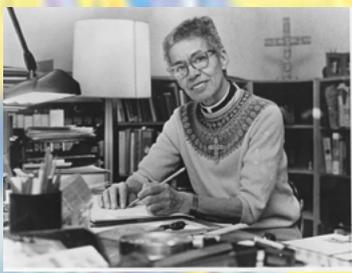




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Change

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Photos: Marty Merchant, Patricia Wheelhouse, and individual contributors provided images for their articles. Mark Dion artwork images courtesy of the Tanya Bonakdar Gallery. Mark Dion's photo credit: Jorge Columbo.

Constructed Reed Sculpture

Lesson Plan for Grades 5-12

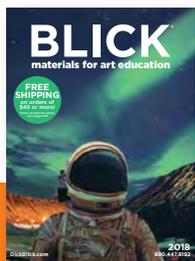


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President's Message from Sharon Ciccone



Support of others is the most vital component of change. Creating or being a part of a professional learning community within your department, school, or community creates a culture of collaboration that questions, analyzes, and improves art education.

Just as September brings the excitement of possibilities, June brings with it the time for reflection on the year as it comes to a close. Like many teachers at the end of the school year, I am dismantling art shows, taking down bulletin boards, wrapping sculptures, and packaging up a year's worth of artwork in student portfolios to send home. This time offers me a chance to see the growth in learning, the breakthroughs in understanding, and the change in abilities that happen over time. But this is also a time to deeply reflect on my own practice, my curriculum, and pedagogy. It is a time to reexamine the relevance of my lessons, the effectiveness of my instruction, and the opportunities that I offered for developing collaboration, creativity, and curiosity. As an art educator of 23 years, I have seen many changes in my students, our community, and the social and cultural dynamics that influence every aspect of the educational experience. Inevitably, I see both success and failure, but it is the power of failure and risk taking that leads to innovation.

In 2015 I was part of the inaugural class of the National Art Education Association's School for Art Leaders. This week-long program trained me to look at change in a very unique way as an art educator, leader, artist, and individual. At the culmination of our week, each participant in the program was challenged to plan three experiments that would directly relate to the specific goals that overlapped the domains of work, home, community, and self. It was the word "experiment" that transformed my approach to change. We embraced the possibility of failure as a learning tool to real reform and an opportunity to grow with optimism, enthusiasm, and flexibility. We planned our experiments using the leadership skills found within ourselves, the tools and research available, and the support system of other educators that surrounded us so that we would never feel lost or helpless in the face of change.

It is rare that we look at ourselves as leaders and take a survey of our own skills. We so easily identify the skills and strengths of our students, but as educators, we are individuals with unique abilities. As a leader in art education it is important to avoid stagnation and to consider different roles that you can play in the life of your students and the field of education. You are the best mentor, coach, and advocate for the visual arts. Participating in programs such as Portfolio Project, Olympics of the Visual Arts, and Youth Art Month provide an opportunity to play a new role and gain a perspective to better understand that change can be an adventure and celebration. Stepping off the well-worn path to explore the untried opportunities can transform your own leadership abilities.

As art educators, seeking professional development is the key to honing skills and keeping current on research and promising practices. The NYSATA Annual Conference in November is about Transformation. Educators throughout the state at every educational level convene for three days to share best practices and advancements in the field. This opportunity, as well as regional professional development, provide opportunities to build, remodel, or reconstruct art programs with the backing of tried and true results and evolving theories of teaching and learning. To grow as informed educators and leaders we need the spark of innovation because at the foundation of all success, we find change.

Support of others is the most vital component of change. Creating or being a part of a professional learning community within your department, school, or community creates a culture of collaboration that questions, analyzes, and improves art education. Participating in action research and setting up experiments based on a collection of relevant data and information helps art educators be more effective at their teaching and the development of their students' continuous growth. NYSATA is made up of 10 regions so that you can have the support of a group of teachers that is closer to your own backyard. Regions set up opportunities to meet, get involved, and share in professional dialogue. If you have not had the opportunity to attend a region leadership meeting this is a small first step toward finding the support and information to make small changes relevant to the community you serve.

All change involves a degree of learning. Our organization continues to transform to meet the needs of our current and future members. Our Executive Committee, Board of Trustees, Committee and Program Chairs continue to identify goals and experiment with different pathways for attaining a more dynamic, inclusive, and active organization dedicated to the mission and goals of the association. Transformation brings unexpected surprises and as change happens it does not need to be hard. However, anything worth doing requires a little risk, experimentation, learning, and support of your peers. I hope that the personal stories in this edition of the NYSATA News will inspire you to reflect and take action in your own practice with the knowledge that you are not alone.

In service,

A handwritten signature in black ink that reads "Sharon Ciccone". The signature is fluid and cursive, written in a professional style.

Sharon Ciccone, 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 nysatanews@nysata.org. 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@nysata.org. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

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

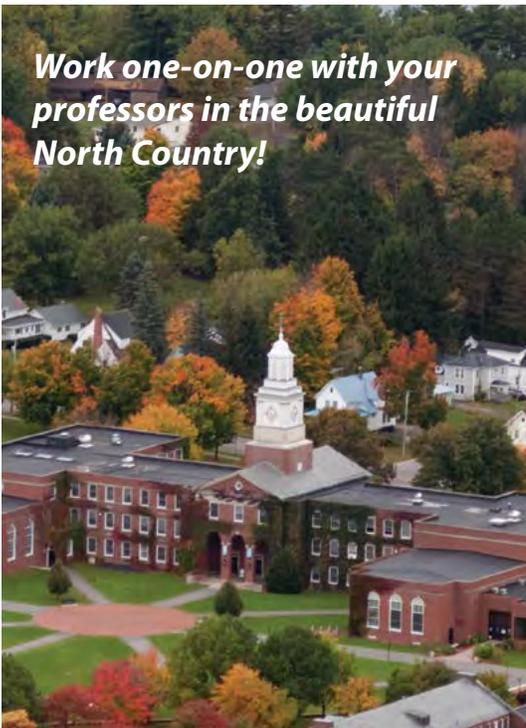
An award winning publication, The **NYSATA News** has been named winner of the National Art Education Association State Newsletter Award Category 3 in 2011, 2012, 2015, 2016, and 2017. Chosen by a panel of visual arts educators from across the nation, this award honors art education publications that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

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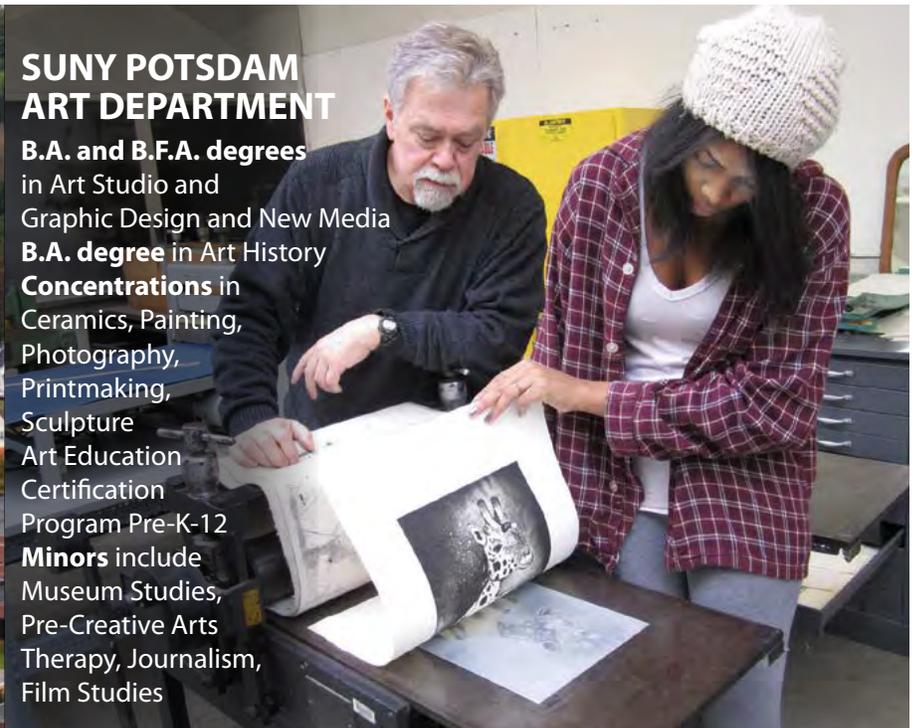
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Change

Change is a primary condition of your experience as an art teacher, isn't it? Your pedagogy continually evolves, prompted by researchers in brain functions and motivational behaviors, along with cognitive and social scientists. Innovative thinkers plow new ground and new practice rears up, contemporary artists push envelopes and widen horizons. The art teachers of 2000 are not the art teachers of 2006, nor are they the same by 2012 or 2018.

Change moves in at a glacial pace. Change is suddenly a tectonic shift in your methodology because of a revelatory workshop. A book launches a cascade of reflection and renewal. A student forces you to alter your own perceptions, and forces you to transform your system. A vacation or personal tragedy knocks your own artwork into a new dimension, a new relationship or responsibility starts a cascade of adjustments and moderations and you end up a new teacher – a new person.

Change – the new, the renewed, the act of renewing – vitalizes our art classrooms. We host the place where a student can find a personal voice, can develop an individual view of the world, can take risks and fail – without competition or judgment. The disciplines that structure the world of our classrooms – the demands of media, the requirements of honest reflection and communication, the devotion to individuated instruction,

the cultivation of mind that opens and is open to diverse thought and extraordinary perception – compel us to constantly adapt, adjust, re-examine, and change. I don't see that far-reaching, encompassing need for transformation in other disciplines. Art teachers require the shifting, the sifting, the re-gifting, the lifting.

Begin this issue with NYSATA President Sharon Ciccone's letter, which is peppered with words like reflection, growth, and relevance. Follow that with Past-President Thom Knab's rousing paean to change, as he explores the worldview of an art teacher who embraces the invigorating challenges of an evolving relationship with his discipline. Pre-Service teachers Chloe Dudla and Erin Maloney discuss the changes in their lives as they approach graduation and the job market. I hope you take away some invigorating tips on using technology from Michelle Schroeder, Heather McCutcheon, and Cory Merchant. Witness the way veteran teachers negotiate change and capitalize on circumstance in Rebecca Schwarz's and Anne Schellhorn's narratives about large complex art projects.

Thanks to the writers, Jo the proofer, and Pat the designer/layout master, for another strong issue. One thing that doesn't change is the quality and strength of people working together with the same mission.

Correction . . .

In the 2018 NYSATA News Winter edition one of the winning entries from the NYSATA Conference 10x10 Member Exhibit was incorrectly identified. The second place winning entry was a mixed media piece by Julie Gratien from Region 3. Congratulations Julie!





My Top Favorite Websites and Apps

Guest Contributor, Deb Rogala

Having recently had several conversations with colleagues about useful apps for the art classroom, I created an online bulletin board using the website Padlet. Padlet is an online virtual “bulletin” board, where students and teachers can collaborate, reflect, share links and pictures, in a secure location. Users create online bulletin boards that can be used to display information for any topic. You can add images, links, videos, and more. Padlet allows users to create a hidden wall with a custom URL. Padlet creators can also moderate posts, remove posts, and manage their board 24/7. Padlet is free and easy to use! I have recently posted over 20 apps on Padlet that I have found to be very useful with my classes. Follow this link to gain access to all these apps on: <https://padlet.com/drogala/5169halylj8b>

Here are descriptions of my favorite apps and websites I have found to be useful with students and for my own teaching practice.



Padlet is an online virtual “bulletin” board, where students and teachers can collaborate, reflect, share links and pictures, in a secure location.



Kahoot! is a tool for using technology to administer quizzes, discussions, or surveys. It is a game-based classroom response system played by the whole class in real time. Multiple-choice questions are projected on the screen. Students answer the questions with their smartphone, tablet, or computer.



Bloomz is a new, free tool designed to help teachers, parents, and PTA members share information and photos through real-time communication and coordination.



Symbaloo is a personal start-page that allows you to easily navigate the web and compile your favorite sites all into one visual interface. Save your bookmarks in the cloud and access them from anywhere with any device.



ClassDojo is an online behavior management system intended to foster positive student behaviors and classroom culture. It is a communication app for the classroom that connects teachers, parents, and students who use it to share photos, videos, and messages through the school day. They use ClassDojo to work together as a team, share in the classroom experience, and bring big ideas to life in their classrooms and homes.



Prezi is presentation software that uses motion, zoom, and spatial relationships to bring your ideas to life. It is a presentation tool that can be used as an alternative to traditional slide making programs such as PowerPoint. Instead of slides, Prezi makes use of one large canvas that allows you to pan and zoom to various parts of the canvas and emphasize the ideas presented there.



Plickers is an assessment tool made by a teacher who was looking for a quick and simple way to check student understanding. This assessment tool allows teachers to collect on-the-spot formative assessment data without the need to have students use devices or paper and pencil. It is a powerfully simple to use.



Adobe Spark is the integrated web and mobile solution that enables everyone, especially teachers and their students, to easily create and share impactful visual stories. It is a free online and mobile graphic design app. Easily create beautiful images, videos, and web pages.



Mentimeter is a cloud-based solution that allows you to engage and interact with your target audience in real-time. It is a polling tool wherein you can set the questions and your target audience can give their input using a mobile phone or any other device connected to internet.



Animoto's Video Maker turns your photos and video clips into professional videos in minutes. Fast and shockingly simple – “we make video creation easy”.



Flipgrid is a website that allows teachers to create “grids” of short discussion-style questions that students respond to through recorded videos. Each grid is effectively a message board where teachers can pose a question and their students can post 90-second video responses that appear in a tiled “grid” display.



Pixabay is a vibrant community of creatives, sharing copyright free images and videos. All contents are released under Creative Commons “CCO”, which makes them safe to use without asking for permission or giving credit to the artist – even for commercial purposes.



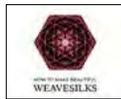
Storyboard That is free software that allows you to easily create storyboards. Filmmakers, teachers, students, and businesses all love Storyboard That. This website lets kids create storyboards for learning or fun. Kids can fill panels with images from an image bank, dragging and dropping characters and props into scenes, then adding text into dialogue bubbles or anywhere they please.



Nat Geo Kids inspires young adventurers to explore the world through award-winning magazines, books, apps, games, toys, videos, events, and a website, and is the only kids brand with a world-class scientific organization at its core.



Edshelf is a socially curated discovery engine of websites, mobile apps, desktop programs, and electronic products for teaching and learning. You can search and filter for specific tools, create shelves of tools you use for various purposes, rate and review tools you’ve used, and receive a newsletter of these tools. Edshelf hopes to become a go-to site where teachers can recommend to one another what’s worked for them, and it’s building a directory of educational materials that have been reviewed for educators by educators. Apps and websites are reviewed based on student engagement and pedagogical effectiveness, as well as on how hard these tools are to learn.



Weavesilk often simply known as Silk, is a website that allows users to create colorful digital images on a black background. It can be used for many purposes, such as relieving anxiety, creating profile pictures, or simply drawing. There are minimal but effective controls for color, symmetry, spiral mode, and mirror mode. You can change and combine the effects for various drawing results.



Deb Rogala is an art educator and district Team Leader for Spencerport Central Schools. She teaches K-5 students at Canal View Elementary. Deb is very interested in keeping up with current trends in art education, in particular the integration of technology.

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70th Anniversary NYSATA Conference
November 16-18, 2018
Buffalo, NY

Dr. B. Stephen Carpenter

Mary Roberts, Dir. FLW House

Mark Dion

Julia Douglas Bottoms

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 - Professor of Art Education, Dr. B. Stephen Carpenter
 - Buffalo Artist, Julia Bottoms-Douglas
 - Executive Director, The FLW Darwin-Martin House, Mary Roberts
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Go to www.NYSATA.org to Register after Aug. 15 and before Nov. 1, 2018 for the earlybird discount rate.

Individuals who are members as of 9/1/18 will receive the print conference issue of the *NYSATA News* with workshop listings in the mail. The Fall Digital *NYSATA eNews* will contain all of the conference information.





Mark Dion was born in 1961 in New Bedford, Massachusetts. He initially studied in 1981-2 at the Hartford School of Art in Connecticut, which awarded him a BFA (1986) and honorary doctorate in 2002. From 1983 to 1984 he attended the School of Visual Arts in New York and then the prestigious Whitney Museum of American Art's Independent Study Program (1984-1985). He is an Honorary Fellow of Falmouth University in the UK (2014), and has an Honorary Doctor of Humane Letters (Ph.D.) from The Wagner Free Institute of Science in Philadelphia (2015). Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. The job of the artist, he says, is to go against the grain of dominant culture, to challenge perception and convention. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between 'objective' ('rational') scientific methods and 'subjective' ('irrational') influences. The artist's

spectacular and often fantastical curiosity cabinets, modeled on Wunderkammern of the 16th and 17th Century, exalt atypical orderings of objects and specimens. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Mark Dion questions the authoritative role of the scientific voice in contemporary society, tracking how pseudo-science, social agendas and ideology creep into the public science discourse and institutional knowledge production. Link to Art 21: Season 4 Ecology to hear about Mr. Dion's artistic process. <https://art21.org/watch/extended-play/mark-dion-methodology-short/>

Dr. B. Stephen Carpenter, II Professor of Art Education and African American Studies, The Pennsylvania State University; Co-Director of the Summer Institute on Contemporary Art (SICA); Chief Executive Artist for Reservoir Studio; and Interim Director of the Penn State School of Visual Arts (effective August 1, 2018). He is also a Founding Faculty member of the summer residency MAT/MA in Art & Design Education Program at Vermont College of Fine Arts. Steve is a National Art Education Association (NAEA) Distinguished Fellow and current Senior Editor of Studies in Art Education (2017-2019). Steve served previously as co-editor of the Journal of Curriculum and Pedagogy (2010-2013); and editor of Art Education (2004-2006). He is also a member of the international editorial board of Curriculum Inquiry. Steve's research explores professional development for preK-12 educators, public pedagogy, participatory art practices, critical art education studies, and the global water crisis as curriculum. His mixed-media and performance artworks confront and disrupt social, historical, cultural, and political constructs. He is co-author of *Interdisciplinary Approaches to Teaching Art in High School* (2006), co-editor of *Curriculum for a Progressive, Provocative, Poetic, and Public Pedagogy* (2006), *Professional Development in Art Museums: Strategies of Engagement Through Contemporary Art* (2018), and *The Palgrave Handbook of Race and the Arts in Education* (2018). Steve holds a B.F.A. degree in Visual Art from Slippery Rock University (1987) and M.Ed (1989) and Ph.D. (1996) degrees in Art Education from The Pennsylvania State University.



Julia Bottoms-Douglas is a Buffalo-based artist who creates realistic and recognizable representations, using portraiture to give a glimpse of people of color as sensitive, sincere, and multi-faceted—characteristics that the artist feels are often missing in mainstream portrayals. Bottoms has previously focused on depictions of men in part because she feels there is a "certain level of expressive privilege often denied to men by our culture." This situation allows her the freedom to explore and deviate from notions of accepted, but deeply flawed, racial stereotypes and distorted gender roles. Recently her work has slightly expanded to encompass aspects of character in general. Bottoms-Douglas has exhibited regionally, including the Buffalo Arts Studio exhibition "Tinted: A Visual Statement on Color, Identity, and Representation" (April 28–June 2, 2017). Bottoms-Douglas is the inaugural artist for the *Open Buffalo Emerging Artist Series*. She is one of four local artists to create the *Freedom Wall*, an 11 x 300 foot mural that serves as the entrance to the Michigan Street African American

Heritage Corridor in Buffalo.

Mary Roberts, Executive Director, Frank Lloyd Wright's Darwin-Martin House.

Frank Lloyd Wright (1867-1959) designed a unique residential complex for wealthy Buffalo businessman Darwin D. Martin and his family between 1903-1905. The most substantial and highly developed of Frank Lloyd Wright's Prairie houses in the Eastern United States, The Darwin D. Martin House received National Historic Landmark status in 1986. The house is considered by leading Frank Lloyd Wright scholars as one of Wright's finest achievements of the Prairie period and, indeed, of his entire career. The Martin House is a prime example of Frank Lloyd Wright's Prairie House ideal, with strong horizontal lines and planes, deeply overhanging eaves, a central hearth, prominent foundation, and a sheltering, cantilevered roof. The complex contains 394 examples of Frank Lloyd Wright-designed art glass, including the famed "Tree of Life" window.





Change
is how we
Grow

Embracing Change

Thomas Knab

Teaching is dependent upon change – no matter the discipline, content constantly changes and renews, and human interpretation and experience constantly changes in reaction to the expanding, deepening world of knowledge. Here, Thom Knab has a compelling examination of change and its effect on the way we embrace the new and different – in our practice, in its potential, and in the new Standards.

Change is often hoisted upon us, or at least that's how it often feels, and how we decide to deal with the change reveals our character. We have a choice to make . . . we can complain about change, we can resist change, or we can be dragged along reluctantly. However, did you ever consider, that as educators, we are change agents. Our jobs are to create a change in our students: to ensure they grow artistically, creatively, critically, and develop an appreciation for the new and different. **Change is what we do.** How willing are you to look at change differently and even embrace it?

Change is often overwhelming because there is the **fear of the unknown**. But how do we plan change for our students? We create a lesson plan. We determine what students already know and to where we want them to progress. We also determine the strategies we know will be best to get students to the goal(s); so too, can we develop a plan for ourselves. We can determine what we might already know about the topic and what information we still may need to gather. We can decide what strategies might be best to get us to our desired result (reading books or periodicals on the topic, attending professional development, watching videos, etc.). **Change requires structure.** Create that structure for yourself! Develop a logical sequence of events prioritizing the order of the

actions you will take. Don't forget to **revisit your plan regularly**. Determine what is working and what needs to be changed. Just as we would monitor student learning, our instruction and provide redirection, so must we do the same for our plans for change.

Change must also be positive. When we teach our students, we are looking for fun, motivating, and interesting ways to engage them. Even as adults it is important that change be positive for us as well. What is the most enjoyable path to change? What is the reward for ourselves? Are you an individual that likes to jump in and take big bites or slowly nibble away at something? Decide how to best approach the speed and frequency of acting upon this change. Enjoy the rewards of new knowledge: perhaps getting ahead of the curve, so to speak, being one of the first to explore the topic. You can reward yourself with something special (a meal out, buying yourself something) but determine a motivator that will work for you.

Changing our behavior and/or our thinking is **complex**. Divide the change you desire into small and regulated steps. Make change as simple a process as you can. Unnecessarily complicated change will ultimately frustrate you and cause

you to relinquish your goal. Resolving to do ten actions to achieve your goal, although well-intended, might be more than one can handle. However, choosing 2 or 3 actions to start out with, and then adding in more as you are able to or as you accomplish certain tasks, will most certainly **make it more manageable**. Break each of the 2 or 3 actions, chosen to tackle at one time, into parts – mini goals, if you will.

Don't let problems sidetrack your plan. You may also encounter problems along the way either with the specific goal or in your personal life, so be prepared for this possibility. You don't want one issue to sidetrack the ten things you have chosen; yet choosing two or three actions will make handling problems a lot less taxing. Appreciate what you do along the way. **Celebrate small goals** accomplished. Share what you are doing with colleagues, friends, and even your administrator(s). This is a way to personally place value upon your actions and perhaps gain some appreciation from those close to you. I am not advocating bragging, but rather sharing your goal(s) for yourself and ultimately your students.

Use available resources. Reach out to those that may be able to share with you. Ask for feedback when appropriate. Perhaps even create a community of learners with which to work on a common goal – even if it is just one of your actions to help you reach your goal. Many colleagues are flattered when you ask them for their advice, feedback, and/or observation . . . but they need to be asked.

Use it or lose it. Practice utilizing what you have learned whether it is a new skill or using information you have learned. Applying learning, as we know, will assist you in retaining what you have learned. Develop memory aides. Utilize visuals, “cheat sheets”, and post-it notes; and again, sharing with others can help make the learning more permanent. And these things can also help with your initial learning on the new topic.

It seems as though the opportunities for growth are ever present. Change appears to happen more frequently and at hyper speed. Perhaps it might just be that as I learn more and get involved in more things I begin to notice things I have not noticed before. Maybe I am developing an awareness of the change that has always taken place around me.

Currently New York State art educators have been presented with new state visual art standards. “But what was wrong with the previous standards?” I submit that nothing had to be “wrong” with the old to develop the new. Just as we should evaluate our practices in the art room on a consistent and continual basis, it is essential for NYS to periodically review the NYS Visual Art Standards. After all, they were last reviewed in 1986. The world, and the art world in particular, continually change. OUR visual art standards must reflect new thinking, new technologies, new skill . . . the world we live in. Art continues to evolve and so must our instruction. There is a great deal in the new standards that is the same or quite similar to what existed; however, there is also the nuanced and the brand new along with a new structure.

I, for one, was very excited to see that the structure of the standards mirrors so closely to the National Visual Art Standards. This will allow me to better communicate with greater ease and commonality of language with other art educators whose states have either adopted the National Visual Art Standards as they exist, or have adapted them similarly as NYS has done. The document's structure and language make sharing curriculum and lessons an endeavor more worth pursuing. Last year, I attempted to get out ahead of the pack and on a district professional development day I brought my elementary art colleagues together. We compared and contrasted the, now former, elementary visual art standards with the National Visual Art Standards in the K through grade four bands. I anticipated that the NYS visual art standards would be similar to the national standards, so I thought this might be a good step one for my journey towards learning and using the new standards. I am now looking at the lesson plans for each lesson/unit I teach to determine what new visual art standards apply. This will also help me to discover which standards I may need to address more going forward, or determine which standards I have neglected all together. These small bites (lesson by lesson) help me to consistently use the standards and examine my effectiveness in utilizing them. I purchased one of the large (24"x36") standards visuals created by NYSATA and mounted it on foamcore to create an ever-present visual for myself to see each day in my art room. I am taking steps which are manageable for myself.

As you undertake your initial review and utilization of the new NYS visual art standards (or any other change you need to or want to make) keep in mind to develop a plan of logical steps to take, determine which strategies would work best for you, build in rewards and motivators, include manageable actions, anticipate problems/challenges, use available resources, apply your new learning/skills consistently and continually, and regularly revisit your plan. After all, our collective change and growth will support the mission of the New York State Art Teachers Association: *The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.*

Be your own change agent!



Thom Knab teaches art at Dodge Elementary School in Williamsville, NY. He is currently on the board of directors for NAEA, serving as President Elect for a two-year term. Thom is a NYSATA Past President (2013-15) and former NAEA Elementary Division Director (2015-2017). He is a NYS Visual & Media Arts Standards Trainer and serves on the NYSATA Advocacy and Conference Committees.



Illustration by Sherri Hamilton, director of the Nazareth College Visual Communication Design program

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Faces of Change – a high school learning segment

Anne Schellhorn, Marty Merchant

I was introduced to this project when I observed a student art teacher in Anne Schellhorn's high school art class. I was immediately struck by how this learning unit related to many of the new NYS Standards. The project asked for honest engagement with one's identity, provided clearly defined technical goals; and made an impassioned connection with the community. Add a stimulating muse, an ancient artistic tradition, welcome strong partnerships, and operate with a deep understanding of student motivation, and you have the Anne's Self-Portrait/Pauli Murray Project. New Visual Art Standards fulfilled through this unit are referenced by number in the text.

It's thrilling to discover an excellent art unit plan. A theme and lessons that seem to hit all the bases – that engage students on many levels by exploring media and technique, synthesizing traditional and contemporary art practice, forging civic involvement, and finding fulfillment in unique and resonant public space.

The learning unit profiled in this article – The Self-Portrait / Pauli Murray Project – is the brainchild of Anne Schellhorn, a high school art teacher in the Leadership High School in lower Manhattan in New York City, and several collaborators. This article narrates its development, draws direct connections between the lesson plans and the revised New York State Standards, and clearly illustrates the dynamics of a good idea realized through multiple activities in an art classroom. The theme of changes is an appropriate motif for this learning segment, which touches on the changing face of an emerging personality, a maturing nation, and an artistic tradition.

Anne Schellhorn has been a teacher at Leadership High School since 2007. Leadership (founded in conjunction with Syracuse University's Maxwell School of Citizenship and Public Affairs), is a liberal arts high school in the Wall Street district of Manhattan. With over 500 students, housed in a 14-story converted office building. Students travel there every school day from Manhattan, the Bronx, Queens, Brooklyn, and Staten Island. The class that Anne taught for the

self-portrait unit is her first period class, which is comprised of students from grades 10-12. Though there is no art sequence in the school curriculum, students who have finished a foundational course can choose to take an art class again.

“Our community is dedicated to finding ways to create an equitable school. Ms. Schellhorn actively wrestles with this issue as an educator, as a person, and in her classroom. The Self-Portrait/Pauli Murray Project tackles the elements of identity, perception, societal views, and social justice. We believe that student voice is a key step to this work. This project provides students with the opportunity to share their stories and it allows them represent their beauty in all of its complexity.”

**Phil Santos,
Leadership High School Principal**

Anne may have students in class for the first time next to students who are repeating – requiring carefully managed differentiated instruction. She strives to renew her curriculum every year to make her classes engaging and relevant to those that return.

Anne recalls the genesis of the self-portrait project. “When Jennifer Chinn, Program Manager for Justice and Reconciliation at Trinity Church, asked me last spring if I

for the Tutu exhibit and Anne’s students. The photographers hosted several workshops for over 130 of Anne’s art students.

A few months later, Anne and Chinn collaborated again in order to unite students after a classmate’s death – a young man who was a member of Anne’s class at that time. Shot by police during the commission of a robbery, public interpretation of the tragedy was a confusing mix of reality and bias. At the time, newspaper coverage of the incident gave a narrow and negative representation of the student. This inadequate characterization conflicted with the persona of the young man students knew as a classmate and friend.

The process of dealing with the heartbreak started with an exploration of grief through photography – students took pictures of each other and themselves in order to explore how people grieve. Activities included a fundraiser for the family. The endeavor expanded when Trinity hired seven students as “Advocacy Apprentices” to interview people involved in the student’s life – friends, family, and others, as they tried to articulate what justice for the student looked like – what was this young man’s truth? As a son, a brother, a friend, a classmate, how should he be remembered in full honesty and fairness? These apprentices went on to create a stage performance and three-part podcast titled “Justice for Sergio”.

The Self-Portrait / Pauli Murray Project followed a similar genesis. “In the fall of this school year [2017], I was introduced [by Jenn Chinn] to Barbara Lau, the Executive Director of the Pauli Murray Center in North Carolina. I was impressed with the energy, devotion and knowledge of the life and legacy of Pauli Murray that Barbara had to share. This was the beginning of our journey to connect the Pauli Murray self-portraits to the artwork that would be created by our students”.

The traveling exhibit of self-portrait photographs taken by Pauli Murray, a woman who championed human rights as an author, educator, lawyer, feminist, poet, and Episcopal priest, was titled “Imp, Crusader, Dude, Priest”. The show had toured throughout the United States and was scheduled to arrive at St. Paul’s Church – a few blocks north on Broadway - in February of 2018. Schellhorn and Chinn knew they would include identity-focused student art in the exhibit. At this point, the art-making activity in the unit could have followed a more traditional model of making and presenting a unit of self-portraits – a tried-and-true staple of art curricula everywhere persisting through the decades in established formats and media.

There were the constraints – Anne’s class has over 30 students and only meets every other day for one hour. She



St. Paul’s Chapel, a short distance north on Broadway from Trinity Church. This is the site of the Pauli Murray exhibit accompanied by students self-portraits.



Invitation to the Pauli Murray Exhibit

would be interested in collaborating with the Pauli Murray Project, I immediately jumped at the opportunity. I had worked with Jenn in the past on various projects and I knew that the experience and the exposure for my students would be both meaningful and life changing”.

300-year-old Trinity Church sits directly across Trinity Place from Leadership High School. This Episcopalian congregation, which also oversees St. Paul’s Chapel several blocks north on Broadway, supports a strong tradition of community service, outreach, and fellowship. Last year, as part of Trinity’s Desmond Tutu Peace Project, Schellhorn and Chinn partnered and connected the exhibiting photographers

Great art is not a matter of presenting one side or another but presenting a picture so full of the contradictions, tragedies, (and) insights of the period that the impact is at once disturbing and satisfying
Pauli Murray

Pauli Murray, b. 1910, devoted her life to a multitude of struggles for social, racial, and gender equality. As a writer and poet, she inspired the civil rights movement throughout the 1940's and 50's. As a lawyer, though prevented from taking a fellowship to Harvard Law School because of her gender, she campaigned through the McCarthy era for civil and gender equality. In 1960, after returning from Ghana to explore her cultural roots, John F. Kennedy appointed her to his Committee on Civil and Political Rights. In 1977 she became the first African American woman to become an Episcopal priest. Her autobiography – Pauli Murray: The Autobiography of a Black Activist, Feminist, Lawyer, Priest, and Poet was released after her death in 1985.



estimated the unit would span six weeks – approximately 15 meetings. She imagined that photography – taken by students with their own phones – would be an integral part of the process and perhaps the outcome. She would retain that focus, but fortuitous collaborators would help shape the final results.

The initial effort, which unfolded over the first few meetings, was where students explored how Murray used body language, pose, and expression in her photographs. After using their phone cameras to take photographs of each other, students began to formulate strategies for embodying different attitude and emotional states through position and expression. (VA:Cr1.1) Murray's model prompted a playful and experimental atmosphere during this phase. Anne explains the creative focus that was driving the activity. "One of the big ideas was 'revealing'. How do we reveal ourselves to the viewer? How do people see the students? As you progress through the self-portraits, the students are revealing aspects of their identity that you wouldn't know just by looking at them."

The second phase of the unit placed Murray's writing at the center of the discussion and image-making. "After reading excerpts and discussing Murray's autobiography, *Proud Shoes*, as a class, students better understood the time-period and the people who influenced Murray's own identity. We began as a group to grapple with one of our biggest project challenges – identifying how people see us, what is their perception of us. Students who do not spend time in the same social circles and some who hardly knew one another were asking their peers, "Guys, how do you see me?" (VA:Cc1.2, VA:Cn11.1)

Anne knew that examining the various influences, which shaped Pauli Murray's identity, such as her family's resiliency as she encountered challenges, would help inform her students' ideas and approaches. "It does play a lot in contemporary culture and what's happening in society – especially the population I work with." Referring to the project she worked on last year with mostly the same group of students, she knew they were sensitive to how someone might be judged based on one moment in time. Students

wanted to react to the limited, distorted, media characterization of their classmate because they were familiar with how much more complex he was as a person – the self-portrait took this awareness one step further in the light of Pauli Murray's experience. An African-American woman was all the public was seeing, though her truth held other layers, dimensions, and personas. (VA:Cr2.1)

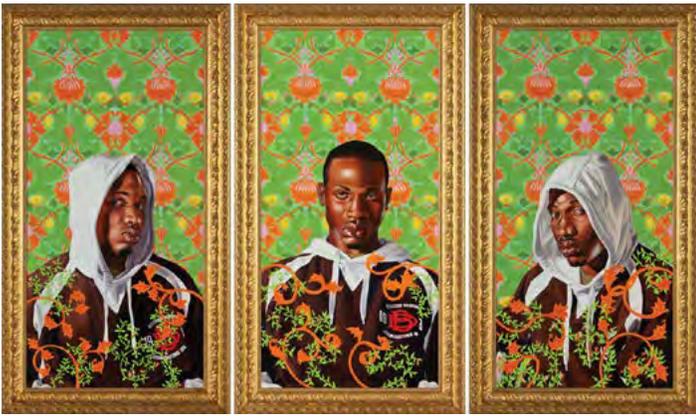
About this time the idea of a triptych was introduced. Anne was originally inspired by the physicality of the triptych – a hinged or connected set of three moveable panels, held at angles to each other. She'd seen them done by contemporary artist Kehinde Wiley at the Brooklyn Museum in 2015 in the Kehinde Wiley: A New Republic exhibit. She used Visual Thinking Strategies with Wiley's portraits in class as critical exercises in analyzing poses and other aspects – asking questions such as "What is going on in this picture?" "What

CREATING: *Conceiving and developing new artistic ideas and work.*
 VA:Cr1.1 *Creativity and innovative thinking are essential life skills that can be developed.*
 Essential Question – *What conditions, attitudes, and behaviors support creative risk taking and innovative thinking?*

CREATING: *Conceiving and developing new artistic ideas and work.*
 VA:Cr1.2 *Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.*
 Essential Question – *How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?*

CONNECTING: *Relating artistic ideas and work with personal meaning and external context.*
 VA:Cn11.1 *Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.*
 Essential Question – *How do works of art and design help us understand the lives of people of different times, places, and cultures?*

CREATING: *Conceiving and developing new artistic ideas and work.*
 VA:Cr2.1 *Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.*
 Essential Question – *How do artists and designers find a particular direction that is effective for their work?*



Kehinde Wiley *Triple Portrait of Charles I, 2007*
Triptych, oil and enamel on canvas

do you see that makes you say that?" Anne pursued the exploration of iconography with students. "We thought about how we wanted to present ourselves and what that looked like – they were designing theatrical tableaux where the pose, expression, and props would communicate the statement the artist intended about her/himself." They also explored the history of icons and the use of religious imagery in that format – as triptychs or alone – as it had been practiced in many different cultures. From 3rd Century Christian Byzantine religious icons to religious painting in Mexico, Central and South America, this revered motif enriched students' understanding of its elevated place in public as well as private devotion and veneration. It was an art form that many of her students recognized as some families were from cultures that used religious icons for veneration and in their worship.

"We had a lot of troubleshooting on this journey to create the artistic formula and aesthetic expectations for the finalized pieces. Jenn [Chinn, from Trinity Justice Project] introduced me to Ryan Campbell, a Trinity parishioner, who was transformational in our methodology to the artwork. Ryan, an artist with experience in iconography, met with me to discuss the techniques and history of iconography and, together, we experimented with multiple approaches to the project. The result of those meetings translated to the color palette, halo design, and graphic quality of the students' artwork." (VA:Cr1.2)

Deep into the project by this time, after having developed a histrionic language of expressive pose, and reflecting on Murray's identity journey, Anne asked students to become critically aware of the potential meaning of their photographs. These self-portraits would allow them to not only examine their perceptions of themselves, but to fashion projections of how they wanted to appear, or aspired to be. They worked from a set of questions:

People see me as: The _____
 (but) I see myself as: The _____
 I want to be seen as: The _____
 (VA:Cr1.1, VA:Pr6.1)

Gradually becoming more sensitive to the nuance and expressive power of pose and gesture through class exercises, students paired off to test one another in interpreting their partner's selfie - to guess the "message" explicit in the pose.

Partners brainstormed about what changes or additions to the pose would make the message more explicit, discussing the use of props that might contribute to the clarity or force of the image.

When the challenge of how to physically assemble and present three images as a physically connected triad started to come up, an inventive addition pivoted the course of the project. Another parishioner from Trinity, architect Marc McQuade, followed up Campbell's triptych ideas. Anne relates, "Once Ryan helped us figure out the aesthetic approach, we needed to find a solution for the space and presentation of the artwork. [Marc] looked at the artwork, the space, and the concept and envisioned the brilliant gold frames to bring weight and depth to the work. The framing and design display of the student artwork is the result of Marc's vision." So instead of three connected self-portraits, the trio of images would be separate, framed artwork.

At this point, using Ryan's models and demonstrations, students began the elaborate assembly process. They needed to combine the photographs, printed on vellum, with the painted halos, title, and background surface. To create the gold halos, adopted for their symbolic and expressive character from traditional religious icon painting, acrylic paint needed to be applied in stages onto the background around an outline of the student's torso that appeared in the photograph. The students cut out their figure of the vellum print, laid it on the background and outlined it, giving a shape that allowed the gradations of the halo to be painted in without damaging the print. After the halo stages were finished, the print needed to be adhered to the background, and the border interruption between paint and print had to be disguised and minimized.

CREATING: Conceiving and developing new artistic ideas and work.
 VA:Cr1.2 Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.
 Essential Question – How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

CREATING: Conceiving and developing new artistic ideas and work.
 VA:Cr1.1 Creativity and innovative thinking are essential life skills that can be developed.
 Essential Question – How does collaboration expand the creative process?

PRESENTING: Interpreting and sharing artistic work.
 Anchor Standard 6 - Convey meaning through the presentation of artistic work.
 Pr:6.1 Objects, artifacts, and artworks collected, preserved, or presented communicate meaning and function as a record of social, cultural, and political experiences; resulting in the cultivating of appreciation and understanding.
 Essential Question – How does collaboration expand the creative process?

CREATING: Conceiving and developing new artistic ideas and work.
 ANCHOR STANDARD 2: Organize and develop artistic ideas and work.
 VA:Cr2.2 Artists and designers balance experimentation and freedom with safety and responsibility while developing and creating artwork.
 Essential Question – Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment?



student teacher, Damon Lundy supplied during this busy phase. In the middle of his first placement, Damon willingly took on the “craft” management of the studio work, tutoring and coaching students during particularly challenging steps they were experiencing. While she was attending required weekly administrative meetings, Damon provided extra one-on-one contact with students who chose to work outside of class.

Anne felt the class needed to start looking at the final presentation of their work as a whole. Their artwork would accompany an exhibit planned by display professionals, in the main hall of a classically designed historic church. As they reviewed what a “gallery walk” entailed, students realized that judging from a personal viewpoint is challenging – an individual work must be judged according to how well the art meets project criteria. Not all student work would be in the final display. Class time was devoted to these gallery walks, and in addition to providing suggestions on how an artwork could be improved, students were asked to identify work that engaged them. (VA:Re8.1, VA:Re9.1)

1. Identify a work of art that surprises you in some way. Explain what it is about the work that is surprising to you.
2. Identify a work of art that has the clearest connection between the poses of the figures and the title. Provide evidence to support your answer.
3. Identify a work of art whose halo is most compelling or interesting to you. Describe what it is about the halo that you are noticing in comparison to others.
4. Identify a work of art that you would like to know more about from the artist. Please ask the question for the artist below.

The last class saw the final discussion and evaluation of each student’s body of work. With a focus on individual consistency and accurate, expressive communication of personality and characterization – both current and projected – students compile the final set of paintings that would go into the show. When asked about students’ reactions to their peers’ evaluations, and how they felt when their work wasn’t chosen to be in the show, she said they were pretty mature about the accuracy of the assessments, often admitting the truth of the flaw in workmanship or ineffective photograph.

Trinity paid for the deep, heavy frames that were placed around each of the accepted self-portraits. Anne and the students were astonished at the way the frames transformed their work into something more elevated and finished – fine

RESPONDING: *Understanding and evaluating how the arts convey meaning.*
Anchor Standard 8: Interpreting meaning in artistic work
 VA:Re8.1 *People gain insight into meanings of artwork by engaging in a process of art criticism.*
Essential Questions – What is the value of engaging in a process of art criticism?
Anchor Standard 9: Apply criteria to evaluate artistic work.
 VA:Re9.1 *People evaluate art based on various criteria.*
Essential Questions – How does one determine criteria to evaluate a work of art? How is a personal preference different from an evaluation?

Finally the artist needed to burnish the title, in transfer letters, onto the surface of the print. (VA:Cr2.2)

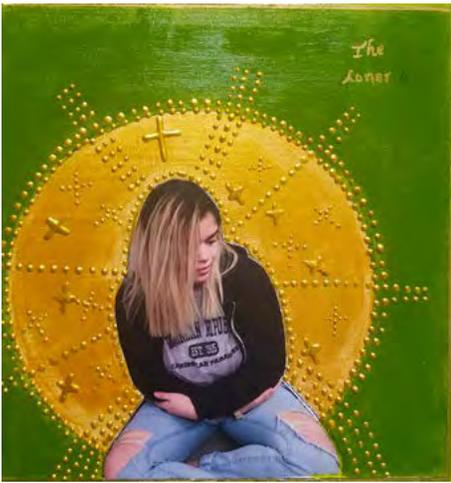
Anne gave a mini-lesson at this point called “Steps to success”, which helped students predict and plan the multiple steps they needed to take to finish the three paintings. Since the self-portraits may be in various states of development, the multi-stage process becomes more complex, requiring close attention to sequence among separate pieces, awareness of an evolving sense of meaning and expression, and understanding of a deliberately realized visualization of self. Students were required to make a timeline that realistically reflected their goals and work schedule.

Anne speaks highly of the help that her SUNY New Paltz

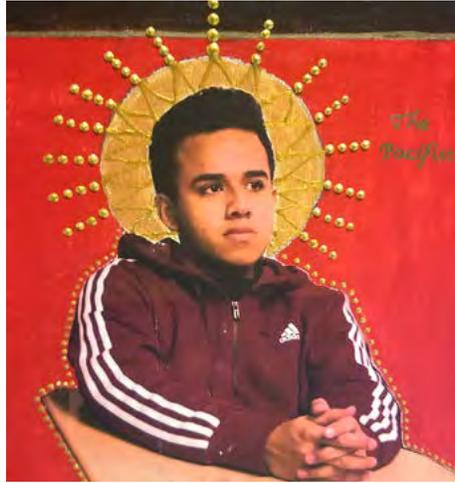
Pauli Murray Project Steps

1. Cut out your pictures
2. Draw 1 cm boarder from the edge of your board all the way around
3. Draw 1 ½ inches boarder from the edge of your board all the way around
4. Trace your self-portrait in your space, placing your body at touching the bottom of the frame (Do Not float)
5. Draw a “halo” around your head/body based on where it is in your sequence. The central point should be in between your eyes if your face is facing straight forward. If your face is to the side, the center point should be the middle of your head. Halo DOES NOT go over the 1cm boarder but can go beyond the 1 ½ inch boarder
 - Image 1, small halo; Image 2, medium halo; Image 3, large halo
6. Use painter’s tape to cover your lines and begin to paint your edges
7. Paint outside boarder either brown or dark red
8. Color combinations for your background and inside boarder; Paint

Background Color	Inside Boarder Color
Blue	Brown or Green
Red	Brown or Green
Green	Light Green, Brown, Blue
9. Paint the background of your halo gold
10. Using the gold squeeze tube with fine tip point: add lines to make it appear that your light is radiating. All the lines should stem from a central point
11. Use photo mount spray to attach your picture and press down flat to the surface
12. Cover border meeting lines with gold sharpie and ruler - “clean-up” edges
13. Place cut out title in image with transfer paper underneath (black side faced down). Trace over title in pencil, pressing hard, then lift both papers to see title
14. Cover your title lines in gold sharpie
15. Clean up all edges and lines and submit



"The Loner"



"The Pacifist"



"The Independent Latina"

art. In her speech at the opening of the show, Anne told the crowd that she "hoped the students' artwork would make Pauli proud – that it disturbs and satisfies. Their truthful responses and thoughtful reflections were so raw and honest and it shows in the artwork they created. I could not be more proud of them for taking that leap – for the world to see who they really are and who they aspire to become in the future." (VA:Pr:5.1)

Anne is very appreciative of her collaborators – individuals and groups – that partnered and enriched this learning experience. In the speech she gave on the opening night of the exhibit she said ". . . the partnership between Trinity and my art classroom allowed all of these intricate pieces and people to come together to create the experience of a lifetime for our students. The expertise, support, encouragement, and belief in our students – from people outside of our school – creates an environment where our students feel accepted, loved, safe, and hopeful. It is nights like tonight that our students can truly see what they are capable of and it is people like you, by being here, that shows them that they are surrounded by a community that believes and is invested in them and that their voice matters. Pauli Murray once stated, 'True community is based on equality, mutuality, and reciprocity. It affirms the richness of individual diversity as well as the common human ties that bind us together.' It is evident . . . that we are a part of a true community that believes in celebrating the lives of our students and their individuality while connecting the ties of what makes us human. It is important for the students to have people outside of their school community to see and care about them". (VA:Cn10.1)

Judging from the enthusiasm shown by students, the creative process touched some deep wellsprings of teenage imagination. The project's culmination as an exhibit in a place of worship, side-by-side with an inspirational mentor and muse like Murray, elevates the "big idea" of self-revealing to a spiritual level. The combination of honest witness and promising aspiration in the students' artwork is both commemorative and celebratory. Although there were many challenges along the way, students were involved in the context, process, and presentation of making art in ways that will remain in their minds and hearts.

PRESENTING: *Interpreting and sharing artistic work.*
 Anchor Standard 5 – *Develop and refine artistic techniques and work for presentation.*
 VA:Pr:5.1 *Artists, curators, and other arts professionals engage appropriate methods and resources when preparing artwork for presentation and preservation..*
 Essential Question – *How does the presentation of artwork affect how the viewer perceives and interacts with the work?*

CONNECTING: *Relating artistic ideas and work with personal meaning and external context.*
 Anchor Standard 10: *Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.*
 VA:Cn10.1 *Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.*
 Essential Questions – *How does art-making contribute to awareness and understanding of one's lives and the lives of others in the community?*



Students during a gallery walk.



"The Alien" (top)
 "The Believer" (middle)
 "The Resilient One" (bottom)

Their words are the most appropriate coda.

- How does seeing yourself as an icon change your perception of your identity?
- "It gives me assurance that I am important and I can impact future society." - Leslie T.
- "I feel more known and more out there, putting myself into society." - Jason Mai
- "It makes me feel like I'm doing something important and powerful." - Octavya A.
- "It makes me feel important or new." - Justin A.
- "It makes me feel like we can change and be better people." - Giovanni V.
- "It made me think anything is possible." - Alem Hot
- "Seeing myself in an icon format makes me feel valued by my own identity." - Consuelo P.
- "It changed my perception of my own identity." - Wilyeranny Ramos
- "It made me feel really good about myself made me feel more confident and accomplished." - Cambria Collet
- "Seeing myself as an icon changed my perception of my identity because it shows confidence from all of us showing others how we see ourselves." - Jennifer Zhicay
- "Seeing myself as an icon changed my perception of my identity. Also the fact that my work was able to impact others in a way I didn't think about." - Shanelis
- "I have never been so sure about my identity, but this piece I am sure will stay with me forever." - Maribel M.
- "I realized that I was now a role model for all the people my age or younger, and it is okay to be yourself." - Maria R.
- "It enhances your self-esteem, it gives you a sense of importance." - Kaseem J.
- "We can change and grow up more mature." - Samuel C.
- "If I could affect people like I did last night then to make a change in the world or just a school is possible." -Seleny P.

Resources:

Duke Humanities Center Pauli Murray Project at the Franklin Humanities Institute <https://paulimurrayproject.org/>

Duke Humanities Center/Franklin Humanities Institute video about the touring show.

Pauli Murray: Imp, Crusader, Dude, Priest – 2015 Exhibit <https://www.youtube.com/watch?v=YYmnxblWgak>

New Yorker Article on Pauli Murray's life and influence. Schulz, Katherine. The Many Lives Of Pauli Murray April 17, 2017 <https://www.newyorker.com/magazine/2017/04/17/the-many-lives-of-pauli-murray>

Salon Article online https://www.salon.com/2015/02/18/black_queer_feminist_erased_from_history_meet_the_most_important_legal_scholar_youve_likely_never_heard_of/



Anne Schellhorn has been sharing her love of art for 10 years in the NYC Public Schools. She currently teaches 9-12 grade Studio Art at Leadership and Public Service High School in lower Manhattan.



On Graduation, Growth, and Other Changes

Chloe Dudla, Erin Maloney

Pre-service representatives to the NYSATA Board of Trustees from Nazareth College, Chloe Dudla and Erin Maloney, share a conversation about the changes graduation, professional growth, and life has brought to them as they pursue their careers in art education.

Erin: Chloe, since you are graduating in just a short number of days, I've been reflecting on our journey together through the Art Education program at Nazareth. We've come a long way! **What are some of the most important lessons learned that you will take with you when you graduate?**

Chloe: Wow, I'll try not to get sentimental here. There's quite the list of valuable things I'll take with me from my time at Nazareth, but I think the one that stands out the most is the importance of being flexible and willing to embrace change. I just recently completed my capstone thesis research regarding collaborative tattoo design and my findings really echoed those same values. My expectations were that I would have multiple tattoo artists render the same concept so that I could compare and contrast my experiences, but each time I collaborated with someone new, my ideas kept evolving with each new sketch and piece of feedback; so I would go into my next consultation with totally different, unexpected enabling constraints. The implications of this were ways that our classroom environments could not only accommodate, but encourage similar transformative, artistic experiences. That's been a huge part of my developing teaching philosophy, but more importantly it's a huge part of how I'm tackling these next steps of my journey. As I'm beginning my job hunt, looking into moving, and starting my career, it has been vital to my sanity to remember that just like in any well-concocted unit plan, things may not always go as planned, and sometimes they end up being better than you'd originally imagined. I think that the reason why that lesson stands out to me the most is because adaptability and change are so multifaceted. And as brand new art teachers on the cusp of their careers, there's a lot of unpredictability ahead. It's

definitely become somewhat of a lifestyle; rolling with the punches and always putting a positive spin on things. I very often refer to the big changes happening in our lives as 'a little scary, but exciting!'. **What are you the most excited about regarding your next steps? The most nervous about?**

Erin: Hearing you talk about your teaching career makes me so proud to know you and excited for you! I also get bummed out when I remember that I won't have you in class in the fall. So I guess you would say I'm a little bit nervous about that – but I will be FaceTiming you every Sunday to brainstorm lesson plans or other issues for each upcoming week so at least I'll have that! Anyways, I am so excited about fall semester 2018 because I'm student teaching! Since my capstone thesis is about mindfulness in the art room, I am hopefully going to be able to implement some lesson plans centered around mindfulness in the fall. I'll be using the results to collect data and come to a conclusion about mindfulness techniques and their implications for art-making. I am so pumped (and also a little bit nervous)! As you know my yoga practice and mindfulness journey is embedded in myself just as much as my teacher DNA, so I really cannot wait to begin to fuse these two facets. **I know that you also explored the incorporation of mindfulness in the art room this past year. Did you make any changes to your teaching philosophy or pedagogy after teaching mindfulness techniques?**

Chloe: Yes, I did! During my elementary student teaching I taught a unit to 4th graders using mindfulness as our 'Big Idea'. We worked with Kobi Yamada's What Do You Do With An Idea? and my district's mental health initiative to build

Mindfulness can be an artistic skill, promoting awareness of the world around us and the world inside of us. It makes for more meaningful artmaking!

idea spaces out of paper sculpture. Mindful visualization was a technique that was being used in classrooms already and even over the school-wide announcements every 'Mindfulness Monday', so I ran with the idea of making those mental spaces and processes tangible. I was pleasantly surprised to have the opportunity to student teach in a school that was implementing those skills and values at the elementary level, especially because I didn't start dabbling in mindfulness meditation until I was an adult. Now, it's a part of my everyday life, and I truly believe that the ability to be aware of and acknowledge your fluctuating thoughts and emotions is an underrated skill. I think that's partially where my acceptance of change and flexibility as a teacher came from. So to answer your question, I definitely have made some changes both in how I teach and what I teach. Because of my own mindfulness journey, I'm able to better step back and be reflective, even in the moment when things go in a different direction than expected or if I get overwhelmed. I've become a much better creative problem solver and feel passionately about instilling that in my students. Mindfulness is about so much more than the stereotypical "being calm". I use it as a conceptual scaffolding technique to teach my students how to slow down their brainstorming, their thinking, and really delve into our big ideas with an open mind. Mindfulness can be an artistic skill, promoting awareness of the world around us and the world inside of us. It makes for more meaningful artmaking! I'm looking forward to seeing your research come to life because mental health awareness is definitely becoming a bigger, more complex presence in the education world and I'm excited to see where it's going. **Erin, when we first met, you were transferring into Nazareth as an art history major. What made you want to redirect to art education? How does that art history background influence your teaching?**

Erin: Yeah, I did actually start my college career as an art history major. I kind of had an epiphany when I was studying in Italy and switched majors. I spent the summer going into my junior year in Tuscany, taking a painting course, and Italian Renaissance Art History, and Italian. I had an amazing time and I loved learning about the art – but I felt like something was missing. I realized that I kind of gave up on my childhood dream of becoming a teacher because I was afraid that I wouldn't be "good enough." But when I was in Italy, I became more independent and confident in myself and my artistic abilities. I felt like I could be a teacher, and even possibly a good one! So when I came back, I switched programs and felt like the art education department was my home. Everything felt right. I knew I had made the right decision. I am still a HUGE art history nerd (as you know) and it definitely influences my teaching. I am pretty well-versed in

art history because I took so many classes, so I try to incorporate a lot of various references into my lesson plans. I have an art historical approach to analyzing art, so when I write curriculum I use that foundation and instead of choosing artists based on what their art looks like I always start with the process, and in turn help supplement my students who are using that process (in a particular unit). So that is kind of the journey that I took to become an art teacher. **What made you want to become an art teacher in the first place? We've never really talked about what led us to Nazareth College, so was there a teacher, artist, movement or experience that led you to want to become a teacher?**

Chloe: My love for teaching came long before I really embraced being an artist. I vividly remember, in sixth grade, waiting for the bell to ring before English class started. A group of my peers plastered every surface of our classroom with sticky notes as a prank, while our teacher lingered in the hall. We anxiously anticipated her reaction when she walked back into the room, and were shocked when she paused, smiled, and said, "Ok, I can work with this. Everybody, up out of your seats and grab three post-its! We'll do things a little differently today!", without skipping a beat. This was the first time that I remember being enamored with the potential that educators have to inspire a love of learning in their students. Her infectious enthusiasm and ability to differentiate and adapt to her students' needs was captivating, and something I strive for in my own pedagogy today. Later on, after deciding on the path of art education, I totally fell in love with the overlap of teaching creativity while also teaching creatively. The parallels between being a teacher and being an artist are fascinating, and I cannot wait to get out there and really push the limits of that potential.



Chloe Dudla

Chloe Dudla is from Queensbury, NY and recently completed her Bachelors and Masters degree in Art Education at Nazareth College. She will be taking an elementary art position with the Niskayuna Central School District in the fall of 2018.



Erin Maloney

Erin Maloney is from Rochester, NY and is currently working toward her Bachelors and Masters degrees in Art Education at Nazareth College. Erin will graduate in the spring of 2019.

Both have served as pre-service representatives on the NYSATA Board of Trustees this past year. They wish to thank the NYSATA Board of Trustees for giving them this opportunity. They have learned a great deal and appreciate how accepting everyone has been of having them on the board. Look for them at NYSATA events in the future!

Technology Integration



Cory Merchant



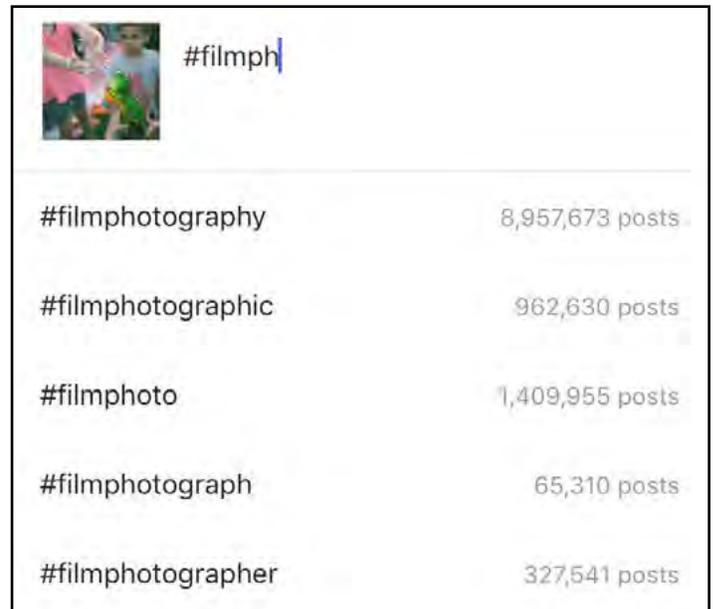
Demystifying the Hashtag

Following the publication of my previous column (“Using Social Media to Reinforce Learning”), I fielded a lot of questions about hashtags. Some people were curious how they are used, others wanted to know how to choose the most effective hashtag, how many to use, and the list goes on – so I’ve decided to write a follow-up column and focus on the hashtag.

A hashtag is a text handle you can use on many social media platforms (Instagram, Twitter, and Facebook to name a few) that helps to categorize your posts. They appear attached to a post, and are simply typed in. They can be a word, or a string of words without spaces, immediately following the pound sign. The example I used in the previous column involved posting examples of good photographic composition and using hashtags that reflected the principles of design I thought the work exemplified: #visualemphasis, #visualrhythm, and so on. In that respect, the hashtag is essentially a filing system for social media posts. These can come in handy in a variety of situations.

First, let’s say I was posting a photograph that had good visual emphasis through leading lines. Somewhere in the description of that post I would add the hashtags: #visualemphasis #leadinglines. Then another user comes along, sees my post, and decides they’d like to see more examples of visual emphasis. Those hashtags, once posted, will become links that other users can click on to reveal everything else posted recently with those hashtags. That means all of the other things I’ve posted under the hashtag #visualemphasis would pop up, but it also means that everything anybody on Instagram posted with that hashtag would pop up as well. Just because that user followed that hashtag from my account, the search results will not be limited to my entries.

Second, it can be a great way to build a social media community around your own personal account. Let’s say you were a practicing artist (which we all are) and wanted to start



Hashtag	Number of Posts
#filmphotography	8,957,673 posts
#filmphotographic	962,630 posts
#filmphoto	1,409,955 posts
#filmphotograph	65,310 posts
#filmphotographer	327,541 posts

posting some of your work to Instagram. You can create a new hashtag of your own by just entering it for the first time. For example, #corymerchant would be a good hashtag for me to use when posting my own artwork to Instagram. That way if somebody came across my artwork by just browsing Instagram, they could click on my hashtag and see all of my work collected in one place. This makes even more sense if somebody else on Instagram posts your work and attributes you by hashtag (they could also attribute you by username).

But how do we choose the right hashtags to use on our posts? When adding hashtags to a post on Instagram, the app will make suggestions to you as you type. Next to each suggestion, Instagram will tell you how many other posts are currently using that hashtag.

In the pictured example above I’m posting a new photo to Instagram and I’ve started to type in a hashtag (#filmph). As you can see, possible hashtags have appeared to help me

choose. Let's say, for instance, I was on my way to type in #filmphoto. This dropdown menu would show me that, while #filmphoto is a popular hashtag (1,409,955 posts), there is also #filmphotography (8,957,673 posts) which is much more popular. Choosing to post to that one will increase the amount of exposure that post would get by a lot. I could also use both and get even more exposure.

That begs the question: how many is too many hashtags? Well, that's up to personal preference to some extent. Instagram caps each post at 30 hashtags (though there are even ways around that). More hashtags means more exposure, but some people don't feel the need to overload each of their posts with too many hashtags.

There is another very real concern inherit in this discussion about social media. Creating your own Instagram or Facebook account for yourself as an artist is one thing. Creating a social media account for your class, or department, is something very different. It seems like we are in a time of flux as far as posting images of students and/or student work on social media is concerned. Some districts embrace it as an easy way to increase communication with the community and students. Other districts forbid it entirely. Still others invite teachers to post students and student work as long as faces and names are not online. My district is currently in the process of rewriting their board policies because there simply wasn't language in there that pertained to some of these issues. In closing I want to encourage you, if you are currently planning on having a social media presence for your class or department to check with your building and district administrations to see what their opinions are. You could also talk to your district's public relations person, if you have one, who likely is in charge of posting things on the district's websites. You could also read through the board policies themselves, as I did, to see what they have to say. Personally,

I think social media could be a great way to keep in contact with the community to let them know what we've been up to, what our students are capable of, and what art shows we have coming up. It's absolutely paramount, however, to make sure you are dotting every i and crossing every t.



61 likes

teachable_photographs "New York" by Elliott Erwitte (1974). Here we see an excellent example of the rule of thirds in action. The subject of our photograph, the small dog on the right, is neatly tucked into the right third of the photograph. We also see Erwitte's signature attention to interesting or disconcerting juxtapositions. We have a unique sense of scale in this photograph. This small dog is dwarfed by not only the person walking them, but also the other dog on the left side of photograph. This is something we see in a lot of Erwitte's work. #photography #photographers #elliottewitte #composition #design #visualemphasis #visualbalance #ruleofthirds #mastersofphotography #teachable_photographs



10x10

Member Exhibit

2018 NYSATA 70th Annual Conference

November 16-18, 2018

Adam's Mark Hotel, Buffalo

10 Regions • 10" x 10" Incredible Works of Art
The 2017 Members Exhibit and Sale to benefit the
NYSATA Scholarship Fund was so successful we are doing it again!
Plan now to make artwork to benefit this good cause.
Watch for more information on how to enter this fall.



Explorations in Art

SECOND EDITION

Big Ideas and Essential Questions

Each unit is organized around a Big Idea and an Essential Question. For example: "Alone and Together: How do people share their lives with one another?" These Big Ideas engage students in exploring the relevance of art in their own lives and the lives of people across time and place.

Process-Based Studios

By learning a process that emphasizes the importance of thinking, planning, and reflection, students go beyond "make and take." Process-based studios help students learn process-based thinking and learning as it relates to art and design, language arts, science, and other areas of the curriculum.

STEAM Lessons and Connections

Each unit includes STEAM lessons developed by a team of experts in Science, Technology, Engineering, Art, and Math. Engaging, comprehensive STEAM lessons in each unit include student exploration of STEAM concepts through viewing, discussing, and creating artworks. STEAM cards are great for group work and exploration.

Emphasis on Inquiry

As students create their own artworks and respond to artworks made by others, they investigate ideas and construct meaningful connections to learning and inquiry across the curriculum, including STEAM, literacy, and connections across the arts.

For more information, contact your local Davis representative, **Russ Pizzuto**, at **716-430-2111** or email **RPizzuto@DavisArt.com**.

Visit **DavisArt.com**, call **800.533.2847**, or email **ContactUs@DavisArt.com**.





Self and Classroom Promotion =

Self Preservation and Personal Branding

Heather McCutcheon

Harken to Heather McCutcheon's clarion call for renewing your commitment to showcasing your work in your classroom and the work of your classroom.

Why are the arts important? Why should you tell the world about the arts and what you are doing? Do the arts matter? I am sure these are all questions you have been asked or have asked yourself at one time or another. Have you been in the teachers' room when a classroom teacher says "the only good things about the arts is it gives me time to plan!" That happened to me. All the more reason to show the world what I am doing matters! I may not be able to change that one teacher's mind, but I can show him and everyone else that what the students learn and do in my class matters, and why I love the arts.

The Why

When I started teaching 10 years ago, I did not worry about losing my job or feel the need for self promotion. I had just gotten a teaching job and loved it! A few years into teaching, things in education and our state turned ugly. Budgets were bad and I received that fancy letter that says "due to budget constraints you might be laid off this coming school year". So many other art teachers around the state have faced that same fate. Thankfully I have been able to hang in there and I believe the main reason is the success of my self promotion, along with having support from my wonderful administration. I like to say that I am self/classroom promoting. Not bragging, because I am not that type of person, but it is totally bragging and you have to do it! When I promote myself, my classroom activities and student work, I am bragging. Bragging is a charged word – I don't see myself as a braggart – but what I do for the sake of my program and students is pure boasting and promotion. Math and science teachers do not have to brag about their program or get involved in self promotion. They are state mandated. Math and science teachers are not fighting for their jobs. They are not fighting to show why they are valuable. The arts are forced to!

As resourceful, creative, dedicated, professional art teachers, we have to tell everyone why we are amazing and why our students need the arts in school. We have to show and share students' works, special programs, events, and community interaction is a must. It can not just be a bulletin board in the hallway. I still love to hang things up throughout the school – but now I take a picture of it and tweet it out! The community needs to know what amazing work is being produced in your classroom! The only people that will probably see the artwork displayed on the walls in my school are the students, teachers, and the occasional parent. I have dozens of Twitter followers – think of how much that expands exposure to the program! And think about the potential demographic that is following my account on Twitter – passionate students with their friends, connected administrators, school board members, along with concerned parents that incorporate technology and social media into their daily lives – the type of person, peer, boss, and taxpayer that is in a position to support you effectively and publically.

As resourceful, creative, dedicated, professional art teachers, we have to tell everyone why we are amazing and why our students need the arts in school. We have to show and share students' works, special programs, events, and community interaction is a must. It can not just be a bulletin board in the hallway.



INSTAGRAM: A simple picture of the kiln after a glaze firing. An addition of the #herkart (anyone can search this hashtag to see other posts like this) @HSMagicians tags my high school. They are able to see it and re-tweet.



INSTAGRAM: #FabArtsFri is a hashtag that is circulating social media. On Fridays people are challenged to post their arts. (Anyone, not just students in education.)



Twitter (tweet or post) This is a picture of students working in class. I like to focus on the artwork. @youthartmonth is a way to celebrate YAM and also tag CFAE hoping they would see it and repost. The project students are working on used 3D prints made with the @makerbot (the 3D printer brand).

Arts Promotion

Why are the arts important? We all know the arts are important, but how can you promote the arts? The arts help with brain development. The arts reach students that are not normally reached in math, science, and social studies. This helps with attendance, emotional support, and lower dropout rates. The fine arts encompass all the 21st century skills:

- Collaboration and teamwork
- Creativity and imagination
- Critical thinking
- Problem solving
- Flexibility and adaptability
- Global and cultural awareness
- Information literacy
- Leadership
- Civic literacy and citizenship
- Oral and written communication skills
- Social responsibility and ethics
- Technology literacy
- Initiative

The fine arts sets students up to be college and career ready with this set of skills. Students are able to be themselves in the art classroom and decompress of the stress of home, mandated classes, tests, and programs. We need to tell the world all of this! But how?

Creating your Brand

Promote what is going on in your classroom and your arts life. Look at it as personal branding. What do you want people to know about you and your classroom? What is important to you? Why do you teach art? Why is art important?

These are things that should be the core of your "brand". For example, I am an art teacher, I am a mother, I love the outdoors, art, always a learner, I geek out about technology and especially the use of it in art. I am invested, creative, unique, selfless, and caring. That is what I center my "brand" on. Anyone that meets me knows this about me and also can tell through my social media presence. It is not enough to make your "brand" known in school anymore. The community needs to see and know this information too!

A wonderful thing that came out of all of this, I now co-teach a new media class where we are teaching students about personal branding. Why it is important and how to create real, authentic content for a real audience.

Promote what is going on in your classroom and your arts life. Look at it as personal branding. What do you want people to know about you and your classroom?



INSTAGRAM – post of student working on an acrylic pour.



INSTAGRAM: Up-close picture of a student's work



INSTAGRAM: Student working on a figure drawing during a workshop at Mohawk Valley Community College.

The Use of Social Media

This “brand” is created through the use of social media. You are able to share with the community at large those amazing things going on in and outside of your classroom. Use social media to your advantage to get the word out to your community and the world. Use Twitter, Facebook and/or Instagram. Use a Blog to “market” your brand. Here are some guidelines for starting the use of social media to market your brand:

- Start with a simple goal. This is what you feel comfortable with. Post once a week to twitter, a picture of your classroom, an inspirational art quote, or maybe your favorite art material.
- Know your audience when you start. Who do you want to see your posts? Do you want your local media sources to see the posts or the school district? Tag them in your posts!
- Create engaging posts. Use pictures/videos in your posts, most people look at a post if there is a picture or video. (if video, keep it simple and short)
- Engage your audience. Ask questions. If you want students to also see things you post or even share, ask them, post information that is relevant to them. For example, I have a hashtag for a few of my classes. They are able to follow just by that hashtag; I use #herkart and #herkmedia.
- Be real, authentic, be you!

I started using social media as a platform to showcase things going on in my classroom. Learning more about myself and branding, I know that what I do is much more valuable than just getting the word out. My art program is thriving and I am always supported in new electives, projects, and even fun things. Through the use of social media and self-promotion, I am constantly getting great feedback from the community, administrators – even Board of Education members follow and see my posts. It is a great day when you receive that retweet from the local newspaper or your Board President!

But I realize that social media can be scary. We’ve all read the articles about students who lose scholarships due to what they post, or educators who have lost their jobs. These are the realities of today’s world, and yes, are something to be aware of. I’ve spoken with many educators who are hesitant to embrace social media with their students because of these fears. “Can I share pictures of students? Can I use student names? Will I get in trouble with the school?” These are valid concerns, and many organizations seem to approach them differently.

In my district, teachers are encouraged to use social media to connect with the community and share student successes. We actually have a school hashtag that we are encouraged to use (#HerkPride, check it out). Still, there re many who are hesitant. We have a school set of guidelines for social media use. These include a form that parents have to fill out at the start of each school year. If you want to see more of what I am doing, follow me on Twitter or Instagram @hmccutcheon9. Share with me some of the amazing things you are doing within your districts and classrooms. This is the way to learn from one another.

Heather McCutcheon, art teacher and arts-in-education coordinator for Herkimer Central School District, received the 2016 Award of Merit for her “highly successful leadership in promoting art education throughout the state of New York for the Youth Art Month program” from the Council on Art Education, Inc.

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 FB: Heather McC,
 Twitter: hmccutcheon9



@mvcc_art is MVCC’s art department Instagram. @herkimercsd is Herkimer CSD’s Instagram. Tagging them in with the @ symbol brings the posts up in their Instagram feed.



Leading A Class-Wide Mural Project In A . . . Gulp . . . Democratic Fashion

Rebecca Schwarz

2003 Mural: "Pelham Middle School Under Construction" The very first 8th grade mural that I led. Size: 4' x 6' Materials: laminated paper and markers on foam core. It still hangs in our main office. I used to cringe every time I walked past it, but now I look at it as a reminder of how far I have come leading this project".

New. Renewed. Renewing. In this article 8th grade teacher Rebecca Schwarz profiles her many years as a mentor, organizer, and leader of a whole-grade mural project. Follow her as she relates the beginning, development, and changes involved in her approach to this challenging endeavor.

Creating a mural is common practice. Murals are all around us and have been for generations. Getting 250 8th grade children to successfully create a mural led by and conceived by the students – that is a feat. For 16 years, I have been facilitating the annual 8th Grade Mural Project with the entire 8th grade class at Pelham Middle School in Pelham, NY. In this article, I will chronicle how this endeavor has evolved into a democratic and collaborative process that concludes with a beautiful and meaningful work of art in our school.

Pelham is a small town of about 7,000 citizens in Westchester County, a suburb of New York City. The student body is comprised of approximately 700 children, predominantly Caucasian, with a rising diversity, both racially and socioeconomically. About 9% of the student body is considered economically disadvantaged. In addition, the Pelham School District is known for its ability to accommodate a range of special education needs, including physical, emotional, and learning disabilities. Our school recently became an International Baccalaureate (IB) school, which has brought a new perspective to our curricula across all subjects. Our focus has shifted to providing students opportunities for inquiry, differentiation based on various approaches to learning, real world applications, global contexts, interdisciplinary connections, and community outreach. Each year, the 8th grade class has between 200 and 250 students. I have the privilege of teaching almost the entire grade, which enables me to guide them in this important project and manage the organization of it effectively.

I began teaching 8th grade art at Pelham Middle in 2002 after starting out as a fine artist and then working for a few years in the advertising and graphic design industries. My advertising and design background has a strong influence on my curriculum: students study typography as a form of visual communication, color theory, and the elements and principles of art and design. The culminating mural project puts all these lessons into practice in a real world context; curriculum and school-wide philosophy come full circle.

I inherited the 8th grade mural project from our former 8th grade art teacher, my predecessor and mentor, Joy Tobin. Joy led her students in creating a unique and beautiful mural every year. She often brought in visiting artists to inspire the mural. The year I student taught with her, students worked with a Native American artist to create handprints that were collaged together in a way that was reminiscent of his style. Like every art teacher I know, my first year was a whirlwind and an overwhelming experience. I initially decided that, in addition to teaching, lesson planning, field trips, displaying art, grading and managing my classes, I could not possibly carry on the tradition of the annual 8th grade mural. However, when my principal asked me in May what my plan was for the mural, I realized I had to make it work.

In survival mode, I quickly threw together a strategy for the first 8th grade mural under my leadership. As the student population in Pelham has increased by over 700 students in the last 20 years, a new school was being built to accommodate

the influx. My mural idea was a bunch of stacked bricks representing the construction of the school. I drew one brick using black sharpie and photocopied it for all the students. They colored it in, signed their names and wrote how they felt about the new building. That year, I also had the children design clay prototypes for a special school monument for the new building. The bricks in the mural frame a poster of these sculptures (see first 8th grade mural). After the students left for summer vacation, I laminated the whole thing and glued it onto foam core. The mural satisfied the wishes of my principal and I was onto my second year teaching and figuring out how to make this project work again.



2005 Mural —“Gym Lockers” Size: 20’x 10’ Materials: Painted canvas on foam core



My second mural in 2004

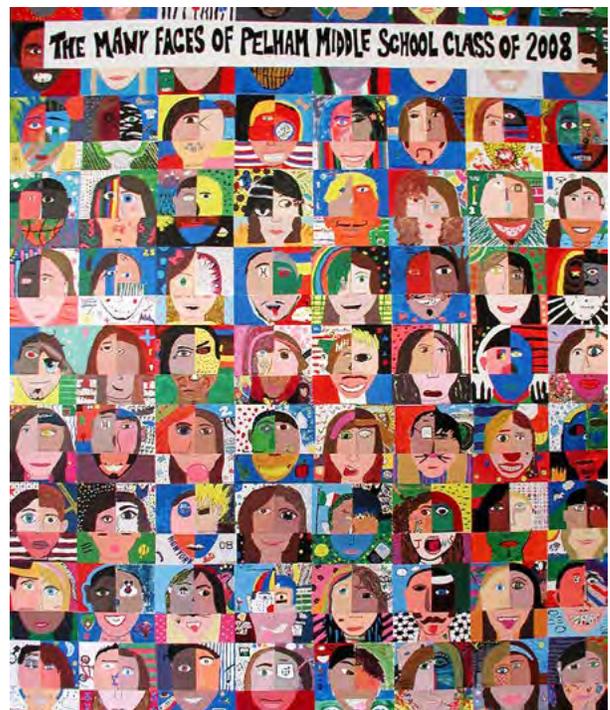
The second 8th grade mural was much more visually appealing and better organized. The new building was opening in September and this class was the very last 8th grade class to be in the old building. I came up with the idea to have each student paint a little self-portrait waving goodbye to the old building and then cut it out. Then, my plan was to draw a giant picture of the old building on foam core and collage all the self-portraits onto it. I learned in the first mural that having students create individual pieces and adding them into a background was the easiest way to have 100% participation. While my students worked on other art projects, I worked on the background building on the side of the classroom. As they began to finish their projects, many of them asked to help me. At first, I had reservations, worried they might not put the proper care into it, but I took a chance and let them color in the building and the sky. I was surprised to learn that these students did their best work I had seen all year. They understood that this mural project was a representation of their class, a monument they would leave behind forever with their names attached to it. Many of them asked to continue to work on the mural during their lunch periods, study halls, and after school. It was that year that the “Mural Committee,” a brand new club at Pelham Middle School, was born.



Students working in 2004

By the third year, I had figured out systems that worked to make the 8th grade mural even more manageable and more creative. The third mural was the largest I had ever led and was to be above the bleachers in the new gym. I came up with the idea to show a bunch of gym lockers filled with various objects of importance to the students. This was a table project. Each table of 3-5 students was given an empty gym locker to fill and paint. The Mural Committee glued the painted canvas lockers onto large foam core sheets, which were screwed into the wall by the custodians, who had to rent a crane to reach the height. I began to offer community service credit for students on the Mural Committee to motivate more students to help out.

As the years went on, I facilitated many more successful murals, many of which are pictured here. Each one requires a tremendous amount of work and organization, but are quite special to the students, who often come back to see their work when they are in high school. I even had a student ask me if he could write a book on the history of 8th grade murals at Pelham Middle School! Excitement has grown among



2008 Mural – “The Many Faces of Pelham Middle School” Size: 9.5’ x 8’ Materials: Painted canvas on foam core



2011 Mural—"We Have P.R.I.D.E. Because..." Size: 8' x 7' Materials: Mosaic Tile, paper and colored pencil on plywood.



2012 Mural—"Pelham Middle School Loves the Arts" Size: 7.5' x 5.5' Materials: Paint, balsa foam and Cloud Clay on plywood.



2016 Mural—"Pel-Man" Size: 7' x 6' Materials: Paint on plywood.

teachers, administrators, and parents each year for the unveiling of the mural at 8th grade graduation in June.

In case I have not made this clear, each year I came up with the idea for the 8th grade mural and organized the entire process. Every once in a while, a student would ask why the kids could not come up with the ideas themselves, but for the most part, the students accepted my direction. I was not comfortable relinquishing this much control to the students, particularly since each year I was finding ways to make the murals more impressive and getting accolades from the administration and community. During the 2011 mural project, I encountered challenges that made me rethink my system. The school had just introduced a new initiative called "PRIDE," an acronym that represents "Prepared, Respectful, Involved, Determined, and Excellent." I was teaching high school Graphic Design at the time and one of my students designed an eye-catching logo for this movement with the school mascot pelican. I decided it made sense to have the students design a mural that promoted PRIDE, based on this new emblem. As 8th graders often do, many made their opinions known that they wanted a voice in deciding what their mural should be. Many did not like the idea and resented having to do it without a proper vote. The PRIDE mural was completed successfully (see picture), but the tension caused during the making of it prompted me to take a risk and try for a more democratic mural the following year.

In 2011, I approached the mural process differently. We did a brainstorming session in class, chose one big idea from each of the 10 sections of 8th grade art and took a final vote. Before the brainstorming, I gave a presentation about the history and power of murals and made sure the students understood that their mural should clearly communicate an important message. To my surprise, the kids came up with amazing ideas (see 2013 mural picture for example) and I noted a greater sense of ownership and motivation. In addition, after the 2011 mural, the Mural Committee, which usually had 10-20 students, grew to 65 kids in 2012. I had to borrow a megaphone from the office for our first meeting that year! I split the kids up so that they came every other day, for crowd control. In the following year, it was no longer offered as a community service opportunity because the size of the committee was not manageable and I needed to find ways to make it smaller. This helped keep the club numbers down and ensured that all members were dedicated to this important task.

From then on, the 8th grade mural was an entirely democratic process and always with impressive results. I noticed I was developing even closer bonds with the students because they felt their voices were heard and ideas respected. Everything was going well until the 2016 mural, when the pitfalls of democracy appeared at Pelham Middle School. A grade-wide vote was taken, as had become the practice, and the idea was chosen. "Pel-Man" was inspired by the iconic Pac-man game. The concept was that students had to learn how to play the "game of school" in order to be successful in high school. It was a great idea, but a few students were very unhappy that it was chosen. They started a petition against it and had it signed by almost a hundred 8th grade students. After discussing the situation with my principal, we decided to uphold the process and tell the kids to accept that this idea won the majority of the votes. It took a few days for some of the more vocal students to acquiesce, but in the end many of them joined the Mural Committee (after all, they started the uproar because they cared so much about the project) and the final mural turned out excellent (see picture). From then on, I talk to the students before the vote about accepting that majority rules and that they must put their trust in me that I will guide them in making it beautiful and meaningful.

Since then, the IB program has brought even more depth to the project. To make it more connected to the real world and have a more global context, I now bring in an expert in the field of street art murals, NYSATA's own Martin Merchant. Marty gives the entire 8th grade a presentation on the power of street art to communicate important messages and change communities. Our advanced 8th grade art students take a field trip to Bushwick, Brooklyn to see street art in person with Marty as their



2013 Mural—"8th-opoly" Size: 19'x 7.5' Materials: Paint, wood and Cloud Clay on a wall.

guide. They then create their own street art paintings in class. This program kick starts the mural process and helps students understand that this is not just going to be a pretty picture; it must also be meaningful and valuable to the surrounding community. As the murals get more complicated and expensive (we can no longer use certain materials because changes in fire codes), our PTA has stepped in to support the program, buying the supplies and funding the guest presentations. We have also received funding from the Pelham Education Foundation and the Westchester Arts Council. The aesthetic and educational quality of the murals speaks for itself in getting these community organizations to see the value of the project.

I have learned a lot along the way and I am sure I will encounter more challenges, but most of all I have learned that sometimes you have to take a risk and let go. Risk-taking is one of the traits of the IB Learner Profile that we teach our students to emulate. There is so much that teachers must control in order to keep our students safe and ensure maximum learning. In this project, I have learned that the less I control it, the more they learn and the more they care. There has to be a balance between student and teacher leadership, so here is my best advice after sixteen 8th grade murals for democratic and successful mural-making:

- Manage your classes and the structure of implementation. Determine if students will make individual pieces of the mural, work as a table or perhaps choose their own teams within their classes (I am doing that this year for the first time and it is going surprisingly well).
- Take charge of the organization of materials and the timeline. Let students be part of the conversation, but trust your instincts and understanding of the process in giving direction in this area.
- Give lots of pep talks throughout the process. Students need to understand that they are not just making something "cool" and eye catching, but that it is a special monument that they are leaving behind for all future students, teachers, administrators, community members, and visitors to see. They should remember that their names will be on their piece of the mural.
- Use the mural as a culminating project that draws upon all they have learned in art class. I always tell my students that this is like their final exam and they have to put all their knowledge to the test. How well they communicate the message and apply their skills determines how well they learned the material.
- Discuss the voting process. Make sure they understand that this is a democratic vote, but that it should not be a popularity contest. They should choose the idea that they think would be the best mural, not the idea that is most popular or comes from a popular classmate. In my class, we do a heads down/eyes closed vote to alleviate this problem. I have found it to be extremely effective in ensuring that the best idea gets chosen.
- Find ways to connect the mural to other subjects,



2014 Mural—"Soundtrack of 2014" Size: 20' x 10' Materials: Painted canvas on foam core.

events happening in the world and students' lives. The process will be that much more meaningful and educational.

- Do damage control when necessary. This year, the idea chosen is called "Find Your Happy Place" and many 8th graders were upset that it won against another idea that was based on a popular computer game. In order to assert themselves, several 8th graders began to paint the game as their happy place. After a pep talk that this mural could not be dominated by any one thing, a cap was placed on the number of people who could portray the game and students had to think of other ideas. It forced kids to think outside the box and now there are many interesting happy places on our mural in progress.

The 8th Grade Mural project has become one of the most important aspects of my career and the process has forged incredible and lasting bonds with my students. These murals have become time capsules of our school's history and sometimes even teaching tools for future 8th grade classes. Being part of the Mural Committee has given many students

purpose they did not know they had. Many go on to be involved in artistic opportunities in high school, such as the set crew for school plays and the art club.

It is amusing to me that I am now known in our district for a project that I was scared to take on in the first place. I was forced out of my comfort zone by taking it on, roused again in making it democratic and repeatedly challenged every year since to let go of the control. Usually I am pleasantly surprised; always I learn. And that is the best part of teaching.



Rebecca teaches 8th grade art at Pelham Middle School in Pelham, NY and taught Graphic Design for many years at Pelham Memorial High School. She has a BFA in Advertising Design from Fashion Institute of Technology and an MA in Art and Art Education from Teachers College, Columbia University.

A tip from Dr. Susan Lane, Advocacy Committee Chair

Stay informed of the latest developments that affect arts education by adding these organizations to your Twitter feed:

- NYSATA (nysARTEach)
- NAEA (@NAEA)
- Americans for the Arts (@Americans4Arts)
- The National Assembly of State Arts Agencies (@NASAA_Arts)
- New York State Education Department (@NYSEDNews)

The Results are in!

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Wheatland-Chili
High School

Scottsville, NY
Region 2

State Treasurer Christine Attlesey-Steger

Art Educator
Wappingers
Junior High
School



Wappingers Falls,
NY
Region 7

Elected officers will begin their term of office July 1, 2018.

President Elect is a four-year commitment: one year of service as President Elect, two as President, and one as Past President.

Treasurer is a two-year term of office.

nysata PORTFOLIO PROJECT



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 an authentic learning experience;
- An assessment instrument; and
- A powerful advocacy opportunity!

Need more information?
Contact Portfolio Project Chair
Christine Attlesey-Steger
attlestine@gmail.com



High school students collaborating on their Spontaneous Design Solution.

36th Olympics of the Visual Arts

Saratoga City Center

**Saratoga Springs, New York
Held Wednesday April 25, 2018**

Founder & Chair:

Roger E. Hyndman

Co-Chair: Anne Manzella

Committee Members:

Robert Hyndman & Helen Findlay

OVA assembled on Wednesday, April 25th, 2018 beginning at 7:30 am as school districts arrived from every geographic NYSATA section around the state. Schools annually make the trip from Long Island, the southern tier, the north country, the capital region, central and western New York. Upon arrival, schools installed their long-term design solutions in the eight category areas determined for this year's event. Alongside their solutions, they displayed their portfolio of research, brainstorming, inspiration, and evidence that helped them develop their final work. Following a lively opening ceremony, while the participants in the fashion category were presenting their designs modeled on the runway, the rest of the teams completed an on-demand design challenge, the Spontaneous Design Solution. Judges considered students development of their portfolios, long-term, and spontaneous designs and had the challenging task of determining our award winners this year.

Design categories included: Fashion, Drawing, Painting, Illustration, Architecture, Sculpture, Photography, and Typography Design. Thirty-three districts participated enrolling a total of 166 long-term design solutions celebrated on-site at OVA this year. OVA also enjoyed the valuable support of 50 judges and coordination volunteers to help facilitate a positive experience for all involved.

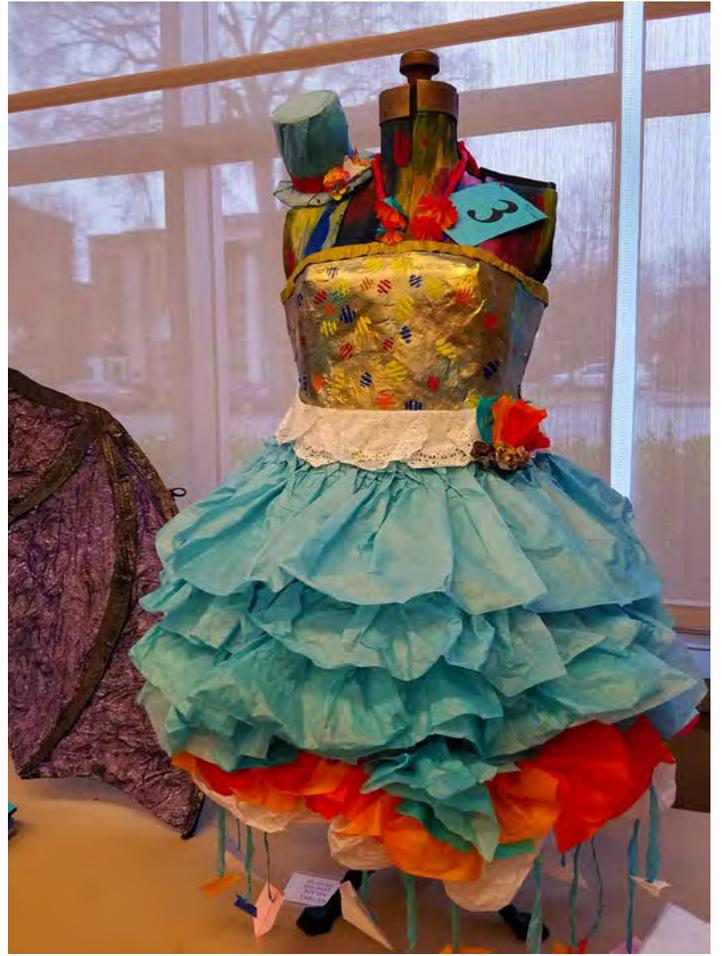
The OVA event concluded with a spirited awards presentation ceremony, in which the cheering crowd celebrated all of the entries, and the overall value of the arts and creative design in our society. Awards were presented to first, second, and third place teams at each level in all categories and a most creative entry overall was named in each category. As is tradition, the feedback and rubric notes captured by the judges are mailed to the teams for review and reflection as we encourage teams to return again next year with their new ideas and creative skills.

Please seek out and follow OVA on social media: Instagram #olympicsofthevisualarts and on Facebook – Olympics of the Visual Arts.





Architecture Entry Human Labyrinth



High School Fashion Design entry- all paper construction



High School Level Photography Entry – Artist portrait theme

Updates and Reports from Committees, Project Chairs, and NYSATA Leaders



ADVOCACY

A note from Dr. Susan Lane, Advocacy Committee Chair

All New York State public schools are expected to implement the new Arts Standards in September 2019. That is a great opportunity to advocate for your program by taking time to integrate the standards into your curricula. Integration of the new standards builds accountability for your program.

Congratulations to Donnalyn Shuster, Julia Shapiro, and Heather McCutcheon for leading New York State to an Award winning Youth Art Month Program. So proud to celebrate your efforts at NAEA. You are our cheerleaders in advocacy and champions in promoting quality art education for all.

YAM Youth Art Month

A report from YAM co-chairs Donnalyn Schuster, Heather McCutcheon and Julia Lang Shapiro

We are pleased to share with our NYSATA family that our New York State Youth Art Month Promotion has received the Award of Excellence from the Council for Art Education, Inc. at the 2018 National Art Education Association Convention this past March in Seattle! Thanks to all who took the time to share with us their YAM events and advocacy practices last year, we have enjoyed tremendous growth in several categories used for the ranking, and are one step away from bringing home the Grand Award in the future.

But, we need the help of all our teachers, to share with us via the Google reporting form, what you did for 2018! Demonstrating growth and advancement in areas such as events, numbers of students and teachers, budget and proclamations really helps to continue our state as one that garners national accolades for the work done at the local level in support of visual arts programs in the schools. Please use this link to submit to us and share the wonderful events that you created or participated in this past March. Remember, by submitting, you are in the running to win one of TWO one-year NYSATA memberships!

YAM activities can be submitted here: <https://docs.google.com/forms/d/e/1FAIpQLScs18GWqLmG0jGplggnQSdQIz-7GgquvQOvPsrU7m7rQhFNFw/viewform>



Our YAM committee is working on a new Mission Statement and formulating criteria to recognize outstanding YAM schools in our state, who host annual events and advocate in an exemplary manner for 2019!



2017 Camp Sagamore, images provided by Dr. Pat Wheelhouse.

SAGAMORE

Sagamore Summer Camp invitation from co-chairs Michelle Schroeder and Beth Atkinson

We are very excited for our upcoming Summer Institute at Great Camp Sagamore. We have great plans for workshops including collaborative paper sculpture, book binding, and colored pencil portraits just to name a few. At the moment our registration is completely full with a couple of people on the waiting list. Just a reminder – if anyone is interested in attending our program in the summer of 2019, register early! We fill up fast!

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

NEW YORK STATE COUNCIL OF EDUCATION ASSOCIATIONS (NYSCEA)

Dr. Pat Wheelhouse, our NYSATA person representing us, on items in a recent meeting.

Commissioner of Education Maryellen Elia reported that the state budget was passed. Although substantial amounts of money are in place for various STEM initiatives (not STEAM), the commissioner was evasive about moneys set aside for staffing department associates, particularly the Arts Associate position now vacant. The arts delegates to NYSCEA raised the question of when – or if- Leslie Yolen will be replaced in this role. The commissioner’s response is that the Governor controls this. Commissioner Elia will continue to try to influence the governor to fill the arts position, stating that she is committed to providing opportunities in the arts to students across the state. The Commissioner acknowledged that the focus has been on math and ELA. The process is political and the funds come from the Division of Budget, which is controlled by the governor. It is our responsibility as art educators to contact our senators and other legislators to advocate for the arts, preferably by (snail) mail. NYSCEA will issue sample letters to be sent to our membership for this purpose.



Arts Delegates (L to R Donna Watts, NYSCAME*, Pat Wheelhouse, NYSATA, Lori Orestano-James, NYSCEA, NYSSMA, NYSCAME, Marc Greene, NYSCEA, NYSSMA, All Eastern, Commissioner Maryellen Elia, Michael Salzman, NYSSMA Daniel Graf, NYSCAME * New York State Council of Administrators of Music Education.

NYSATA AWARDS

Update from Awards Chair Cindy Wells, Cheryl Schweider, and Kelley Hedin

By now all nominations for Regions Art Educators and all other award are in and being reviewed. If necessary, the committee will vote on awards that have duplicate nominees.

The committee revised the NYSATA Standardized Vita this past year and recently revised the rubric for the New York State Art Educator of the Year. There has been a suggestion that all awards have the same due date of May 15th. Having the Region Art Educator Award due on May 1 has created some confusion. This will be discussed at the June BOT Meeting.

Committee members include Cynthia Wells (Region 3), Cheryl Schweider (Region 10) and Kelley Hedin (Region 7).



Adapting to Change

Michelle Schroeder

Art Educator and Region 1 Chair Michelle Schroeder shares her thoughts on how using current technology has helped her to transition back to the classroom.

Have you ever awakened after a long nap and felt as if you just laid your head down? As an art educator returning to classroom after nine years as an administrator, in some ways I feel as if I've just picked up where I left off . . . in others, I feel like a brand new teacher.

One of the stark differences in the classroom is the availability of technology. When I was last in front of a class, cell phones were just starting to make their way into our students' hands. Streaming videos or utilizing searches of the Internet were spotty at best. Now, students have the entire Internet at their disposal . . . for good and for bad.

As much as I've tried to implement new ideas into my curriculum, my Friday routines have remained the same. On Fridays, I try to incorporate artists' videos. I introduce videos that may or may not connect to current mediums or artists; videos that spark discussions and peak interests. Reserving this time also allows me to introduce diverse and contemporary artists.

One video that has proven to inspire students more than I could have imagined is CBS Sunday Morning's segment on artist Kadir Nelson. Kadir Nelson is a contemporary African-American artist, author, and illustrator. The video shows his work as an illustrator for children's books reflective of African American history. They talk about his commission by Michael Jackson. But the minute they showed his work on the cover of a Drake album, my students found their connection. Eyes perked up . . . comments ensued. I didn't have to ask anyone to remain focused. I didn't have to look to see if anyone was glancing at their cellphone. About a month later, one of our students walked into class with a t-shirt displaying the Drake album designed by Kadir Nelson. Without prompt, a student asked "Hey Miss, isn't that that artist we saw on the video?" Within seconds, there was a class discussion on who could remember the artist's name. That moment solidified in me the importance of bringing in artists that my students could relate to.

Our time in the art room is so limited. As teachers, we try to keep our students on task and yet explore ways to inspire. Using videos in the art room can give us the opportunity to bring the world into view. It can bring in mediums that our students have never seen. It can bring in artists that mirror our students and their families. It can help our students understand art movements and art history in a concrete, visual way. The internet has become a new source of inspiration for my teaching . . . and videos are such an accessible tool for all. On the next page, I have compiled a brief list of links to resource videos and channels that host them. While these suggested links are favorites of mine, I encourage you to always preview videos to make sure they pertain to your students. I cannot guarantee the quality, availability, or content of every video... enjoy!

Michelle is currently an art teacher for the Buffalo Public Schools. She also holds positions in NYSATA as Chair of Region One and Co-Chair of the Summer Institute at the Great Camp Sagamore. She identifies herself as a mixed media artist who has trained in printmaking, photography, ceramics, bookmaking, welding, jewelry, and many other areas of the arts. As an exhibiting member of the Buffalo Society of Artists, Michelle has exhibited in various exhibitions and has been an active participant with the Western New York Book Arts Collaborative, Impact Artists Gallery, the New York State Art Teachers Association, Painting for Preservation, & the Allentown Association. Her artwork has been published in Cloth Paper Scissors magazine, and she has presented at local and national education conferences.



CHANNELS WITH RECOMMENDED SEGMENTS AND/OR DESCRIPTIONS	
CBS Sunday Morning	Artist Kadir Nelson's illustrations of pride and soul https://www.youtube.com/watch?v=wQ_lrl3xrbY&t=2s The Higher Purpose of Doodling https://www.youtube.com/watch?v=KlQjpThXov4
TED Talks : https://www.ted.com/	TED Talks are influential videos from expert speakers on education, business, science, tech and creativity, with subtitles in 100+ languages.
TED-Ed Videos: https://www.ted.com/watch/ted-ed	TED's education initiative — makes short video lessons worth sharing, aimed at educators and students.
PBS Art Assignment videos https://www.youtube.com/user/theartassignment	Fierce Women of Art https://www.youtube.com/watch?v=zHair5dvG0s
Art21 https://www.youtube.com/user/art21org	Art21 is a celebrated global leader in presenting thought-provoking and sophisticated content about contemporary art, and the go-to place to learn first-hand from the artists of our time.
Little Art Talks https://www.youtube.com/user/littlearttalks	Five Artists in Five Minutes: https://www.youtube.com/watch?v=USlstkM4fc
KQED Art School https://www.youtube.com/channel/UCo-WcbYJeYrORqnVTzBoApA	Garbage Selfies with Jenny Odell KQED Arts https://www.youtube.com/watch?v=RQbgcCGky54&feature=youtu.be Elements of Art Videos https://www.youtube.com/watch?v=BDePyEFT1gQ&list=PLiOil1qP-cMURN_8baOr3QWfySmljqKlj Printmaking with Favianna Rodriguez KQED Arts https://www.youtube.com/watch?v=m23otH5cFsY
Guggenheim Museum https://www.youtube.com/user/Guggenheim	Features articles that offer insights on visual culture and the global art world and that tell the museum's evolving story. Interviews with artists, writings by curators on art and architecture, and discoveries from the archives can all be found in the museum's feed.
The Tate: https://www.youtube.com/user/tate	The Tate is an institution that houses the United Kingdom's national collection of British art, and international modern and contemporary art. It is a network of five art museums
Tate Modern	Shooting the past http://www.unhcr.org/en-us/news/stories/2014/10/56ec1e6a1c/shooting-the-past.html
Museum Of Modern Art: https://www.youtube.com/user/MoMAvideos	MOMA produces videos based on its collection, special exhibitions, performances, and educational programs, as well as behind-the-scenes looks at conservation and art installation.
San Francisco MOMA: https://www.youtube.com/user/sfmoma	Sun Pictures: Henry Fox Talbot and the First Photographs Pioneers of Photography: https://www.youtube.com/watch?v=GMrDkcYiLC4
Netflix	100 year show Carmen Herrera https://www.netflix.com/title/80106609 Finding Vivian Meier https://www.netflix.com/title/70291615
YouTube	The Inexhaustible Creations of Yayoi Kusama Brilliant Ideas Ep. 53 https://www.youtube.com/watch?v=zFBvl-3dg9U Who is Rachel Whiteread? https://www.youtube.com/watch?v=h3BqweEOGm4 Art to Know: Yulia Brodskaya https://www.youtube.com/watch?v=y_ReQ4T8zg

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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