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Discovering Connections

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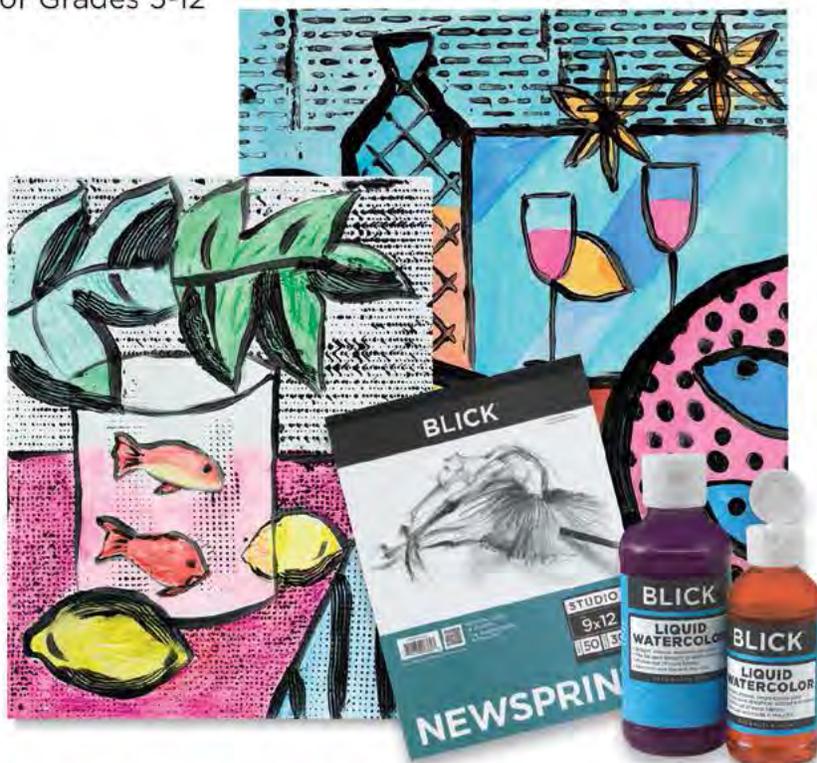
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Lichtenstein Pop Art Resist



Lesson Plan
for Grades 5-12



Step 1: Sketch the composition onto newsprint and cut the main areas apart.



Step 2: On manga paper, brush on resist to create details. Allow to dry, then use rubbing plates to "stamp" patterns. Use newsprint cutouts to mask off areas as needed.



Step 3: Add bright Pop Art color with washes of Blick Liquid Watercolor.

Create a graphic and colorful resist with a nod to Pop Artist Roy Lichtenstein!

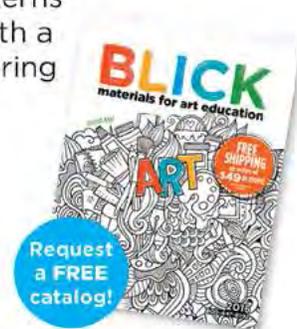
A resist of acrylic paint and gloss medium, plus patterns made with rubbing plates, equals a composition with a Lichtenstein flair. Add bright liquid watercolors to bring your Pop Art composition to life!

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“With new standards, we will pass from a fixed curricula of deconstructing what we see and know to a transformative one: one fostering personal and inventive engagement and critical thinking, rich with inquiry and personal constructions of creative thought.”

Building the Future of Art Education Through Connections

Connections are made with three vital steps: information, action and support. We are transitioning from our New York State Standards, in use since 1996, to a new set of Visual Arts and Media Arts learning standards, soon to be adapted from the National Core Arts Standards (NCAS). As this issue of the *News* is being readied for publication, NYSED is preparing a call for arts Standards writers to convene during this summer. It is a very exciting time to be involved with Arts education in New York State!

The transition is not “out with the old, in with the new,” rather making connections with contemporary art practices. Previous practices focused on teacher-driven objectives with achievement centered on demonstrating understanding of the elements and principles of art. Progressive learning situations and mastering techniques of pre-existing ideas dominated curricula while aspiring to creative and original expression and product.

Tradition and innovation will drive what and how children learn. The new goals do not diminish the value of proficient skills applying the elements and principles of art but make connections to contemporary and innovative practices that foster true artistic behavior. With new standards, we will pass from a fixed curricula of deconstructing what we see and know to a transformative one: one fostering personal and inventive engagement and critical thinking, rich with inquiry and personal constructions of creative thought. Lessons will be structured to stimulate searches for new perspectives and connections to our students’ lives, fostering personal and meaningful answers.

With the creation of the NCAS, Media Arts is recognized as a separate discipline. Deeply founded in Visual Arts standards and language, Media Arts focuses on new media, ever emerging technologies and interactive explorations in communication and expression. We will bridge to this new discipline through continued support and guidance from

national writers, as well as through contributions from experienced professionals immersed in Media Arts instruction in New York State. Strengthening professional relationships supports our bridge to new standards. NYSATA leaders and NYSATA Standards Revision Committee Chairs have worked hard to make connections with NCAS writers and NAEA leaders who provided input and professional development opportunities based on implementation of the NCAS. NYSATA is active in the State-driven coalition of the visual arts, music, dance, theatre and media arts leadership on standards revision and adaptation. National leadership throughout the summer writing sessions will support State Standards writers. Roll out of the new State Standards to the art education community will be supported with comprehensive professional development.

It will be a challenging year with rolled up sleeves, deeply engaged conversations and hard work. At first glance, the goals may appear more distant and vague, difficult to facilitate. I encourage you to familiarize yourself with the National Standards: <http://nationalartsstandards.org/customize-handbook>. Engage with its content. Discuss ideas with others in our profession. Explore avenues of adaptation and reflect upon potential changes in your classroom. Consider what art making from a number of approaches may look like and how will artistic behaviors may be assessed.

NYSATA is a supportive community. Our optimism will fuel the work to be done as we move forward with development and implementation. Together we will grow to see not only are the goals attainable, but reflect what is truly valuable about quality art education for all students.

Respectfully,

A handwritten signature in black ink, appearing to read "Robert Wood". The signature is stylized and cursive.

Robert Wood, NYSATA President

About the News

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

Inquiries about receiving the *NYSATA News* should be directed to the Membership Chair Terri Konu, 9200 Sixty Road, Phoenix, New York 13135, (315) 695-2500, e-mail: tkonu@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: Graphics should be in jpeg, tiff, or pdf format, 150ppi. Photographs and print-ready art are always welcome in jpeg or pdf format. For purposes of accurate identification and acknowledgement, photos sent to the *NYSATA News* must be accompanied by the following information: your name, phone number, and e-mail; name and address of photographer; and first and last names of persons in the photo (in order from left to right, front to back). If art work is presented, the artist's name, school name, teacher name and NYSATA Region must be included. Additionally, any photos that depict students under 18 must have parental permission to be printed.

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

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Clinton Middle School Fashion Design Entry, provided by Ms. Amy Pape, Art Teacher CMS

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“We art teachers all seem to be nourished by the same food at the same table – by partnerships, purposes and destinations.”

Discovering Connections

Discovering connections is the daily bread of the art classroom. We art teachers continually learn about our students as we place them at the edge of their known world; students begin to understand themselves as they step into the unknown, explore inner voices, experiment with expressive methods and reach beyond the familiar. Mighty battles and quiet encounters take place, mirrors shatter, pathways revealed. In this issue of the *NYSATA News*, our contributors narrate many of these fruitful encounters. Connections between the young and old, theory and practice, word and image, classroom neighbors, beginners and veterans, are presented and shared. We art teachers all seem to be nourished by the same food at the same table – by partnerships, purposes and destinations.

I'd like to express my heart-felt appreciation to this issue's contributors. The life of an art teacher is filled with a relentless barrage of immediate concerns, crisis interventions, precarious balances, long-term visions and yearnings, hands-on management of stuff, space, partners and students, while dealing with fly-balls, sudden pivots, plugged drains and missing artwork. It is a special gift for the rest of us that you make the time to reflect and write about your day, your understandings, your discoveries and connections. At one of the busiest times of the teaching year, these writers gathered their thoughts and shared meaningful experiences. They are serving us all well and I say “hats off” to them and their dedication!

The NYSATA News Receives NAEA Award

The NYSATA leadership is pleased to announce the *NYSATA News* is the recipient of the 2015 National Art Education Association Newsletter Award for Category III. The award will be presented during the 2016 NAEA National Convention in Chicago, during the Delegates Assembly. This is the fourth time the *NYSATA News* has been chosen to receive this award since 2011. Congratulations to Editor Marty Merchant, Former Editor Dr. Beth Thomas, Layout and Design Editor Pat Groves, and the *NYSATA News* Contributors Board for all your hard work and commitment to making the *NYSATA News* the quality publication that it is today.

From NAEA Executive Director Debra Reeves:

Congratulations on being chosen by your peers to receive this special recognition. There is no greater testament of your exemplary contributions to the field of visual arts education than being chosen for this prestigious award. Your colleagues throughout the United States and abroad join the NAEA Board of Directors in applauding your leadership, commitment and service to the profession.



Reflections On The First Year Journey Into Choice

Sharon Ciccone

Sharon Ciccone is not only NYSATA's Vice President, but a veteran elementary school teacher who has recently implemented a student-directed art class through Choice-Based Learning. Her "discovery" of this approach revolutionized her practice. She is articulate about the reasons for changing, has strategies for justifying the model to administration and parents, and aligns her new classroom and its activities to Core standards. Through a series of workshops both at our conferences and regional professional development programs, she is a convincing advocate for this methodology, with a rich history of experiences in her classrooms. Included is a brief reflection by a student teacher she had earlier this school year that witnessed some of the transition. We've also included the letter Sharon sent home introducing parents to her new approach.

The Question

What are we teaching our students about art? After 20 years of teaching in an elementary classroom in a public school district, this was the question I asked myself. The way I was constructing the lessons for my students was not the way I worked as an artist or the way my colleagues were creating art. It was definitely not the way that contemporary artists are working today. If every artist's process was completely different and unique to the individual, why were the lessons I taught made for the masses? What was I teaching my almost 600 students about being an artist?

"If every artist's process was completely different and unique to the individual, why were the lessons I taught made for the masses?"

Motivation

I stopped one day and really looked at the work that my students were producing. Although each piece was intrinsically unique, there was uniformity to the work - it followed the same step-by-step structure and used the same art media. The imagery, symbols, and meaning of the work were unique to the artist, but somehow it still all looked alike. What I knew is that students could think deeply about an idea, but what did I really know about my students knowledge

of art media qualities, techniques, and process? What did they really understand? I was creating a no-fail product. As long as they followed the steps that I had prescribed, they would be successful. I was not providing an opportunity for students to apply their knowledge and skills independently and demonstrate their understanding as they transferred these skills in a new and unique way. How was I to know what my students really knew about art and art making?

Like many of my contemporaries, I was providing a program that followed an approach to art making that included arts production, arts history and culture, criticism, and aesthetics. Students followed carefully constructed



Although creative and inventive in many ways, my students' work had a consistency and uniformity that made me uneasy.

lessons that explored Big Ideas and allowed for multiple interpretations. The learning centered around new ideas as the students adapted and changed old ideas through meaningful discussion. The lessons were learner-centered with less active instruction by the teacher, but I prescribed the production of the work. I was teaching my students that art was a formula: follow the steps, and you will be successful. The artwork will be beautiful, communicate a message, yet look like everyone else's. "This is how we will judge you as an artist".

Two years ago I started to become dissatisfied with the traditional method of art instruction and began looking for something new. What I found was choice-based art education. As co-chair of NYSATA Region 7, I was blessed to work with many incredible teachers. We took advantage of their expertise to present workshops at our local symposium. Anne Bedrick was the one presenter that completely made me stop in my tracks. She was engaging, energetic, and inspiring. Her presentation and e-book, *Choice without Chaos* (2012), really struck a chord with me and sent me down the path of choice-based art education. In my own research I found a number of resources that have been helpful with this journey: *Engaging learners through artmaking: Choice-based art education in the classroom* (2009); *The learner-directed classroom: Developing creative thinking skills through art* (2012); *Studio thinking 2: The real benefits of visual arts education* (2013) and *Teaching for Artistic Behaviors* website (2016). The ball was in motion.

Two years ago I started to become dissatisfied with the traditional method of art instruction and began looking for something new.

Foundation

The hardest leap for me was to find a way to create structure in my classroom that supported my district curriculum and the New York State Learning Standards. Plus, I would also need to provide the media opportunities that were most important, and a wide variety of choice for demonstrating meaning and understanding, but were feasible in the space that I was given. Many of the models I first reviewed were geared toward private schools and/or longer teaching periods. Like most public school elementary art teachers, I only see my students once a week for 40 minutes. The time factor is a huge issue. I would need to create an efficient and expeditious way for students to plan out their work and have access to supplies.

When I first dipped my toe into the scary waters of choice, I created baskets of materials that students could access independently and bring back to their seats. It was like a mini portable studio, I had a basket for each table. Students were still assigned seats, but were able to get up and down as needed in order to get materials. It gave students autonomy and ownership over the care of materials. When I felt



The "basket" that served as a materials supply at each table.



One of my "Idea Kits" that I used to help students discover or identify a Big Idea to use for their work.

comfortable with this scenario, I moved forward toward a "centers" approach with grade levels first through fifth. Students no longer had assigned seats; they were free to move among tables that now had unique sets of supplies – each table acting as a center of materials that could be used as needed. They were so excited to have this opportunity to move, and in return, demonstrated control and respect for the materials, space, and each other.

At this point, I was still working in more of a project-based scenario. I was dictating the Big Ideas, learning and the application of skills and media techniques for the completed work. The imagery and materials were the only choices. The next big step was allowing students the ability to design their own artwork from beginning to end. I developed a process to guide the students' artistic endeavor that started with an idea. I generated ten Big Ideas as an over arching umbrella that could contain the many individual focused ideas that students might explore. Examples such as Identity, Communicating Messages, Celebration, and Relationships to Nature created a context to begin a deeper exploration that was personal and meaningful to the artist. This created an anchor for their idea

and gave us all a common conversation starter to work with as a group that we could all understand.

As students developed ideas during planning, they narrowed their focus to find something that was personal and meaningful. I supported my students with art and artist studies that gave them the opportunity to describe, analyze, interpret and evaluate artworks that deal with the same Big Ideas. I created Pinterest boards with examples and boxes filled with ideas for inspiration in case they got stuck or had difficulty going deeper into their ideas to find meaning. This process created an opportunity for in-depth discussions between the student and the teacher. I have learned more about my students through the use of the Big Ideas than any other aspect of the process. This is the magical moment when true inspiration and meaning-making happens.

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As students worked through the rest of the planning process they focused on compositional components, elements of art they wanted to practice or emphasize, and of course, their art media explorations. I offered students media choices including clean drawing media, messier drawing media like oil pastel and chalk, painting media, printmaking, collage and photography. Sculpture was and is still an exception. My kindergarten and first graders work with sculptural materials as an entire group and are guided through the exercises by direct teaching methods. Second grade has a limited amount of materials to choose from for sculpture and third through fifth grade have full access to a wide variety of sculpture materials at all times. All of my stations matched the choices that students were given as well. The only thing that was off limits was clay. Because of the intensity of clay, storage and kiln firing schedule, I decided to keep clay as an exercise that we do all at the same time. I just make sure that when we do

District Mission Statement: Inspired by a tradition of excellence and a spirit of continuous improvement, the Spackenkill School District will provide all of our students with the academic and social skills necessary to pursue their goals and become responsible citizens in an interdependent global community.



This 3rd grade student photographs his artwork with an iPad, including a printed caption in the frame, and will upload the image to his Artsonia gallery account.



He then "tags" his uploaded Artsonia artwork image using pre-printed Quick Response codes that identify the Big Idea (Relationships to People, The Unconscious, Form and Function, etc)

approach clay, students have a lot of choice within the medium. Many teachers working in a choice-based class create a center for clay, and it is worth researching.

One other exception to my choice-based program was with kindergarten. I had decided to run my kindergarten class as more of a traditional project based class for the first half of the year. This gave me a chance to develop good studio habits and a common language and procedure for working together. After the half year mark, students start planning their work in a simpler manner. I found the transition to be seamless and students loved having the freedom to experiment.

Writing and reflection is another important aspect of my program. After completing a work of art, the students are asked to check their work with a partner or a rubric. Students spend time refining their work and then reflect on the process

through writing. Each statement explores the meaning within the idea, imagery, compositional strategies, and media exploration. Students then publish their work on Artsonia using QR codes and Ipads. I have a large storeroom closet that I have converted into a quiet writing and publishing space. Students love to be in this space and respect the responsibility by demonstrating appropriate behavior.

Strategies

The most important aspect of this entire program was gaining support of the stakeholders. Students were an easy sell, they loved the idea of designing their own works; they are artists after all. Getting my district on board was easy once I compiled research examples which supported this pedagogy, and pointed to the direct correlations to the mission of our school, support of our district created curriculum, and examples of teaching methods that use inquiry and multiple perspective thinking. It was important to show that through this approach, the use of broad conceptual ideas resulted in student outcomes that allowed for multiple interpretations and solutions that were personal to the artist/student and created connections within the context of the world (Walker, 2001). I also had the opportunity to present my program to the board of education in which I primarily focused on the use of *Studio Habits of Mind* (Hetland, 2013) and connections to *21st Century Skills* (2010) that are promoted in this approach to teaching. For the parents, I crafted a letter that outlined the changes in structure within the art class, the shifts in perspective, and examples of what to expect in the works of art created by the students that were different from before. Overall it was very successful because of the pre-emptive planning.

Results

After transitioning to this new paradigm I noticed a number of remarkable changes. The students showed up at my door every week ready to work. They never ask me what are we doing today, they knew what they were doing. I never had boredom or behavior problems; everyone was actively involved and invested in their work. Sometimes coming up with an idea could be hard for students, but after a short brainstorming session, we always got to the “aha! moment”



Students often collaborated on projects, acting both as partners and guides for processes and techniques.

My room is not a quiet space. The students are constantly buzzing. The most exciting part is that they are talking about their work, sharing ideas, and teaching each other.

and the excitement that ensued. Another funny thing happened – the students stopped calling their work “projects” and began to refer to them as artworks. It was a small vernacular change, but with huge implications. Students really did regard themselves as artists and truly honored their ideas. Students moved at their own pace and differentiation happened quite naturally. The students that worked through their problems quickly and concisely had the opportunity to create larger portfolios of work. There wasn’t the wait time that usually follows when all of the students are working on the same project. I never had to find filler. The process was cyclical in nature. The students that worked slower and more methodically had the time they needed without the pressure of having to rush to create works that were not up to their standards or abilities. Everyone started at a level that they felt most comfortable with and it was up to me to push them to the next level. I have many students with a multitude of needs and abilities. I was able to create an inclusive environment where everyone could find materials and techniques for creating rich exploratory works of art.



Work that students created based on their interpretation of Big Ideas appeared to be much more personal and unique – I recognized individual voices and personal expressions – and witnessed a different, more engaged attitude by students.

Today

My room is not a quiet space. The students are constantly buzzing. The most exciting part is that they are talking about their work, sharing ideas, and teaching each other. I find that once I teach a technique or introduce a new material to an individual it runs rampant through my room. The students become teachers and share their new learning with other students that need that skill for their own work. Students are seriously interested to learn and adapt these experiences to meet their own needs. I encourage collaboration and find that the students who were least interested in art before are now incredibly inspired and work well with others. Problem solving and critical thinking skills are being stretched to the maximum. Students persist and complete works at their own pace and each work is unique and could never be replicated by another. I know what my students *understand* art because they demonstrate it everyday when they apply their knowledge and skills in a new way. My students are creating child appropriate works of art and are thinking and working like artists. I am one very happy art teacher!

Resources

21st Century Skills Art Map (2010, July). Retrieved January 7, 2016, from http://www.p21.org/storage/documents/P21_arts_map_final.pdf

Bedrick, A. (2012). *Choice Without Chaos*. ebook

Douglas, K., & Jaquith, D. (2009). *Engaging learners through artmaking: Choice-based art education in the classroom*. New York: Teachers College Press.

Hetland, L. (2013). *Studio thinking 2: The real benefits of visual arts education* (Second ed.). New York, NY: Teachers College Press.

Jaquith, D., & Hathaway, N. (2012). *The learner-directed classroom: Developing creative thinking skills through art*. New York: Teachers College Press.

Teaching for Artistic Behavior. (2016). Retrieved January 7, 2016, from <http://teachingforartisticbehavior.org/>

Walker, S. (2001). *Teaching meaning in artmaking*. Worcester, Mass.: Davis Publications



Cathryn Jasterbski was a SUNY New Paltz Art Education and Metals soon-to-be graduate in the fall of 2015 when she entered Sharon Ciccone's elementary school art classroom. She was deeply influenced by what she observed during that placement, and though she hopes to teach at the college level, she will carry her impressions and experiences with her throughout her career. She is currently a full-time Goldsmith at Hudson Valley Goldsmith, in New Paltz, New York and looks forward to completing an MFA in the future in order to teach her craft as a professor.

As a student teacher in Sharon's classroom, I was able to gain a strong understanding about how Sharon guides students through these self-directed creative and planning processes. I love to think about Sharon's classroom as a modified college art studio course for kids. While observing her use of big ideas, student-chosen materials, and classroom freedoms, I noticed that she was taking essential aspects of an exploratory studio course that I had only recently taken and made it developmentally appropriate for kids of all ages.

There are so many similarities between these two settings that make a rich and innovative learning environment. Like a professor sharing information with students, Sharon consistently plants seeds of knowledge during each class period, whether it relates to art history, material with new applications, or technical information, while encouraging experimentation with new ideas and processes. Subsequently, students can always pull these learning moments from their tool belts and utilize them in any way they see fit!

The best part is that the learning never stops at the end of these learning segments. This art room is always full of discussion, as students are welcome to respectfully challenge and question one another's ideas in order to make a more dynamic and constructive learning space. Sharon regularly prompts each and every student about their artwork with objective, open-ended questions such as "What did you create? Why? How?", while never making assumptions about their intended meaning. This allows for students to think independently, create meaning in their artwork, and make personal connections from their lives to the classroom.

Just as Sharon transitions from the "follow the steps, and you will be successful" mindset toward choice-based artistry in her art room, progress has occurred for the students of Spackenkill Elementary Schools. Students continue to experience successes everyday, and are not afraid to problem solve in order to overcome failures.

A letter from Sharon Ciccone to the parents of her students

From the Art Room

In the upcoming weeks you may hear about some of the new and exciting things happening in the art room as students start to take over the classroom. This is the first year that both Hagan and Nassau Elementary schools will be participating in a program known as **Teaching for Artistic Behaviors** or **Choice-Based Art Education in the classroom**.

In a traditional teacher-directed art class, the teacher assigns content and media based on an explicit curriculum. When teaching for artistic behaviors, the students direct the class, select the content and media, become problem finders and problem solvers, and have full ownership of the process, direction and outcomes of the work. The teacher becomes the facilitator, providing support for research, planning, use of media and technical skills. The curriculum is more fluid and delivered at the appropriate time and development to be used by the student when it suits the needs of the artistic process.

Each week students will participate in mini lessons about media techniques, subject matter, elements and principles of art, and art history aligned with the Spackenkill Elementary Art Curriculum, the NYS Visual Art Learning Standards, and 21st Century Skills. Lessons will be kept short to maximize studio time. Students will assume the roles of artists, exploring their own interests and passions moving from station to station within the room.

As artists, students will use a variety of studio habits. Students will use skills of observation to better understand the world around them, seek inspiration and answers to questions, experiment and explore materials and ideas, be open to new ideas, play and improvise with media, techniques and tools. Students are encouraged to collaborate with and teach others, learn to be flexible and work through mistakes, express their ideas in innovative ways, and reflect on their work and the work of others. Students will be provided with opportunities to connect to other disciplines through art making, and value the work and ideas of others.

Student work and achievement will be evaluated through observation of student process, writing, discussions and collaborations with others. The student's body of work (portfolio) and work habits will be holistically assessed. The goal is to support intrinsically motivated learning and growth. The student's electronic portfolio may be found on our Spackenkill Elementary Schools Gallery at www.artsonia.com.

As you view the work that will be produced in the art room, please keep in mind the developmental sequence that takes place as students begin to design and create their own works. Although the results may not reflect the importance of the learning and the artistic processes, the end result is truly authentic work. Please keep in mind that the adult aesthetic and a child's aesthetic are not the same. The work that will be coming home may look different because the end result is the vision of the student. Please visit my web page for more tips for talking about art.

I look forward to any feedback from both you and your child. This will be an exciting year as we journey together down this path. I hope you will find that a student-directed environment provides a rich authentic art experience for learners at all levels and abilities.

Sincerely,
Sharon Ciccone
Art Educator, Nassau and Hagan Elementary



Art-Centered Learning Across the Curriculum: Integrating Contemporary Art in the Secondary School Classroom by Julia Marshall and David Donohue

Reviewed by Debby Brooks

When I started teaching 28 years ago, I embraced the concept of interdisciplinary teaching. As a new teacher, I struggled to keep the intrinsic value of Art in my art periods. At that time, articles I read on interdisciplinary education spoke to the 'dangers of art becoming the handmaiden' of other subjects. I realized early on that to some of my colleagues, "interdisciplinary education" meant handing me a tray of salt-dough sombreros at the beginning of their art period and asking (telling) me to "Please have the children paint these".

This book describes how art can be truly integrated into all subjects while allowing them to maintain their intrinsic values.

Although I have read numerous articles and books through the years about interdisciplinary education, the explanation I was always searching for is in the book *Art Centered Learning Across the Curriculum: Integrating Contemporary Art in the Secondary School Classroom* by Julia Marshall and David Donohue.

This book describes how art can be truly integrated into all subjects while allowing them to maintain their intrinsic values. The authors state, "We propose a version of art integration that incorporates illustration of topics and concepts while going deeper into why and how we study these things. This approach links depiction of academic topics and concepts to make conceptual and procedural connections across the curriculum to engender deeper more comprehensive understanding of content and ideas." (16) Marshall and Donohue explore techniques that preserve the integrity of each subject by "integrated learning that engages all four dimensions of a discipline described by Mansilla and Gardner (1998) as dimensions of understanding. These dimensions are purpose, knowledge, methods and forms." (17)

What I love about this perception of integration is that it is grounded in inquiry and views art as research. I see this as an inquiry into my teaching practice that parallels my students' inquiry into their art making. The authors define

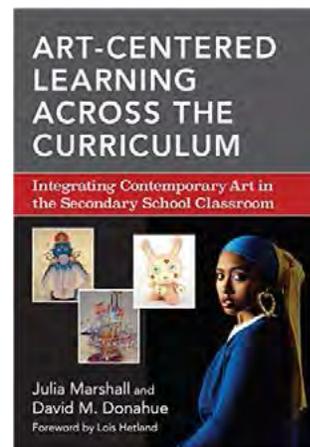
purpose as "inquiry is understanding the subject at hand". (17) This led me to explore the question of how can I engage my young artists in inquiry and reflection that is truly purposeful so that it "prompts the learner to become acutely aware of his or her inquiry and how all disciplines (including art) contributes to our understandings." (17)

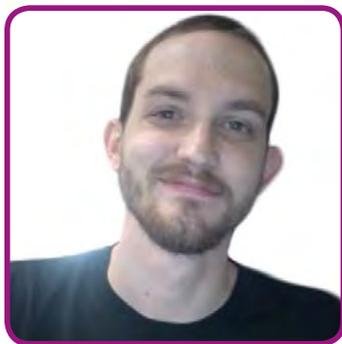
What I particularly liked about the book is that it is chock full of ideas for secondary schools which are most often departmentalized. Having taught elementary and middle school art for 23 years, arts-integration is easier when the art teacher sees an entire grade level (as opposed to mixed classes of 9th through 12th grade students). This book has become one of my "go-to" resources. In high school, unless schedules support integration and common planning time, most students learn subjects in a vacuum. This separation of subjects somehow diminishes the impact and meaningful learning that comes with association and relationship. This disconnect, I believe, promotes apathy and low motivation. These authors provide chapters on integrating art with history, creative writing, the natural sciences, math and the social sciences.

This is an easy to read, engaging, 'user friendly' book, which I enjoyed. Additionally, it was a wonderful book for our Region 7 Collegial Circle. The book generated discussions on integrating art and other subjects in the elementary and secondary curricula, while prompting us to examine personal values and practices.



Debby Brooks has been teaching art for 29 years in the Poughkeepsie City School District. Elementary art kept her busy for 12 years, then she moved up to middle school for 11 years, and is now at the high school teaching ceramics & sculpture. She's taught every grade and is still loving what she does!





Cory Merchant

Digital Discovery

As art educators, it's safe to say that we have no shortage of visual reference material in our classrooms. We all wear our classroom libraries like badges of great pride and take every opportunity to expand our collection. We have stacks of examples of previous student's work that exemplify an assignment or technique. We collect historical and contemporary images from established artists for close readings, inspiration, and reference.

Google Images can offer a great supply of reference material, whether we are using it to put together motivational material or slideshows or we send students to find reference or research material. It's important for us to be careful and to make sure our students are being careful when using Google Images for several reasons. First, unless you are sorting your results by size you might not be finding the best quality and highest resolution images. The lower resolution of your reference material, the poorer the quality of reproduction will be on paper or screen. Secondly, you can never be sure where the images are coming from and if they've been edited or changed from their original state. Thirdly, sometimes it can be difficult to separate actual artist's examples from imitations. It is for these reasons that I use Google Images only as a last resort.

In recent years several museums have started to digitize parts of their publication libraries for reading or for downloading free of charge.

So, where are we supposed to get our reference material from if not Google Images? As proud as I am of my classroom library, it can be a struggle to get students to give them anything more than a cursory glance. The good news is that recently many museums, galleries, and other collections have digitized their materials.

You may have heard that the New York Public Library just released over 180,000 high resolution images as part of the public domain that are free to share and reuse. These



include Berenice Abbot's documentation of New York in the 1930s for the Federal Art Project; FSA photographs from Dorothea Lange, Gordon Parks, and Walker Evans; African American lithographs, etchings and pastels; Lewis Hine's photographs of immigrants on Ellis Island; handscrolls of the Tale of Genji from 1554; illuminated manuscripts from Western Europe from the Medieval and Renaissance periods

and much more. All of this can be found at the [New York Public Library's website](#).

In recent years several museums have started to digitize parts of their publication libraries for reading or for downloading free of charge. For example, Clarke's *The Art of Africa: A Resource for Educators*, which would normally cost you \$60, is available to everyone for free as a PDF. You can find everything the Met has to offer by going to the [MetPublications page](#) and filter the list for books that have full text online. The Getty Museum has also recently opened its [Virtual Library](#), which allows users to browse its catalog for free online. You can find similar collections at the [Guggenheim](#). While most of these books that have been digitized in recent years are out-of-print, there are still some high-quality reference materials available at no cost.

If we want our students to develop good habits for research and reference, then we must start by adjusting our own practices. With such a vast amount of information before us at all times, it can be difficult to separate an artist's work from work that was inspired by that artist. I have made it my practice, when preparing materials for student reference, to make sure that I pull images only from galleries, museums, or other reputable sources. To keep myself in check, I make sure I always include the work's title and date. It's a bit more time consuming, surely, but the end result is more beneficial for everybody.



Making connections on a STEAM project.

Discovering Connections through Arts Integration

Shani Perez

In the following article, Shani Perez, the art teacher at The Elias Howe School, PS 51 in Manhattan, forges many connections with colleagues teaching other subjects. The examples she shares of integrating the arts across disciplines remind us of how powerful the visual arts have become in the full learning life of our students.

Throughout the years, the arts have always been considered “the universal language” bridging people and communities together. Studies have proven that the arts support the needs of the whole child and help foster essential skills that lead to higher achievement and success even in the most challenging settings. There has been a growing consensus that arts education should be an integral part of school curriculums and the educational process. So how do we connect the arts to student learning? How do we create arts learning that is deeply immersed in other content areas? Easy. Arts Integration.

According to the Kennedy Center, true arts integration is defined as ... *an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both.* (Silverstein, Layne, 1)

Arts integration is one of the most meaningful approaches to student learning and a very unique way to teach beyond the standards. It offers flexibility in supporting all learning styles within the classroom.

Arts integration is one of the most meaningful approaches to student learning and a very unique way to teach beyond the standards. It offers flexibility in supporting all learning styles within the classroom. When students’ learning is driven by their own creativity in the arts, they are more likely to make connections to content that previously presented challenges when taught through traditional learning methods. More importantly, when children can make deeper connections to the content being taught, they naturally become more engaged in their learning processes. Lynne B. Silverstein and Sean Layne stated “arts integration provides multiple ways for students to make sense of what they learn (construct understanding) and make their learning visible (demonstrate understanding).”(3)

Arts integration is a process of collaboration; it is a teaching approach that merges two or more content areas into one meaningful unit of study putting equal emphasis on both the art form and the content being taught. In “Arts Integration Frameworks, Research & Practice”, it states “Integrated instruction is often designed, implemented, and evaluated in collaboration with other teachers, arts specialists, community artists, and institutions...” (18) Moreover, it requires educators to build connections in the content areas as it brings relevance to student learning. So how can arts integration be used to help students make connections across the curriculum?

Arts integration through Literacy

There is a natural connection that exists between art and



3rd grade artists painting the set backdrops for the Empty Pot performance.



Kindergarten artists creating a fall tree collage after their neighborhood walking trip.



Installed in the atrium of PS 51, Constellation for a Conundrum, 2014, by artist Janelle Iglesias, inspired community dialogue and student mobile art projects.

literacy. Visual art impacts literacy through reading, oral communication, writing and more. Beyond the reading of art specific books, visual arts can often be used as a reflective approach to analyzing a story or as a prompt to inspire ideas that will become a writing piece. Through oral literacy, art builds student ability to communicate their ideas by way of critiquing which naturally increases student ability to observe, analyze, describe and interpret. It has also been proven to impact and increase student oral and written vocabulary as well. Literacy can be used to support every unit of study.

In celebration of the Chinese New Year and aligned with the NYCDOE third grade Social Studies Scope and Sequence, PS 51 third grade students learned all about China, the Chinese culture and their way of life. The Consulate General of the People's Republic of China in New York was invited to the school to tell traditional Chinese stories and perform the famous dragon dance. In music, our students read a Chinese folk story "The Empty Pot" by Demi and were so inspired by the moral of the story that they decided to collectively write a play with our dynamic music teacher, Katie Traxler. They learned to play traditional Chinese music using native instruments and performed traditional fan, dragon and lion dances in a student led musical. In art, they painted two backdrops: Ping's garden and another of the Emperor's gardens as well as props, signage and costumes. In addition they created various art projects such as ink landscapes, clay dragons, Chinese fans and scrolls. Technology was weaved into the unit as well.

Throughout the years, the arts have always been considered "the universal language" bridging people and communities together.

Arts integration through Technology

With the push to promote 21st century skills and blended learning in the classroom, there is now a wide array of arts-based websites that support cross-curricular studies. Some might include interactive Smartboard compatible programs, digital museum programs, art videos and more. Living in a digital age, our students seem to retain knowledge even more when content is supported with technological based approaches.

For the NYC kindergarten, a science unit applies a scope and sequence for trees throughout the seasons unit. PS 51 kindergartners learn all about trees through an in-depth inquiry and discovery process. They adopt a tree in the neighborhood and take walking trips to make observations and gather information. In art, some projects include observational tree drawings, fall tree collages, apple and leaf prints, along with tree sculptures. In music they learn many songs and chants about trees as well as imitate the "behavior" of trees through movement activities. Beyond the integration of supportive media, we use the BBC Scotland Education website to teach children about trees using integrated technology. Even students with the most challenging behaviors have found joy in this unit because of the various avenues of learning.

Arts integration through STEAM! Science. Technology. Engineering. Arts. Mathematics.

STEAM promotes risk taking, discovery, creativity, problem solving and so much more. As stated in Pivot Point (p18), STEAM is "...using the skills and processes learned in science, technology, engineering, the arts and mathematics to think deeply, ask non-Googleable questions and solve problems." There is a direct correlation between these subject matters through studies in architecture, robotics, coding and other technology-related disciplines.

In 2014, an amazing work of art was permanently installed in our school building in partnership with Public Art for Public Schools (PAPS). *Constellation for a Conundrum*, 2014 by artist [Janelle Iglesias](#), is a ceiling-mounted sculpture created for the PS 51 atrium, a 2-story alcove leading to the school's playground. The sculpture is a three-dimensional rendering of two different solution strategies to the classic "9 dots puzzle." Nine objects are suspended from the ceiling representing the nine dots. The aluminum pipe forms a constellation configured to match the solutions to the puzzle. Here, the phrase 'thinking outside the box' is most apparent, as it is a restatement of the solution strategy. Students learned about 4-D concepts as it relates to space. STEAM was fully integrated in the student's design and developments of their own hanging mobiles using similar mathematical concepts.



"Blue Morpho" staging

The greatest integration successes happen when the arts collide. Quite naturally the arts can be married to create epic learning experiences. When arts integration is a focus, educators begin to look at other art forms more openly.

Arts integration through Social Studies

The new NYCDOE Social Studies Scope and Sequence has so many units that can be supported through integration. Visual arts projects can be designed around the specific case studies of communities around the world. How different would a Native American study become if students made artwork inspired by the tribe of study, sang traditional songs, learned stick games, visited related museum exhibits and performed traditional dances? They would retain so much more information simply by becoming completely immersed in the traditions and lifestyle of the Native American people.

Every year, PS 51 fourth grade students conduct a study on the history of NYC and Native American culture. Beyond the integration of arts partnerships and field trips to related museums, students engulf themselves in the culture by reading, writing, and learning all about Native American culture, arts and way of life. They have the opportunity to



PS 51 4th grade Native American Share Fair

share this information in many different ways such as writing responses, designing display boards, creating PowerPoint presentations and more.

Simultaneously in music, students learn stick games, traditional stories and songs, as well as dances. Meanwhile in art, students create projects such as Native American symbol paintings, headbands, set designs, costumes, dream catchers and 3-D models of Native American housing. At the end of every celebration there is a huge share fair including student performances, a gallery walk, and interactive booths where students share all of their learning with the school community. It is such a meaningful experience for children especially when all students contribute to the process.

Arts integration at our school unlocks our students potential and as educators we understand that connecting curriculum through creativity is the key to engaging and inspiring our youth.

Art integration across the Arts

The greatest integration successes happen when the arts collide. Quite naturally the arts can be married to create epic learning experiences. When arts integration is a focus, educators begin to look at other art forms more openly. Understanding how children learn in various ways, combining art forms foster student ability to tap into their individual intelligences and exercise their best artistic voice and ability.

One of our most successful arts integration studies at PS 51 was our fifth grade science rainforest unit. Students worked over the course of a few months to develop an original script into a large-scale production called "The Blue Morpho." Students wrote the script, auditioned for parts, composed and arranged music for each scene and scene change. They designed and painted amazing sets, props, designed and created costumes, and learned to work the lighting, sound

and projection system backstage. Each student chose a team to be a part of – cast, set/costume design, orchestra, or backstage crew – where they felt they could use their talents. They created clay animals and dioramas in art and science, rainforest PowerPoint presentations and wrote letters to related organizations about the affects of deforestation. It was an experience our students would never forget.

All of these forms of arts integration are especially necessary in inner city school settings where student-learning needs are great. Providing multiple opportunities for students to learn in different ways, particularly through their strengths, advances their social, intellectual, academic and artistic growth while simultaneously closing achievement gaps. More importantly, it increases their exposure to different cultures and rich experiences that they might not have otherwise.

Our most successful integration studies began with just a discussion with the arts and classroom teachers designing the unit of study with equal focus on all subject areas.

At PS 51, we use the fusion of the arts and the core curriculum to ignite student passion for learning through transformational creative approaches. On every grade level, the arts are integrated into various studies and aligned with the Common Core. Through these studies, we realized just how impactful the arts are when used to support general education studies truly giving every student an opportunity to learn and shine in their own special way. Our most successful integration studies began with just a discussion with the arts and classroom teachers designing the unit of study with equal focus on all subject areas.

At PS 51 arts integration is not just an approach, rather a mindset. These integration studies have increased our students' academic progress, excitement for learning, and parent engagement. With the leadership of Principal Nancy Sing-Bock, Assistant Principal Cathy Myers-Jusko and our dedicated teachers & parents, PS 51 cultivates an environment where all students thrive in their academics and the arts. We understand that like most NYC schools, we serve a very diverse population, consisting of children with special needs, English language learners and children living below the poverty line. Arts integration at our school unlocks our students potential and as educators we understand that connecting curriculum through creativity is the key to engaging and inspiring our youth. I believe arts integration can only lead to success in school. It is certainly how I made sense of the world as a young student. Today, I have the opportunity to watch my students explore and gain increased awareness of their personal abilities as artists. Their continuous motivation to reach new heights through arts integration is unparalleled.

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Shani Perez is an arts liaison and art educator for the NYC Department of Education. Currently, Shani steers the visual arts program at Public School 51 where she has developed the visual arts curriculum for the last nine years. She holds a degree in fashion design earned from the Fashion Institute of Technology, a BS in art education, and a MS in Special Education earned from The State University of New York at New Paltz. In addition to art education at PS 51, Shani is the UFT chapter leader in her school, serves on several educational and community-based arts planning teams developing arts curricula citywide and currently provides professional development workshops to NYC art educators.

Shani was selected as a Big Apple Fellow to represent teachers citywide by serving as one of twelve advisors to Chancellor Fariña for the 2015-2016 school year. She was also recognized as the 2015 Elementary Art Educator of the year by New York City Art Teachers Association (NYCATA) and received the Inspiration in Education Award by The Center for Arts Education (2011) for her efforts to help children empower themselves through education and the arts. She was recently selected to serve on the NYC DOE Arts Education Committee to the Panel on Educational Policy and is a member of the DOE Manhattan Borough Arts Festival planning team. She lives to teach art to children of various ages and truly believes in the importance of art education in our society. Her other teaching proficiencies include arts integration, visual literacy, teaching art for multiple intelligences, teaching art in urban settings, studio practices, arts for families, technology in art and professional development of teachers.



The Importance of Making Connections: Two Pre-Service Students' Perspectives

Alyssa Goot and Lisa Pastore



Alyssa Goot, Alfred University

After recently finishing my student teaching placements for art education, and graduating this past December, I have reflected on my experiences. I was fortunate to graduate from a program that allowed me to earn a BFA in painting, as well as my teaching certification.

During my student teaching experiences, I had multiple encounters not only with art teachers, but with many different types of educators. The one element that stood out the most to me during these interactions was the amounts of disconnect between those currently teaching and new teachers like myself. I found that most educators, unless they had graduated within the last two to three years, have no knowledge of what it is like to become a certified teacher currently in New York State. There are multiple certification exams that within the last year have gone from a combination of written and computerized exams to all computerized, as well as the newly implemented edTPA portfolio. These exams and portfolio were not a requirement of my undergraduate program, however, are required elements for initial certification. While student teaching, very few teachers I encountered had heard of edTPA, much less knew the requirements of the portfolio.

I found that there was a huge disconnect with Common Core education for student teachers like myself. I was taught in K-12 educational settings where Common Core was not used and I completed my undergraduate degree before it

came into effect. As a result, my background knowledge of Common Core was solely based on personal research and reading, not on actual experience.

Another dramatic disconnect that I discovered was between the world of academia and the art classroom trenches: it was eye opening. Thankfully, I had fantastic teaching mentors during both of my student teaching placements that gave me the courage, knowledge, and guidance I needed to grow and be successful in the real world. One of my placement teachers did not have a classroom. Her work was divided between two different elementary school buildings in her district. My second student teaching experience was with a high school art teacher who taught a range of students from Studio 1 all the way up to AP courses. Since they both came from different backgrounds and held diverse jobs, I was able to appreciate the range of all I had learned from them. The lessons I learned are not only important to college students currently studying education, but to those who have been in the field for twenty plus years. My student teaching placements were successful for me because of the common instructional goals that were shared between myself and my teaching mentors. Both of them poured their heart and soul into their jobs on a daily basis. I believe that is why each placement worked, despite the age, school, classroom, or cart of materials we had to work with. We were there to share our love of art and creativity with our students.

Despite the disconnect I faced when entering the art classroom, the experiences I gained working alongside my mentors enabled me to discover connections within my art teaching mind. To those new art teachers like myself, the road ahead is rocky, but the reward is far greater than any obstacle that may hinder our path. I can now identify that along with student teaching, I feel I have learned the most about the type

Thankfully, I had fantastic teaching mentors during both of my student teaching placements that gave me the courage, knowledge, and guidance I needed to grow and be successful in the real world.

of teacher I want to be through professional development. Having an open mind, and a curious passion to try new things, allowed me to break free from the academic classroom and into the real world.

Alyssa serves on the NYSATA BOT this year. She graduated from Alfred University in December 2015 with a BFA in painting and a minor in art education. Alyssa is currently completing a long-term substituting position at a high school in Western New York. She is looking into graduate school to pursue a Masters degree in art education or literacy in the upcoming year. Alyssa hopes to continue building her experiences through substitute teaching, while starting graduate school and looking for employment opportunities



Lisa Pastore, Adelphi University

On March 25th, 2015 I traveled to New Orleans to give a best practice lecture at the National NAEA Conference focusing on STEAM education and its applications in the art classroom. With an eagerness to participate and an open mind that was craving inspiration, I dove into the day headfirst. Little did I realize, that day would open my eyes to a whole new perspective on education.

My background in chemistry and STEAM led me to a presenter whom one would not expect to find at an arts-based conference - a science educator. Her work focused on integrating elements of art and visual learning in the science classroom, prompting me to think about new ways in which art and science educators can work together to enhance the learning in both of their classrooms. This experience had

inspired me to forge new connections with my fellow science educators through the materials being used in their classrooms.

In the past year, I began collaborating with a physics teacher from the Highland Falls School District. Using circuit kits purchased at a science conference, we shared ideas on how to effectively use them in our classrooms. Creating works of art that incorporated series and parallel circuits allowed for exploration of this difficult concept in a new and engaging way. Since then, I have started using e-textile technology with my students.

Forging these connections had allowed me to acquire and employ an entirely new skill set in my teaching. I have also learned the power of an open mind, for it seems that we often discover inspiration in the most unlikely places.

Looking back on this experience, I find it amazing how quickly knowledge and ideas are diffused throughout the world. Forging these connections had allowed me to acquire and employ an entirely new skill set in my teaching. I have also learned the power of an open mind, for it seems that we often discover inspiration in the most unlikely places.

Lisa will graduate from Adelphi University in May 2016 with a BFA in Art Education. She is student teaching in the Connetquot School District and is currently applying to graduate programs to pursue a Masters in Art Education. She hopes to be employed next fall teaching art and chemistry.

edTPA Safety Net

The edTPA is a new student teacher performance assessment developed by the Stanford Center for Assessment, Learning and Equity (SCALE). It is being used experimentally in more than 30 states. Currently, New York and Washington are the only two states that have made edTPA a certification requirement. Because of a variety of issues with passing this test the NYS Regents at the urging of the Legislature implemented a safety net for students who may not pass this exam.

The edTPA safety net, which was initially approved by the Board of Regents at its July 2014 meeting and subsequently revised at its April 2015 meeting and then revised again at the May 2015 meeting, allows a candidate who did not receive a passing score on the required edTPA to use a passing score on the ATS-W in lieu of a passing score on the required edTPA.

Pursuant to the regulations, a candidate who applies for

and meets all certification requirements for the initial certificate on or before June 30, 2017, except he/she took and did not receive a passing score on the required edTPA prior to June 30, 2016, may either:

- use a passing score on an ATS-W taken on or before April 30, 2014 (before the new certification examination requirements became effective), or
- use a passing score on an ATS-W taken prior to June 30, 2016 and after receipt of a failing numeric score on the edTPA.

This safety net also applies to:

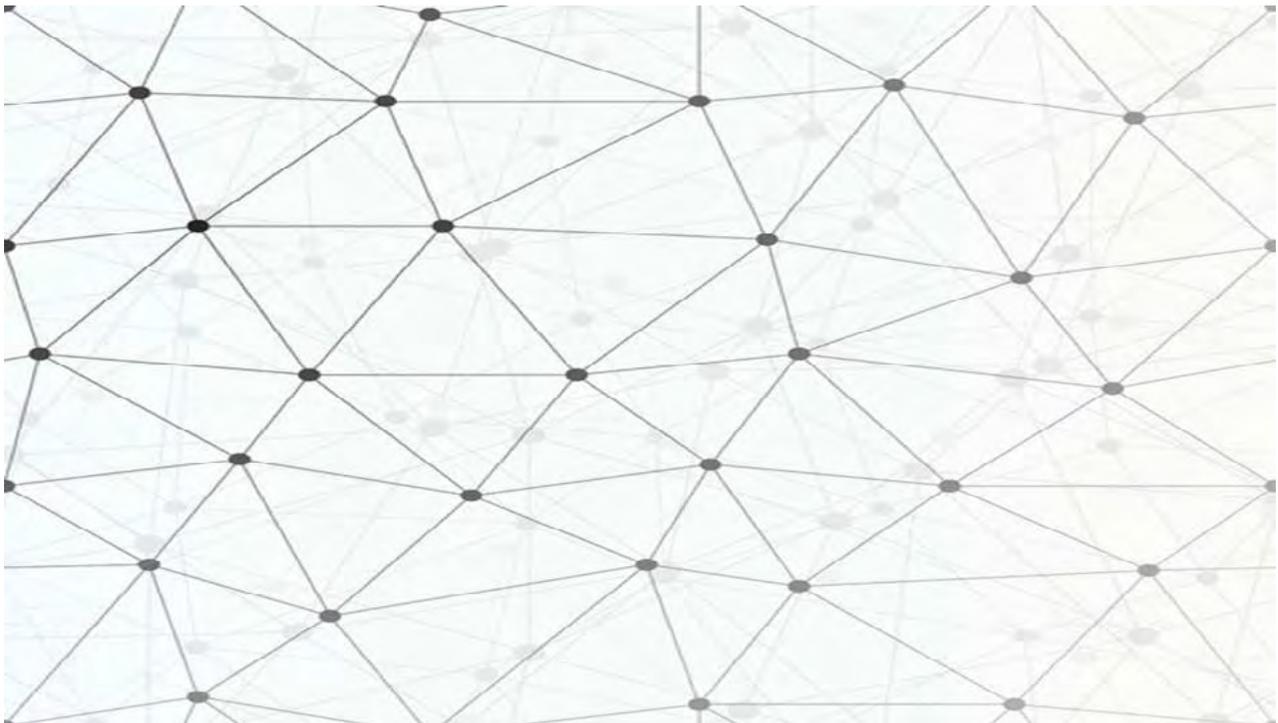
Transitional B program candidates pursuing their initial certificate, and Transitional C certificate holders (career changes and others holding a graduate academic or graduate professional degree) who apply for and meet all requirements for a professional certificate, except the candidate does not receive a passing score on the edTPA.



From the Desk of Leslie Yolen

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

Discovering Connections in the NATIONAL CORE ARTS STANDARDS The Artistic Process of Connecting



As you well know, the arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that bring communities together. This collaboration & connection is highlighted in the new National Core Arts Standards (NCAS), which are based around four non-linear, recursive artistic processes: Creating, Presenting, Responding, and Connecting. These processes are common to all arts disciplines.

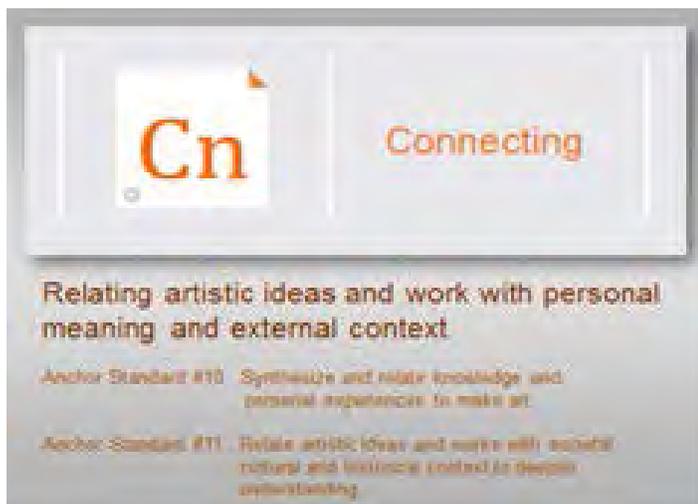
As NYS prepares to revise our current visual art standards using the National Core Arts Standards as a resource, I thought I would highlight the NCAS process of 'Connecting' and its Anchor Standards for this edition of the NYSATA News.

The Core Arts Standards include two levels of standards: Anchor Standards and Performance Standards. Anchor

Standards are overarching standards statements of what students should know and do in all of the arts as a result of their PreK-12 education. A performance standard is a statement of what students should know and be able to do in a particular artistic discipline by the end of a specific grade or level. The performance standards translate the anchor standards into specific, measurable learning goals.

Each artistic process breaks into two or three anchor standards which are parallel across all disciplines. At the discipline level, these anchor standards break down into discipline specific performance standards, which may be accessed grade by grade or by grade bands, depending on your need. (For the visual arts performance standards in Connecting visit www.nationalartsstandards.org.)

The NCAS Connecting process has two anchor standards:



The Connecting process is divided into two components in the new standards, Interpreting and Synthesizing, each with performance standards at each grade level. Enduring Understandings and Essential Questions have been embedded into the standards as a support resource. EU's complement the lifelong goals for our student arts learners, and the EQ's are

Asking in-depth, meaningful questions is an effective way to encourage students to think beyond the given. Active questioning engages students and helps them see connections between the subject matter and their own lives. This allows learning to have meaning.

those prompts we ask our students to wrestle with when experiencing and making art.

Asking in-depth, meaningful questions is an effective way to encourage students to think beyond the given. Active questioning engages students and helps them see connections between the subject matter and their own lives. This allows learning to have meaning. It helps students become more motivated and self-directed by asking the right questions. The National Core Arts Standards have been written using enduring understandings and essential questions to help both educators and students organize the information, skills and experiences within artistic processes. Visit www.nationalartsstandards.org to see sample EQ's and EU's in the Connecting Process.

The NCAS Creative Processes reflect the actual processes in which artists engage. The national standards cultivate a student's ability to carry out the Artistic Processes of Creating, Performing and Responding, along with Connecting their arts learning to their lives and their communities.

Arts literacy fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning across a variety of content areas. As NYS prepares to revise our current visual art standards using the National Core Arts Standards as a resource, this aspect of connecting to the other arts disciplines will be important for the content area of "The Arts".



Breaking News From the NYSATA Representatives on the NYSCEA Council: Dr Patricia Wheelhouse and Jennifer Childress...

February Meeting Report: There are many changes to the grades 3-8 testing on the horizon, including involving teachers in the creation of the test and approving project-based assessments. The Arts Delegates represented Art, Dance, Music, and Theatre with strength and vigor. March 7th is the Arts Day in Albany, an annual opportunity for arts educators to meet with and share concerns with state legislators. **To see the full NYSCEA report go to www.nysata.org.**



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NAEA Marion Quin Dix Leadership Award



Pat Groves to Receive the NAEA Marion Quin Dix Leadership Award

"The visual arts have tremendous potential to change lives in positive ways like no other discipline. As art educators we must make it our mission to raise awareness of this through our actions in and out of the classroom. We must never become complacent or forget the power of art education. Having these convictions has made me strive to be a positive influence on my students and peers. I have dedicated my life to making certain that visual art education is considered essential. To make a difference and lead by example has always been my aspiration. I am very humbled by receiving this recognition and am very grateful to my colleagues and friends in NYSATA who supported my nomination for this award." – Pat Groves

Pat Groves has been awarded The Marion Quin Dix Leadership Award from the National Art Education Association (NAEA). She will receive the award on March 18, 2016, in Chicago at the NAEA Convention. Pat was nominated by fellow art educators/leaders of the New York State Art Teachers Association for her work to advance the field of art education. Pat served as President of NYSATA from 2007-2009. She has continued her service to NYSATA as one of the NYSATA Annual State Conference Coordinators, Layout and Design Editor for the *NYSATA News*, and serves as the NYSATA Promotions Chair.

Pat is currently an adjunct in the Art Education Department at Nazareth College. She supervises art education student teachers and teaches several visual art studio courses. Prior to her retirement in 2007 from 32 years as a public school art educator, Pat was the K-12 Art Department Chair at Brockport CSD (22 years) and an itinerant art teacher for Genesee-Wyoming BOCES, teaching in Alexander and Elba, NY. She is an alumni of Buffalo State College (BS Art Education) and Nazareth (MS Art Education).

The Marion Quin Dix Leadership Award is presented in honor of NAEA's third resident, Marion Quin Dix, in recognition of her pioneer work in the development of NAEA as a national professional organization. This award is given to

recognize outstanding contributions and service to the profession by a current or past State/Province Association officer in the performance and/or development of specific programs, goals or activities at the State/Province Association level.

About Marion Quin Dix

After teaching for twenty years (1923-1943) Marion became the Art Supervisor in Elizabeth, New Jersey and retired twenty-nine years later in 1972. She also taught summers and Saturdays at Rutgers from 1931 to 1969. Marion Quin Dix became the third president to the NAEA (1953-55). Marion was the first woman to serve as president of both the Eastern Arts Association (1949-50) and the National Art Education Association (1953-55). She is the author of many articles about art education and has received many awards including an honorary doctorate from Kean College in Union, New Jersey.

Discovering Connections Together

Judith Kosinski

When students discover the power of art, it is especially fulfilling for the teacher. When our students realize the restorative and revelatory power of art making, when they grow mentally and creatively before our eyes – we appreciate the responsibility of our role as mentors and examples. Judith Kosinski, a high school art teacher from Alden, New York, has communicated this power to her students through a series of community outreach projects, involving her art classes in assignments with elementary students, senior citizens and her own colleagues. Ms. Kosinski and her pupils used their creative skills to discover and inspire new friends and relationships – fostering emotional learning experiences that passed both ways between the art makers and the subjects.

As art educators, I believe one of our missions is enabling students to discover their own artistic voice, to realize the potential power of their art: to forge relationships, to touch people and to establish connections with community beyond themselves and their paintbrushes. During this last school year, I was able to engage my students in three different projects that gave them that opportunity in different ways.

Collaborative Monster Making

Over the previous summer I had spent some time painting with my then 6-year-old great-nephew. I was reminded of the wonderful freshness of young artists: their fearless way of approaching a project and their unshakable belief in their own ability to paint or draw anything well. In my work I am repeatedly saddened that life experiences take away that freshness and gradually inhibit young artists so that by the time they reach high school, they are chained by their own fears. I wondered if collaboration between high school artists and primary grade art makers might bring a refreshing lesson in freely creating. Collaborating with our district's elementary art teacher, we planned a lesson that would involve the imaginations of artists working together to bring a "monster" from an imaginative thought to a fully developed work of art.

To start, the first grade artists were asked to simply draw out a monster or creature of some sort. They were invited to reach into their imagination and give life to their own monster through their drawing. Working with crayon or colored pencil on 8.5 x 11 paper, they drew for most of a 40 minute class and then were "interviewed" by myself and their art teacher so that we could obtain specific information about their creation – monster "facts" as the first graders saw them: the monster's name, where did they live, what fears did they have, what was their favorite food, along with some open-ended questions: Your monster is always....., your monster can....., you monster loves....., etc.

The first grade drawings and interview sheets were then taken to the high school and were given to students in my Drawing and Painting classes, primarily

"I believe one of our missions is enabling students to discover their own artistic voice..."



Monster transformed.



Working on a 3D snowman



Teaching 3d modeling



Happy collaborators

10th graders. Upon viewing the first grade artwork my students reacted with great joy – “Oh, they are so fun! Look at the wild hair, look at these colors they used, what silly eyes they drew...!!” They immediately recognized that sense of freedom with which the younger artists had rendered their monsters. Students were able to choose a monster to fully develop in a painting. They began by drawing out the monster exactly as the first grader had drawn it, then generating an environment and adding other elements to the composition. They worked on 12 x 16 stretched canvases painted in oil. I had some trepidation, as this was their first (ever!) oil painting, but was so intrigued to see that the first graders drawings appeared to give my high school artists freedom – the fact that they didn’t have to come up with an idea or draw something “perfectly” seemed to free them and allow them to see their role as artist differently. They all were very creative in developing the first graders ideas from the written interviews and incorporating elements as described into the paintings.

Having always taught oil painting in much more traditional ways with traditional subject matter, it was interesting for me to see them approach color mixing and paint application with more fearlessness than I have seen before. I think the childlike quality they were striving for was something they could easily recall and relate to and it gave them a sense of fun as they worked rather than a sense of stress about “getting it right”. As they worked they often wondered aloud as to what the younger artist’s thoughts had been as they drew and what they would think upon seeing the finished paintings. There was definitely a strong investment on the part of my high school students to do justice to the first grade artists’ original imaginative visions. As the paintings neared completion, we talked about wanting to spend time with the original artists teaching them about creating a sense of 3 dimensions in their work. We decided to do a seasonal snowman drawing in pastel with the young artists, my students acting as one-on-one mentors for the lesson.

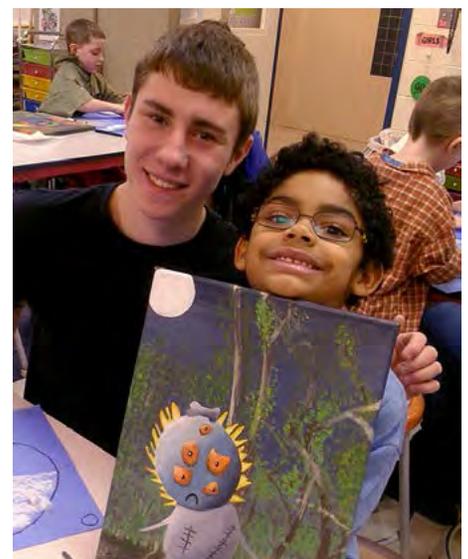
With the support of our district administrators we had a bus transport my high school students to the primary school where they met their inspiration artists and presented the paintings to them. It was rather magical as the first graders saw how their monsters had come to life on canvas. There were many outcries of “Oh, man, this is so-o-o cool!”, “AWESOME!!”; and questions -- “there’s a birthday cake – did you know he loves birthday cake?!” , “How did you know he lived there??!” , indicating the artist had nailed the environment and visualized the preferences the

“I wondered if collaboration between high school artists and primary grade art makers might bring a refreshing lesson in freely creating.”



Thrilled to work together

younger artists had imagined for their monster. The high school artists felt very much like celebrities as the young ones gazed at them with awe and asked about how they painted so well. The extremely positive reception of their paintings definitely boosted their sometimes-fragile teenage artistic egos. The high school artists gave the canvas paintings to the first graders to keep, having a print of a photograph for them to remember the project with. Feedback from parents and the community was very positive about this project – articles in the local press, many thank you notes were received; the number of comments on our Facebook page was very high.



Proud partners



Partnering With Senior Citizens

Working on portraits is always a challenging unit for my Drawing and Painting classes. As I prepared for this unit again this year, I wanted to try to create an experience that could link artist and model in a real and positive way. So I reached out to nursing homes near our school to see if we could set up a portrait/memory project that would build both skills and relationship. The activities coordinator of a nearby nursing facility was open to the project and thought it could be a great thing for her residents. Thus, the "Portrait Project" was born!

My Drawing and Painting students were to meet me at the nursing home after school to meet and sketch their models. Prior work in class included facial proportions, techniques in charcoal and some self-portrait sketches with mirrors. Students were apprehensive about meeting their models, many never having really known anyone in this advanced (80 plus) age group, many fearing memory issues, difficulty communicating, etc. As the day for our visit approached, I became aware of the social challenge this meeting might present especially for some of my more shy students – having a conversation with someone not on the other end of a cell phone could be a struggle. So, I prepared printed sheets with "interview" questions to get conversations going. Each artist had been paired with a senior citizen for a model and space was set up in the nursing home for all to meet and talk and sketch. All went well as students got over their fears and became involved in spirited conversations with their models, and began doing some sketching. The room was soon filled with young and old voices getting to know one another.

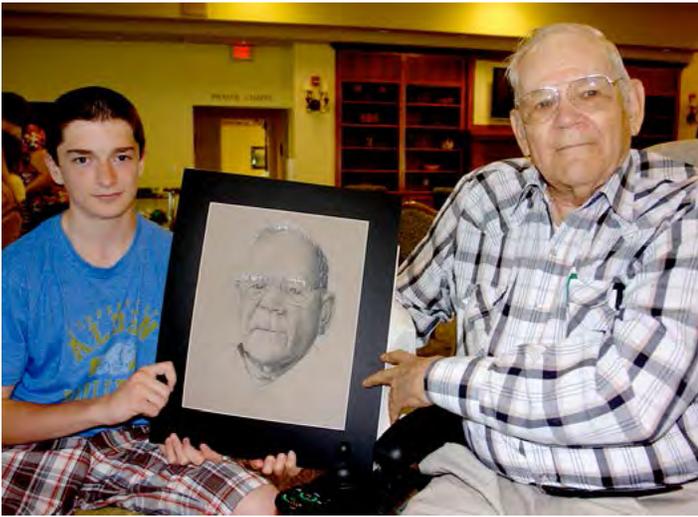
I wanted to try to create an experience that could link artist and model in a real and positive way.



Back in class, students worked from their sketches and from the reference photographs we took that day. They worked in charcoal on 16 x 20 charcoal paper. As students began to work, I don't think I have ever seen the level of investment in a project as I saw in this one. I believe because they had met, talked and begun to know their model as a person, they truly wanted so much to create a successful portrait. They were trying not only to get the facial features correct, but to convey a sense of the person their model was, the life they had lived, etc. They knew they were not only doing a drawing, but possibly creating an heirloom portrait that would carry great meaning to their model's family for generations. Often there was great tension in the art room as students worked unbelievably hard. I had several students cry over their work, so stressed that it was not coming out "right". Students came to work during their free periods, after school, whenever they could. They consulted with each other frequently and had peer critiques as they all were facing similar challenges in their work.



When the portraits were finished, we went to the nursing home again for a planned reception with the models. I spoke to the assembled group a little first about the process and the amazing efforts the students had taken on in drawing the portraits, and spoke of the gratitude we had for the models being willing to let my students work with them. Then the student unveiled and presented the portraits to their models. The emotion in the room was overwhelming as 37 senior citizens looked upon their own faces as rendered by these 15- and 16-year-old artists, sitting by nervously waiting for their reaction. There were many tears as these elderly folks suddenly saw the beauty in their wrinkles, the life in their facial lines and the stories that the folds of their skin had told my student artists. They saw the care and respect and beauty imbued in the portraits and were so grateful. My students beamed with pride. Conversations continued excitedly and included great praise for the artwork and much encouragement to continue their art from the seniors. After about 90 minutes and as we began to prepare to head back to the high school, there were many hugs and more tears in the good-byes.



The bus ride back to school was joyfully noisy as students shared their conversations and what their models had said about their work. For myself, it was amazingly gratifying to see how much my students had gained from this experience – yes, they had learned how to draw a portrait, how to render facial features accurately, and how to work in charcoal, but more importantly, they had clearly learned that their art is a gift beyond measure. Their art can connect them with people, with life. They can create art that leaves a mark, makes an impact. Six of my students ended up having ongoing relationships with their models, returning to visit them at the nursing home on a regular basis. One model became an unofficial “agent” for his 16-year-old artist, getting him commissions to do portraits for other seniors to add to his college fund! All the students felt successful, appreciated and very enriched by this experience.



The Eyes are Windows...

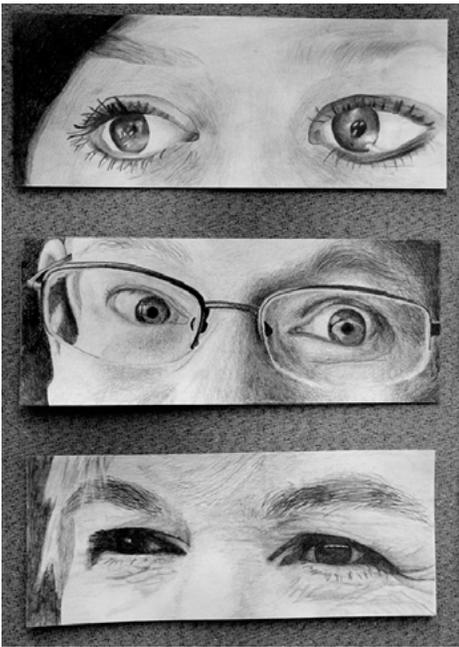
The third collaborative project I planned was one that originated in recognizing my students love of drawing eyes. Perhaps anyone who teaches at the high school level has experienced the repeated desire by many young artists to draw eyes... and more eyes. And “can’t we just draw eyes?! Recognizing value in this natural desire, I set out to see if I could build on this subject to create a meaningful project. Thinking and talking with students about all that eyes can reveal and how eyes are thought to be the “windows to the soul”, I decided to approach a group of people that students were all familiar with -- our faculty and staff – to see if they would be “eye models”!

I sent out a group email asking folks to consider lending us their eyes for this project and was immediately overwhelmed with positive responses. So much so that while I had originally only intended this project for my Drawing and Painting classes, I soon realized I would have to include my Printmaking and Art Workshop classes as well to accommodate the number of interested models. Reference photos were taken of all interested models (setting up sketching time proved to be an impossible task as schedules are so varied), and included faculty, principals, custodial staff, secretaries, kitchen staff and our superintendent. Students were able to choose their models and many voiced eager requests as they

had formed strong relationships with certain staff and wanted very much to draw their eyes. In each class we looked at a wide variety of references -- artists paintings, prints and drawings of eyes, and students were encouraged to approach the project creatively. They were not required to draw the eyes realistically, but could work more interpretively, could use inventive color and work in any style that they felt might represent their model best.

My printmaking class did monoprints, other classes worked in graphite, charcoal, colored pencil, watercolor, acrylic or mixed media. Surprisingly, given students’ interest in the different artists references and their usual interest in having lots of freedom in their work, almost all chose to work very realistically in rendering their eyes. Most reflected that they really wanted their finished work to look just like their model. Students worked exceptionally hard on this project

I decided to approach a group of people that students were all familiar with – our faculty and staff – to see if they would be “eye models”!



with great enthusiasm. We had decided not to reveal to the models who was drawing whom, so there was much curiosity and excitement on the part of the models as well, as the project began. When the eye paintings and drawings were finished, we planned an opening reception in our school's gallery space. Students eagerly offered to bake and bring in snacks and we had a wonderfully rich and varied menu for the reception. Work was hung in the gallery with no nametags. At the appointed time models arrived and were handed nametags with their name as model, and the artist name. They were then challenged to find their eye portrait and correctly tag it. It proved to be great fun and the models and artists engaged in delightful conversation about their eyes and the artwork! Many staff were quite overwhelmed upon seeing their eyes and were touched to have been chosen by their student artist.

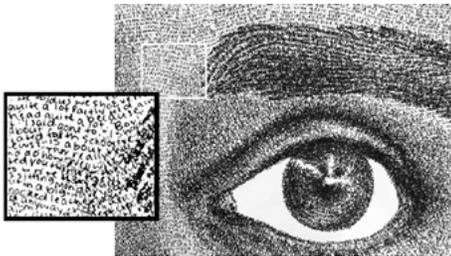
Student artists received many verbal compliments that day as well as thoughtfully written thank you cards from their models. Students were given the choice as to whether they would keep the original artwork or give it to their model, retaining a photograph of the work for themselves. All chose to gift their model with the original work.

And what a treasured gift it proved to be - a math teacher took it to a printer and promptly had 12 large copies made, framing the original for home and hanging the copies all around her classroom so students would know her eyes were always on them! A custodian took his home, had it framed and it now graces the space above his fireplace.



An English teacher was overwhelmed upon viewing his eye portrait – it had been drawn all in text – the first 5 chapters of his favorite book, *The Catcher in the Rye*. The student artist spent countless hours on the drawing, wanting very much to honor a favorite teacher in this way. A teacher who had grown up with a “lazy” eye had never been able to see beauty in his own eyes, until he saw them as drawn through the eyes of a student who revered him as a social studies teacher.

Many staff were quite overwhelmed upon seeing their eyes and were touched to have been chosen by their student artist.



The value and true beauty in these three projects went well beyond the artwork itself. It lay in the rich experiences of creating art for and with other people – people that my student artists might not naturally engage with in their art making. Relationships were newly formed and others strengthened. Teachers and staff saw creative strengths in students that they had not known they possessed. Students pushed through their discomforts to connect with models through their art. Art spoke loudly for my less talkative artists. Art allowed bonds to begin in unexpected places. This is the power we need to help our students discover in themselves and their work. As they learn art history, as they learn techniques and structure, as they struggle to develop their skills, so too must they learn the power they hold – in their brushes, in their artist's eyes and in their hearts.



Judith Kosinski is in her 20th year as a high school teacher at Alden CSD just east of Buffalo. She feels a call to bring the power of art making to young artists, her school and civic community through collaborative projects and shared experiences. She takes great joy in teaching, and feels it is a special privilege to be part of a young person's formative years. In the workshop, which gave rise to this article, her audience was touched by the connection between her students and their subjects - and shared the presence of such power and grace.



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Exploring the Importance of Visual Literacy

Anne Manzella

As art teachers, we know the value of images to communicate messages and convey meaning, especially in our increasingly image-saturated culture. We foster our students' ability to learn to read and understand images in order to succeed in our media rich surroundings. In the following article, Anne Manzella, the art supervisor of a large capital-area district, helps us rediscover and further explore the importance of developing skills in students to foster effective visual language and strive to become visually literate.

Most among us have heard the popular expression, "A picture is worth a thousand words." Yet to really think about what that statement represents, scratches the surface on an interesting exploration of the importance in developing visual literacy in our students. Education today continues to emphasize curriculum standards that reinforce the development of textual literacy of numbers and letters, and also the growing importance of computer literacy. How important it is to remember, though, that pictures too can be "read" and their meaning communicated through a process that emulates the reading of written text. This process of reading images is alive and well in our art programs, and fully supports the overall literacy of our students. As children we learn visual prompts before numbers and letters, and as adults we still "read" non-textual information faster than we do text-based prompts. One might suggest our language arts

One might suggest our language arts colleagues used to have a monopoly on the "reading" process – but we've come to realize that negotiating the multi-media world we live in demands multiple literacies. The importance of visual media is transforming what it means to be literate in the 21st century.

colleagues used to have a monopoly on the "reading" process – but we've come to realize that negotiating the multi-media world we live in demands multiple literacies. The importance of visual media is transforming what it means to be literate in the 21st century. Today, a visually literate student should be able "to successfully decode and interpret visual messages and to encode and compose meaningful visual communications." (Bamford, 1).

The website of the Toledo Museum of Art maintains a rich collection of videos that emphasize the importance of developing visual literacy in today's students. Director Brian Kennedy promotes a concept that artwork affords people an opportunity to construct meaning from images. He suggests that visual literacy is not a skill, but a toolbox of skills. Visual literacy is a form of critical thinking that enhances our intellectual capacity. Developing this literacy enables the learner to interpret content, examine the social impact of images, and be aware of judgments that can be made about them.

Due to the prevalence of multimedia platforms, our society today is highly visual. Though we are surrounded by images doesn't automatically mean that students are able to successfully analyze and interpret the context of what they see. We art teachers need to develop essential skills in students to do so. Providing learning activities that encourage the critical analysis of images helps make them capable of successfully engaging in our visually oriented world.

Using the Art Criticism Method to Develop Visual Literacy Skills

A prominent method for developing skills in visual literacy is one supported by the work of Edmond Burke Feldman in the 1960s and 70s. Feldman's model of art criticism proposes the four steps embraced by art teachers to digest and make sense of artwork. An aesthetic equation of subject matter + formal qualities of art = content meaning, can be directly connected to Feldman's model.

At every level of art education, students can be encouraged to work through Feldman's four steps. They can *describe* what they see, *analyze* how a work is organized, *make inferences* about what the work is expressing, and they can *judge* the success of an artwork based on their ideas from the first three steps. So much of what we do through art criticism also supports language arts curriculum standards. Through *description*, the first step of art criticism, students can identify subject matter in an image. They can make a list of the visual qualities of the work that are obvious and immediately perceived. Objects (nouns) observed, can be described (adjectives) and discussed. Ask students "What do you see in the artwork?" The imagery may contain identifiable objects, or abstract shapes, colors, or lines.

In the second step, *analysis*, the formal qualities of art are the focus of examination. This is where the language of art becomes important. Understanding the elements and principles of art and design, allows students to suggest ways the work is organized or laid out in composition. For instance, "How does the artist create a center of interest or emphasis?" or "How does the use of color impact the painting?"

To support visual literacy, the most important thing to focus on is encouraging students to slow down and really take their time and look.

Next, in attempting to *make inferences*, ideas generated in both the *description* and *analysis* steps are equally important. The viewer has an individual relationship responding to an image. The subject matter and use of elements and principle can suggest what perhaps the artist intends, or maybe they offer the viewers the opportunity to decide for themselves what the work expresses. In this stage, historical information, iconology or use of symbols, ideology of values or beliefs all can come into play. When guiding students to interpret art, encourage them to propose ideas for possible meaning based on evidence. Viewers may project their emotions/feelings/intentions onto the work. "What do you think it means"? "What was the artist trying to communicate"? "What clues do you see that support your ideas"? Or, there may be knowledge of history and culture that also influences meaning and context.

The first three steps of Feldman's model are of greatest importance in our art classrooms. To support visual literacy, the most important thing to focus on is encouraging students to slow down and really take their time and look. Paying attention and learning to examine an image for details will help them read meaning, which is what fosters critical

thinking.

In the final, *judgement* step, how they judge the work in terms of success or failure has more to do with the viewer's preference for what makes art successful. The viewer forms an opinion about the artwork: imitationalism and the achievement of realism; expressionism and its power to evoke feeling; and formalism in its reliance on formal qualities of elements and principles. Therefore, this fourth step of judgment can be reserved for more mature advanced students.

An image that allows for a rich and comprehensive art critical approach is *Dempsey and Firpo* (1924) by George



George Bellows "Dempsey and Firpo"
Public domain, via Wikimedia Commons

Bellows. When asked for the descriptors of the subject in this painting, beginning with simple nouns (ropes, boxing ring, canvas, referee, etc.), student responses often range from the obvious "Dempsey punches Firpo, Firpo is knocked out of the ring" to "...the crowd in the back is going wild, but the people in the front seem surprised and scared."

When students are asked to analyze what they are seeing, they deconstruct the design using visual elements as the raw material: "Lines create movement as your eye starts down the arm of the boxer in the purple shorts and moves down the leg and then arms of the boxer falling out of the ring. Students can be encouraged to indicate how several different elements of art can demonstrate principles of design, such as movement or emphasis.

Finally, in the interpretation step, students synthesize their observations to construct meaning and the artist's intent. Is this a routine boxing match? Or is something unexpected happening? Dipping into historical cues, students can research the fight and discover that Dempsey had been world champion for 4 years – and Luis Angel Firpo (dubbed "El Toro de las Pampas") was the first time a Latin American fighter would challenge for the World Heavyweight title. 80,000 people paid to see the fight in the Polo Grounds in New York City. The fight involved several savage knockdowns, wildly enthusiastic crowds and public attention and controversial behaviors - a momentous event vividly portrayed.



da Vinci "Last Supper", Web Gallery of Art

Reading and writing about art images can be developed in lengthier assessment formats such as essay or short answer questions. It can also be effectively delivered through brief responses capturing descriptive terms that support the use of elements and principles. For example, a comparative examination of two famous works allows for a rich conversation about the nature of how line and movement in compositions can create distinctly different meanings. Using the iconic late 15th century Renaissance painting *The Last Supper* by Leonardo da Vinci, and the 17th century Flemish Baroque painting *The Raising of the Cross* by Peter Paul Rubens, observations can be made about the directional quality of line or movement in each.



Reubens, "Raising of the Cross" Web Gallery of Art

Through this description and analysis, interpretations can then be made about the feeling evoked in each painting. By brainstorming, words can be associated with each: the feeling of calm, quiet, stable and meditative qualities in the horizontals of da Vinci; and the dynamic, exciting diagonal motion created by Rubens.

Using the Art Historical Method to Develop Visual Literacy Skills

The art historical model differs in starting point and direction from the art criticism model. In Art Criticism, the understanding is mined from inside the image, based on the internal evidence – the visual ingredients and the relationships among elements and principles generate meaning. The art historical model seeks significance and understanding from the outside in – gathering contextual information in order to

Through the visual arts, students have the opportunity to analyze and evaluate information, which are critical academic and 21st century career skills.

decode the image. Who was the artist? Who knew the artist? What are the cultural and political circumstances of the artist's era? What external factors and forces influenced the image?

To illustrate this approach, an example I have had great success with is *The Great Migration* series (1941) by Jacob Lawrence. Specifically panel #3 – *In every town Negroes were leaving by the hundreds to go north and enter into northern industry* is a good example. Asking students for their impression of the image before they do further research yields associations they've internalized in their social studies classes and lives. What are the implications of the subject matter and statement? Where were they leaving from and why? Why go north? What does "northern industry" mean? Lawrence's series is a great springboard for integrating visual studies with social studies. Questions such as these stimulate



Lawrence #3, "In every town negroes were leaving by the hundreds to go north and enter into northern industry" Public domain, via Wikipedia Commons

critical thinking about the visual text.

Lawrence demonstrates his ability to tell a story and bring important historical events to light, in part due to his own personal emotional responses to them. Influenced by the Harlem Renaissance, he began to develop *The Migration of the Negro* in 1940. Through this work, it is possible to talk with students about his depiction of Negroes moving north to find jobs, improved living conditions and freedom from oppression in the south. His own parents migrated from North Carolina, ultimately to New York.

It is also important to discuss the formal qualities of the panels in the overall work. For instance, he kept his colors consistent throughout the series, contributing to an effective unity among the collection of panels. In panel #3, Lawrence uses strong diagonals in both the triangular arrangement of people and the line of birds flying overhead. He also delivers contrasts of color to highlight focal points. Formal qualities of composition, like rhythm and movement, both create a strong composition while suggesting contextual significance. Mood and anticipation are conveyed, while negative space around the group of people might suggest their future is unknown. Together, the formal qualities and contextual information collectively suggest interpretive meaning in this and the rest

of Lawrence's panels in this political piece.

Through the visual arts, students have the opportunity to analyze and evaluate information, which are critical academic and 21st century career skills. "Social studies presents knowledge of human experiences while art has the power to provide an intimate understanding of human experiences." (Manifold, 1995, p.2) Art is filled with powerful depictions of pivotal historic events. From the public square executions of *The Third of May* by Goya, and *The Bloody (Boston) Massacre in King Street* engraving by Paul Revere to *Washington Crossing the Delaware* by Leutze, artists have dramatized significant occasions and communicated bravery, inhumanity and passion through the raw material of visual elements and design principles. The "intimate understanding" fostered through graphic creation.



Demuth, *I saw the Figure Five in Gold*, Public domain, via Wikipedia Commons

A powerful ELA (English Language Arts) oriented classroom activity that provokes deeply reflective thinking and writing is to present a pair of related art works – a painting and a poem about that painting. One example to use is the iconic image, *The Scream* (1893) by Edward Munch, which was inspired by a poem Munch wrote. In the poem Munch was on a walk with his friends when suddenly the sky turned to brilliant red, and he found himself "shivering with anxiety" and felt "the great scream of nature" (Hajela, 2012)

Another such example can be found in *I Saw the Figure Five in Gold* (1928) by Charles Demuth. In Demuth's painting, he portrays an unconventional portrait of his friend, poet and physician, William Carlos Williams. Imagery from his poem *The Great Figure* appears in the painting, suggesting a fire engine screaming down an urban street.

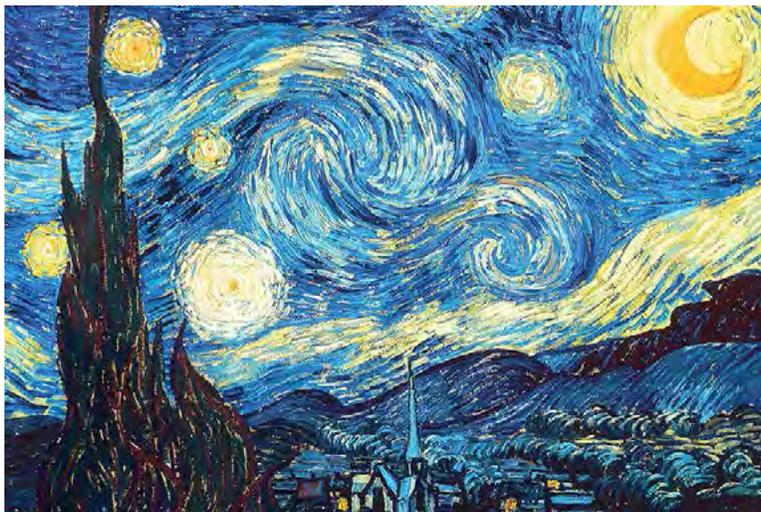
Another illuminating pairing, Van Gogh's *The Starry Night* (1889), and Anne Sexton's 1981 reflection on that painting with the same name: *The Starry Night*. Reproduced here side-by-side, the poem and image complement and deepen one another with moving intensity. Students can be called upon to comment on the poem as it relates to and interprets the famous painting, using the shared document comments feature in Google Docs in which both the painting and text are inserted, students can share their own insights and understandings and engage in a collaborative dialogue about the text and imagery and how they both are "read" and be interpreted.

Within the document that displays the painting, students are asked to note three things that their eyes are drawn to first in the painting – and commenting on the cypress trees, a student says:

"The cypress trees, like the stars and moon, create a superior feeling to the village because they are natural and not man-made. The cypress trees, which are the tallest natural things in the painting, compare to the tallest man-made thing, which is the cathedral. The cypress trees are still way bigger than the man-made cathedral, which shows again that nature is superior."

When asked to comment on lines in Sexton's poem, a student writes:

"It moves. They are all alive" reveals Sexton's message relating to the night because she's saying that even though the stars aren't actually moving or alive, they are the focal point. It makes it feel like the stars are the things that are alive, not the village, because the village is so dark and dull."



Van Gogh *The Starry Night*, Public domain, via Wikiart

The town does not exist
except where one black-haired tree slips
up like a drowned woman into the hot sky.
The town is silent. The night boils with eleven stars.
Oh starry starry night! This is how
I want to die.

It moves. They are all alive.
Even the moon bulges in its orange irons
to push children, like a god, from its eye.
The old unseen serpent swallows up the stars.
Oh starry starry night! This is how
I want to die:

into that rushing beast of the night,
sucked up by that great dragon, to split
from my life with no flag,
no belly.
no cry.

Anne Sexton

Further critical analysis and interpretation of this pair leads to interesting observations and opinions. For instance, one would expect a peaceful scene from the title alone, but this painting is intense and full of energy. The movement appears as a great swirling sky above the sleeping town beneath. Research suggests Sexton sees this painting as a reflection of her own death wish (Chiang, 181). The dark tree at the edge of the painting is described as “black-haired” – Sexton was a brunette – and it “slips up like a drowned woman into the hot sky.” To make her meaning clearer, she continues, “This is how I want to die.”

Absorbing the poet’s expressive language inspired by the painting, reading how the poet “read” the artwork with such passion and descriptive metaphors enriches the students’ perceptions and models a sensitive, perceptive reaction to a visual statement. Bringing in the parallels in both artists’ lives – mental health issues, similar passionate emotional presence in their work, fosters respect for the artists’ effort and motivation, and helps establish a sympathetic response in our students. The correlations among these beneficial learning activities that exist in content areas of social studies, English, and the visual arts classrooms, provide exciting opportunities for integration across disciplines that break down academic silos and enrich student comprehension. This is the tremendous power of developing visual literacy in our schools. Important to note, that the approach of creating art inspired by the reading of text, as in Demuth and Munch, also offers art teachers the opportunity to focus on supporting students to develop a critical intention for their own artwork.

It is challenging for students to explain the meaning behind the art they create. When asked to do so, they tend to focus on the objective components of the art, the formal qualities of the composition and techniques used, instead of the concept behind it and the reason for the choices they made about subject matter. In a recent article in *Art Education*, *Using Literature to Activate Critical Intention in Secondary Student Art*, Sarabeth Berk offers an approach to strengthening students’ ability to “portray deep, symbolic relationships in an artwork through purposeful manipulation and choice of subject matter, aesthetics and technique” a concept referred to by Berk as *critical intention*. (*Art Education*, Sept. 2015) To foster this, Berk experimented with a project she called WSA or Words Start Art. She worked with students to examine quotes from literature and develop an idea for an artwork to push the notion that reading could affect visual thinking. Her goal was not to have students literally illustrate the words of the passages, but to interpret meaning and inspire an original visual art composition. She concluded that the use of quotes from literature as a method for inspiring critical intention was effective. Her students’ final artist statements that accompanied their art revealed connections to personal interests and memories, not solely verbatim references to the texts. Some themes that emerged in student interpretations included love, peace, good versus evil, and nature versus nurture. Interestingly, Berk did note that the process of working through and developing a theme, although successful, took a substantial amount of time, often more than the production of the art itself.

Overwhelmed by the relentless onslaught of images in our culture, the ability to read “texts” that artists lay before us can help counteract the everyday pervasiveness of imagery. Honing the student’s ability to observe closely and describe,

to “read” images and analyze, to get truly involved in a transaction with the “text” and interpret, and to support them in understanding what the artist/author had to say and bring their own ideas to bear – that is the goal of Visual Literacy. I believe it is important to continue posing these educational challenges: interpreting meaning from visual images and creating visual images that convey meaning. Preparing our students in visual literacy equips them with aptitudes and proficiencies useful in 21st century professions.

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Finlay, Todd. “Common Core in Action: 10 Visual Literacy Strategies.” *Edutopia*. George Lucas Educational Foundation, 19 Feb. 2014. Web. 1 Feb. 2016.

Hajela, Deepti, and Ilnytzki, Ula. “‘The Scream’ Fetches Record \$119.9M at NYC Auction.” *Yahoo News*. Yahoo, 3 May 2012. Web. 1 Feb. 2016.

Visual Literacy White Paper, Bamford, Commissioned by Adobe Systems (2003). Adobe Systems, 2003. Web. 1 Feb. 2016.

Resources:

Association of College and Research Libraries <http://www.ala.org/acrl/standards/visualliteracy>

The Learning Network Blog - The New York Times. Visual Literacy articles

Feldman’s Methods of Art Criticism (YouTube)

Toledo Museum of Art <http://www.vislit.org/visual-literacy/>

I Saw the Figure Five in Gold <http://www.metmuseum.org/collection/the-collection-online/search/488315>

Born and raised in the Albany area, and a product of a rich art program in my high school, I always knew there would be art and design in my future, even though I didn’t know exactly how. Following a four-year degree majoring in art at Binghamton University, I went on to pursue my MST in Art Education at RIT in Rochester, graduating in 1994. Along the way I had rich experiences in student affairs, as a Resident Director (RIT) and Assistant Dean of students (Siena College). Upon returning to the art classroom, it was not long before I pursued my administrative certification. As a result, I am fortunate to have held for 13 years a position I love, where I work with students directly as a teacher, balanced with overall program administration to support a strong visual art program for all students of the district.



Student Scholarship Opportunities



"Zonia", Tiana J. Morrissey, Gr. 12, Union Endicott High School, Endicott, NY. 2015 Recipient of the Aida Snow/Elaine Goldman Award.

Recognizing Excellence

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

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

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

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

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

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

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

NYSATA Annual Awards Nomination Information



Cindy Wells presents The Ray Henry Award to Kaitlyn Terry, 2015

Call for Award Nominations

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

Regional Art Educator of the Year

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. **Region Chairs must sign and forward Region awardee materials to the State Awards Chair by May 15.**

Outstanding Service Award Retiree

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

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

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. **Nominations are due to the State Award Chair by May 15.**

Please Note: Deadlines have changed. Nominations for State, and Region Art Educator of the Year are due to the Region Chair by April 1, and must be forwarded to the State Award Chair by May 1st.

More information can be found by visiting the NYSATA website.

Grant Opportunity

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

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

A graduate of Pratt Institute in 1929, Raymond C. Henry received certification for a permanent teacher's license from the State College for Teachers and a Bachelor's

and Master's Degree in Education from the New York University School of Education. He taught for 39 years. His career included teaching at Vincentian High School in Albany, the Schenectady City Schools, and Waterford High School, where he became art supervisor. Other teaching contributions included work at The College of Saint Rose in Albany, art classes for children at the Troy YMCA, and courses for adults at Russell Sage College.

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

A check for the grant will be presented to the awardee at the annual state conference. Notification must be sent to the Awards and Honors Chair upon completion of the grant project.

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

All application materials for the Ray Henry Award are due to State Awards Chair by May 15.

The State Art Educator of the Year Award

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

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

Through their devotion, compassion and helpfulness to students and colleagues, they exemplify what it means to be the *New York State Art Educator of the Year*. Specific criteria for this esteemed award will be listed on the NYSATA website. **Nominations for this award are due to the State Awards Chair by May 15.** The recipient of this award will be recognized by NAEA at their yearly conference.

nysata



PORTFOLIO PROJECT



Region 7 Student with photo submission, 2014



Region 7 Adjudication, 2014

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

Need more information?

Contact Portfolio Project Chair

Christine Attlesey-Steger attlestine@gmail.com



Cindy Henry celebrates with her son Ben

“Art educators, in their quest to do excellent work with their students, develop a number of skills and dispositions that transfer well to leadership.”

Cindy Henry’s Acceptance Speech

Some Notes from an Accidental Leader-in-Progress

It has been life changing and humbling to read the incredible nomination letters, hear the introduction for this award ceremony, and listen to so many kind words others have had to say in supporting me being recognized by the NYSATA community. Even more amazing is to think about how my life has transformed into what it is today, just one tiny step at a time, often without my awareness of the impact of the work I was immersed in or how it has influenced others and ultimately transformed me. I am so grateful for your respect and for this opportunity to reflect.

My experiences as a member of the inaugural class of the National Art Education Association (NAEA) *School for Art Leaders* (July-December 2015) have prompted me think more deliberately about leadership skills. I am especially interested in how we identify and define leaders and how so many of us stumble into leadership unintentionally through a passion for what we do and a desire to serve others in our field. I believe that all leaders are “leaders in-progress” and I have come to think of myself as a sort of accidental leader. I would like to share some thoughts on the idea of accidental leadership, leadership in-progress, and how we can make the process of becoming leaders a more deliberate and focused effort.

Art educators, in their quest to do excellent work with their students, develop a number of skills and dispositions that transfer well to leadership. I encourage you to recognize these skills in yourself and to look for opportunities to transition between applying them as an art educator and applying them as a leader-in-progress. Recognizing some of these skills can empower us to be true to ourselves as artists and art educators as we consider how to lead and serve within our profession:

- **Seeing hidden potential in everything and every person**
Art teachers can see a potential winning outcome in nearly every situation. Everything we touch is a raw material that has the potential to be transformed into something new. Successful art teachers see and activate that potential in students. Successful leaders recognize and activate the potential in colleagues, and other leaders. I am so grateful for people who saw the potential in me and encouraged me to develop it, even when I didn’t see it in myself.
- **Responding to unforeseen obstacles and persevering**
We foster in our students the artistic behavior of adapting their process as obstacles arise. Consider how necessary this skill is to developing a vision for leading and guiding others. Art teachers bring to a team a special ability to steer the group in new directions when others may feel “stuck” if an initiative doesn’t unfold as planned.
- **Embracing ambiguous and unforeseen outcomes**
Answers in the art room are often divergent and problems encourage multiple, individualized solutions. Embracing and encouraging ambiguity and creating room for multiple and unforeseen outcomes are essential leadership skills to facilitate a vision for the future of art education and to generate answers to new problems facing art educators.
- **Using flexible process and adapting along the way**
Adapting is an art skill, a life skill, and a leadership skill that is accessible to those of us with experiences in the arts and often elusive for those who practice disciplines that require more linear thinking. Today’s complex education problems need flexible, context specific solutions and leaders that can help guide and implement them.

- **Recognizing opportunities that others might not see**
Every art teacher knows that obstacles are opportunities in disguise! We are accustomed to looking for the angle that others might not notice. Finding opportunities is the first step in transforming a task and leading others in new directions.

- **Understanding that the whole is worth more than the sum of its parts**
Just as an artist can create order of seemingly unrelated parts, effective leaders recognize the right combination of skills to enable synergy and develop team results that far exceed the capabilities of team members' individual skills. Furthermore, finding synergy rather than "balance" among domains of self, family, community, and work enables us to feel at our authentic best as we practice our profession and lead. My involvement in NYSATA has been that connective tissue, encouraging personal goals, friendship, professional growth, support for the work I am passionate about.

I am blessed to have had so many opportunities to connect through NYSATA and NAEA with so many inspirational art educators who embody these dispositions and skills and might benefit from recognizing them as a possible foundation for leadership. If these skills resonate with you and you can recognize them in yourself, I encourage you to consider transferring your art educator skills into leadership skills by serving and sharing them with others as we work together toward advancing art education across New York State.

Special thanks to

- My son, Ben and daughter, Rachel for a lifetime of lessons and support and for sharing me so generously with my NYSATA community.
- All art educators who work so tirelessly and feel so often underappreciated, undervalued, overworked, under-recognized, misunderstood and taken for granted in the work that you do daily. The work that you do is important and valuable. You are not here to merely entertain the school and community. You teach all kids, not just talented kids. Your work is important because the arts touch lives in ways that no other subject can. You change lives.
- My third grade teacher, Mr. William Collier, whom I remember not for teaching the content of third grade science or math but because he treated me like a person rather than like a third grader, instilling in me a sense of how I wanted to make others feel.
- My high school art teacher, Julie Stevens Czerenda, a fellow College of Saint Rose alumni who inspired me endlessly and showed me the power of three parts passion plus an ounce of stubbornness.
- Pat Groves and Cindy Wells, who have been my

mentors. When they told me that leading NYSATA would be hardly any work at all, they were almost right. The outcomes outweigh the efforts and every minute working with them has been its own reward.

- Rich Groves, who has been like family to me and has looked out for me through thick and thin.
- Thom Knab for nominating me and believing in me to live up to the standards deserving of such recognition.
- My wonderful partner Bob Wood, another leader in-progress who sees me at my absolute worst, yet commits daily to being my number one admirer and supporter.
- My Sagamore family, for reminding me to live better through art and to make better art through living.
- All the students who have made me look good over the years because of their amazing dedication and accomplishments.

I'm grateful to all of you in NYSATA who have touched my life, for encouraging and challenging me to be the best possible version of me in-progress. Namaste—I bow to the spirit within all of you. Thank you so much for trusting me to serve you and for this amazing honor.

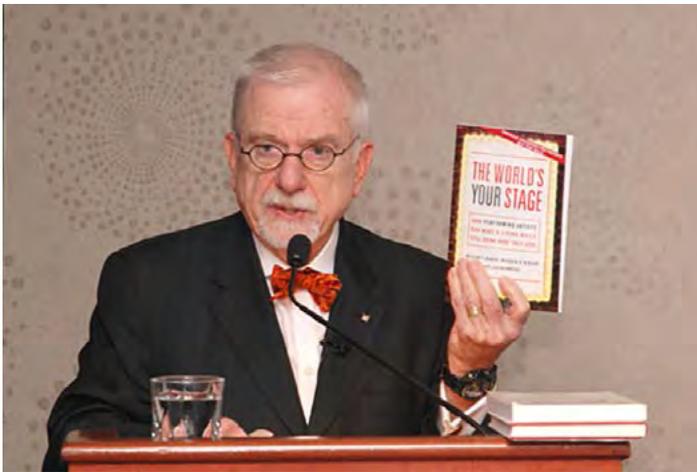
Cindy Henry's 26-year career as an art educator spans all levels over nearly 10 years in Ohio and 16 in New York State. She currently teaches at Union-Endicott High School in Endicott, NY. An exhibiting artist and active art education advocate, Cindy is passionate about art education and the value of effective leadership in advancing the role of the arts in education. Cindy's service to the New York State Art Teachers Association includes work at the regional level as Region 4 Representative to the State Board of Trustees, Region 4 Secretary, Art and Art Educators Exhibit Chair. She was the recipient of the Region 4 Art Educator Award in 2007.

Cindy presents workshops annually at the NYSATA Annual Conference and has served at the state level on the Conference Planning, District Membership, and Financial Review Committees; and as Vice President (2008-09 and 2013-15), President (2009-11), Website Coordinator (2009-present), and Co-Chair of the Visual Arts Standards Review Committee (2014-present). Cindy's leadership roles at the national level (NAEA) include representing New York State at Team East Leadership Retreats (2008-09, and 2011-12), NAEA Delegates Assembly (2009-11, and 2013), and participation in the National Leadership Conference (2014). She currently serves as NAEA Secondary Division Eastern Region Director and is a member of the inaugural class of NAEA's School for Art Leaders, a six-month intensive program dedicated to fostering leadership in Art Education.

2015 NYSATA Conference Highlights



Making Connections at the 67th Annual NYSATA Conference



Keynote Speakers: Dr. William Baker



Gary Wolfe



Scott McCarney

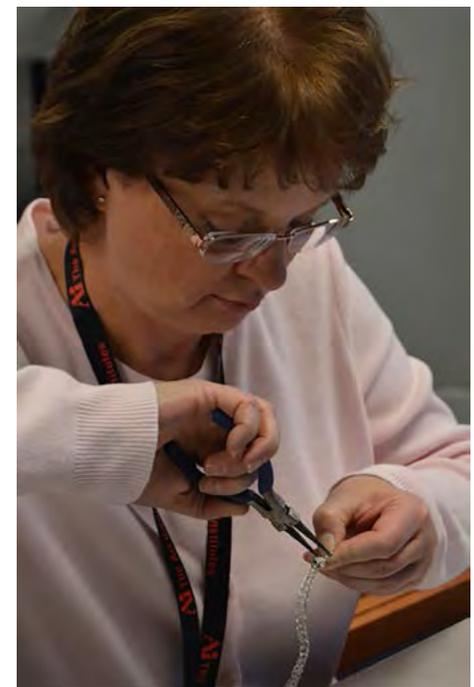


L. Mylott Manning

Connecting with colleagues and friends



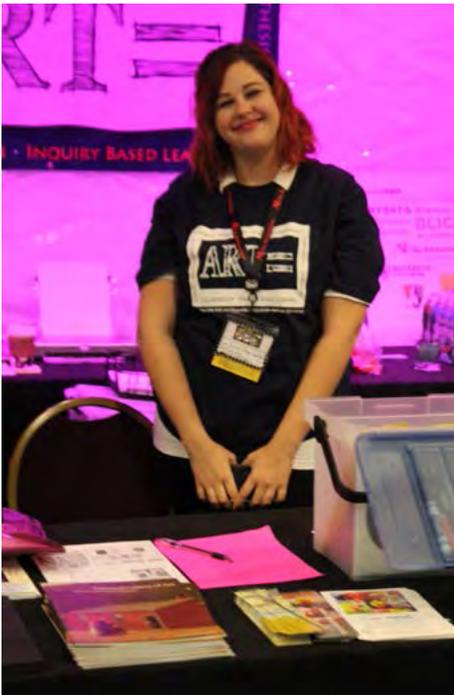
Making connections through learning...



...and participating in many ways



Connecting with pre-service student volunteers...



...and through special events



Connecting the artist with high school students



NYSATA Awards: Connection to excellence





Conference Discoveries

Nick Napierala

Nick Napierala, an art teacher at Gowanda Elementary School, attended the annual NYSATA conference this year for the first time. We've asked him to tell us about his personal and professional "discoveries" - what he's going to bring back to his classroom, what connections he recognized with other art teachers and what common threads he discerned. An accomplished artist in his own right, he leads frequent "Paint Party" events among his friends and in the community, while seeing over 400 students every week.

As the event neared, I was so excited to be attending my very first NYSATA conference. I was looking forward to seeing what was currently trending in my field, excited to have some bonding time with fellow art teachers within my district and very pleased that the conference would be located in Rochester, only an hour and a half away from home. The weekend did not disappoint. I was fortunate enough to achieve all of this and more.

One unexpected experience that I valued from this weekend was reconnecting with so many of my art-teaching friends. I ran into people I haven't seen since college, my painting professor at Buffalo State from my grad school years and participants and instructors from the Moore College of Art and Design, where I attended an art teachers retreat last summer. It was excellent to see where everyone was teaching and how their school years were going. Even though years may have passed since I last had seen them, our careers as art educators have kept us bonded.

It was enlightening to see what students are being taught in other programs. I found a presentation by an art teacher who teaches at Alden High School (near my alma mater Iroquois High School) particularly inspiring. Julia Kosinski showcased projects that she has done requiring large-scale collaboration which included community involvement. One assignment in particular that got my coworkers and I thinking was the project in which the elementary students in her district invented and drew a monster. She then had her

drawing and painting students interview the elementary kids, and create a realistic painting including a habitat for the child's creature. The elementary students were then presented with the finished paintings, and the high school students got to deliver them and teach the kids a small project on value. I was impressed because she truly allowed her students to not only learn artistic skills like value and acrylic painting, but she also was able to teach how art impacts others' lives.

As a first time participant, I was overwhelmed by all of these excellent presentations going on at the same time - there was just no possible way to see them all. It was the most difficult trying to decide which presentations would be the most beneficial, and figuring out how you can get them all in. Next time I will try much harder to get the schedule ahead of time and try to figure out what presentations I would like to see instead of waiting to make decisions on the workshop day.

My lasting impression from the NYSATA conference is that there are other art teachers out there who are so excited to share everything they have learned. You just need to be open to reaching out and finding them.

I enjoyed that there was a variety in the nature of presentations; some were informational, where others were very hands on. One in particular that was more hands on and left an impression was by Buffalo public school teacher Jan Dylewski. Jan prepared numerous materials for the workshops participants to take home with them that demonstrated how easy it is instead to recycle and reuse materials to create beautiful art projects. She demonstrated how to create liquid watercolor out of dried markers, then how to put the liquid watercolors in spray bottles to use with stencils for an easy graffiti-type project. Her creativity and ingenuity was inspiring and I felt lucky to know that this person is an art educator in my region, and that I have access to contact her and discover more.

I was also very impressed with the vendor area. Just through talking to the other presenters and art teachers, I was able to learn which vendors were giving away supplies. It was great to learn about materials I had never used before like powdered watercolor. I was lucky enough to be given the tip to engage in conversation with the vendors so they will be more likely to give you free product, also stick around for the vendors on the last day because they typically would like to clear their inventory.

Another presentation that left an impression was one by Buffalo artist Gary L. Wolfe. He discussed his history as an artist and showcased several of his painting series, including "Out of darkness: Putting a face on homelessness". In this series he worked with a homeless shelter in Buffalo, connected with the homeless and conducted interviews to discover more about their lives. The artist then created his work and invited the homeless to attend the opening. This presentation and his work were very inspiring to me as a painter, but also as an art educator. His interactions with the homeless positively impacted their lives. It is art experiences like this that I would like to bring back to my students.

My lasting impression from the NYSATA conference is that there are other art teachers out there who are so excited to share everything they have learned. You just need to be open to reaching out and finding them. I feel secluded at times in my classroom, being the only art teacher in the building, so it was great to build new connections, strengthen my current art education relationships, learn new things, get new lesson ideas and really re-awaken the passion I have for my career.



Submit your workshop proposal by the new April 1st deadline and be entered in a drawing for three 1 year free NYSATA memberships. Click on this link to submit your proposal <http://www.nysata.org/2016-conference>.



SCHOOL OF VISUAL ARTS

Co-Sponsored by NYSATA

July 2 – July 29, 2016

SUNY Fredonia, New York



Come experience life as a working artist!

The School of Visual Arts program is specifically designed to emphasize art experiences that cannot normally be undertaken during a 45-minute school period. You will work in the studio with **drawing, painting, printmaking, sculpture, mixed media, figure and interdisciplinary arts** under the direction of Artistic Director Yayoi Asoma and other noted exhibiting artists/educators.

To apply, please visit our website at www.oce.nysed.gov/nysssa/ for portfolio requirements and for our **online application**.

Drop your portfolio off at one of the selection sites listed below:

<u>Albany</u> February 1 – 28 (M-F) NYS Education Dept.	<u>Long Island</u> February 22 – 26 (M-F) Long Island HS for the Arts	<u>Rochester</u> March 1-5 (T–Th) Memorial Art Gallery
<u>Binghamton</u> February 23 – 27 (T-Sat) Binghamton Univ. Art Museum	<u>New Paltz</u> February 22–26 (M–F) SUNY New Paltz	<u>Syracuse</u> February 24-26 (W-F) Everson Museum of Art
<u>Buffalo</u> February 22-26 Buffalo State College	<u>New York City</u> February 29-March 4 (M-F) Lubin House of Syracuse University	<u>Westchester</u> February 29 – March 4 (M-F) Rye Arts Center

OR

Mail your portfolio for adjudication **by March 4, 2016** to the State Education Department –NYSSSA School of Visual Arts, Office of Cultural Education, Cultural Education Center Room, 10D79, Albany, NY 12230.

For further information, application forms and submission requirements, visit our website at:

www.oce.nysed.gov/nysssa/



Contact us:

phone: (518) 474-8773 or **email:** nysssa@nysed.gov





Decide how you can use our new theme of “The Power of Art” as a part of your own community art advocacy program!

Discover National Youth Art Month!

As we settle into 2016, our classrooms are buzzing with art production, art ideas and lively art discussions. Students stretch their creative thinking in various ways and media with our guidance. When we hear students explain their view of the current concept, or how they intend to manipulate their design elements, or convey a certain look or viewpoint, it lights up our day! And, importantly, it can be used to demonstrate the connection of visual arts to the total school curriculum.

This coming March, we invite you to bring this dialogue and production out of the classroom to share with the greater community. Use our national YAM objectives including:

- Recognition of art education and its value in developing the creative minds of our students, as they become global citizens.
- Implement additional opportunities in creative art learning, acknowledging that art is a “necessity for the full development of better quality of life for all people”.
- Increase community awareness and understanding of arts education, to broaden support and encourage commitment to the visual arts.
- Find ways to partner with other content areas including social studies, science, math, ELA, LOTE to demonstrate our strong inter-disciplinary content connections.

- Offer to work with your social studies teachers teaching VTS strategies to assist them with the increased focus on use of primary source documents.

Participating in YAM art activities promotes your classroom goals, efforts and production. It is a great way to share student thinking and art. Become a YAM partner this year with your fellow art teachers this March! Visit our link for ideas, forms, press release writing tips and much more! Jump in quickly with our YAM bookmark project that builds bridges to content areas with art! Be sure to download our brand new, national YAM logo “The Power of Art” to use in your events and press releases.

Check our Facebook page and our idea treasure trove on Pinterest. Seize the art-ful moment to demonstrate how “The Power of Art” connects us to all disciplines in our schools and communities this March!

NYSATA Youth Art Month Co-Chairpersons
Julia Lang Shapiro
Donnalyn E. Shuster
Heather McCutcheon



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**NYSATA
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involvement.
Contact Your
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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