYSATA News Contributors Board.

Members of the NYSATA Contributors Board will be responsible for writing and soliciting content for the NYSATA News. This will include, but is not limited to: special feature articles, regular features such as "Teaching Around the State," reporting on noteworthy regional events or programs, professional book and technology reviews, new trends in art education, NYSED updates, product and resource reviews, as well as current research in the field. Membership is voluntary for one year at a time. At the end of each year's service, Membership on the Contributors Board will be acknowledged by NYSATA in writing to each contributor's school administration, citing number of hours given for professional development.

Members of the 2014-2015 Contributor's Board (as of June 20, 2014) are:

Editor and Current Research in Art education - Dr. Beth Thomas	Layout and Design - Pat Groves
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Technology: The Connected Classroom Cory Merchant	Preservice Student News - TBD
The Book Mark, Professional book reviews - Cynthia Wells	NYSATA Programs and Initiatives - TBD
NYSCEA Correspondent - Jennifer Childress	Student Centered Content - TBD
NYSED Updates - Leslie Yolen	Higher Education News - TBD

Members interested in serving on this board are encouraged to contact Dr. Beth Thomas: thomasb@newpaltz.edu

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 Dr. Beth Thomas by e-mail: thomasb@newpaltz.edu after July 1, 2014. 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!

An Award Winning Publication

The NYSATA News has been named winner of the National Art Education Association State Newsletter Award Category 3! in 2011 and 2012. 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.

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ArtJoanD@aol.com

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devianu@hotmail.com

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REGION 10 REP
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loricorbi@gmail.com

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attlestine@verizon.net

NYSCEA REPS
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Jennifer Childress
childrej@strose.edu

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roghyndman@aol.com

SAGAMORE SUMMER INSTITUTE CO-CHAIR
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bethatkinson12@hotmail.com
Michelle Schroeder
sodrawme623@roadrunner.com

NYSATA NEWS EDITOR
NYSCEA REP
Jennifer Childress
childrej@strose.edu

PROMOTIONS CHAIR
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NYSATA NEWS
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phgroves@aol.com

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cynthia296@aol.com

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CONTRACTED POSITIONS

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

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

NYSATA welcomes your involvement. Contact your Region Rep or any BOT member for more information on how you can volunteer.

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

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