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# Inside this Issue

President's Message..... 3  
 Congratulations YAM..... 4  
 Letter From The Editor ..... 5  
 Guest Essay: The Effects of Increased Student-Assessment-Based  
 Accountability on Art Educators in the Rochester, NY Area ..... 7  
 New Teacher Certification Exams .....16  
 Albany Update from NYSED VA Associate Leslie Yolen.....18  
 2012 Conference Highlights.....20  
 2012 Awardees.....29  
 2012 State Art Educator of the Year Acceptance Speech .....31  
 2013 NYSATA Award Nomination Info.....32  
 2013 Ray Henry Award Info .....33  
 2013 Student Scholarship Info .....34  
 2013 Conference Save the Date/Call for Workshop Proposals .....35  
 About the News.....36  
 BOT Information.....37

Executive Editor.....Jennifer Childress  
 Assistant Editor ..... Pat Groves  
 Layout & Design:.....Jennifer Childress and Pat Groves  
 Conference Photos contributed by Cindy Henry and Dr. Karen Trickey



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## President's Message from Edie Silver



*“As I continue to meet art educators all over the state I see leaders... you are the voices of visual art education. You take many opportunities to model leadership and promote art in your districts.”*

In the educational climate we face today, few things could be more important to art educators than leadership. We need to be visible, present, at the table – every table possible.

As I continue to meet art educators all over the state I see leaders... you are the voices of visual art education. You take many opportunities to model leadership and promote art in your districts. Art programs would not survive without art teachers in leadership positions. You need to help define your future, your journey. You need to decide where you fit into the continuum of leadership and what your level of commitment will be. What aspect of art education will you lead? Will you be a leader in focusing on your own classroom needs (strategic planning, curriculum and assessment, accessing resources)? Will you seek a position of influence in your district? Or will you become involved in professional organizations on the state and national levels?

Leaders grow through self-reflection, are lifelong learners, members of their professional organizations; and they network to learn and share with their colleagues and the educational community at large. This resonates with the expectations cited by Charlotte Danielson in her teaching rubric's Domain 4: Professional Responsibilities. Each of these characteristics must be part of our professionalism:

- Reflecting on Teaching
- Contributing to the School and District
- Growing and Developing Professionally
- Showing Professionalism

“Where am I now?” and “Where do I want to be?” are questions that leaders continually ask themselves as they connect the present to the future, and create a vision to take them – and the field – forward. By improving and expanding their knowledge of art and education, they are able to bring that to the classroom, their school, and their colleagues in art education

Leaders in visual art education focus on teaching visual culture and community engagement. They make art relevant to students and link it to today's world. They assess art through multiple measures: portfolios, performance, and projects. There are many local visual art organizations in your community. I encourage you to take a leadership role on a state level with NYSATA. In your region and on the state level your role as a leader is important. No matter how small you think your contribution may be, it is the sum of all the parts that matters. Don't be afraid to join – you CAN make a difference.

Speaking of leadership, I wish to congratulate several of our leaders serving NYSATA. Donnalyn Shuster and Julia Lang-Shapiro, Jennifer Childress and Pat Groves have recently been recognized on the national level by NAEA for their leadership in Youth Art Month and the NYSATA News, respectively. They exemplify the qualities I am referring to in this message. Congratulations ladies!

We need more leaders in our profession. Envision yourself as one. Be enthusiastic and focus on your strengths. See things as they can be. Work with others receptively and responsively. Help us build a community, working together as we endeavor to advance our field. Lastly, I encourage you to support those individuals who are stepping up to lead NYSATA by making sure you have voted for the offices of Vice-President and Secretary before April 15<sup>th</sup>.

Respectfully,

A handwritten signature in black ink that reads "Edie R. Silver". The signature is written in a cursive, flowing style.

Edie R. Silver  
NYSATA President

## *NYSATA YAM Co-Chairs Receive National Recognition*

Each year the Council for Art Education partners with the National Art Education Association (NAEA) to celebrate Youth Art Month (YAM). In accordance with this, the Council for Art Education voted to recognize the following YAM Chairpersons for their outstanding participation in YAM 2012. Claire Flanagan Memorial (Grand) Award: Jennifer Tiongson of New Jersey. Awards of Excellence: Katie Harrison and Whitney Riker of Georgia; Virginia Berthelot, Carolee Brophy Miller, and Jennifer Keith of Louisiana; and Julia Lang-Shapiro and Donnalyn Shuster of New York.

The awards were presented during the second General Session on Friday, March 8th at the 2013 NAEA Convention in Fort Worth, Texas. Ms. Shuster and Ms. Lang-Shapiro have served as Co-Chairpersons for Youth Art Month in New York State for the last four years. This marks the fourth consecutive year of national recognition for the new initiative endorsed by the New York State Art Teacher's Association. Ms. Shuster teaches K-7 art at Frankfort-Schuyler Central School, serves as the Region 3 Representative to the Board of Trustees for the New York State Art Teacher's Association, facilitates regional professional development for art teachers and participates; in the Trending Technology Teams through MORIC for visual arts. Ms. Lang-Shapiro is the Chairperson of the Visual Arts Department for the Northport Central School District and serves as Secretary



*Donnalyn Shuster and Julia Lang-Shapiro display their awards.*

of the New York State Art Teacher's Association. Both are NAEA members.

**Youth Art Month** is an annual observance every March to emphasize the value of art education for all youth and to encourage support for quality school art programs. YAM provides a forum for acknowledging skills that are fostered through experience in the visual arts that are not possible in other subjects offered in the curriculum. In addition, students in grades K-12 across the country participate in a national Youth Art Month flag design program, with each participating state selecting one design that represents their state and the creative spirit of YAM. The flags are displayed at the NAEA convention each year. More information about YAM activities across the state can be found on the NYSATA website.



*New York State YAM flag. Designed by Quinn Pace, Gr.10, Northport High School, Northport, NY*



# *Letter From the Editor* Jennifer Childress

As I was skimming documents for the article on the new certification examinations in this issue of the News, this statement from NYSED, dated March 21, 2013, stood out: **Workforce trends are affecting [student teacher] placements. Over 7000 teachers were laid off last year and 20,000 teaching positions have been lost over the last three<sup>1</sup>.**

While we know anecdotally, locally, and personally that education has been under fire, these statewide figures are not only astounding, but profoundly disturbing. In the Visual Arts, there were 5,821 teachers for 1,218,536 students in art in 2011-12. In 2010-11, there were 6050 art teachers for 1,268,293 students in art. Art supervisor positions went from 224 in 2010-11 to 195 in 2011-12<sup>2</sup>. (These figures do not denote part-time vs. fulltime, may double-dip for some teachers who are at multi-levels or have extra preps). Fewer teachers mean constricted offerings in schools; fewer supervisors mean less opportunity for coordination of programs, curricula, budgets, and professional development that keep programs strong.

In the face of terribly mismanaged revisions to APPR, cuts in budgets and teaching positions, NYSED brings online new certification requirements that will require wholesale changes in the work everyone does to prepare student teachers. Those of us working in higher education are feeling the pinch – student teacher placements are becoming harder and harder to find. The quote above comes from the NYSED Guidance Document on the new certification examinations. On page 4, the actual content of the document begins. This is the LEAD statement (line 3!), in answer to the first frequently-asked-question from higher education institutions that prepare teacher candidates: “What can we do to ensure that P-12 schools are continuing to partner with us in the placement of our candidates?”<sup>3</sup>

It’s good to see that NYSED acknowledges up front that New York State is in terrible trouble when it comes to providing teachers to the 3,074,000 P-12 students in our state<sup>4</sup>. However, one notices right away that they take no responsibility for attrition in teacher numbers and their contribution to that loss due to enormous policy changes made under Commissioner John King, Jr.’s leadership. Certainly NYSED does not control the economy of our state or the Northeastern United States. On the other hand, the current “ramming” of educator-unfriendly evaluation policies and union-breaking tactics under the guise of school improvement is THE elephant in the room. Workforce trends? Really?

NYSED’s answer continues: “Please keep in mind that points can also be awarded under the 60 points “other measures” portion of the Annual Professional Performance Review to teachers who effectively coach and mentor student teachers or new colleagues...We encourage districts, BOCES, and colleges of education to engage in ongoing dialogue regarding the development of realistic placement requests that are aligned with both district capacity and local teacher supply and demand forecasts.”<sup>5</sup>

I don’t know about you, but this is absurd. Why don’t we just ask everyone to feed the multitudes with five small loaves and two small fishes? Beleaguered art teachers obviously don’t want to add to an overfull, stress-filled plate; many are concerned that the current atmosphere in schools is not conducive to preparing future teachers. Some are even openly discouraging young people from becoming teachers. **This is not the right answer, however.**

Reform may be needed, and each one of these efforts has great merit. But to put in motion all reforms at once, without adequate time, support, and

coordination, is nothing short of abusive of teachers and administrators. Not to mention the very students we are supposed to be helping. As New York State Council of School Superintendents' Executive Director Robert Reidy states, "The challenge school district leaders face is not just balancing budgets, but improving educational outcomes and providing students with the learning needed to excel in the real world...But under current state educational policies, it's becoming increasingly difficult to do both. We're being forced to cut staff and eliminate programs and this has an inevitable impact on learning."<sup>6</sup> Director Reidy was interviewed after the ironically titled November 2012 release of "Can't Get There From Here: 2nd Annual Survey of New York State School Superintendents on Financial Matters."<sup>7</sup>

It's time for all teachers, principals and superintendents, school boards, and parents to say enough is enough. As Edie Silver wrote in her President's message for this issue – we need strong leadership now. And while we as art educators will be fighting for the rights of all students to have access to a high quality art education regardless of socio-economic status, we are part of a bigger fight to make education the shining beacon it should be for all our children, and our very future. **We need to take on leadership roles at every level. This is the right answer.** Oh, by the way, there are new exams for School Building Leaders too, coming this fall to a location near you!

<sup>1,3,5</sup> NYSED. (March 21, 2013). Guidance on New York State's certification examinations for teachers and school building leaders. p.4. Retrieved from <http://www.highered.nysed.gov/tcert/pdf/certexamfaq.pdf>

<sup>2</sup> NYSED Office of Information and Reporting Services. (2012). Visual art education data [table]. Retrieved from <http://www.p12.nysed.gov/ciai/arts/documents/DATAVISUALARTEDUCATION12.pdf>

<sup>4</sup> NYSED Office of Information and Reporting Services. (2013). Elementary and secondary public and non-public school enrollment New York State 1970-71 through 2012-13 [table]. Retrieved from <http://www.p12.nysed.gov/irs/statistics/public/2012/TABLE1.pdf>

<sup>6,8</sup> New York school districts face financial, educational insolvency: Superintendents survey. (November 20, 2012). Retrieved from [http://www.huffingtonpost.com/2012/11/20/new-york-school-districts\\_n\\_2167640.html](http://www.huffingtonpost.com/2012/11/20/new-york-school-districts_n_2167640.html)

<sup>7</sup> NYSCOSS. (November 2012). Can't get there from here: 2nd annual survey of New York State school superintendents on financial matters. Retrieved from [http://www.nyscoss.org/img/news/news\\_4fuzv6ohxl.pdf](http://www.nyscoss.org/img/news/news_4fuzv6ohxl.pdf)



## Can't Get There from Here

It would be instructive to know exactly where the deepest cuts have been made; the easy conjecture is in urban and rural schools in high poverty areas. Poor rural schools are under fire to combine into larger districts as individual district budgets have reached bare bones. Poor urban schools face many interconnected challenges; but if teacher quality and stability are so important to students who have unstable lives, high teacher mobility may be almost as much a problem as loss of positions. From a November 20, 2012 article in the Huffington Post:

*More than three-quarters of schools chiefs predict that their districts will, at some point, no longer be able to balance budgets to cover financial obligations -- 9 percent foresee financial insolvency within two years, while 41 percent predict the same within four years... As a third of the districts cut sports and other extracurricular activities this year -- on top of the more than 50 percent that slashed them last year, superintendents expressed hope that the state will provide mandatory relief...*

*The state has increased school funding by 4 percent this year, following two years of cuts and one year of flat spending. According to an analysis from the Center on Budget and Policy Priorities, New York has seen a 0.1 percent decrease in per-pupil spending since 2008, but has increased per-student dollars by \$272 in the last year.*

*... Education advocates say that across-the-board cuts could threaten nationwide supports for America's children. A Senate report predicts that if Congress doesn't soon provide a solution to the pending automatic budget cuts, Title I funds for poor students, state grants for special education and the Head Start public pre-school program stand to lose \$2.7 billion over 10 years. Teacher job losses could amount to 15,000, and as many as 10,000 special education workers could face pink slips.<sup>8</sup>*



# *The Effects of Increased Student-Assessment-Based Accountability on Art Educators in the Rochester, NY Area*

By Jennifer Green

The requirements of Annual Professional Performance Reviews (APPRs) have placed unprecedented strains on art educators in New York State. In November 2012, I conducted a small study as a component of my Master's thesis. It included four personal interviews and a 24-question survey that produced 41 completed responses from art educators in Region II. The data that emerged confirmed that art educators are very concerned about how their recently increased accountability for student assessment results affects their ability to teach and their students' ability to learn. I will briefly summarize the results of the study, organized in the seven themes that surfaced while processing the data.

### **Preparation for APPRs**

Teachers were educated about and participated in the new student assessment methods to varying degrees. Some were able to play active roles in developing assessments and some were involved in a more limited way. Participants reported that they found information provided by NYSATA to be helpful. A survey response stated, "I am grateful for the SLO templates NYSATA sent earlier...so I'm not in the total dark about these." There were several reports of confusion as well as criticisms of the policies.

Respondents generally agreed (58%) that the education they received about the APPR policy was adequate. However, many (27%) still claimed they were not adequately prepared. The most common

complaint interviewees brought up was that their training was too brief, especially when they were expected to write their pre-assessments during the same time allotment. An open-ended survey response stated, "3 hrs. per test is not sufficient to create a legitimate test." Interviewees explained that they did not get paid for the hours of extra work required of them to write the pre-assessment and stay current with the shifting APPR policy interpretations and SLO (Student Learning Objective) developments. Other teachers (30%) did not even have the opportunity to participate in the creation of the SLOs being used with their students.

Many teachers expressed continued confusion. One survey respondent wrote, "The SLO process was very confusing and was not explained very well to us, however we were still expected to write up our own and we will be accountable for them in the end. I do not think this is fair." The participant

continued, "I do not feel that this is in the best interest of students or teachers."

### **APPR Design**

Many art educators wanted students to be evaluated through performance and product-based assessments which could not be administered with scannable forms. They also wanted more local control of their evaluation process. Educators explained that they did not feel that using HEDI scores was an effective way to manage the employment of quality educators. E i g h t y - o n e

*The requirements of Annual Professional Performance Reviews (APPRs) have placed unprecedented strains on art educators in New York State.*

percent of the survey respondents indicated that artistic products should be assessed. Ninety-three percent of art educators indicated that artistic process should be assessed, with 52% strongly agreeing. But, many of the pre-assessments students completed were vocabulary-based because it was easier to write a scannable test selected response questions. Eighty-five percent of respondents indicated that they disagreed or strongly disagreed that their SLOs were representative of the “most important” learning that took place in their classrooms, which is how NYSED describes the function of SLOs (NYSED, 2012, p. 4).

Some schools took advantage of the state’s allowance to substitute ELA scores for their locally-selected measure. Clearly, this is not an accurate representation of an art teacher’s performance. Not surprisingly, 81% of survey participants indicated that they disagreed (57% strongly disagreeing), with the use of ELA scores for their evaluation. In an open-ended response, one teacher exclaimed, “I think the fact that I’m being graded on the 11th grade state English Regents exam is absurd!” But, some educators at the 2012 NYSATA pre-conference expressed that they would prefer an ELA-based score over an art-based score that was not representative of their curriculum or was derived from a poorly designed test. They pointed out that using an ELA-based score gave them fewer restrictions in their teaching since they felt they did not have to teach with the content of the post-assessment so strictly in mind. While this is a short-term benefit, using ELA scores is not sustainable and obviously contributes to the devaluing of art education.

Seventy-eight percent of survey respondents disagreed that using a HEDI score was an effective way to manage the employment of quality teachers, 46% strongly disagreed. In an optional written response, six respondents commented that the score was not representative of teacher performance. There were also five responses that argued teachers were overworked.

For example, “Teachers have been undersupported and overworked and underpaid historically, but this is becoming unbearable at this point.” Several participants also commented on outside factors affecting their scores, unfairness compared to other professions who don’t have these types of evaluations, and confusion. One respondent commented, “Einstein couldn’t figure out the weight variables.”

Ninety percent of participants said that HEDI scores should not be accessible to the public. A survey response included the comment, “What I think the public needs to be made aware of is the whole dysfunctional APPR system and how much class time is being spent administering assessments.” Another respondent exclaimed, “Absolutely not! There are too many variables that are unpredictable - starting with NYSED!” There were also comments that indicated that at this point it is too early in the implementation of the policy.

An interview participant said that the APPR has changed “the whole social dynamic” for teachers and students. He said he did not believe the APPR policy was in the best interest of the teachers or the students. But, he was also eager to accept responsibility for his performance. He said, “I don’t mind being held accountable at all, but not at the expense of my students.” Teachers have demonstrated willingness toward having their performance evaluated; it is the level of the stakes attached that they usually contest.

Numerous studies, including this one, have indicated that teachers are not against accountability. They agree that accountability is important, but it is the way that they are evaluated that is the problematic. In interviews conducted by Jones & Egely (2004), teachers commented that accountability was “good, necessary, or that they were in favor of accountability,” but “they are not in favor of the current means by which they are being held accountable” (p. 23). Overall, teachers expressed frustration that the assessments were not

*Teachers expressed that measuring student growth or achievement through the tests they administered was unsuitable for art, developmentally inappropriate, too narrow, and not a part of authentic assessment.*

being based on the content they believed to be important in art education: artistic processes and products.

### Assessing students

Art educators had differing opinions about whether conducting pre- and post-tests was an effective method to measure student growth in art. In general, art educators felt that students were over-tested, the test did not measure the most important learning, the test did not accommodate for the varied backgrounds of the students, and it created too much stress for students.

Teachers expressed that measuring student growth or achievement through the tests they administered was unsuitable for art, developmentally inappropriate, too narrow, and not a part of authentic assessment. Compartmentalizing curriculum so that it can be assessed does not align with a “contemporary educational standpoint” and does not foster “integrated learning.” Curriculum should be viewed as “flexible, at some times sequential, and at other times highly interactive” (Eisner, 2004, p. 823).

Art educators were also concerned that the pre-tests contributed to the collective over-testing students

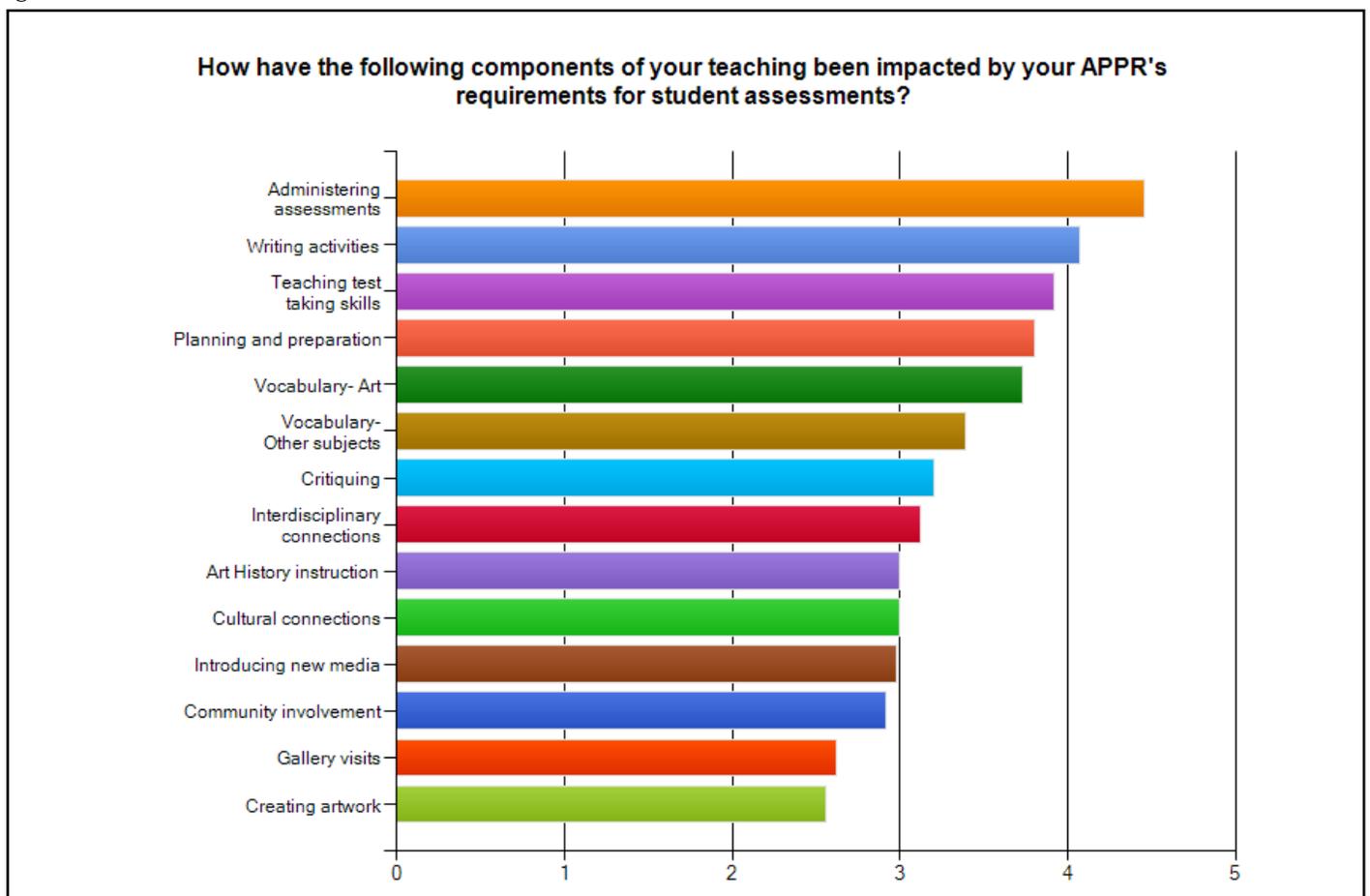
endure. Survey respondents stated that the excessive testing was “a waste of time and resources.” Some open-ended survey comments vividly expressed student stress: “I had students crying within the first few days of school because of the amounts of testing they had to endure.”

### Changes in teaching

The most prominent changes art educators reported about their teaching were increased time spent in the following areas: planning and preparing, administering tests, teaching vocabulary, assigning writing activities, and teaching test-taking skills. A large portion (44%) of participants reported that time spent making art would decrease or decrease significantly. Responses varied widely about whether art educators thought they would focus on achieving the goals of the SLOs before other learning objectives.

Art educators generally agreed that the APPR policy requirements had prompted them to change the way they teach, though 23% disagreed. The following chart (see Figure 1) illustrates the ways they thought their teaching would be impacted. Responses were made on a scale of 1 to 5. A “1” indicated a response of

Figure 1



“Decrease Significantly,” a “3” indicated “Remain the Same,” and a “5” indicated “Increase Significantly.” Note that “Administering Assessments” shows the greatest increase, and “Creating Artwork” shows the greatest decrease.

“Less contact time with students, more contact time with paper,” is how one interview participant described the changes in her teaching. She continued, “I feel like I’m teaching to a test, which I never used to, to be honest with you.” Other interview participants and numerous open-ended survey response contributors shared similar views.

### De-professionalization

As professionals in the field, teachers have “knowledge based on theory, mastery of knowledge base through extended specialized training, a high degree of autonomy in performing tasks, and a code of ethics that guides behavior” (Wills & Sandholtz, 2009, p. 1067). The climate created by high-stakes testing prevents art educators from exercising their professional capabilities and diminishes their role in public education. For example, inadequately designed assessments limit their freedom in curriculum decision-making, their recommendations for assessment content have gone unheeded (73% indicated that their opinions were not being taken into consideration in regard to the effects of the APPR policy), and they are teaching less art content.

Many art educators take pride in guiding students to understand various types of media, critical discussion skills, appreciation of diversity through open-ended product results, and communication through art. The less art educators are allowed to use their talents and expertise in these areas, the closer we are to losing what many consider the basis of art education as a profession. In an interview, an educator stated, “I think we could be working ourselves out of our own job, right now, so we have to be careful” and “I’m not sure what art education’s...going to look like, in about five years, and if it’s not what I signed up for, I’m going to do something

else.” The “historic legislation (Education Law §3012-c) that fundamentally changes the way teachers and principals are evaluated” (NYSED, 2010, p. 3) has redefined the profession of education. As art educators experience the devaluing of their career, they face loss of morale and teacher burnout (Byrne, 1994).

### Collaboration

A noteworthy point of concern that appeared in this theme is that 76% of teachers said they were reluctant to welcome student teachers into their classroom, and 46% were “Significantly More Reluctant.” Teaching schools are feeling the results of this reluctance, as explained by an interview participant: “I got an e-mail yesterday that said, ‘We are in desperate need of placements for student teachers’...I’ve gotten several of them this year.” The participant said that he is reluctant because he is “revamping” his curriculum, “trying to figure out how to make it work.” He said that at this point he’s “not sure what he’s doing week to week.”

### Career Satisfaction

“I think you’d be naïve if you didn’t think your job might go away or change to a point it’s not really what you want to do,” explained an interview participant. Art educators did not have a positive outlook on their career. Seventy-eight percent of survey participants indicated they were less likely or significantly less likely to enjoy their work, since APPR policy implementation. Eighty-one percent responded that they were less likely or significantly less likely to recommend the profession to others. These figures are substantial.

Fortunately, 88% of the survey respondents claimed that they were at least more likely than they were before to advocate for changes in the assessment policies. This is good news, because it means these art educators are motivated to improve art education. The question is, how will they act to stimulate the changes they believe are necessary?

### Conclusion

The overarching theme that emerged in this study

*Teachers felt the assessments they were using did not, and could not, measure the breadth or depth of knowledge and skills students gained consequential to their participation in art class.*

was that art educators are concerned about the new changes that have been imposed upon them because they view APPR, in its current state, as an inaccurate and inappropriate measure of teacher effectiveness. Teachers felt the assessments they were using did not, and could not, measure the breadth or depth of knowledge and skills students gained consequential to their participation in art class. Art educators believe that much of what they teach goes beyond the scope of a scannable test.

Teachers are genuinely concerned about their students and the future of their profession. One of the basic reasons teachers have chosen education as their career is because they care about students and want to help them learn. Through specialized education and unique experience, teachers are experts in their field. But they have been largely underrepresented in the development of policies that are now significantly affecting their career responsibilities. The result is a conflict between what teachers know to be sound educational practice and their obligation to adhere to government policy requirements. Since teachers are professionals in education, policy makers should regard teachers' opinions as vital to education reform.

Art educators should continue to strive for increased representation of their opinions as lawmakers continue to shape their profession. As they advocate for change, art educators should also make deliberate efforts to reduce their stress level and the stress level of their students, while working within the parameters of the assessment requirements. To create the changes art educators consider necessary, they will have to be persistent, innovative and tactful.

Art educators should continue to make every effort to achieve leadership roles, so they may strengthen their role in shaping policy. Collaborating through professional organizations is one avenue to gain more prominence. NYSATA and NAEA can be excellent sources of support to advocate for policies that embrace the expertise of art educators. By collaborating with a group of peers, art educators can gain a feeling of connectedness and empathy in a profession where they may feel isolated, since positions are limited. Art educators should work together to find solutions to their challenges through inspiration and encouragement.

### Acknowledgements

I would like to note that this study and my thesis were completed under the supportive guidance of Dr. Shannon Elliott. I also received valuable feedback from my secondary readers, Dr. Patricia Wheelhouse and Dr. Michael Parks.

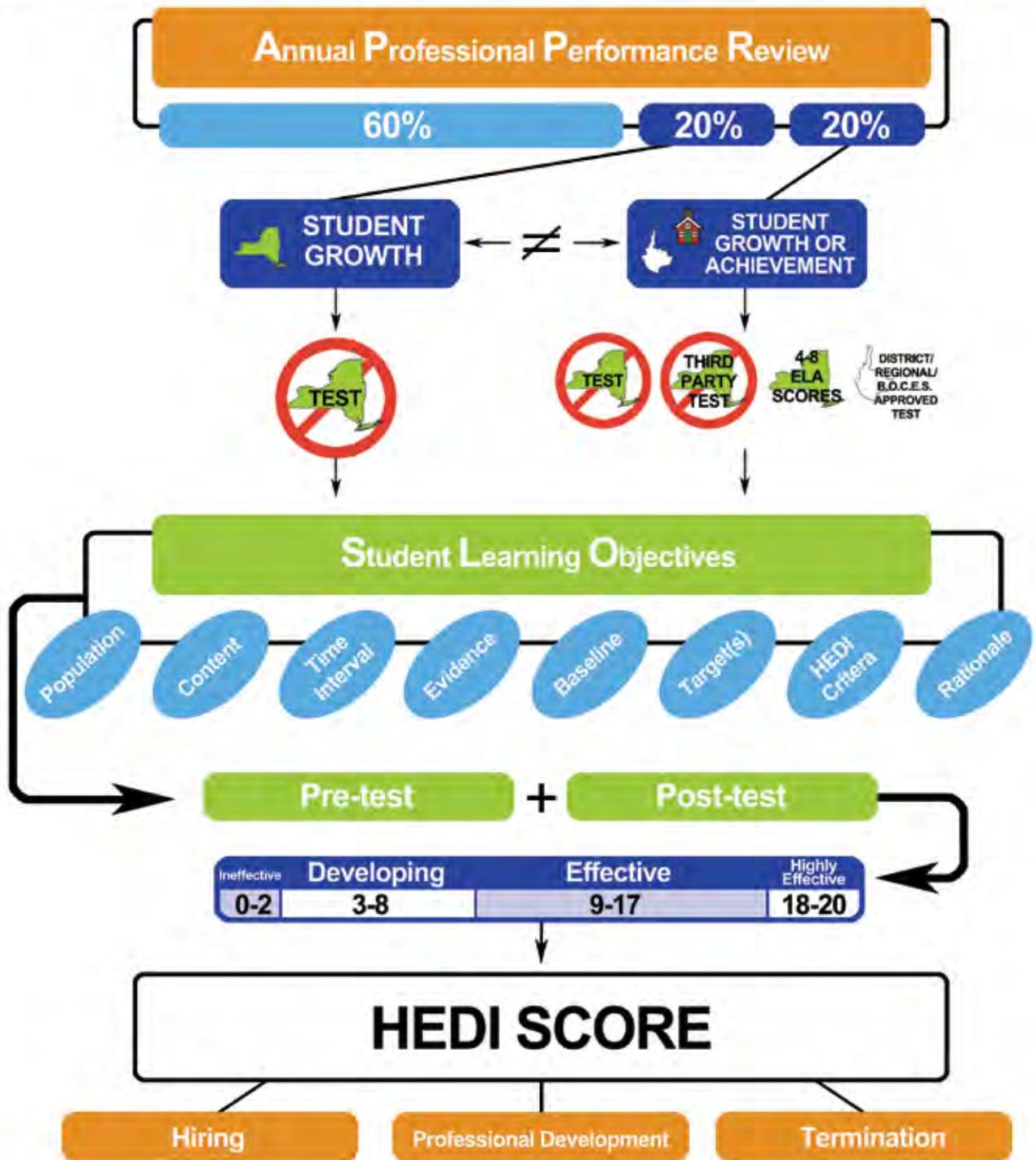
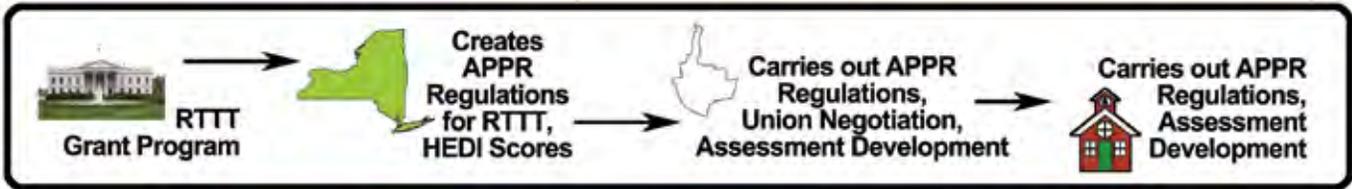
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- Jennifer Green is a recent graduate of the Graduate Art Education Program at Nazareth College, Rochester, NY. The HEDI Score chart that follows on page 10 was created in conjunction with this thesis study.*

## *How You Can Be Heard*

**Editor's Note:** In response to the new testing requirements and regulations, NYSUT, the New York State United Teachers Union, has created an online petition where teachers, parents, and community members can share how these regulations have affected them, and offer suggestions on how the system can be improved. NYSUT is asking for NYSED to get it right. If interested in participating go to [www.nysut.org/testing](http://www.nysut.org/testing).

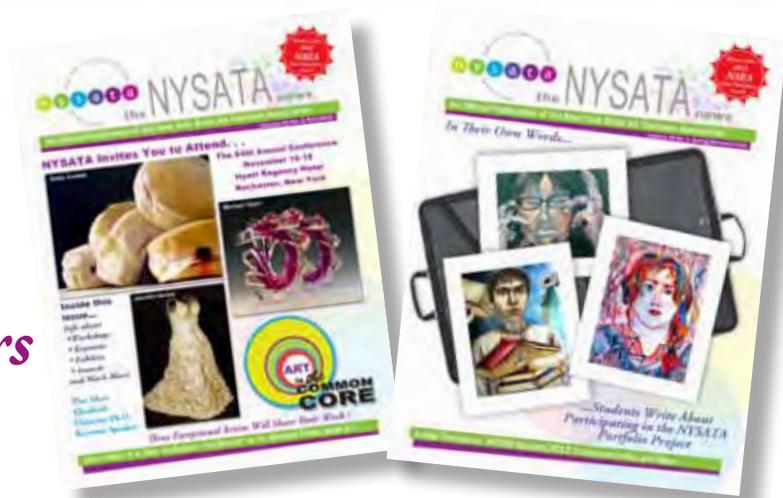
# HEDI Scores for Art Educators



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# Congratulations!

*The  
NYSATA News:  
Voted One of the  
Best State Newsletters  
in the Nation!*



NYSATA is proud to announce the NYSATA News has once again been named winner of the *National Art Education Association State Newsletter Award Category 3!* Chosen by a panel of visual art educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education. The award was presented at the 2013 NAEA National Convention in Fort Worth, Texas during NAEA Delegates Assembly. Category 3 denotes states who have more than 600 NAEA members.

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## What (could possibly be in store for us) Next?

by Jennifer Childress

New Teacher Certification Examinations will apply to all teacher candidates applying for Initial Certification on or before May 1, 2014

Certification examination changes were included in NYS successful Race to the Top application in 2010.

- These changes were communicated to colleges of education in 2010
- The Academic Literacy Skill Test, Educating All Students Test and new School Building Leader Tests will be available in Fall 2013
- Frameworks for the ALST, EAS, SBL and TPA are posted
- The edTPA will be available in the Fall of 2012 for formative use; it will be used for certification purposes starting in Fall 2013.

(Certification Examination Changes)

### Shifts in Educator Certification Exams

Current Assessments for Teacher Certification	Planned Assessments for Teacher Certification
Assessment of Teaching Skills – Written (ATS-W)	edTPA – Teacher Practice Assessment
	Educating All Students Test (EAS)
Liberal Arts & Science Test (LAST)	Academic Literacy Skills Test (ALST)
Content Specialty Test (CST)	Revised Content Specialty Test (CST)
School Building Leader Assessment (SBL) <small>Information retrieved from <a href="http://www.nystce.nesinc.com/NY_annProgramUpdate.asp#Required">http://www.nystce.nesinc.com/NY_annProgramUpdate.asp#Required</a></small>	Revised School Building Leader Assessment (SBL)
	Educating All Students Test (EAS)

**Most teacher candidates who apply for initial certification on or after May 1, 2014 or candidates who applied for certification on or before April 30, 2014 but did not meet all the requirements for an initial certificate on or before April 30, 2014, will be required to pass the Teacher Performance Assessment (edTPA), Educating All Students test (EAS), Academic Literacy Skills Test (ALST), and Content Specialty Test (CST). Please see... (<http://www.highered.nysed.gov/tcert/certificate/certexamsl2012.html>) for specific details on certification exam requirements.**

# New Teacher and School Building Administrator Exams

Any pre-service teacher candidate who completes their education program after April 30, 2014 must take the new tests. The only problem is, the tests aren't available until Fall 2013! As of this publication, no dates or fees have been posted and most education degree granting Higher Education institutions have not seen the EAS, ALST, or any new CSTs, so they have not been able to prepare their students for these new, more rigorous tests.

## The edTPA

While *frameworks* for these new exams were posted on NYSTCE's website December 19, 2012, only the edTPA has developed extensive published models, materials, and guides to assist higher education faculty and pre-service students to prepare for the assessments. Originally, NYS worked with Pearson to build its own version of a teacher practice performance assessment, which was piloted in several institutions in NYS (including my own – The College of Saint Rose) in 2010-11. However, my colleagues in the School of Education diplomatically described the experience as *problematic*. In March 2012, Commissioner John King, Jr. sent a memo to the field announcing the Board of Regents' decision to adopt a multi-state Teacher Performance Assessment instead, which had recently become available through Pearson. The edTPA, as it is known in the field, was developed at Stanford University by SCALE – Stanford Center for Assessment, Learning and Equity; led by Linda Darling-Hammond and Ray Pecheone at Stanford's School of Education (King, March 23, 2012).

According to the same King memo, the **“TPA is modeled after previous performance based assessments of teaching, including the National Board for Professional Teaching Standards, InTASC, and the Performance Assessment for California Teachers” (King, 2012)**. This performance assessment has been carefully constructed, piloted, and extensively revised to be as rigorous, valid, and

reliable as possible; and it has been field-tested with a much larger number of candidates than the NYS version. Experts in performance assessment have taken the appropriate time needed and made a professional effort to build an excellent assessment based on best practices in the field. There are specialty guides for different disciplines in teaching, including the Visual Arts.

A short video presentation on edTPA, given by Linda Darling-Hammond on October 17, 2012 can be viewed at [http://www.nystce.nesinc.com/NY\\_annTPA.asp](http://www.nystce.nesinc.com/NY_annTPA.asp).

## Concerns About the edTPA

The edTPA, while much more authentic than selected response tests, is a very demanding assessment that requires a candidate to submit research-based lesson plan materials for three learning segments (this is still a little unclear), 15 minutes of classroom video (Release forms? Video cameras provided by?); and reflective responses after the teaching is completed. For the Visual Arts, there are 15 separate rubrics used to assess the student materials. The cost (\$300) for students as well as who will be evaluating them (Pearson staff) are still major concerns among teacher preparation faculty.

The timing of the assessment can also present problems for student teachers; if they don't pass will they have to do student teaching again? There will not be time for “do-overs” in the student

**The edTPA is described as a “mini National Board Certification Test” and will require submission of up to 15 minutes of video of the student actively teaching. Cost for the student teacher? \$300.**

teaching semester unless the student does the edTPA at the beginning of their first placement, before they are ready, and familiar with their students' learning needs.

Though cooperating teachers have been told there will be little impact on the normal time spent mentoring a student teacher, one look at the extensive materials needed for the edTPA tell a different story. It's fairly clear that the process of student teaching will need to be different, that all parties involved in student teaching – college supervisors, cooperating teachers, and college faculty – will feel the impact, not just student teachers. Student teaching portfolios will also need to change both in content and format. Many institutions are making plans or actively moving to electronic portfolio systems that will mesh with the edTPA electronic interface for submission of materials.

In order to prepare students for the edTPA, all curriculum in teacher preparation programs will need – in the best case – to be adjusted; and in the worst case, completely overhauled. Hopefully, this new assessment will help put better prepared teachers in our schools in the long run. Possibly the most difficult piece to manage is not the assessment itself, but the time needed to plan and implement changes that will make this effort successful, rather than morale-busting and costly for educators and institutions alike.

**Due to the extensive nature of the edTPA, we will feature an in-depth look at the various components in the summer issue of the NYSATA News;** including Commissioner King's "plea" to the field to host student teachers in spite of APPR and these changes. Field testing is ongoing this spring; the test will go online this fall.

### The Other Three Tests

In general, the new certification exams are much more rigorous than the current tests. They will:

- contain more constructed response items and fewer selected response items;
- emphasize higher levels of teacher candidate literacy in reading and writing;
- require the test-taker to be very familiar with the Common Core; and

- emphasize teaching to diverse student populations.

### The ALST

The Academic Literacy Skills Test will focus on the teacher candidate's personal academic literacy and writing skills; and will be Common Core based.

Using the new, New York State Teacher Standards for educator academic literacy, this test will assess candidates' abilities to read informational texts with depth and critical capacity, analyze and evaluate the material presented for content and argument validity, and write cogent, well-crafted responses. Yes, Virginia, nuanced understanding, precise language, correct usage of standard English grammar, capitalization, punctuation, and spelling will be assessed along with content in the written portions (NYSTCE Field 202, 2012, pp. 202-2 – 202-4).

The entire assessment will contain approximately 40 selected response questions that assess reading capacity, which will account for 40% of the total score. Three constructed response questions (2 "focused" and 1 extended) that assess writing skills will comprise the other 60% of the total score).

Total testing time will be approximately 150 minutes; with 20 minutes each for the focused written responses, and 60 minutes for the extended written response. Another 50 minutes is allotted for the selected response items. Test-takers can work at their own pace (NYSTCE Field 202, p. 202-1).



Sample questions for the ALST were just posted online March 19, 2013 and can be found at [http://www.nystce.nesinc.com/studyguide/NY\\_SG\\_SRI\\_202.htm](http://www.nystce.nesinc.com/studyguide/NY_SG_SRI_202.htm). The first sample question, interestingly enough, integrates shifting cultural,

**If a student teacher has registered academic accommodations, they can apply to NYSTCE for alternative testing arrangements. Cost? We don't know yet, but the current NYSTCE tests have a base price of \$79.00 each. Adding it all up, testing and certification applications will cost an Initial Certificate candidate somewhere between \$600-\$700 - an almost 100% increase over current costs. Ka-ching, anyone?**

political, and social order with harbingers of change such as Gertrude Stein and Cubism.

### The EAS

The Educating All Students Test has been designed to complement the TPA, covering topics of specific pedagogical interest, including:

- Diverse Student Populations
- English Language Learners
- Students with Special Learning Needs, Including Students with Disabilities and Students Who Are Gifted and Talented
- Rights and Responsibilities
- School-Home Relationships

(Certification).

The EAS is comprised of approximately 40 selected response items, 30 of which focus on the needs of diverse learners (bullets 1-3 above); and will make up 70% of the total test score. The other 30% will be earned through responding to three separate constructed response items (10% each), that also focus on the needs of diverse learners. Total test time will be 90 minutes (NYSTCE Field 201, p. 201-1). Currently, no sample questions have been posted.

### CSTs

All Content Specialty Tests are in the midst of being revamped. There are three tiers of CSTs to be rolled out. While some will be coming online this fall, the revised Visual Arts CST is currently scheduled to be available in September 2015 (NYSTCE). The current CST for the Visual Arts has long been under fire for purporting to measure knowledge important to the teaching of art, yet comprised of 90% selected response items that focus primarily on lower level knowledge.

Anecdotal comments from test-takers commonly mention that the media questions focus on non-essential *teaching* knowledge, such as cone-firing ranges in ceramics and printmaking processes that

use volatile chemicals; studio methods that may not have been available as areas of study in art education programs due to costs.

Other complaints center on the lack of questions that deal with the kind of art (vocabulary and technical processes) most commonly taught: drawing, painting, and sculpture. Whether this is true or not, the repeated occurrence of such complaints would suggest there is cause for concern.

We hope that the new CST in the Visual Arts is directed more towards art criticism and art history and less towards media use questions, especially those that cannot be utilized in public school settings. Media use and knowledge varies from institution to institution, and is assessed by the professors teaching in that institution. Should Pearson be assessing whether or not a student teacher knows (technically) how to make art?

We also hope that the new CST relies much less on selected response questions that cannot adequately measure higher order thinking skills in art. Topics chosen for such a test should be based on what is essential for building a thoughtful, quality art program; this would include the ability to design lessons that grow students' critical and creative thinking capacities about art.

**The current CST in the Visual Arts should continue to be taken by certification candidates even though they may be required to take the three other new exams. Art Education Candidates graduating after August 2015 should take the new CST in the Fall of 2015.**

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## *From the desk of Leslie Yolen...*

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



February 15, 2013

### National Arts Standards Revision Update

The National Coalition for Core Arts Standards (NCCAS) has released a framework document that describes the rationale, goals, and strategy of the new National Standards for Arts Education. These arts standards are being developed by five teams representing dance, media arts, music, theatre, and visual arts. To view the document, visit <http://nccas.wikispaces.com/Conceptual+Framework>.

The College Board is a partner of the National Coalition for Core Arts Standards and has provided several research components that support the work. See <http://nccas.wikispaces.com/College+Board+Research+Webinars> for details on six reports. These studies can provide answers to questions and valuable information that can help with curriculum work at the local level.

Given the central role that the Common Core standards are playing in education and school reform initiatives nationwide, it is a priority of the National Coalition of Core Arts Standards to ensure that the goals and objectives of the Next Generation Arts Standards relate clearly and directly to the Common Core, and that these connections are actively considered as a part of the standards writing process. With that goal in mind, College Board researchers undertook a study of the Common Core standards as they relate to arts-based learning. The work, entitled A Review of Connections between The Common Core State Standards and The Next Generation Arts Standards may be downloaded at <http://nccas.wikispaces.com/Common+Core+Alignment>.

Dr. Nancy Rubino, of the College Board, discusses Common Core connections in the Conceptual Framework roll out presentation, also housed on the National Coalition for Core Arts Standards wikispace. The presentation and PowerPoint may be found at: <http://nccas.wikispaces.com/Conceptual+Framework+Presentation+to+Field>.

An updated standards timeline is: In March, substantive portions of the standards in draft form will be ready for internal review by state leadership teams. Through the spring, the writing teams plan to refine the work and continue developing cornerstone assessments. A public draft review process is set to begin this summer. During June, July, and August 2013, the writing teams meet face to face to review results of cornerstone assessment task pilots. Next Generation Arts Standards are expected to be transferred to a web based relational database in September for sorting and organizing the standards in a variety of ways, to meet individual teacher and local district needs. The web-based platform will allow for examples of student work to be linked directly to each of the standards. Over time, as teachers implement the standards and capture student work based on the model cornerstone assessments, this repository of representative student work near/at/above standard will grow. The format and design of this new set of standards is different, changing the manner in which the field interacts with standards and assessments. To read more about the national arts standards, or to review video archives of related presentations should visit the NCCAS website at <http://nccas.wikispaces.com>.



Photograph by Sarah Cooper

## WORKSHOPS FOR K-12 EDUCATORS THE METROPOLITAN MUSEUM OF ART

Whether you're seeking ideas to enrich your teaching through experiences with works of art or looking for ways to support Common Core State Standards, the Met's extensive programs for K-12 educators can help.

Learn more and **register** at [www.metmuseum.org/events/programs/k12-educator-programs](http://www.metmuseum.org/events/programs/k12-educator-programs) or call (212) 570-3985.



Connect with "K-12 Educators at The Metropolitan Museum of Art."

The Metropolitan Museum of Art's teacher-training programs and accompanying materials are made possible by Sherman Fairchild Foundation, Oceanic Heritage Foundation, Hunt and Betsy Lawrence, Altman Foundation, Wells Fargo Foundation, and Jephson Educational Trusts.



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# n y s a t a PORTFOLIO PROJECT

**Check out the  
Portfolio Project  
at  
[www.NYSATA.org](http://www.NYSATA.org)**



A Student shows her work during the 2012 Region 7 Portfolio Project Adjudication

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

### **Need more information?**

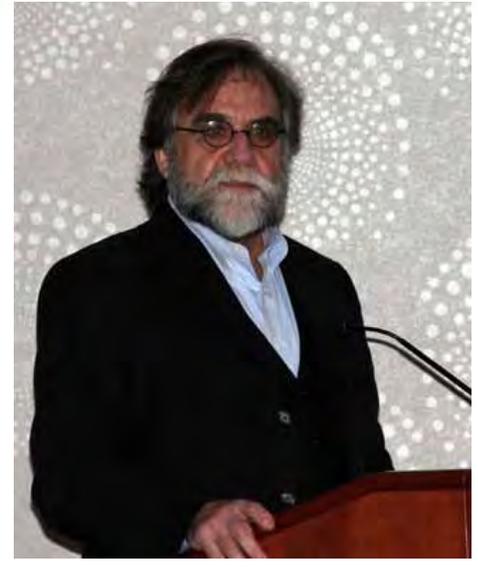
Contact Portfolio Project Chairs  
Jessica Bayer [jessbayer@verizon.net](mailto:jessbayer@verizon.net) or  
Robert Wood [robert.wood@wappingersschools.org](mailto:robert.wood@wappingersschools.org).

# 2013 Conference Highlights

## *NYSATA 64th Annual Conference, Rochester, NY*



Jennifer Hecker



Michael Taylor



Emily Eveleth talks with Pat Groves



Elizabeth Delacruz lunches with Bob Thorn and Harry Posnanski.

## Fantastic Keynote Speakers. . .

Get  
Ready  
for  
APPaRt...  
...Go SLO



. . . and a successful pre-conference

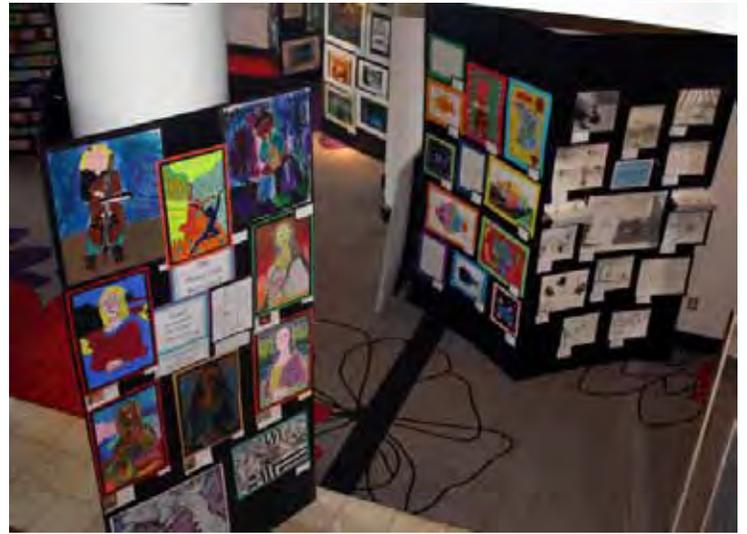
# Opportunities to learn. . .



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



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



# Opportunities to catch up with good friends . . .



. . . and to celebrate accomplishments!



*President's Dinner Party*



# The TASK Party was a hit!

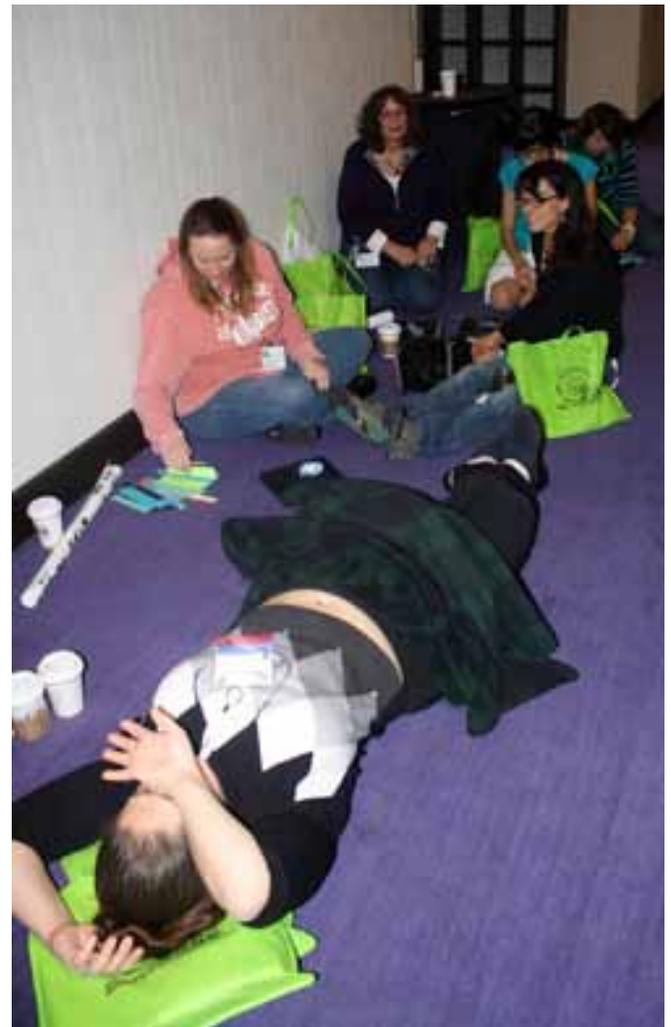




# Conference 2013 – A look behind the scenes. . .



## Student Volunteers. . .



Seventy plus pre-service students from 9 colleges volunteered this year! NYSATA thanks art education students from Alfred University, Buffalo State College, Nazareth College, Roberts Wesleyan College, SUNY Oswego, Rochester Institute of Technology, The College of Saint Rose, and SUNY New Paltz, for all of their help and assistance. Here are just a few of them that helped make the conference a huge success!

# Conference award highlights. . .



Michelle Schroeder congratulates Vinny Saeva, recipient of the Special Citation for a Business or Institution Award.



Janice Oldak presents one the Student Scholarship Awards.



Elizabethtown-Lewis CSD Superintendent Gail Else accepts a Special Citation Award from Terry Crowningshield.



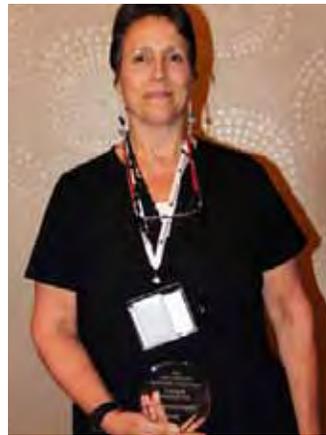
Zita Rosen accepts the NYSATA Outstanding Service at the Time of Retirement Award.



Thom Knab and Elizabeth Abbott accept the Ray Henry Award.



Zita Rosen congratulates Carolann Lally, recipient of the Special Citation Member Award.



## Region Art Educator Awardees

Top row: (L-R)  
 Region 1 Michele Agosto  
 Region 2 Valerie Savage  
 Region 5 Margaret Gruetzmacher  
 Region 7 Kathryn Clark

Bottom Row: (L-R)  
 Region 8 Jane Kahn  
 Region 9 Janice Oldak  
 Region 10 Loretta Corbisiero



**NYSATA  
is a  
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did a  
little that  
would  
be a  
LOT!**

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Rose



*Dr. Margaret Johnson Art Educator of the Year accepts her award during the President's Party.*

## *NYSATA Art Educator of the Year: Dr. Margaret Johnson*

I must tell you that being named the 2012 NYSATA Art Educator of the Year came as a complete surprise to me. It was an humbling experience to be so honored at this point in my life, as I retire from 40 years of teaching art and art education.

I want you to know that I feel that this was not my honor alone. It is an honor to be shared with you, members of our art education community. I do not believe that individuals earn awards; communities do. It takes many individuals working on many levels to make good things happen.

Here is why I believe this: When I arrived in New York 12 years ago to teach at SUNY-New Paltz, I brought over a quarter century of experience teaching high school art in New Hampshire and undergraduate and graduate art education in South Carolina. I had served as President and President-Elect (program chair) of the South Carolina Art Education Association during the early 1990's. While here in New York, I was elected NAEA Eastern Region Vice President. These positions offered as much fear and self-doubt as opportunity. I would think, "I'm not prepared to do this. How can I manage?" Yet, each of these opportunities taught me, again and again, that we do not accomplish our challenges and goals alone; we do so through the communities in which we participate. And, in New York, this community has been SUNY-New Paltz and NYSATA Region 7 through our annual SUNY-New Paltz/NYSATA-7 symposia for regional art teachers and art education majors.

The symposium themes ranged from special needs in art education, to working with museums, using technology, and assessment. Each spring we brought nationally-recognized speakers to campus with support from the college. The NYSATA-7 board contributed hours of effort with presenters, workshops, and professional development credit for the day-long event. Our NAEA student chapter worked as assistants and ambassadors, serving with remarkable professionalism. And the attendees, all whom participated in our partnership, surely share in this state art education honor. Our symposia were successful because so many people collaborated and contributed to their success. And, lesson learned? Yes, indeed.

The art education community has many challenges ahead, including Common Core Standards, APPR, with state and local budgets always a concern. But our art education community has many resources available to address these challenges: our NYSATA board; our SED associate; museums; district, state and national advocacy initiatives; your students, parents and school staff. These are the some of the communities with whom we have opportunities to collaborate, to be partners in solving the challenges ahead. So, it is with great appreciation and a deep sense of humility that I want to recognize the fine folks who share in this honor: our communities. Thank you for all your hard work. This honor is your honor.

*Dr. Margaret Johnson's award acceptance speech as given at the 2012 NYSATA Annual Conference in Rochester, NY.*

## *Call for Nominations*

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



*Terry Crowningshield looks on as Ernie Savaglio presents the Outstanding Service Award to Zita Rosen at the 2012 Annual Conference*

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

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

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

### **Regional Art Educator of the Year**

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include

outstanding contributions to the field of art education and service to the regional and state organization. Region awardees compete for the state level award for the following year.

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

### **Outstanding Service Award Retiree**

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

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

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

Nominations due to Region Chair by May 1.

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

## *NYSATA Grant Opportunity*

### Raymond C. Henry Award

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

#### **Curriculum Development**

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

#### **Research**

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

#### **Interdisciplinary or Multi-Cultural Teaching**

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

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

#### **About Raymond C. Henry**

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

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

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

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

**For more information, applications, award criteria, and guidelines for submission please go to [www.NYSATA.org](http://www.NYSATA.org)**

## *Rewarding Excellence*

### **ZARA B. KIMMEY AWARD \$1000**

Kira M. Buckel, Mattituck High School,  
Mattituck-Cutchogue Union Free School District,  
Mattituck, NY

**Art Teacher: Lee Harned**



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.

## Workshop Proposal Form Now Open . . .

# iART

## INNOVATION IN ART EDUCATION

**NYSATA 65th  
Annual Conference  
November 22-24  
The Albany Hilton  
40 Lodge Street,  
Albany, New York**

**NYSATA invites you to  
submit Workshop Proposals for  
the 2013 Annual Conference**

We are on the brink of moving from the Knowledge Age to the Innovation Age. In the 21st century, creativity and innovation will be the skills most highly valued in students graduating from our colleges and universities. NYSATA invites you to share what you are currently doing to:

- Make connections between the creative process in art and the creative process in other subjects.
- Set expectations for students that let them know that being creative and innovative is an intentional outcome of studying the arts.
- Use technology in innovative ways, and/or break out of the bounds of the traditional classroom.
- New ways for students to do research and experimentation and/or discovery based learning in your classroom.
- Meaningfully engage students with contemporary trends in art.

[Go to 2013 Workshop Proposal Form](#)

*"The fact that more organizations like the National Science Foundation are finding that the arts help young people stimulate "the development of 21st Century creativity skills and innovative processes" is exceptional, and it sends the signal that this is what America's schools are most in need of."*

John M. Eger, Professor of Communications and Public Policy and Director of the Creative Economy Initiative, San Diego State University

## NYSATA Has An Online Store!



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



## About the NYSATA News

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

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

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

inquiries should go to Pat Groves, e-mail [phgroves@aol.com](mailto:phgroves@aol.com).

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

### Photo Submissions:

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

## NYSATA is seeking Guest Editors

# *A Great Opportunity...*

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

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

The News can also be used to provide valuable resources. We are looking for 3 guest editors per year for the Winter, Spring, and Summer issues, starting with the 2013 Summer issue. Guest editors would be expected to:

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

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

Guest editors would receive a \$300 stipend upon publication. Interested parties should send an e-mail of interest and summary of qualifications to Jennifer Childress: [childrej@strose.edu](mailto:childrej@strose.edu). The layout and final proofing of each issue would be the responsibility of NYSATA News staff. **If interested contact Jennifer Childress or Pat Groves by June 30, 2013**

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OLYMPICS OF  
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H (518) 885-8138  
roghyndman@aol.com

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INSTITUTE CO-CHAIR  
Beth Atkinson  
bethatkinson12@hotmail.com  
Michelle Schroeder  
sodrawme623@roadrunner.com

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

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

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

NYSED ASSOCIATE  
Leslie Yolen  
LYOLEN@MAIL.NYSED.gov

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H (518) 585-6666  
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Contact your  
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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