



## Embracing Change

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**Guest Contributors:** Beth Atkinson, Monica Schor, Laura Minor, Heather Heckel, Jill Karen Accordino, Kristie Boisen, Allison Belolan, Amanda Donovan

**Photos:** Marty Merchant and article authors.

# Stand Up Soft City

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## President's Message from Valerie Savage



*“...educators share a common desire to be prepared, to share our knowledge and passion for art, and to meet the needs of our students. “*

Each October, I make the trip a few miles down the road to a local pumpkin patch. The pumpkins are displayed in front of an old barn and the payment is on the honor system. I usually gather up 20 small pumpkins and place \$10 in the metal cash box. The buying and the painting of the pumpkins have become a yearly tradition for my high school art club students. The pumpkins usually become cartoon characters or are quickly covered with sections from famous paintings. This simple pumpkin painting activity often leads to conversations pertaining to customs, traditions, and cultural differences all while students are having fun creating!

October can be both a rewarding and a challenging month. Educators usually begin to identify successful areas of instruction and student learning, and also areas in need of improvement. Although not everyone faces the same classroom challenges and situations, I do believe educators share a common desire to be prepared, to share our knowledge and passion for art, and to meet the needs of our students. Successful and effective teachers keep up-to-date on changes in a variety of areas such as: pedagogy, art materials/methods, the New York State Learning Standards, culturally sensitive instruction, and the social/emotional needs of our students. With a focus on equipping art educators across New York State, with the tools and knowledge to be effective teachers, the NYSATA leadership works each year to plan and provide high quality learning opportunities throughout the year and at our yearly conference.

I would like to invite you to attend the 71st Annual NYSATA State Conference, “Media, Mind, and Method: Embracing Change” in Binghamton, New York, November 22-24. As the theme suggests, this conference will provide attendees with experiences and information regarding current developments and instructional practices in the areas of media arts, mindfulness, and art classroom methodology. Embracing change can be difficult. Sharing and learning with colleagues from across the state can help educators replace overwhelming feelings with feelings of excitement!

The 2019 conference is packed with amazing keynotes, workshops on a wide variety of topics, award celebrations, opportunities to share artwork, and invaluable time to connect with your community of fellow art educators. While you will want to read this issue of NYSATA News to gain details of the conference, I will highlight the opportunities you have to learn from our guest speakers.

Can simple classroom practices be barriers to student learning? Plan to come a day early and attend the PRE-CONFERENCE: Trauma Informed Art Education, Thursday, November 21, presented by Adrienne D. Hunter and Donalyn Heise, two of the editors of the book, *Art For Children Experiencing Psychological Trauma*. Adrienne and Donalyn will provide tools and strategies for implementation into classroom and studio practices to help attendees connect with and engage students from diverse backgrounds and with a variety of needs. This Pre-Conference is packed full of information, hands-on opportunities, as well as time to collaborate, reflect, and connect with fellow attendees. This pre-conference will transform your classroom practice!

Do you find it difficult to engage students in your classroom? Adrienne and Donalyn have designed the Friday keynote address to complement the learning of the Pre-Conference and also as a stand-alone address. During the keynote titled, *Art, Trauma, and the Children We Teach*, attendees will learn strategies to help with students who are disruptive, disrespectful, underachievers, and for students struggling to form positive relationships. This keynote will enable attendees to embrace the changing needs of our students with effective solutions.

Looking for ways to motivate and encourage your students with creative and meaningful themes? Acclaimed artist and illustrator, Saturday morning keynote, Frank Morrison will share his paintings and discuss his creative processes and influences. One of Frank's paintings was recently featured on the cover of the 2019 Blick catalog. Gaining recognition in the educational field, Frank will also be a keynote at the October New Jersey Art Educators Conference. Frank's work will inspire and intrigue with artistic themes often relating to under-represented people and places.

Are you intrigued by the themes and growing popularity of murals? On Saturday afternoon, keynote, Joel Bergner will share his experiences and work with the non-profit organization, Artolution. I was inspired by the mission and work of Artolution in July of 2018 when the story titled, *The Art of Healing* was aired on CBS This Morning. As co-founder of Artolution, Joel is using his passion and talent as an artist to transform the lives of the young painters, through the creation of amazing, colorful murals. The murals are created by the youth in communities with themes based on issues such as gender equality, mental and physical health issues, social marginalization, environmental sustainability, and the global

# About the News

(Presidents' Message Cont..)

refugee crisis.

Are you feeling tired and burnt out? Do you find it difficult to find time for your own artwork? Sunday is a time to focus on you as an artist/educator. As an artist, self-care includes time to create, however, the demands of teaching often leave us little time or opportunity. Artist/educator and active NYSATA member, Beth Atkinson, will share her artistic journey and her success in finding time to be both an outstanding educator and an artist. During the conference, you will find Beth busy working with Big Ink and setting up the Members Exhibit. While in Binghamton, you will also be able to walk a few blocks to view her artwork in the nearby Orazio Salati Studio.

Please take the time to gain additional information regarding the keynote presenters, the many workshop offerings, opportunities to participate in the Student Exhibit, Artisans Market, and the Members Exhibit, and the evening activities outlined in this issue. I hope you will "Embrace Change" with your fellow art educators by attending the 2019 Conference. Attendance at the NYSATA conference is a fall tradition worth making and keeping.

Valerie Savage  
NYSATA President

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](mailto:nysatanews@nysata.org). Advertising inquiries should be sent to [sponsorship@nysata.org](mailto:sponsorship@nysata.org).

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](mailto: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, 2017, 2018 and 2019. 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.

Keynote images provided by the individuals.

### Members of the 2019-2020 Contributors Board

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## *Embracing Change*

You've already gotten the "Pre-Conference" printed issue in the mail, which gives you a great introduction to the keynote speakers, special events, and workshops that are part of our 2019 annual NYSATA Conference in Binghamton, New York, November 21st through the 24th. This online issue of the NYSATA News furnishes you with that same information and also features articles that touch on some aspects of the Conference themes "Media, Mind, Method: embracing change".

***Some of our writers are giving workshops at the conference and have articles that are solid introductions to their workshop content, and other teachers share personal experiences, explorations, successes, and setbacks.***

There are many contributors with powerful stories to share – Jill Karen Accordino faced unimaginable circumstances and found her family, teaching, and students were powerful supports; Heather Heckel faced a physical challenge and created artwork that transformed her self-image and relationship to the world; Laura Minor and Allison Belolan show how they embraced new ideas that focused on the process of art making for their students, encouraging more choice, and less teacher-led production. We hear from two new pre-service art teachers, who share the transition they are facing from "civilian" lives to the art classroom. Kristina Boisen introduces us to her exploration of mindfulness in the classroom, and Amanda Donovan explains how being sensitive to trauma and cultural context in students' lives is so important to successful teaching.

Response to our Call for Contributions to this issue was impressive – we have many different viewpoints and histories, and I am so grateful for the enthusiasm, generosity, and bravery of these writers. Though the themes of media, mind, and method take in a lot of territory, NYSATA art teachers are expansive, diverse, and inclusive enough to find resonant stories in their practices and personal lives.

"Teachers/Artists" makes its first appearance in this issue. There are those among us who live active imaginative lives alongside their daily performance in the art classroom. Teaching affects our own creative urges and abilities in many ways – it can erode motivation, tire us out, drain us of ideas and spark, while simultaneously sustain and inspire us to render thoughts and ideas in an outward form. This regularly appearing feature will give two pages over to teachers who are artists / artists who are teachers. Beth Atkinson, who gives the Sunday keynote at our November Conference, and Monica Schor, who is giving an Extended Workshop at that event, are our inaugural art teachers showcasing their work and sharing their thoughts.

Marty Merchant  
NYSATA News Editor

Is your information  
up-to-date?

Moved or changed your email  
address?

Go to [www.NYSATA.org](http://www.NYSATA.org) and  
update your profile!

## *Pack Your Bags and Take A Journey Through Art with YAM 2020!*

**Heather McCutcheon  
Donnalyn Shuster  
Youth Art Month Co-Chairpersons**

Fall in in the air, and it is the perfect time to start planning your 2020 Youth Art Month events

and activities! Our new, national theme “**Take A Journey Through Art**” opens the door for multiple lesson and event ideas for you to use in your community and for your Flag Design Contest entries.

Speaking of the Flag Design, there are some important changes to the program starting this fall. The due date for all entries will be **NOVEMBER 24th**. This allows for more time to process the entries and select the State Winner plus the High School, Middle School and Elementary Division top designs. Sargent Art will again partner with us to provide gifts for the winning students and their teachers.

To make it easier on you, we are encouraging you to BRING your entries with you to Conference this fall and hand them in at the YAM booth in the vendor area. And, our special incentive of an equal number of raffle tickets for complete entries submitted (form and design filled out, parental permission form completed) is our way of thanking you for having your students participate in the contest and be in the running for two gift baskets! Of course, we do love electronic submissions! Full details are in the YAM Flag eblast, our YAM Guidebook and posted on our page at [www.nysata.org](http://www.nysata.org)>Programs>YouthArtMonth.

Need new logos for the 2020 theme? “**Take A Journey Through Art**” in several formats can also be found on the left hand side of the NYSATA Youth Art Month Page.

New to YAM? Want to learn how to start your own program? Be sure to attend our Conference Workshop – **YAM-A-PALOOZA: The Advocacy Party Starts Here!** Join us and a dynamic team of YAMtastic art educators to hear how they conduct highly successful Youth Art Month events in their schools and communities. Learn valuable promotion tips & tricks, and cash in on our wildly popular social media events including #MakeArtMonday! With our special guests who have crafted highly successful YAM programs in their schools, Jennifer Impey, Kristie Boisen, and Tracy Berges, you will be inspired to create with confidence a YAM PLAN for 2020 that

will make you the master advocate for your program in your school. Be a part of an 11-time National Award-Winning advocacy program with the help of seasoned YAM art teachers to help you get started.

LOVE all things YAM? Want to help others in the counties from your Region get started, share information or even oversee a workshop on Youth Art Month? Become a YAM-BASSADOR! We are looking for an energetic teacher in each Region to work with us at the state level – to get the word out and lend a helping hand to your counties – so that we can work towards getting a 100% participation rate here in New York State. Contact Donnalyn or Heather for information. We have special YAM gifts for the YAM-BASSADORS!

Want to be on the cutting edge of YAM news and ideas? Check our Social Media links:

Twitter @YouthArtMonthNY  
Facebook @YouthArtMonthNewYorkState  
Instagram@yam\_newyork

Make sure to tag your social media posts with our hashtag for 2020: #nysYAM20! Too much to remember? Refer to our YAM Planning Guide that went out in early September, or download another copy from our NYSATA page.

Coming off of our 11th National Youth Art Month Award of Excellence for 2019, and thanks to the tremendous enthusiasm of our art educators in advocacy efforts, we are looking forward to our best year YET! Looking forward to seeing you at Conference, and hearing how your “Journey” is progressing.



YOUTH ART MONTH®  
— Take a Journey through Art —

## Sagamore Summer Institute 2019



**Beth Atkinson**  
Sagamore Institute Co-Chair

It was another incredible summer at Great Camp Sagamore for our week at the NYSATA Summer Institute. We had a banner number of participants with 53 people in attendance. Our program changed up a little this year. We added two weeklong concentration strands to our regular program where we focus on a wide range of techniques, materials, and approaches to art and art education. We had wonderful meals prepared for us every day in their historic dining hall that overlooked Lake Sagamore, and with all of this and we were surrounded by the beautiful Adirondack Mountains.

This year Cindy Henry taught our Fibers Strand where participants explored numerous ways of painting, dying, and sewing techniques on fabric culminating in beautiful mixed media fabric collages. Beth Atkinson taught solar plate printmaking along with Robyn Smith

from Cranfield Inks. They concentrated on a variety of approaches to solar plate in both relief and intaglio etching and then explored printing techniques with Cranfield's Safe Wash Inks.

Our regular program organized by Dianne Knapp and Michelle Schroeder and their tribe of talented presenters had workshops in bookbinding, kumihimo, macramé, woodcut, printmaking, plein-air painting, watercolor, mixed media collaborations, sculptures in nature, polymer clay, silkscreen, collaborative books, and photography. That all added to our connection to science with our two outdoor educators, George Steele and Wayne Fisher, who introduced us to sun printing, stargazing, moth spotting, and bird watching. And if that's not enough, we kayaked, canoed, swam, and went on two excursions, one to Raquette Lake for boat trip on the W.W.

Durant and the other to J. P. Morgan's Great Camp Uncas.

For Summer 2020 we have already started planning with exciting programs in the works. Our two concentration strands will be woodcut with Jennifer LaCava, and, back by popular demand, fiber arts with Cindy Henry. If you have never attended one of the NYSATA Summer Institutes, next year might be the time! We offer three scholarship opportunities for new participants. We have a full scholarship and a half scholarship for in-service art educators.

We also have a new scholarship for retired art educators. Applications are available on the NYSATA website. Check out all of our plans on the NYSATA website under the Programs tab. Our registration opens shortly after the NYSATA Annual Conference but sign up fast because spots fill quickly.



Solar print demonstration by Robyn Smith



Collaborative 10x10 art by all 53 artists



Collection of artwork by Cindy Wells from the Fibers Strand

## TEACHING ARTISTS

### Beth Atkinson

Beth Atkinson, an artist and retired art educator, is originally from West Hempstead, New York. She taught at Hicksville High school for 32 years, then became managing partner for the Firefly Gallery in Northport, Long Island. She has traveled extensively; National Parks are a particular love and are where she finds much of the inspiration for her prints. Beth is primarily a printmaker working in woodcut, linoleum, etching, silkscreen and monoprint. Beth also works in collage, book arts, fused glass and sculpture creating found object assemblages.

*Beth is the Sunday keynote speaker at the November conference. A more detailed list of her awards and accomplishments can be found on the featured keynote speaker pages in this issue.*



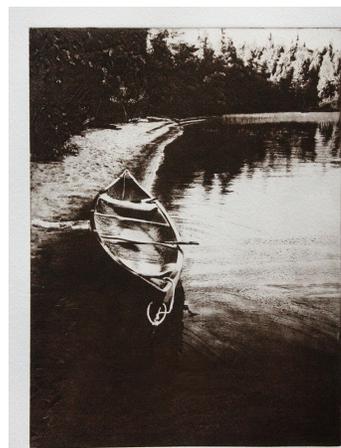
Flight 2



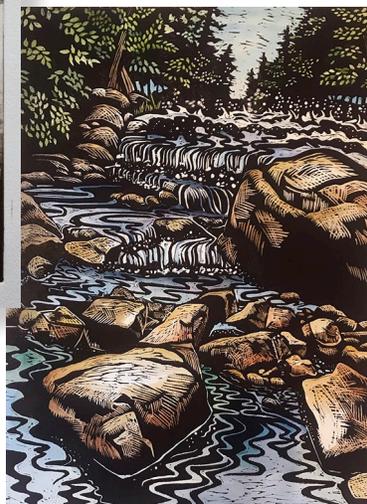
Solarplate 207



Nature Challenge



Before Sunset



Buttermilk Falls

I was an art educator at Hicksville High School for 32 years before I retired. It was important for me to continue my journey as an artist during that time even if it was just one or two major pieces a year. After all, I am an artist first. That's what got me to becoming an art educator. It is hard when you have a family at home trying to balance the teaching and the art making but I had always seen my father do it, so I knew it was possible. As the years went on, I was able to create more and more work as my children grew more independent. It really doesn't matter what you do, a journal, a print, a drawing, just do it. During my time at Hicksville, I think my students respected me more for constantly challenging myself by taking classes, making my own art, discovering new mediums and techniques that I could share with them and ultimately for entering exhibitions. I would share my work and inform them of exhibits that I was in. I expected them to enter their work in exhibits, shouldn't I be doing the same? The thing that I tried to impress upon my students most was that art is part of who they are no matter what profession they choose to pursue. It brings us personal joy and satisfaction and allows us to express who we are and what we love.



*Teasles at Dusk, hand painted fabric, machine stitched and hand bound, 16" x 17 ¼"*



*Poppies in the Field, hand painted fabric, machine stitched and hand bound, 19" x 18"*

## Monica Schor

Monica Czernecki Schor is an elementary art educator and artist when time allows. She grew up in a rural area in the Poconos, running out in nature almost every day. She graduated from SUNY New Paltz with her B.S. and Master's in Art Education. Monica has taught at the same school for the past 23 years in the Wappingers Central School District. She has been an active member in NYSATA for the past 24 years and has loved getting to know the people involved since being introduced. She has served at the Regional Leadership for the past 10 years and has just recently become Region 7 Co-Chair. Monica has taught many workshops at State Conferences, in the Hudson Valley and at the Summer Institute at Sagamore. She has run the long running Rotating Book Project including art educators from all over New York State encouraging them to keep making even small pieces of art in their busy lives.



*Goldfinch and Coneflower, Gelli print, hand painted fabric, thread painting, machine stitched, 8 ¾" x 8 ¾"*



*Cabin at the Lake, machine pieced and stitched, hand bound, printed, 14 ½ x 16 ½"*



*Sugar Skull, fabric, machine stitched, 10 ½" x 9 ½"*

I started quilting in my 20's and almost immediately started incorporating brighter colors and combinations into traditional patterns and designs. Soon after, I took these skills I learned and was piecing pictures of places I loved and piecing around pictures of people I loved. These fiber art pieces made me happy to make art and to play with color, fabric, and ideas. When I learned about Gelli plate printing at Summer Institute at Sagamore, I did so on fabric. This made me explore combining printing with my favorite things: fabric and sewing. I pushed myself more by playing with cyanotypes on fabric, dyeing processes, and embroidery. Exploring is the only way to find what you love and this past summer Cindy Henry taught a fiber class at Sagamore introducing painting processes on fabric. This made me take another love of mine, drawing in my sketchbook from nature, and merging the two. The new series of flowers, birds, and nature onto the painted fabric has me gushing in ideas and trying to make art anytime I get the chance.



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November 22-24, 2019  
 DoubleTree by Hilton  
 225 Water St, Binghamton NY

# Conference Registration Rates

**Early Bird rates effective until Nov. 1, 2019**

**Full Meal Package\* (Save \$8!)  
 \$190 (includes all meals.)**

**Individual meal pricing:**

**Friday Lunch: \$25**

**Friday Dinner: \$50**

**Saturday Lunch: \$25**

**Saturday Dinner and Reception: \$60**

**Sunday Brunch: \$38**

**\* All meal prices include a 20% service charge**

**Hotel Room rates: \$129 per room/double  
 occupancy.**

**Member Registration:**

**Early Bird rate: \$149**

**After Nov. 1: \$179**

**Student/Retired/Unemployed Member  
 Registration:**

**Early Bird: \$110**

**After Nov. 1: \$140**

**Non-Member Registration:**

**Early Bird: \$225, After Nov. 1: \$255**

**Registration Payment Policy**

Full payment of the registration fee must be made at the time of registration unless paying by school purchase order. You will not be fully registered until payment is received. Payment can be made by credit card (Visa, MasterCard, Discover, American Express) or check (payable to NYSATA). Check payments delay processing and should be received no later than November 15, 2019; include a printed copy of your registration payment form along with your payment and mail to: NYSATA Conference Registrar, 9200 Sixty Road, Phoenix, NY 13135

**Registration Cancellation and Refund Policy:**

All requests for a refund **MUST** be received in writing.

- Registration refund requests received by November 1: Full refund less a \$25 administration fee.
- Registration refund requests received from November 1 through 15: 50% refund less a \$25 administration fee.
- Registration refund requests received after November 15: No refund.
- All paid workshop fees are non-refundable.

After the conference starts, cancellations due to extenuating circumstances (i.e. death, accident, serious illness) must be submitted in writing, include appropriate verification and must be received by NYSATA (at the address noted above or via e-mail: [tkonu@nysata.org](mailto:tkonu@nysata.org)) prior to the last day of the conference. No refund requests will be granted for any reason if submitted after the conference has ended. Please allow 6-8 weeks for processing of refunds.

---

**Conference Contacts**

Registration and/or Membership  
 Terri Konu ..... [tkonu@nysata.org](mailto:tkonu@nysata.org)  
 Conference Coordinator  
 Cindy Wells ..... [cynthia296@aol.com](mailto:cynthia296@aol.com)  
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 Friday Feats of 10 Party  
 Cindy Wells ..... [cynthia296@aol.com](mailto:cynthia296@aol.com)

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# Conference Information & Overview



## Conference Schedule Overview

### Friday

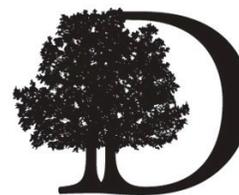
Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-10:00 AM
Commercial/College Exhibition.....	10:00 AM-1:00 PM
Workshops.....	10:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Super Session I: Donalyn Heise & Adrienne Hunter	1:00 PM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Regional Hospitality/Meetings.....	5:30 PM-6:30 PM
Awards Dinner.....	6:30 PM-8:30 PM
(Special Citation Business, Student Scholarships)	
Feats of 10 (Ticket Required).....	8:30 PM-10:30 PM
Artisan Market.....	8:30 PM-10:30 PM

### Saturday

Continental Breakfast (Vendor Area).....	8:00 AM-10:00 AM
Commercial Exhibitors Exclusive.....	8:00 AM-9:00 AM
Commercial/College Exhibition.....	9:00 AM-1:00 PM
Super Session II: Frank Morrison.....	10:00 AM-11:00 AM
Workshops.....	9:00 AM-1:00 PM
Lunch.....	11:00 AM-2:00 PM
Workshops.....	2:00 PM-5:00 PM
Super Session III: Joel Berger.....	1:00 PM-2:00 PM
Member & Student Art Exhibit Opening.....	6:00 PM
President's Reception & Dinner.....	6:30 PM-9:00 PM
(Outstanding Service Award & Art Educator of the Year Award)	
Dancing to D.J.....	9:00-12:00PM

### Sunday

Special Session: Beth Atkinson.....	9:00 AM-10:00 AM
Region Awards Breakfast.....	10:00 AM-12:00 PM
(Regional Art Educators of the Year, Vendor Raffle)	



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Annual NYSATA Conference  
Binghamton, New York  
November, 22-24**

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and  
\$129 Hotel Room Rate  
\$109 Student Rate**

**Save \$30**

**For Conference Registration  
& Meal Rates (See page 11)**

**To Make Room Reservations:  
Reservations can be made  
by calling  
607-722-7575**

**You may also go to  
[www.binghamton.doubletree.com](http://www.binghamton.doubletree.com)**

**Use Group Code: AT9 to receive the  
NYSATA Conference rate**

**Make Your Reservations  
Today!**

**Visit [www.nysata.org](http://www.nysata.org) to register. Payment options will include on-line transactions,  
and mail-in checks or POs.**

## Preconference Information

# *Trauma Informed Art Education: An Exploration of Art Media and Processes to Enhance Studio Practices for all Students.*

**Adrienne Hunter and Dr. Donalyn Heise**

**Thursday November 21<sup>st</sup>, 2019**

This workshop will provide hands-on creative experiences that can foster resilience through art. A short slide presentation will give an overview of trauma informed art education with specific emphasis on practical classroom strategies. This workshop will increase participants understanding of the role of art for enhancing learning for children experiencing psychological trauma and help teachers identify and design instruction and classroom management to meet their needs. Successful models of art education for diverse K-12 classrooms with specific attention to youth who face emotional, mental, behavioral, and physical challenges will be shared, as well as a resilience framework for meaningful visual art education. Participants will have opportunities to create, collaborate, reflect, connect, and present.

### CREATE:

Participants will engage in hands-on artmaking that involves multimedia collaboration. Through the exploration of a variety of art media and processes, participants will experience trauma sensitive art studio practices.

VA.CR1.1: Engage collaboratively in exploration and imaginative play with materials.

### COLLABORATE:

Participants will work individually and in teams to apply trauma informed principles, building an art lesson using task analysis to ensure success for all students. In practice, this collaboration can be adapted to an integrated, multicultural, multigenerational, and/or community project.

VA.CR. 1.2: Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

### REFLECT AND CONNECT:

Participants will have opportunities to critically reflect on ways to enhance their own professional practice as well as explore ways for their students to collaborate with others.

VA.CN.10: Make art collaboratively to reflect on and reinforce positive aspects of group identity.

VA.CN 11: Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

### PRESENT:

Make one - take one: Participants will have one individual art product to take for reference and will contribute to a group product that will be displayed during the conference.

VA.PR.5: Individually and collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

VA.PR.6: Identify where art can be displayed both inside and outside of school.

### Pre-conference Registration Fee:

**Regular/Student/Retired Member: \$90 (incl. lunch)**

**Non-Members: \$110 (incl. lunch)**

**Register by going to the NYSATA Annual Conference page of the NYSATA website.**

**Deadline for registration is November 1, 2019**

### Schedule:

**Registration: 8:15 am-9:00 am**

**Workshop Session 1: 9:00 am-12:00 pm**

**Lunch: 12:00 pm-1:00pm**

**Workshop Session 2: 1:00 pm-4:00 pm**

\*\*Adrienne and Donalyn will be presenting the Keynote on Friday at 1 pm entitled, "Art, Trauma and the Children We Teach". This keynote complements the concepts explored in the preconference.

## Conference Information

# Highlights & New this year

### Whova App

Whova is back! Through generous support by **Blick Art Materials**, and **Davis Publishing** we are able to provide a mobile app for the conference! Using the *Whova App* gives you access to the most up-to-date information about the conference, including schedules, maps, and much more. Look for an email with the instructions to download the app as the conference grows closer. *The Whova App* will allow our presenters to upload pdf documents you can download after the conference.

**10X10 Members Exhibit and Sale:** This exhibit was so successful we are doing it again! NYSATA is inviting all those attending the conference as well as submissions from the regions to participate in this special Member's Exhibit. Work submitted must be 10"x10" in size and will be sold for a flat fee of \$20 each on Saturday. Proceeds will benefit the NYSATA Scholarship Fund. See more info on pg. 28.

**Workshops:** Conference workshop offerings are plentiful and include hands-on workshops, product demonstrations, lecture workshops, and round-table discussions on a variety of current interest topics. Over 100 workshops will be available at no additional cost to participants. Extended Studio workshops will also be available for a fee. Participants may register for these studio workshops when they register for the conference registration online, or purchase tickets on site if spaces are still available. **Paid workshop fees are non-refundable.**

**Exhibitors Showcase:** This is your chance to talk to representatives face-to-face. Find out about new ideas, new products, and new ways to use tried and true materials. They have everything from the latest technology, curriculum resources, and visual aids, to traditional drawing, painting and sculpting media. Over 30 exhibitors are expected.

**Conference Student Exhibit:** There is no fee to participate, but you **MUST** pre-register at [www.nysata.org](http://www.nysata.org) to reserve a display board. **No extra boards will be available on site.** You must be a member of NYSATA to participate in this exhibit. Registration is by individual member, not school district. Please do not bring work of non-member colleagues to be exhibited.

**NEW-Feats of 10:** On Friday evening participants will have a friendly competition amongst Regions. This will be similar to our OVA event for students. Socialize, collaborate on a work of art, have fun, and win prizes. This is a ticketed event. Cost is \$10. advanced ticket sale sold during the registration process. A limited number of tickets will be available on site for \$15. Ticket includes all supplies, an advocacy bracelet, and a beverage of your choice (2 sodas or one glass of wine

or beer). There will be a cash bar available all evening. Casual, comfy clothing is recommended. Friday After Dark Workshops will not be offered.

**Artisans Market:** On Friday from 8:30-10:30 PM you will have an opportunity to purchase work by fellow member artists. If you wish to rent a table, please sign-up through the NYSATA website by November 1st. **Please note the time change.**

**Gift Basket Benefit the NYSATA Scholarship Fund:** We will be holding a raffle of gift baskets donated by the Regions to benefit the NYSATA Scholarship Fund.

**Conference Registration:** ALL conference registration will take place through the NYSATA website. Processing all registrations online enables NYSATA to streamline records and insure that your registration and contact information are accurate and complete. You will be able to renew your membership and register for the conference at the same time online using our secure server. You will be able to select from a number of payment options that include mailing a check or purchase order or paying online with a credit card. **If you opt to mail your payment, please be sure to mail a copy of your on-line registration transaction receipt with the corresponding purchase order or check.** Pre-registration for the Student Exhibit, Artisans Market, and the Pre-conference will take place through the NYSATA website only.

**Lunches:** For those attendees who purchase the full meal package or individual lunch tickets, there will be 3 lunch time seating options. Ticket holders will need to exchange their lunch ticket for a timed ticket of 11:00 AM, 12:00 PM, or 1:00 PM. Also please remember that the price of lunch includes a 20% gratuity.

**President's Dinner and Reception:** NYSATA will host the President's Dinner and Reception on Saturday evening. This evening of celebration is to honor the State Art Educator of the Year, Special Citation at the Time of Retirement recipients, all other awardees, and our presenters. The opening reception will feature a cash bar with hot and cold hors d'oeuvres. A plated dinner will follow. Immediately after dinner and the awards presentation there will be dancing to a DJ.

**CTLE Verification:** NYSATA is an approved CTLE sponsor. Conference attendees will be provided with a tracking sheet to document their CTLE hours. CTLE certification can be obtained after the conference by inputting the CTLE tracking information in our online CTLE Certification Form. See [www.nysata.org/ctle-credit](http://www.nysata.org/ctle-credit) for more information.

## *Frequently Asked Questions*

### **Why one registration fee?**

This simplified registration gives attendees the most flexibility for conference attendance. For one fee, participants can attend an event in the evening, such as the Friday night Feats of 10 Event, or dinner, and attend the whole conference the next day. Previously this was not possible. A participant had to pay for each day they attended. It also allows us to hold the line on registration costs.

### **Can I register for the conference if I am not a member of NYSATA?**

Yes. NYSATA offers non-members the opportunity to join us for this exciting weekend of professional development but at a higher fee than for members.

### **How do I make my hotel reservations?**

You must make your own reservations directly with the hotel. You can link to the hotel's reservation system right from the NYSATA website, you may also call for reservations. Make your reservations early so you don't miss the special conference rate! The hotel will accept purchase orders. If your district is paying for your room, at checkout you will have to provide the hotel with a copy of your school district's tax exempt number and a district check, district credit card, or cash.

### **Will NYSATA assign me a roommate?**

No, NYSATA does not randomly assign roommates.

### **If I have to register online, can I still have my district office send in payment?**

When you register online you will have the option of mailing in the payment. You can have your district mail in a purchase order or school check but you **MUST** attach a copy of the online receipt. To avoid any possible problems make 2 copies of the receipt generated at the completion of your registration. Give one copy to your district office to attach to your payment (PO or school check) and keep one to bring with you. Make certain they are aware of the deadline for sending the payment to NYSATA.

You will not be considered registered if we do not have your payment. Please ask them to include your name as a notation on the check or purchase order. NYSATA can accept Purchase Orders for conference registration, meals, and workshops (not hotel rooms). When you register online **PLEASE PRINT A COPY OF THE TRANSACTION RECEIPT** to attach to your PO or check. You will not receive any other confirmation of your registration other than the online transaction receipt.

### **What happens if I miss the hotel room reservation deadline?**

The discounted hotel room registration deadline is not flexible. If you do not register before the deadline, rooms may not be available, and if they are they will not be at the conference rate.

### **Do I have to pay to attend workshops?**

Most of the conference activities are included in your registration. There is an extensive array of workshops and speakers that require no additional payment or registration (in some cases a moderate materials fee may be collected on-site by the presenter). A few specialized workshops, including the "Feats of 10" and Extended Studio workshops require pre-registration and payment.

### **Can I register for the paid workshops without registering for the conference?**

No. If you wish to attend any of the Extended Studio paid workshops you may do so when you register for the general conference. You must register for the conference to attend any conference function, including open and paid workshops.

### **Can I renew my membership with my conference registration?**

Yes, you can renew online as part of your registration process. If you are not a member or your membership has expired you will not receive the member rates when you try to register.

### **What is the NYSATA refund policy?**

NYSATA has a cancellation refund policy this year. See page 11 of this publication. Refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

**Go to [www.nysata.org](http://www.nysata.org) to register now!**

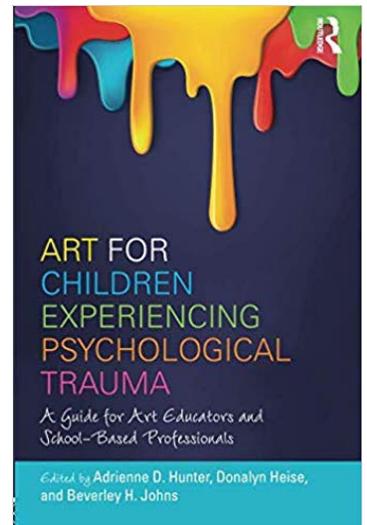
## Conference Keynotes



# Pre-Conference & Super Session Keynote

*Dr. Donalyn Heise &  
Ms. Adrienne Hunter*

**Dr. Hunter** is a pioneer in teaching art to in-crisis, at-risk, and incarcerated students. She was an art teacher in the Allegheny Intermediate Unit Alternative Education Program, Pittsburgh, Pennsylvania for over 35 years. Adrienne designed and implemented fully inclusive art curriculums for students, ages 6-21, from homeless shelters, crisis centers, alternative education high schools, and maximum-security institutions. Her sensitive and innovative curricula has addressed such issues as gangs, domestic violence, homelessness, substance abuse, mental illness, and death, while creating a safe haven for inner city youth through art within her classroom. She holds a BFA from Pratt Institute and a M.Ed. in Special Education from Duquesne University. A national presenter, artist, author, and award winner, Adrienne co-edited *Art For Children Experiencing Psychological Trauma: A Guide for Art Teachers and School-Based Professionals* with Donalyn Heise, and Beverley H. Johns ((Routledge, 2018); *Working With Students Who Have Anxiety: Creative Connections and Practical Strategies* co-authored with Beverley H. Johns and Donalyn Heise (Routledge, July 2019); and co-authored "Students with Emotional and/or Behavior Disorders" in NAEA's *Reaching and Teaching Students with Special Needs through Art* (2006). Adrienne is a past president of NAEA/Special Needs in Art Education and Past co-membership chair of CEC.



**Dr. Heise** has been an art educator for 30+ years, in K-12 public and private schools, several universities and in community settings. Her research focuses on art and resilience, art teacher preparation and community art collaborations. Heise has designed and conducted over 100 professional development workshops and presentations at the state, regional, national, and international levels. She served as Director for the Center for Innovation in Art Education, Director of Education for the Paul R Williams Project, President of the Tennessee Art Education Association, President of the Nebraska Art Teachers Association, founding board member of the Nebraska Alliance for Art, Education Advisory Committee of the Dixon Gallery and Gardens, and Founder/Co-Director of Teacher Effectiveness for Art Learning (TEAL). As Art and Technology Coordinator for ConferNet, she designed, implemented, and evaluated professional development for six school districts in Nebraska, and coordinated one of the nation's first virtual art-based academic K-16 conferences funded by the United States Department of Education. Awards and accomplishments include the 2013 Tennessee Special Needs Art Educator of the Year award, 2010 Tennessee Art Educator of the Year, the 2010 NAEA Southeastern Region Higher Ed award, the 2009 NAEA VSA CEC Beverly Levett Gerber Special Needs Lifetime Achievement Award, 2007 Tennessee Higher Ed Art Educator of the Year and the Nebraska Art Teachers' Association Supervisor /Administrator of the Year Award, 1997. Selected Publications include *Preparing Competent Art Teachers for Urban Schools*, *The Indispensable Art Teacher*, *Differentiation of Instruction*, *Anticipatory Sets for Art Instruction*, and *Creating Interaction in an Online Distance Learning Environment*.

## Super Session Keynote *Joel Bergner*



Joel Bergner (aka Joel Artista) is an artist, educator and organizer of community-based public art initiatives with vulnerable communities around the world. He is the Co-Founder and Co-Executive Director of the organization Artolution ([artolution.org](http://artolution.org)).



*Bidibidi South Sudanese Refugee Settlement, Uganda 2019*

Joel works in acrylic and aerosol, creating elaborate public murals that explore social topics and reflect a wide array of artistic influences. His work adorns walls from New York to the Syrian refugee camps of Jordan - London to the favelas of Brazil. He specializes in community projects in which local youth who have experienced trauma, conflict and displacement, participate in the design and creation of their own murals that tell their unique stories to the world. These projects have taken him to 26 countries across Latin America, Africa, the Middle East, Europe, North America, and the Asia Pacific region, along the way developing his unique approach to public art in partnership with dozens of institutions, community groups, and local artists. Joel has a background as a youth counselor and received his BA in Sociology from the University of Illinois at Chicago (UIC).

Joel's work addresses critical global issues including the Syrian refugee crisis, mass incarceration in the U.S., the Israeli-Palestinian conflict, and the plight of street youth, gaining attention from international media outlets like CNN, Al Jazeera and Reuters. He has also worked with brands such as Amazon Studios, Microsoft and Radisson Hotels.

Joel has a passion for connecting and sharing with people through collaborative art-making, and is currently focused on training local artists in some of the world's most traumatized environments to lead their own sustainable art programs through Artolution. Joel's community and personal work can be seen at [joelartista.com](http://joelartista.com).

*September, 2017 Stuttgart, Germany. A huge influx of migrants and refugees had recently arrived, leading to a bitter divide in the country in whether to embrace or reject these newcomers. Artista joined forces with local youth and refugee organizations and the Park Inn by Radisson hotel to lead a mural project that highlighted this important issue.*





## Super Session Keynote *Frank Morrison*

Growing up in New Jersey, Frank Morrison began developing his own style through graffiti art scenes that brought him considerable street recognition and local acclaim. However, Morrison credits an influential high school art teacher, the opportunity to tour with music artist Sybil as a break dancer, and a visit to the Louvre Museum in Paris with leading him with the realization that painting was his true creative path.

Morrison strives to capture people as they are, translating emotions through his paintings and leaving a memoir of our life and times today. Morrison remarks on his practice, “My work dignifies the evolution of everyday, underrepresented people and places within the urban landscape. I seek to both highlight and preserve the soul of the city through the lens of hip-hop culture and urban iconography. I want people to experience the visual rhythms that choreograph life for the average, everyday person.”

Morrison’s work has been featured at Art Basel, Scope Miami, and Red Dot art fairs, and shown at the Schomburg Center for Research in Black Culture (sponsored by ESSENCE ART and Toyota), and Mason Fine Art Gallery (Atlanta, Georgia). His solo exhibitions include “Frank Morrison: Live, Love and Jazz” (2013) and “Graffiti” (2014), both at Richard Beavers Gallery (Brooklyn, New York).

An acclaimed illustrator, Morrison’s work can be found in numerous award-winning children’s books, including Coretta Scott King – John Steptoe Award winner *Jazzy Miz Mozetta*, NAACP Image Award winner *Our Children Can Soar* and Coretta Scott King Illustrator Honor, *Little Melba and Her Big Trombone* and *Let the Children March*. With illustrations in over 20 children’s books, his literary client list includes international book publishers Penguin Books, HarperCollins, Hyperion, Random House, and National Geographic Kids.



website: [www.morrisongraphics.com](http://www.morrisongraphics.com)



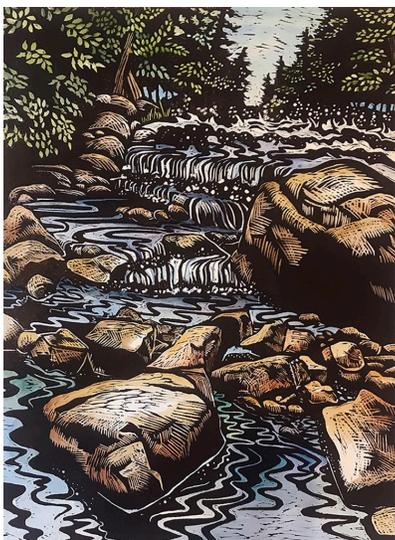


## Focus on Beth Atkinson Keynote

Beth Atkinson is an artist and retired art educator originally from West Hempstead, New York. After teaching at Hicksville High school for 32 years, Beth took on the role of managing partner for the Firefly Gallery in Northport. She has traveled extensively internationally and throughout the United States since her childhood. The National Parks are a particular love and are where she finds much of the inspiration for her prints. Beth is primarily a printmaker working in woodcut, linoleum, etching, silkscreen, and monoprint. Beth also works in collage, book arts, fused glass, and sculpture creating found object assemblages.

Beth received her master's degree from Queens College in 1991 and her BFA from Purchase College in printmaking in 1983. Beth currently resides in Northport, NY and has exhibited in numerous galleries and juried / invitational exhibitions throughout New York, California, and Washington State including the Yosemite National Park Museum, The Firefly Gallery, The Graphic Eye Gallery, Wunsch Art Center, Islip Art Museum, Central Booking Gallery, The Heckscher Museum, Welden Gallery, and Matzke Gallery. Beth currently has an exhibit of her work at the Orazio Salati Gallery, 204 State Street, Binghamton. She has received awards for her prints, collages, and assemblage sculptures from the Heckscher Museum, East End Arts Council, the Brookhaven Arts and Humanities Council, the Huntington Arts Council, Akua Inks, Central Booking Gallery, and the New York State Art Teachers Association.

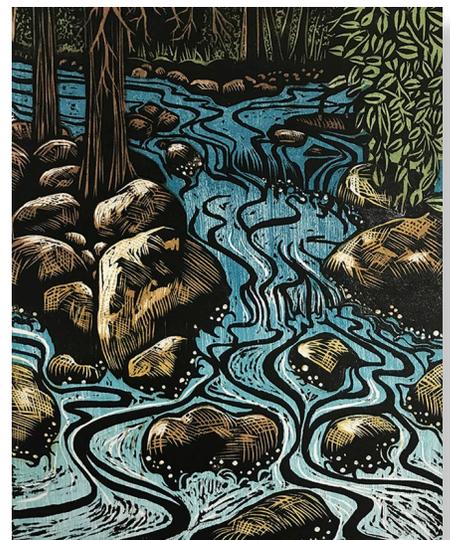
Beth's awards and residencies include the Long Island Biennial at the Heckscher Museum of Art (2016 and 2018) and in 2018 an award of excellence for her woodcut "Buttermilk Falls", the Purchase Award - Central Booking Gallery, Manhattan (2014) for a hand bound book of monoprints, now part of the permanent collection in the Speedball Corporate offices in North Carolina, and the Akua International Print Exhibition – 2nd place (2015). Artist residencies include Cuba (December 2018) and the Art League of LI (2018/2019). As an educator she has been awarded the Harvard Club of Long Island Educator of Distinction (2016), New York State Art Educator of the Year (2009), The Channel 12 Art Educator of the Month (2008), Nassau County Art Educator of the Year (2008), The Paul Vetrano Teacher of the Year (2003 and 2018), as well as Long Island Educator of the Year (2003).



*Buttermilk Falls*



*Christine Falls*



*Kindred Rivers*

## REGION ART EDUCATORS OF THE YEAR

Region 1: Jill Cornell

Region 2: Douglas Michalak

Region 3: Kathryn Alonso-Bergevin

Region 4: Elizabeth Wunderlich

Region 5: No Awardee

Region 6: Rebecca Plouff

Region 7: Jenn Wassmer

Region 8: Karen Rosner

Region 9: Kelly Baum

Region 10: Clare Levine



### SPECIAL CITATION BUSINESS AWARD

Beaver Lake Nature Center,  
Baldwinsville, New York

Golden Artist Colors  
New Berlin, New York

The Prime Print Shop  
Daniel Clark, owner  
Arlington, New York

Hudson Valley Tattoo Company  
Wappingers Falls, New York

### OUTSTANDING SERVICE AWARD AT THE TIME OF RETIREMENT

Kathleen Hallam-Bushek, Region 6

Terry Crowningshield, Region 5

Carolann Lally, Region 10

Stephanie Needham-Sareyani, Region 10

Julie Zeller, Region 2

### ZARA B. KIMMEY AWARD \$1000

**Jennifer Katzman**

Syosset High School, Syosset, NY

Attending Drexel University – Westphal College of Media Arts & Design  
Photography

Chrysoula Highland, Art Teacher

### BILL MILLIKEN AWARD \$500

**Jiayi “Noca” Huo**

Syosset High School, Syosset, NY

Attending Rhode Island School of Design

Chrysoula Highland, Art Teacher

### AIDA SNOW AND ELAINE GOLDMAN AWARDS, \$500 EACH

**Angelo DeLuca**

School of the Arts, Rochester City School District, Rochester, NY

Attending Rochester Institute of Technology

Photographic & Imaging Arts – Advertising Photography program

Susan Rudy, Art Teacher

**Margo Christie**

Hicksville High School, Hicksville, NY

Attending SUNY New Paltz

Craig Mateyunas, Art Teacher

## NYSATA STATE ART EDUCATOR OF THE YEAR



**Patricia Groves**  
**Region 2**

### Art Educator

Nazareth College

Alfred University

Roberts Wesleyan College

Genesee Community College

Rochester Institute of Technology

SUNY Brockport

Brockport HS

Brockport, NY

NYSATA Past President

2007-2009

Co-Editor

*NYSATA News*

NYSATA Conference

Co-Coordinator

Recipient of NAEA's

Marion Quinn Dix

Leadership Award

# *Ch, Ch ,Ch, Changes . . .*

*(sorry David Bowie)*

**By Allyson Demski**

I'll begin my story with a quote from Andy Warhol: "They always say time changes things, but you actually have to change them yourself."

As far back as I can remember, I wanted to be an art teacher. I always loved creating and making crafts with my mom. During middle and high school, much of my time was spent in the art room exploring my teenage angst and making Prismacolor portraits of my friends. I graduated high school in 2005, and to my surprise, due to an overabundance of teachers at that time, my guidance counselor discouraged me from declaring art education as my major in my first year of college. When I got to SUNY Fredonia for my first go-round at higher education, I declared my major as Communications. I think I felt pressured to choose something as my major, but I was an eighteen-year-old with little guidance, and an idea that communications sounded neat, even though I really had no idea what that field involved.

I got bored halfway through my program. My grades weren't great, and I was uninterested in what I was doing. I declared my minor during my sophomore year as Fine Art, and this is where I really began to flourish. I took Art History for the first time, learned how to paint properly, and learned how to create digital art. I loved it. I decided to double-major, and my grades went from C's to A's within one semester.

Once I graduated, I began a career in marketing and graphic design, and I've worked in this field ever since. In the winter of 2018, I found myself feeling the need for something new. I was working in an incredibly stressful job as a Senior Regional Digital Marketing Coordinator (say that 5 times fast!) for a national news company. I was unhappy, I was working in a less than ideal environment, I was exhausted from the corporate world, and I knew something had to change.

I had been looking at the Art Education Post-Baccalaureate program at Buffalo State since I left Fredonia in 2011, and I decided to apply. I had just turned 30 and reminded myself that I wasn't getting any younger. I was overjoyed at being accepted!

Going back was really, really intimidating. It was scary leaving a job I was comfortable in, and I almost backed out a few

times. I was older than most of the students in my class. I felt it was too late to start over. What if I forgot how to properly write a paper? Analyze a reading? I was even nervous that people in college didn't use notebooks anymore. I thought "hmm, what if I bring a notebook and all these young kids are using iPads and they think I'm a loser?!" Well, obviously, college students still use notebooks, and to my delight, my writing and analytical skills have improved quite a bit since my first round of schooling. (That might have to do with less parties, and more focusing on my work, but who's to say!)

Even though getting out of my comfort zone and pushing myself was terrifying, I have never felt so excited and so sure about something before, and that's a really good feeling to have after feeling stuck for as long as I did. I've realized that even with all of my schoolwork on top of working 40 hours a week, I am happy again! I'm stressed, but it's a better kind of stress; a stress where I know I am working toward something great. I am excelling in this program, and I am learning so much from my peers, the teachers I observe, the kids I work with, and my professors. I am soaking it all in, and I am so excited to student teach this coming spring. I'm eager to begin my career as an art teacher and help to influence the creativity and lives of my students.

It's never too late to follow your dreams, no matter how far from the path you go, you just have to do it, even if it's daunting. If there's one thing I've learned from this last year, it's to trust your gut, and just go for it . . . just don't forget your notebook.

*Ally is in her second and final year of the Art Education Post-Baccalaureate program at Buffalo State. She also works full time as a Marketing Director for a local plumbing company. In her free time, she likes teaching adult & children's workshops at a local art shop, spending time with her boyfriend Jared, her friends, and her two cats. In the studio, she enjoys hand embroidery, painting, and graphic design.*



# Learning the Hard Way

By Doug Pashley

*I can't do this anymore* was the thought that went through my mind every day for the last several years of my graphic design career. I was a senior packaging designer at a successful design firm, working on big brands that you would see in your local grocery store – like Hood®, Snuggle®, and Dos Equis® –and both my boss and my coworkers were very passionate about their profession. In some ways, their passion is what made me realize that spending the rest of my working days as a graphic designer would not be fulfilling to me; I wanted something more meaningful. This desire led me to pursue my art education certification through Buffalo State College, which quickly proved to be meaningful and exciting because of how much I learned in my first semester about what it takes to be a successful visual arts teacher.

This past spring was the first semester of my post-baccalaureate art education certification program. My professors – Dr. Alice Pennisi and Candace Masters – taught me many valuable lessons: the importance of formative and summative assessments; a good teacher is a reflective teacher; since it is impossible to teach everything, focus on the most important things to teach; that big ideas should be at the center of my curriculum, connecting my lesson plans and creating a cohesive unit; and to understand the developmental age of my students so I can teach them in meaningful ways. One of the most important lessons that I learned was how classroom discipline is related to classroom management – a critical relationship I experienced after the semester was over.

In order to gain teaching experience—and to have an income while going to school – I began substitute teaching at a local school district. The elementary art teacher, who allowed me to observe in his classroom, asked me if I could sub for him. I was excited and I thought this is going to be the best experience yet, because it will be a real preview of what it will be like to be an art teacher.

I had already subbed in 12 different classrooms, so I felt prepared and excited for what the day would bring. As the students poured in, they took their seats and folded their hands in front of them. Even though I had watched this art teacher's classroom management during observation hours, I could not remember what he did at the beginning of every class. As soon as the students started to look around the room and fidget, I knew that things were beginning to go off the rails. "Good morning, my name is Mr. Pashley and I will be

your substitute teacher today," I said. The giggling began. "Mr. Plushy?" a student asked. "No, Mr. Pashley," I responded. "OK, Mr. Plushy." Choosing to ignore the student's comment, I continued by saying "Today you are going to be working on creating your own LEGO® character." I stood next to where the outlined LEGO® people stack of paper was and said "You can begin after you get a sheet of paper from this stack." My poor planning nearly got me trampled as every one of the 22 students jumped up and rushed toward me. No matter how hard I tried to get them to sit back in their seats with "Wait, wait, I'll pass them out to you instead," they would not listen; instead, they just kept smiling and shouting out how they planned to customize their character, as if declaring it to the world first was a necessary part of the creative process. It had only been three minutes in the first class period of the day.

By the fourth class period, after incessantly telling students "Please go back to your seats, you can talk to your friends during recess," and them pretending as if I did not exist, I sat down in the art teacher's chair and watched helplessly as the sea of chaos before me continued to rage. I had lost control – if I ever had it in the first place. Maybe this was what teaching really was: corralling students and persuading them to do their work, keeping the noise to a minimum, and constantly negotiating with students who refused to cooperate. I can't do this anymore. I had substituted for only four class periods of elementary art and I was defeated. My wife is going to kill me if I tell her that I can't finish my college program. Back to being a designer, I guess. Some students saw me sitting dejectedly and smiled at me. I am still not sure if they were encouraging smiles or smiles of triumph.

That night – after a few inspirational libations – I realized a few things: I did not have the respect of the students because I was a substitute teacher; I had not had time to establish routines and procedures for the classroom like the "regular" year-long art teacher had; I needed to learn how to manage a classroom. The students were not personally taking advantage of my inexperience – they did not even know me – they were just being kids. All children need structure and routines, and that is what good classroom management is all about. Now I look back respectfully on the teachers who inspired me to pursue art and graphic design, some of whom were very strict in their classrooms. I had been challenged by a bunch of elementary students who taught me the most valuable lesson I have learned so far: provide classroom structure and routines

so that my students can focus on their work and thrive. If I don't, the students will run wild and none will learn or be productive. I had a setback – but I had learned a valuable lesson. I was not a failure; my career as an art teacher was not over before it began. *I can do this. I will do this, because it is the most meaningful thing I can do.*

*Doug Pashley is in his second semester of the Art Education Post-Baccalaureate program at Buffalo State College. He will be graduating this spring and entering the teaching workforce. In his previous career he was a senior packaging designer, but he has decided to change course because he thinks that teaching will be a much more fulfilling and meaningful profession. He is a student representative on the NYSATA Board of Trustees and is looking forward to learning all that he can from the people in the NYSATA organization.*



## Embracing Change 1

# Teaching the Elements of Art Through Imaginative Play

**Laura Minor**

*Editor's Note: Laura Minor used the revised NYS Visual Art Standards to expand and refine her curriculum as she learned to trust her young students' creative impulses. This is a story about becoming independent and allowing her students to independently choose. Laura's evolution as an art teacher involved her experimentation with many methodologies and techniques as her instincts led her to more rewarding learning and teaching.*

In 2008 I had just graduated college and was hired to teach art at a school for students with special needs. The school also ran a daycare and preschool in the same building. I saw the students in preschool, some as young as 2 years, one day a week. In college, we had barely touched on how these young students should experience art. My instinct was to have more experiential lessons, but I was constantly butting heads with the classroom teachers who wanted a cookie cutter product they could send home to parents. I was invading their domain with a cart and I was inexperienced. I felt that I relented to the insistence of the classroom teachers far too often. Their ideas became my lessons. After a couple of years, I left that position to pursue my MFA degree full time.

When I returned to the classroom this

time teaching for Buffalo Public Schools, I would occasionally be assigned a Pre-K class – once every six days and usually only for part of the year. I lacked focus with them and leaned on more traditional art projects.

When New York State released their new art standards a couple of years ago, I was interested on how they addressed the youngest learners. I did not have Pre-K at the time but in my kindergarten classes I began to shift toward meeting the new standards.

Over the summer of 2018, I was transferred to a new school in Buffalo: North Park Community School. One of the features the principal was using to attract parents to the school was to provide Pre-K and kindergarten students with art instruction twice during a 6-day cycle. Knowing from day one that I



*Station 1: One student's finished mixed media sculpture.*

would see these students so often and throughout the year made me excited. I set out to plan a curriculum (our district curriculum starts with kindergarten) embracing the new art standards. Using the elements of art as my guide, I designed units focused on line, color, shape, form, texture, and pattern.

Two standards in particular would guide my units throughout the year: **(VA:Cr1.1.K a. Engage in exploration and imaginative play with materials).**

**(VA:Cr2.1.Ka. Through experimentation, build skills in various media and artmaking approaches).**

For each of the elements of art I wrote a unit plan that would focus on play and experiencing materials and concepts rather than producing a product.

I began the year with my unit on line. I read the students *Lines That Wiggle* (Whitman/ Wilson) and *A Line Can Be . . .* (Ljungkvist). Some days of the unit we started out with *The Lines Song* by Scratch Garden on YouTube. We practiced making different types of lines with our bodies and we looked for lines in their classroom. In smaller groups the students played with chenille stems. They bent them to create zigzags and wavy lines, and straighten them back out, and twisted them into curly lines.

Each of my units consisted of rug activities such as books or videos that they, the class, would complete together; and station activities for small groups of six students or less. Each unit had three to six different stations that students would rotate through, more than once. As students arrive at each station, I give them minimal instruction. I may show them how to use and rinse a paint brush or how to play a game. Then I would let the students explore and give up control of what they were creating.

During the color unit students explored how colors interacted with each other. They received home-made play dough in the primary colors and were allowed to mix the colors and make whatever they wanted. At another station, primary colors were sealed into zip-lock bags and students were able to move the

colors together creating secondary colors. As they created new colors, they excitedly shared with their group what color they made. I asked students what they were going to create with their new color. At a third station, students played a game sorting through about 60 objects and placing them into color categories. Each activity provided them with a different experience. (VA:Cr2.1.PK a. Use a variety of artmaking tools) and strengthened their color knowledge in a new way.



*Station 2: Proud little architects pose with their structure created using wooden forms.*

I used the ubiquitous Pre-K wood blocks for the unit on form. I asked the students to play architect. I always label my stations with real art terms, such as architecture, mixed media sculpture, and collage. After I defined the term *architect* the students worked in groups of two to three to create a structure using the many different forms. The students discovered that the rectangular prisms made strong bases and the spheres and pyramids were only good for decorative purposes. They practiced important skills like sharing and collaborating. **(VA:Cr2.2.PK a. Share materials with others).**

I would pop in towards the end of this station session and talk to the students about what they had created and what the purpose of the building is. I would talk to them about the different forms they used and why they had chosen a cylinder instead of a cube. Another student favorite was the mixed media sculpture station in this unit. I compiled



*Station 3: Students work together to build a structure using wooden forms.*



*Station 4: Students select materials from the mixed media station to create a sculpture during a unit on form.*

a variety of materials such as tooth picks, round beads, Styrofoam hemispheres, straws, paper cups, cylinder shaped Perler beads, and so on. The students were introduced to what a sculpture is and told that they were to create their own, using at least one form from the materials provided. Their creations were incredibly imaginative and whimsical, and nothing I could have envisioned.

You may ask “Did you ever talk about specific artists with the students?” Of course. While introducing my units I would often show the students art from several artists that work with the



*Station 5: Students create paintings using shape stamps and warm colors.*

concepts we were addressing. During the shape unit, I showed the children the work of Sonia Delaunay, Frank Stella, Matt Moore, and Piet Mondrian. We talked about the shapes students saw in the artwork and how each artist used shape differently. It was important to have the students see how the concepts they are learning about shape can be applied in the creation of art.

After building my young learners' skills with units focused on the elements of art, I was able to give them even more freedom toward the end of the year with collage and sculpture stations. During this time, it was always up to the imagination of each student to determine their creation. I did have students who would have trouble finding a jumping off point. Since most students were very engaged in their art at this time, I could sit with students who required extra help. I would ask them questions or repeat a skills demonstration, and soon

these students were off running. When you leave the solution open ended the students don't feel pressure for their art to look like everyone else's. One student built a robot and another a rocket ship. Both were successful pieces of sculpture.



*Station 6: During our unit on pattern, students use plastic shapes to experiment with making patterns.*

At the end of each class the children would again meet on the rug and reflect on the experiments and art-making activities they completed that day. This allowed me to judge the acquisition of knowledge from the day's activities and for them to share their own thoughts on the art they may have created. **(VA:Cr3.1.PK a. Share and talk about personal artwork.)**

One of the things I most struggled with when teaching Pre-K was time management. Each day we would need 5-8 minutes on the rug to introduce or refresh the lesson's objectives. Then 10

minutes at an activity station, 1-2 minutes to have the students transition to the next station and 10 minutes at that station. Finally, the students would meet back on the rug for 5-8 minutes to review and reflect on the class. That is a tremendous amount to fit into a 35-minute class. It was not easy. I was watching the clock constantly. There were days it did not go as planned. Sometimes my activities were mismatched, one group would complete their task well ahead of another. But like most art teachers I thought up new tasks on the spot or offered students more supplies so they could keep exploring. As the year progressed the students knew the routine and it got easier.

I remember early in my career I was observed during a Pre-K class by the Art Education Supervisor. She said to me afterwards, "you are working too hard." I reflect back on that feedback years later when I approach teaching Pre-K. If I am running around repeating my instructions, helping students glue and correcting their cutting – then I am working too hard. Let them play. Let them experiment. Trust their innate urge to build and create. Let the students put in their own effort and ideas and you will succeed (and might even enjoy) teaching art to very young children.

## Resources

### *Lines That Wiggle*

Candace Whitman, author; Steve Wilson, illustrator, Blue Apple Books; Hardcover edition (March 4, 2009)

### *A Line Can Be . . .*

Laura Ljungkvist, POW!; Brdbk edition (March 17, 2015)

### *The Lines Song* by Scratch Garden

<https://youtu.be/DQEVllmeWH4>



*Laura Minor is an artist and art educator living in Hamburg, NY. She has been teaching (mostly) elementary art for 10 years, the past seven with Buffalo Public Schools. In addition to her art education degree, she holds an MFA from the Visual Studies Workshop in association with the College at Brockport SUNY. Her summer was spent making cyanotypes and chasing her 2-year-old daughter Violet around.*

# *In Unplain Sight*

**Heather Heckel**

*Editor's note: This article by Heather Heckel reminded me of how personal the process of artmaking is. We see the world through eyes that no one else has, and we can be limited, or liberated, by those windows. Heather brings us the compelling story of her own artist's journey, as she deals with a physical challenge. It's an inspiring story of bravery, persistence, and adaptation.*

Through the eyes of an artist and educator, it is my job to inspire creativity in my students and teach them how to see and interpret the world around them. After teaching art for several years I decided to further my own education by pursuing a Master of Fine Arts in Painting via elearning through the Savannah College of Art and Design. When determining the direction of my artwork, my professors showed me how to sift through and dismiss initial clichés and tropes to ultimately arrive at a viewpoint and statement that is unique to me. This process was more difficult than I anticipated because to get to an aspect of myself that was distinctly personal I had to acknowledge and explore a condition that I have spent my entire lifetime trying to hide.

I was bullied intensely throughout my childhood and into adulthood because of my eye condition. Being born more than three months premature, I developed a strabismus – a misalignment of the eyes, which led to amblyopia, as my brain used my dominant eye to see, while suppressing the other eye. This condition is commonly known as a “lazy eye”.

As I grew older, there were times where I wished I had a missing limb, a huge scar, or any disfigurement instead of my misaligned eyes. Unlike a deformity on a part of my body that can be hidden,

the amblyopia affects the very organs that are the windows to the soul and are responsible for first impressions and direct communication. As a child I learned quickly to look down and stay quiet so that people would not notice, so I would not make them uncomfortable. There was a conscious decision to not share anything about myself rather than possibly bringing attention to my wandering eye. I had low self-esteem and no confidence, and that impacted every aspect of my life – I spent all my mental energy thinking about it.

When I started my teaching career, I was very self-conscious of being an art teacher whose physical appearance was not normal. As a beginning teacher in a New York City public high school, I was terrified that one of my teenage students would notice my lazy eye and that I would lose credibility as a teacher of visual arts. Cosmetically I was able to pull my wandering eye in to align with my other eye, however it blurred my vision completely and it was flexing a delicate and weakened muscle which I could not hold for more than 15 seconds at a time – a conscious effort at correction that was not sustainable. Much of my brain capacity was spent worrying and envying other teachers who did not have to think about a physical issue and could instead focus purely on classroom management and lesson planning. I often wondered how I would plan and



*The rooster was an early work that I was trying to paint through mimicry using technical accuracy to overcompensate for my double vision. It was a way of ignoring my condition and trying to gain self worth through what I could produce -- something outside of myself that I could control. If I could paint something “perfect” then somehow, I would be less flawed because of my eye condition*



Jessica, Colored pencil and gold leaf on board, 9" x 12", 2017



Amanda, Colored pencil and gold leaf on board, 15" x 15", 2017



Emily, Colored pencil and gold leaf on board, 20" x 20", 2017

*My first investigation into sharing about my double vision was to create mirror image portraits. Instead of the imagery coming from within, reflections felt like a safe way to combine duality with technical accuracy. However, it was opening me up to the idea that I see the world differently, and using close friends as my subjects allowed me to share familiar sights reimagined in a new way.*

manage if I did not have the constant effort to hide and correct my "flaw". Would I be a better teacher?

Six years later, as I began a graduate program in painting – my first love as an artist – I began to evolve a different approach and attitude toward my unique way of seeing. I started to channel the

frustration of ostracism and abnormal vision inward, which actually enabled me to explore outward. I decided to try something new by letting go and revealing to everyone how I see. Thus, my thesis journey was developed: a series of paintings and drawings that was an investigation that involved a shift from being fearful of the world's perception of me, to confidently sharing and embracing how I look at the world.

As I researched this topic, I discovered some positive attributes of my lazy eye. I learned that there are several historical and contemporary artists who have the same eye condition that I do, and it made their work more successful. Since I have a weakened eye, my dominant eye has overcompensated, and several eye doctors have confirmed that I have a "super eye" which has better than 20/20 vision. Additionally, I see the world two-dimensionally – from an artistic perspective, I perceive everything as a drawing. This allows me to attain extreme accuracy and achieve a deeper understanding of visual cues that signify depth, such as a light and shadow, scale, and overlapping.

Eye doctors explained my difficulty with convergence: the ability of two eyes to focus together to create one image in the brain, an ability my eyesight does not have. I began to recognize a kinship with other artists who possessed the same visual condition: we possess many differences – time, place, gender, age, and style, but there are several similarities borne out of our shared visual circumstance. It is theorized that Pablo Picasso, Edgar Degas, Rembrandt van Rijn, and Leonardo da Vinci had strabismuses, and they were able to communicate the unique and personal character of what they saw, which formed and influenced their personal styles.

I have constant double vision; however, in order to make sense of my surroundings my brain suppresses one of the images so that I can function. This phenomenon can be interpreted in relation to physics: in layman's terms, the Pauli Exclusion Principle states that two identical objects cannot occupy the same space at the same time. Since I



Double Power Lines, 22"x30", Oil paint and oil pastel on paper, 2019



Double Rooftop, 22"x30", Oil paint and oil pastel on paper, 2019



Double Generator, 22"x30", Oil paint and oil pastel on paper, 2019

*I tried to more accurately portray my actual double vision. For this series I challenged myself to look up and notice structures that may be commonly overlooked. This echoed my own exploration of my eye condition because I was constantly wondering about our internal versus external lives. I wanted to give time and attention to scenes that may be forgotten or are not supposed to be seen, which included various rooftops with purely functional attributes such as power lines. However, these compositions ultimately became a study of line, shape and color as I perceived it.*

see two separate images simultaneously, it is also only possible for me to focus on part of one at a time. Therefore, in my thesis drawings and paintings there is the absence of the object where it overlaps itself, which leaves the shell of the edges. This void varies both vertically



*Duckling, Colored pencil on paper, 9" x 12", 2019*



*Walrus, Colored pencil on paper, 9" x 12", 2019*



*Samuel Whiskers, Colored pencil on paper, 9" x 12", 2019*

*I chose the small figurines because they are familial objects that I have spent many hours gazing at over many years. The five Beatrix Potter figurines (Peter Rabbit, Duchess, Mrs. Tittlemouse, Squirrel Nutkin and Samuel Whiskers) were my maternal grandmother's, and they echoed the books that my mother read to me numerous times as a child. The other figurines were my mother's. These porcelain objects remained constant and are precious and familiar despite my constantly shifting vision. They are fragile anchors in what can be an unsettling and irritating experience. Then, I painted an overlapping double image with one version of the object being sharp and one being blurred to more accurately communicate what I see (Figure 2). Finally, I illustrated the scientific Pauli Exclusion Principle by omitting the overlapping portion of the objects, which left just their edges remaining.*

*This final group of paintings represents how instead of simply drawing or painting something accurately, which any classically trained artist can do, I am finally including something about myself through the concept and the style of the finished pieces. This vision is unique to me, and I have arrived at an acceptance of myself through the progression of willingness to share with others instead of hiding, avoiding and pretending. I am no longer denying my eye condition, it has become my subject matter.*

and horizontally because my eyesight shifts on both axes – the vertical discrepancy depends on the angle of my viewpoint, and the horizontal discrepancy is dependent on how tired I am. The shallow background behind the subject still shows because the object has weight and depth, however ultimately it is an illusion of light and shadow on a two-dimensional plane.

The progression of my graduate artwork went slowly. At first I explored double vision through a mirror image (Figure 1). Then, I painted an overlapping double image with one version of the object being sharp and one being blurred to more accurately communicate what I see. Finally, I illustrated the



scientific Pauli Exclusion Principle. As a result of this thesis research and artwork I have transformed my perceived defect into an asset, a process that has social relevance today. My intent and body of work advocates for acceptance rather than exclusion of those perceived as "other". It also celebrates our differences, which is preferred to blindly focusing on how we are the same. It is important to remember that no one is alone; despite feeling like I am the only person on the planet with this condition,

The American Association for Pediatric Ophthalmology and Strabismus states that, "approximately 4 percent of the U.S. population has crossed eyes or some other type of strabismus." My

*Heather Heckel has taught art in New York for six years so far, at both middle school and high school levels. Her favorite thing to do during the summer is to travel to be an artist-in-residence for the National Park Service at various locations across the country. To date, she has completed eight residencies in Arkansas, Connecticut, Washington, California, Iowa, Indiana, Arizona and Nebraska. Her portfolio and a list of awards and publications may be viewed at [www.HeatherHeckel.com](http://www.HeatherHeckel.com).*

*She would love to hear about how her story relates to yours:  
heather.heckel@gmail.com*

experience has caused me to deeply value kindness and understanding of others, and I hope that those who bullied and excluded me would have treated me better if they had been able to see from my viewpoint, which is now figuratively and literally available to all who choose to see it. This experience has allowed me to become more available to my students. If a student has been bullied, or is perceived as different in some way, I now have a renewed perspective about my own life that can be relatable to them.

I am the artist and person who I am today as a direct result of my lazy eye. My artistic success is echoed in the past, present, and future, and that is something that I am willing to embrace.

# Student and Members Exhibit

## Exhibit Guidelines:

- Due to space limitations, there is a limit of 25 participants this year.
- Participating teachers must be members of NYSATA. Work of non-members will be removed if displayed.
- Each participating teacher will have a 4' x 8' coroplast panel on which to hang artwork.
- Work should be appropriately mounted and labeled using the label provided as a pdf on the NYSATA website.
- 3-D pieces can be exhibited on sturdy, teacher-supplied pedestals.
- Each teacher will be responsible for hanging their students' work.
- Identify your display with a 9" x 12" sign that includes district, school, and teacher.
- Consider sharing information about your display with descriptive material mounted on the panel along with the student work.
- Bring work to Student Exhibition area beginning Friday morning at 10 AM.
- Display must be completely installed by 10 AM Saturday.
- Teachers may download a Certificate of Participation from the NYSATA website to distribute to participating students.
- Display must be dismantled by 10 AM on Sunday.



**Deadline to register for this exhibit is November 1, 2019**

Questions? Contact Gere Link and Jill Accordino at [gmslink2002@yahoo.com](mailto:gmslink2002@yahoo.com)

## 10x10 Member Exhibit

**10 Regions • 10" x 10" Incredible Works of Art**

**Members Exhibit and Sale to Benefit the Scholarship Fund at the 2019 Annual Conference in Binghamton!**

- Modeled after regional 6"x6" Exhibits around the state, all 2D entries must be 10"x10" unframed/unmatted works of art. 3D entries must be 10"x10"x10". Unframed, stretched canvas is permitted. These smaller, easier to transport works of art should facilitate greater participation.
- The work will be hung anonymously (artists are asked to sign the back or we will cover the signature with a post-it).
- There will be no fee to participate and all conference attendees are eligible to submit up to 2 pieces of quality work.
- The work will be sold for a flat \$20 each on Saturday afternoon and throughout the evening. All exhibit participants will have first choice for purchasing the work during a designated time. Other attendees will have an opportunity to purchase the work after that time.
- As with previous Members Exhibits there will be prizes awarded for excellence. The expectation is that the work submitted to this special exhibit will be equal in quality to the work exhibited at previous conferences.
- Contributions will be tax deductible as the proceeds will go to the scholarship fund. Receipts will be available.
- All unsold work will be returned to the artist/member and must be picked up after the exhibit is over.

Questions? Contact Beth Atkinson: [bethatkinson12@hotmail.com](mailto:bethatkinson12@hotmail.com)

# Passion for Art – Passion for Life

**Jill Karen Accordino**

*Editor's Note: Most of us have challenges that we meet and cope with, from minor trials to serious troubles – but very few of us have faced what Jill Accordino had to deal with, and still faces. Though we would all agree that teaching art sustains us in many ways, and that we find fulfillment and meaning in our students struggles and successes, in this thoughtful article Jill shares the deep connection she felt with her work and the support of her students. It's an extraordinary story of bravery and strength which shows how Jill endures one of the hardest personal challenges of all.*

Imagine going to work every day to a job you love, working with kids who are challenging, loving, caring, creative, and motivated. Being an art teacher for nineteen years has some creative experiences attached to it. The ability to see the kids making cards for staff/students who are out sick warms my heart. Never in a million years did I ever imagine I'd be the recipient of those loving messages.

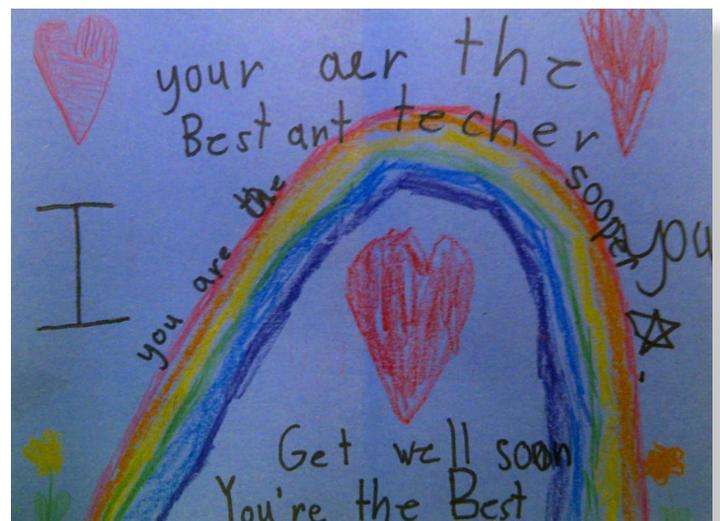
I was diagnosed 3 three days before Christmas 2017. My cardiologist called told me "you've been dealt the worst deck of cards ever". I was fine one day when I went to bed, extremely swollen the next morning when I woke up I had Inflammatory Breast Cancer, or IBC (only 1% of all breast cancers), which has a very low survival rate. There was no good news – including the treatments – six months of intense chemotherapy, a double radical mastectomy, and severe radiation with lifelong limitations on the body. There were two options available: go through the treatment or die. In my opinion there is only one option: to fight this hand of cards I've been dealt.

I was fortunate enough to have a wonderful surgeon who recognized the symptoms and immediately initiated a battery of tests. She recommended an oncologist, radiologist, and reconstructive surgeon who had all seen this type of cancer. My cardiologist was involved every step of the way. My cancer team is awesome, and I am very grateful to them for saving my life. I am very fortunate to have loving support in my husband and son, who went with me to tests and appointments, and made sure I got to treatments, even in snowstorms and blizzards. I thought it was rough on me, but it is even worse for the caregivers who have to sit back and watch the suffering and hopeless deterioration of their loved one.

Then imagine – I had to break the news to my students. When

I consulted my administration, they told me to be up front and share only what I felt comfortable with, this is part of life and we will all deal with it. How to tell them and what to tell them was a personal and professional decision. I teach elementary and middle school. I knew they would react differently. I started out each class those days with "I have some news for you. . ." and proceeded from there. I did not go into detail but gave them the basics. I told my students I had a very bad type of breast cancer and I was going to be out for awhile. I would be very sick and I would lose my hair.

We had great conversations. Most shared stories of people they knew who had cancers. They were very concerned, not for themselves, but for me. I did not want sympathy, I was looking for their understanding and support. I was elated at the support I received and continue to receive from my entire school. The kids promised they'd be good for the sub and help out. (They held to their promise!) We discussed what all this would involve, and they were 100% behind me. I went back



to work for two days after my first treatment and caught the flu. I recovered, but a week later got an upper respiratory infection. I was told to stay home and in the house with no visitors for four months. I was out of work for six months.

where I had access to them at all times. Almost everyone mentioned my strength and drive, which to be honest I never knew I had. I never thought of myself as strong but in hindsight, I've come to see their point.

I continue the fight for recovery almost two years later. My family, NYSATA, my school and students continue to support and protect me. If there is a day I need physical assistance with something, they jump to the chance and are eager to lend a hand. I continue to receive artwork from my students which is inspiration for continued strength in recovery.

Even in times of severe sickness, art plays a major role in providing a healing and motivating factor in survival. When I returned to work, there was a homemade sign covering half of my door in my cancer colors with a cancer ribbon and a giant get well wish made by my students. I continue the fight for them every day. Being creative for a cause has a motivating and stimulating factor beyond the actual creation to inspire one's own personal connection not only to the art itself, but to the cause, whatever it might be. It shares an artist's personal journey with the subject and brings both closer together.



During this period, since I could not be around anyone for fear of infection, I kept receiving packages in the mail. I got such nice cards from my students with wonderful messages of support and love for art and life. They didn't create them because they were told to, they did it because they wanted to and felt a creative need for expression. Art is an international language which speaks to us all. It was truly awe inspiring and a motivating factor to keep up the fight. Our school mascot is the wildcat. I told the students and staff I am a wildcat and you will hear my roar! I kept getting cards from all of them mentioning my roar.

When I came back to school in September, I was still going through radiation. It had burned my esophagus and I was not able to eat. My third graders knew I was sick and wanted to know how they could help. I told them when I was better, I wanted to eat a hamburger. Every day they kept asking me if I had eaten a hamburger yet. I was going to be absent on my last day of radiation. I told them I would be. When I returned, they had a welcome back "party" and brought me get well cards filled with messages about hamburgers. Sometimes when you think they aren't listening, they surprise you!



I received incredible cards and calls from a wide variety of people including my NYSATA friends and family. I saved all my cards and would read them over and over again to keep my spirits up and re-energize my fight. I displayed them right



*Jill Karen Accordino teaches Art at Milford Central School in Milford, N.Y. She has taught PK-12 and currently teaches PK-6. Jill Karen is a member of the NYSATA Board of Trustees, NYSATA Region 4 BOT Rep., the Catskill Regional Teacher Center Board of Directors, and volunteers with Pindars Corners Volunteer Fire Department.*

# Mindfulness in the Art Room

**Kristie Boisen**

*Editor's note: Kristie Boisen will be giving a workshop on mindfulness at the conference in November. She sees a salutary connection between the art classroom and a technique that enables students to escape the routine tumult of the school day and allows them to focus. In this article she explores her discovery of mindfulness practice and tells us about the benefits it brought to her art classes.*

The concept of mindfulness is being used quite commonly in schools currently with children and adults, as a tool to reduce mental stress, anxiety, and to refocus. But what exactly is mindfulness? Mindfulness is defined as "the quality or state of being conscious or aware of something". That "something" can be the present moment, one's feelings, thoughts, or physical feelings within their body.

Imagine walking into a high school art room and seeing students sitting in silence with their eyes closed, while soft relaxing music is playing in the background. Football players in their jerseys, students with crazy colored hair, quiet and shy students, math and science students, all sitting together focused on their breathing. Some are sitting in their chairs straight up, some are sitting and lying on the tables, some are sitting on the floor. All students are fully engaged in the moment, just being, and focusing on their breath. Why? Because it is Mindful Monday in my classroom.

A few years ago, I was drawn to the idea of mindfulness after reading a book titled 10 Mindful Minutes by actor and author Goldie Hawn. It was life changing for me. As a teacher (and a mom, wife, practicing artist, etc.) stress became a huge part of my life. I am always looking for ways to control it. After reading this book, it became clear to me that not only do adults suffer from stress, but children do as well. We need a way to work mindfulness into our school systems so our children can learn why and how they become stressed and how to manage it.

Students have too many demands at home and at school.

Brief, typical high school student narrative:

"Come in, sit down, look at your opening activity on the board."

"Pay attention!"

"Someone in the hallway just told me that my boyfriend is cheating on me."

"Get your work done! Focus!"

"Where I am going to sit at lunch?"

"Will my mom be home for dinner, or do I have to cook? What will I cook? Do we have food?"

"When will I get my homework done? Math. I have math work"

"Oh no – I just missed what my teacher is saying – What? What? WHAT!?"

"What was I supposed to be doing?"

Sigh.

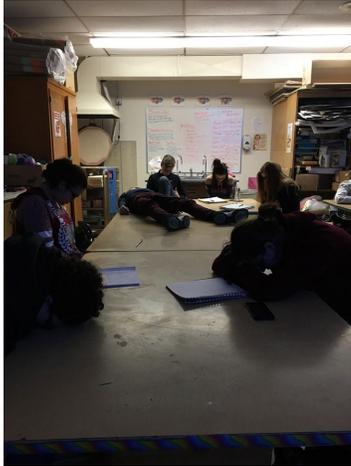
Students cannot pay attention in class if they are stressed, never mind make meaningful artwork. Their mental health is



more important now than it has ever been.

After reading the book, it led me to Goldie Hawn's "MindUp" program, which teaches mindfulness in schools, Pre-K through secondary. I immediately thought, "we need this in our school!" I went to the principal, and I am sure he thought I was nuts. I believe he imagined students humming or chanting, sitting in a circle, like some sort of cult. Needless to say, while he thought it sounded interesting, it didn't go

anywhere. I went to other administrators and also received very little response. So, I decided to add mindfulness into my art curriculum by incorporating "Mindful Mondays". Each Monday, I would teach a lesson from the research-based program "MindUp". Then I would lead students in practicing mindfulness 3-5 minutes every day, which is a great way to start class! This program not only teaches the health benefits of mindfulness, but about the neuroscience behind the brain and how it reacts to stress (interdisciplinary learning!). Once students understand the neuroscience, they can be more aware of how to manage their stress and the effects it has on their body and mind.



I know you are probably thinking "I don't have time for that!" I did lose about 10 days (one project a year) by incorporating mindfulness into my classroom, I still felt that the benefits outweighed the loss. It helped with classroom management, relationship building, and I more positive outcomes with their artwork processes and products. The principal who thought I was nuts is now fully supportive of

mindfulness in the classroom. Other colleagues, including upper elementary and special education teachers, are asking me how to teach it in their classes. I have led an entire cafeteria full of colleagues in mindfulness techniques at a district professional development day. I also teach the importance of mindfulness to art teachers at our local Art Professional Learning Community, and other educators at professional development trainings through BOCES. I am always eager to share my approach to mindfulness in the classroom with everyone in the educational system. I feel that our students' mental health, affected by an environment of distressing news and social pressures, can be nourished and enhanced by learning and practicing mindfulness. The art room is an ideal space for bringing awareness and caring into one's consciousness. The art room is where students can let go, they feel comfortable, they can be truer to themselves, find their inner voice, explore their relationship to the world. The art room is a place of honest reflection.

I have to admit, there were days and weeks that mindfulness just didn't fit into the schedule – I had to get that last day of painting in, or they had to glaze so pieces could be fired, etc. But I found that even the students most hesitant toward mindfulness earlier in the year would walk in my door, sigh, and exclaim what a horrible morning they had and how much they needed mindfulness that day.

What does mindfulness look like in an art room? On Mindful Mondays, in the beginning of the year, they are taught full class period lessons on mindfulness and neuroscience in the brain that controls reactions. However, after the major lessons

have been completed, we can just be led in short mindfulness moments. The lights are shut off, natural light is illuminating the room through the windows. Calming, instrumental music is playing softly in the background. The mood has been set for students as soon as they walk in the door. They sit quietly and wait for the teacher to lead them in mindfulness. "Welcome to Mindful Monday. Let's prepare ourselves . . . sit up straight or get into a comfortable position, to allow your lungs to open. You may sit with your feet flat on the floor, sit on the floor or table in a cross legged position, or even lay down if you would like. Once you are settled, begin by closing your eyes. Remember, if you are not comfortable closing your eyes, please look down to your lap, out of respect for others in the room that are closing their eyes. And begin to focus on your breath. Take a deep breath in through your nose . . . and out through your mouth." As the facilitator of mindfulness, your voice is low, calm and your speech is slow, allowing the music to prevail. Your eyes are open to scan the room to ensure students are on task.

Usually there is one student that tries to look around, just refocus them with a "look", try not to talk so as to not disturb others who are on task. "Continue slowly taking deep breaths in and out, paying attention to your chest rising and falling with every breath. Relax your jaw, your neck, your shoulders, your arms, fingers, hips, legs, knees, feet and toes (body scan) and now bring your focus back to your breath. If your mind begins to wander, that's okay and normal. When you catch yourself, just always refocus on your breath and your chest rising and falling. Take one last deep breath in . . . and out and slowly open your eyes. Now, how do you feel?" Usually students will say things like "I feel so much better now", or "I feel more relaxed" or even "I feel more tired, like I could fall asleep". That is okay, that is when you know it worked. Students are now more focused and ready to start the class. That exercise takes about 3-5 minutes and can be done at any time during the class period, with any grade level.

Students need mindfulness in their life as much as I did, and its importance didn't really occur to me until I saw it in an 11th grader's face as he walked in the door one day, begging me for Mindful Monday even though it was Thursday. He needed that time of peace, of relaxation with lights off for a moment, of just being in the present moment. No judging, no tests, no pressure, just breathing. I cannot think of a more perfect environment for that to happen, than in the art room.

RESOURCE: The MindUp website: <https://mindup.org/>



*Kristie Boisen has been teaching Fine Arts at Canastota High School for 17 years, where she also served as the Art and Music Department Chair. Kristie currently is the facilitator of the Madison-Oneida BOCES Art Professional Learning Community (PLC) which provides meaningful and relevant professional development to art teachers throughout the area and also serves as NYSATA's Region 3 Co-Chair.*

# *A Road to Choice: One Art Educator's Experience*

**Allison Belolan**

*Editor's Note: Alison Belolan was initially skeptical about introducing choice-based lessons into her elementary art classroom. In this article, she takes you on a journey of exploration into this methodology and provides numerous details and suggestions for starting – and sustaining – a choice-based curriculum. She will be presenting a workshop on implementing a choice-based art classroom at the November conference with two of her colleagues*

### **Discovering Choice**

Ten years ago, when I started teaching elementary art, I had heard about Teaching for Artistic Behavior (TAB) and choice-based art at my first NAEA convention. My reactions were “This sounds amazing, but no way!” and “Too much chaos, not enough control . . . how could you just let kids do whatever they want?!” and “What are they even learning?!” As a new teacher, I was not ready to let go of that much control. My reaction was not an uncommon one, especially among elementary educators.

But as the years went by and I gained more experience, my thinking began to change. I slowly became more open to allowing students more choice and was excited by what they were making. My thinking and my teaching method changed as well. My starting approach was teacher-directed with limited choice; I designed the projects and lessons, and students had some options with things like materials or interpretation. For example, if we were doing self-portraits, students would have a choice of Sharpie and watercolor or colored pencils, and they chose what emotion to express with facial expression. I found myself introducing more choice where I could. I would allow for more of a variety of materials for a project, or intentionally make the project outcome ambiguous, to allow for more individual interpretations. As I opened up to more choice I noticed higher engagement in my students, and they felt more ownership of their work. More students were engaging with their work for longer times . . . fewer students were rushing through their work to be done and get to “free draw”.

For many students, free drawing was the most popular activity in art class. I always made it available for early finishers, for breaks for special needs students, and occasionally for an entire class as a reward for good behavior. Students wanted to get to free draw! Every. Single. One. The rushers, the good enoughs, the slow and steadys, the first thing they all asked

when finished with their work was, “Can I do free draw now?!” their eyes pleading that the answer be “yes,” and lighting up when it was. And then students would be so excited to take home whatever free drawing they made, regardless of what it was. Why was that so appealing to my students? Why were students rushing through their projects so they could free draw? I had my suspicions, so I went right to the source and asked my students. All of the responses fell into the category of “I can draw whatever I like!” They got to draw whatever they wanted. It was their chance to create what they wanted, not what I wanted. It was art from their ideas, not mine. It was this realization that led me to embrace more choice, and to embrace the TAB philosophy. This discovery was a revelation and it pushed me to adopt a more choice-based approach.

. . . and then the experience I had with a very difficult 3rd grade class.

With this one 3rd grade class, I had become the type of teacher that I never wanted to be. It was a very challenging class with lots of personalities and behavior issues that I was struggling to manage. I was more like a dictator than a teacher: yelling, nit-picking about the smallest “infractions,” insisting that students be silent, or they had to stop working and clean up early. It got so bad that students weren't even making art anymore. The class often “lost” their art time because of behavior, and spent class reading *Scholastic Art Magazine* and writing. It did not feel good for anyone. So I did a little soul searching and came back to something I learned in graduate school: treat the behavior and not the child. Maybe my lessons were not as engaging as I thought they were. Maybe my students weren't really into what I was teaching, and they were bored, which was causing behavior issues. I decided to take a risk and see what would happen if I let the students decide what their next project would be.

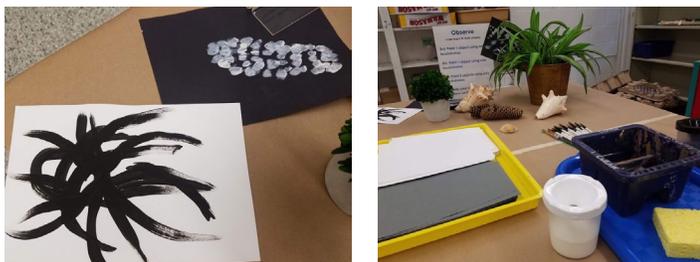
Because I was still nervous and reluctant to let go of too much

control, I decided ahead of time what my requirements for the project would be. One of my objectives was that their ideas be inspired by another artist, another, that students follow a set process of planning, revising, creating, and getting regular feedback from me. I asked students to give me a proposal for an artwork they would like to make that was inspired by something they read or saw in a *Scholastic Art Magazine*. "Go wild," I said, "The sky is the limit!" Students could propose anything they wanted, then discuss their ideas with me. Together we would revise and modify as necessary until we came upon an idea that the student was still interested in but was manageable within our "classroom" (an ex-teachers lounge), and limited supplies. Student ideas ranged widely: from a larger-than-life Pop Art style self-portrait made from balled up tissue paper inspired by an artwork at the 2009 Balloon Art World Challenge, to a bicycle design inspired by the work of Billie Grace, and pet portraits inspired by George Rodrigue. Not a single student had exactly the same idea as another, and all of their ideas reflected their interests and personalities. Many of the students surprised me with the thoughtfulness and creativity of their ideas, ideas for projects I never would have considered doing in a million years! From the moment this class started the self-directed project, students were more engaged and many of the behavior challenges disappeared. That 3rd grade class worked on their projects for the rest of the school year, some finishing and moving on to a second project of choice. Students would come up to me in the hall with ideas for what to do next, they would bring materials to use from home, and they asked to work on their projects during recess!

My experiences with free draw and the 3rd grade "Choice" project could not be ignored. I decided to embrace Choice-Based Art Education. With some research first.

### Embracing Choice

The wonderful, and sometimes overwhelming, thing about choice-based art education is that there are many ways of implementing the method. In my current district there are five elementary art educators. While we all embrace a choice-based approach, each of us does it a little differently. We all have a shared vision of art education grounded in the TAB philosophy that the child is the artist (Douglas & Jaquith, 2018) and "every decision that TAB teachers make, from curriculum to room design to materials, is with the intent of learner independence on that day or a day in the near future." Some teachers begin with a theme and allow students to interpret that theme.



Examples of a Skill Builder set up at a table

Some teachers begin class with "have-to's," or "skill builders," that teach specific skills or techniques that all students are required to practice. Some teachers require planning and reflection sheets for each project. Even though these variations exist, there are many similarities across choice-based programs.

First consider the classroom environment. In order for students to be the artists, and to be independent, they need to be able to function as an artist in the room. Everything that the students will use needs to be accessible, because they will be continually taking out and putting back their materials.



Examples of Centers at Pound Ridge Elementary School

Choice-based educators set their rooms up in centers where materials are organized, readily available, and accessible to students. Many teachers, especially those teaching early elementary, will have materials labeled with pictures and words. Depending on the size of the art room, centers can have designated workspace within a central area, or set up around the perimeter. Teachers who work from a cart use center boxes that travel with them! Usually the big four centers are Drawing, Painting, Collage, and Sculpture. Other possible centers are Clay, Printmaking, Fiber Arts, Technology, Architecture/Blocks, and more – depending on your area and availability of materials. Anne Bedrick does an excellent and inspiring job of describing centers in her book *Choice Without Chaos*, which is a must-read as you begin embracing choice.



Examples of center organization and labeling

Setting up your classroom for student independence is one giant step to embracing a choice-based approach. If you aren't quite ready to convert your room over, materials can be placed on tables for students to access as needed. Each table might have a variety of materials available, or there are designated tables for each material. For example, one table has markers and one oil pastels, or one has drawing materials

and one has collage materials. Next up is re-envisioning your lessons.

### Stepping up Choice in Your Lessons

It can be difficult deciding where to start with Choice. Do you jump into the deep end with both feet? Are you more comfortable starting with just dipping a toe? Somewhere in between? Let's look at two different approaches for "choicifying" the lesson. The first is a gradual "toe dip" approach, and the second an immersion.

Moody Landscapes is one of my favorite lessons for 3rd grade. Students are asked to create a landscape that conveyed a mood or feeling using warm or cool colors. The materials were Sharpie and watercolors (such a good combination!). The lesson would begin with a review of what a landscape is (including foreground, middle ground, and background), and a talk about how artists create a mood or feeling through use of color. I'd show Georgia O'Keefe's paintings Red and Yellow Hills, and Lake George, and we would brainstorm mood words and talk about how the colors she used helped to create a mood. I'd teach about the warm and cool color families (with reference visuals) then students would go off and sketch an idea for a moody landscape of their own with warm or cool colors. After reviewing their sketch with me, students would create their moody landscape with Sharpie and watercolors.



Examples of Teacher Directed Warm Cool lesson

Using the "toe dip" approach, where can we add more student choice to this lesson? Students already choose warm or cool colors for their artwork and draw their own ideas for landscapes. Allowing options with materials or media is a great place to start. This allowance for student choice leads students to begin thinking about what materials they choose and why, but still feels manageable to the teacher. Materials can be placed on tables if the room isn't set up in centers yet. Maybe students can have a choice between drawing materials or watercolors and Sharpie. Markers, colored pencils, and/or oil pastels could be available to use as well as Sharpies and watercolors. Or it could be a choice between using oil pastels, Sharpie and watercolor, or collage. It does not have to be a choice of ALL the materials, it could be a choice between a few materials.

Decide what you are comfortable with.

Ask yourself: is it ok if a student wants to combine different materials? If your answer is "yes," there is now another way for students to explore and express themselves as artists. It will be interesting to see who, if any, of your students think to combine more than one media. If your answer is "no," think about why, and then think about how your answer fits with the philosophy of Choice. When embracing Choice, and moving towards a more choice-based approach, always go back to "The student is the artist."

Now, for those of you feeling ready, a more "jumping feet first into the deep end approach." How can this lesson be transformed so that students have as much choice as possible? For me, the answer is to break it down into many, smaller mini-lessons that take no longer than 5-7 minutes, some of which are required skill builders. Mini-lessons are the Choice teachers basic building block of whole-group instruction. This is where we present concepts like warm and cool colors, teach skills for developing craft with materials and media, demonstrate different techniques, or present different artists for inspiration. The general format of a choice-based class is mini-lesson, studio time, clean-up, share.

Mini-lessons are kept short and quick to allow for more independent work time for students, and in my opinion, are more effective at conveying information because concepts are taught in smaller chunks. After a mini-lesson, students go to work. If there is a required skill builder, or have-to, students complete that before returning to other work. If not, students go about their work in the different available centers, some making new work, some returning to previously started work. Some students may embrace the concepts taught in the mini-lesson and apply it to their work immediately, some may not.

Mini-lessons that could be separated out from the original Moody Landscapes lesson include: warm and cool colors; a review of landscape including background, foreground, and middle ground; a media demonstration of Sharpie and watercolors; or a lesson on how artists can convey a mood through use of color. Of these separate mini-lessons I may decide to turn the warm and cool color lesson into a skill builder so students have a strong understanding of emotive colors. The skill builder could be a review of the Sharpie/watercolor technique. Creating a landscape that shows foreground, middle ground, and background could even be a skill builder. For each of these skill builders I would keep the required artwork size small, about half a sheet of paper (if a student wants to do it with larger paper I'm not going to stop them). The skill



Example of Choice Warm Cool artwork

builder in a warm-cool color mini-lesson could be having to create a small artwork using either color family from a center of their choice or creating a color chart in a sketchbook using three different kinds of media. At the end of class, during share time, the focus would be on students who applied warm and cool colors to their own work.

One of my favorite ways to do a skill builder, is with Table Centers, or an “around-the-room” approach (Gaub, 2014). The idea is to give students ample opportunities for engagement and exploration with a particular concept or media in a short amount of time, usually one class period. A warm/cool “around-the-room” could be six tables each set up with a different activity or media, with either warm or cool colors available at each table. Students either rotate through the tables so they experience each table, or are required to visit at least three of the tables but can choose which ones to go to and how much time to spend at each table. Table Centers are also a great approach for doing Choice with kindergarten.

Kindergarten was the last group of students I was ready to embrace Choice with. Again, my fears of chaos held me back, but after a few years of Choice with my older grades I felt ready to try it with kindergarten. Again, Anne Bedrick has some great advice in her book for doing Choice with kindergarten, but for me the biggest take away was that kindergarten does not need to have ALL the choices. Many kindergarten



Kindergarteners working at the Painting Wall in the Painting Center

classrooms also work in a Center-based model for at least part of their day, so the general routine of using centers is already familiar to students. I am able to have three main Table Centers of watercolors, drawing, and collage. Some classes there are “pop up centers” that may be available for a class or two and then go away for a while. My kindergarten mini-lessons are based around exploration of the Elements of Design, with an emphasis on exploration. The general flow of class is the same as I described earlier, with a mini-lesson, work time, clean-up, and share. I have been pleasantly surprised by Choice with kindergarten, and they are now one of my favorite groups of students to work with. Working in centers came easily to them, and the engagement in art class went way up. Less time is spent on managing materials and students work at their own pace, but my favorite aspect is that you get to know each student as an individual artist. Each class is filled with exploration, creativity, and artmaking that is more meaningful to each student than any project I could give them to do. Now instead of management being my biggest challenge, it’s convincing the kindergartners to leave their artwork at school for the end of year art show!

### Keep Going

Incorporating more choice into your art program is incredibly rewarding and creates a stronger, more authentic art



Kindergarteners working at a weaving “pop up center

experience. Once you are comfortable with a small amount of choice, find ways to add more. The TAB and Choice community is an active and supportive one with many groups on Facebook, an NAEA interest group, and several informal regional groups. Many art educators are embracing Choice, which means there are many teachers out there on the same journey as you are. Find them, reach out to them, and collaborate with them.

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Allison Belolan is a Choice-Based Art Educator currently working in the Bedford Central School District where she teaches students in K-5 at Pound Ridge Elementary School and Mount Kisco Elementary School. Helping other Art Educators on their way to Choice has become an integral part of her professional practice, and welcomes educators to contact her at [allison.belolan@gmail.com](mailto:allison.belolan@gmail.com)

# Trauma Sensitive and Culturally Responsive Practices in the Art Room

Amanda Donovan

*Editor's note: in this article Amanda Donovan reminds us that our students come to our classrooms carrying the weight of environmental and cultural experiences that affect their classroom behavior and performance as young artists. Trauma can surface as disruption, while culture might serve as an ally. Amanda takes us through her own revelations and understandings as she teaches her inner-city students and guides us to a heightened awareness of these issues.*

I have just finished my fourth-year teaching in an urban setting. While many of my experiences might be unique to teaching in a high poverty, inner city school, I can confidently say that many of my experiences are shared by teachers in all different settings. I think we all have had at least one student whose behaviors seem so out of proportion to a situation or a consequence that they received. This past year, an experience with one of my first-grade students changed my perception of extreme misbehavior. This student had been told that I was going to call home to discuss behaviors that I consistently saw during the class, and for which he had received multiple warnings during this one class alone. His reaction to this was to lose control of his physical and emotional self; he cried, screamed, shoved tables halfway across the room, threw materials on the floor and across the room, and knocked over chairs. Remember, this was a six-year-old boy, who weighed no more than 70 pounds soaking wet, and he moved my tables.



*An example of what sometimes happened when a student had a disproportionate reaction to a situation in the classroom.*

which I could not even imagine. Of course, my warning about calling home triggered a furious reaction from this frustrated child. I am now much more aware that while consistent

consequences are important in building a stable relationship with my students, it is also important for me, as a teacher, to know my students and what their individual triggers may be. It is essential that we, as educators, do not see our students as blank canvases that walk into our rooms, ready to learn. In reality, they are canvases that have already had many pictures painted on them, then painted over and over before they have come to us. All of these experiences and pictures affect how a student responds and reacts in our classroom, and we may not even be aware of what they are.

These are challenges that we all face in our classroom, and we need to deal with them in addition to teaching art history and artmaking skills, establishing a growth mindset, practicing and refining social-emotional skills . . . the list goes on and on.

Fostering resilience. Being sensitive to trauma. Culturally responsive practices. It seems there are so many things thrown at us every day, it's hard to keep it straight, and the academic language can be intimidating. So, when I got the opportunity to participate in two collegial book studies on these topics, (ignoring the fact that it would move my start time an hour earlier) I signed up. Over the course of five months, I was part of two groups that worked our way through *Culturally Responsive Teaching and the Brain*, by Zaretta Hammond, and *Fostering Resilient Learners: Strategies for Creating a Trauma Sensitive Classroom* by Kristen Souers and Peter A. Hall. What I learned during these two professional development series was incredibly helpful to me and showed me that trauma sensitive and culturally responsive practices integrate well with what we do every day in our art classrooms.

### **What is Trauma? Why is Culturally Responsive Teaching Important?**

Students are not conscious of the ways that trauma and culture affect their brains. Trauma sensitive practice and cultural responsiveness are important because they directly

affect their receptiveness to learning. I don't mean that a student decides not to paint because they don't "like" the art of the famous Western artist they were shown. The motivating factors behind student behavior may be buried far beneath the surface and manifest themselves in ways that we might not be able to predict or understand.

In the 1990s, the Adverse Childhood Experiences study, or ACEs, was conducted by Kaiser Permanente and the Center for Disease Control and Prevention. It measured the effect that certain kinds of trauma such as divorce, parental incarceration, home or neighborhood violence, and abuse, have on long-term health when that trauma occurs before age 18. Individuals with higher "ACEs" scores, who have experienced more of the identified traumas, are at higher risk of social, cognitive, and emotional impairment, which can lead to many high-risk behaviors, diseases, and even early death.

We have long known of the fight or flight response, more recently updated to the fight, flight, or freeze response. In her book *Culturally Responsive Teaching and the Brain*, Zaretta Hammond explains how the amygdalae and hippocampus work together to control stress responses and logical thinking, respectively. When a child experiences frequent trauma, their hippocampus shrinks, while their amygdalae are constantly on high alert, sending the brain stress signals at the smallest trigger and leading to heightened responses such as the one described above.



*Making the room fun and giving students the option to put their own ideas into their projects is a great way to create more buy-in. This project involved first graders creating architectural "blueprints" of their own custom building.*

If a student does not feel safe or valued in our classrooms, how can we expect them to take artistic risks or even try to focus on their own learning? Herein lies the basis of being sensitive to trauma and culturally responsive: focusing on our students as individuals who come with their own stories and experiences, getting to know them with those stories and experiences in mind. The best news is that art, being a great conduit for communication, provides a great platform for this focus.

### **Being Trauma Sensitive: Acknowledging the Not-OK**

Students who come to the classroom with any trauma, let alone the high ACEs scores common in today's urban and rural districts, will not respond to stress in the way that we would consider "normal." For some of these students,

"normal" is survival mode. How can they focus on improving their drawing skills and fixing mistakes when they might be worried about last night, when they heard gunshots in the street? Their brains are in constant stress response, meaning that instead of a "Oops! Let me fix that!" we'll instead see crumpled and torn papers, thrown pencils, and tears.

What can we do for students who don't even know why they respond this way to challenges? We model mistake making and giving ourselves grace, and we show our students that no matter how many mistakes they make, we will show up for them every day and give them the best we can. Some of our students have had experiences that no child should ever go through, and those experiences are not okay for them. In *Fostering Resilient Learners*, Kristen Souers and Peter A. Hall refer to traumatic experiences as the "Not-OK," and I felt it really described the importance of acknowledging what children in trauma have gone through. Often their first response when someone expresses sympathy or empathy is "It's okay," because their lives have forced them to be strong beyond their young years. They need to understand that abuse and insecurity are not okay, and that they have adults in their lives who can see how those experiences affect them.



*Pictured are two third grade students who both had experienced a significant amount of trauma and often had disruptive behaviors. Paper making was a great way for them to work together and be successful almost immediately.*



*Quilling was a surprise success this past year! This piece was made by a student who often showed disengaged and disruptive behavior. He asked for this constantly after he finished it, because it was made as a gift for a family member.*

The most important thing to remember is that we must always be patient with ourselves and with our students. We are human and will make mistakes. The biggest lesson our students with trauma can learn is how to work their minds through stressful situations without "blowing their lids," and I try to work a lot of narration into my lessons to help demonstrate that for them.

Another thing that can be very effective for students who have experienced trauma is subtle changes in language, which is especially important for the

younger students whose self-image is still so fluid. Instead of “You’re being bad,” try “You’re not making very good decisions,” or even reminding students of a time when they were making better decisions, demonstrating that their good days do not go unnoticed. Students with trauma often focus on their bad days, which is a survival technique developed by the human brain to avoid unpleasant and potentially dangerous situations. This subtle change in language can help students to see that they are not defined by their behavior, and paired with reminders of successes (something they worked hard to learn or a situation where they showed patience and perseverance), caring relationships can be built with these students to help bridge that trauma.



*With the popularity of comic books and superheroes, superhero self-portraits are a great way to reach students and allow them to personalize their outcomes.*

invite students to share their ideas and thoughts in their artwork, but often this sharing does not delve much deeper than the surface. Culture is much deeper than celebrations and traditions, and this is what we need to bring more of in the art room. When I discuss culture below, I am referring to the deeper social norms and shared values of a group of people. Many Asian and African cultures emphasize collective learning and the well-being of a group as a whole, whereas European cultures emphasize independent work and success. This is something that we are often not aware of but can change how we plan activities in our classrooms.

The common perception of culturally responsive teaching is explicitly focusing on different cultures and making those cultures the forefront of the current activity. While it is certainly important to show students a variety of artists and cultures, both current and contemporary, culturally responsive teaching actually goes so much further and deeper than that.

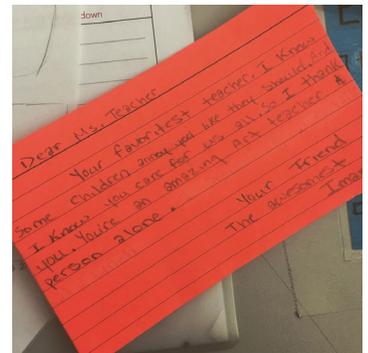


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Culture lies in how students store and respond to information and is something that they are often not conscious of.

Content delivery is one of the biggest areas where we can connect with our students on a cultural level. This does not mean that every teacher should walk into an inner-city classroom rapping about Ancient Greek architecture. I would laugh myself out of a classroom for doing that, let alone the trust I would lose from my students for so obviously trying to be something I’m not. However, the ways in which I share information with my students changes when I understand which cultures are based in narrative traditions, in which lessons and stories were passed down orally and through dialogue.

Possibly the most important thing an art teacher can do is use projects and assignments to get to know their students. Getting to know our students and the experiences they bring into the classroom allows us to connect with them on a level that shows them how much we value them and their learning. That connection tells their brains that they are safe in our rooms, to share and to take risks. Through this newfound risk-taking and sharing, we learn more about students’ cultures, and the cycle continues upwards.



*I keep this note as a reminder of how important relationships are when working with any students, but especially students with trauma*

### **Biggest Takeaways**

I am hoping that much of what I wrote in this article is not new. My goal was to demonstrate how much of our current practice already builds a classroom where students from diverse backgrounds and experiences feel safe. By being trauma sensitive and using culturally responsive methods we can connect to our students and give them skills that go beyond the classroom and into their lives outside of school, ultimately helping to create creative thinkers and successful human beings.

## *Talking To Art Teachers: listening to and learning from each other*

Marty Merchant

I took a long road trip with my wife around the United States in the fall of 2018 to celebrate our 50th wedding anniversary. It was an adventure in the family car, following the edges of the country. Since I'd always liked talking to other art teachers at meetings, events, and conferences, I got curious about having conversations with art teachers in other states. I emailed art teachers in cities where we'd spend a night – and got welcomes from 12 different locations. In this issue, I'm bringing you the conversation I had with two teachers and a building administrator at a prominent charter high school in New Orleans, Louisiana. With a school culture that values the arts, these teachers and their administrative colleague are excited and proud of their building and their program. I was excited by their enthusiasm and reverence for the special atmosphere of their learning community. Though this conversation took place a year ago – I can still feel their passion as I listen to their stories. It deepened my conviction that our discipline and practice have a unique hold on us, as teachers, and an enduring, positive effect on our students.



Beth Romaguera, Frank Israel, and Mitch Soileau  
New Orleans, LA



I found a willing group of art teachers and an administrator that wanted to talk at the Lusher Charter School in New Orleans, Louisiana. The Lusher Charter School Theme is Celebrating Cultural Diversity Through High Academics and the Arts. LCS was a Blue Ribbon school in 2018, and was designated a 2016–2018 Exemplary School by Arts Schools Network. K–12 Lusher had over 1800 students in the 2018–2019 school year. I was eager to meet the two teachers that responded to my request for a conversation – having made myself familiar with the Lusher profile, which promised to be one of the most art-focused schools I would visit during my travels. A sunny fall day brought me to the steps of Lusher School – a traditional-looking, classically inspired edifice with imposing columns and broad steps. Once inside, it revealed itself to be an exemplary institution for arts-infused, student-centered learning.

We met at the Lusher Charter School on Friday, October 26th, 2018. Beth Romaguera is a 6-8 middle school art teacher. Mitchell Soileau is a Media Arts teacher in the high school. They met with me in Beth's 4th floor light-filled corner art room. They brought an unexpected but welcome guest, Frank Israel, the temporary Director of Operations and Development, who is the Acting Arts Director. I asked some general questions about their histories and the unique nature of Lusher.

Beth: I started my career in graphic design, I worked at an ad agency – did that for a couple years – I loved it but the hours were very hard – and I got into photography and had several photography studios, and then I started to look into other areas . . . and then my oldest daughter became involved in the Talented Art Program out in St. John's Parish, out where we were living, and I used to go with the art teacher and help her with the kids, and decided that I really liked teaching art, and so I went back to LSU and have been teaching ever since – I've been teaching for 30 years. This is my 21st year here at Lusher . . . after Katrina, that big storm that changed the face of New Orleans, we added the high school component and that's when we moved here [to this building].

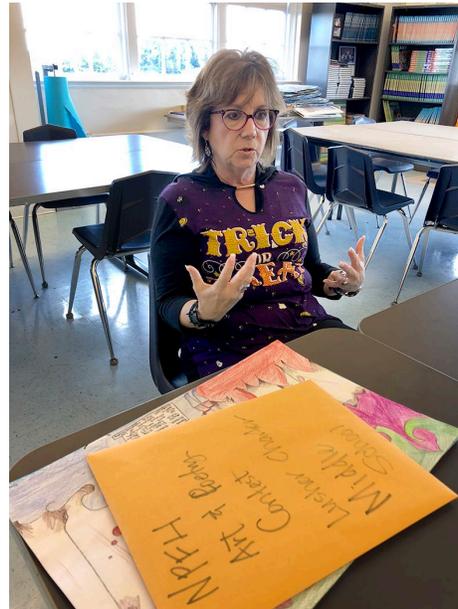
**NN: Are you glad that you became an art teacher? Why do you love it?**

Beth: I started drawing as a little bitty thing and I love teaching children art – it's amazing to watch what they can do – I just love everything about it. The other day I was starting a dream project based on the art of Marc Chagall and it was a lot of fun – I had the vocabulary right up there actually – you know, to get to sit here and talk to them about his work, and also to have them express their feelings about dreams and surrealistic environments . . .

**NN: Do you have a memory that comes to mind of a particularly satisfying or fulfilling project or lesson?**

Beth: One of the most fulfilling things that I've ever done – when I first started at Lusher . . . I was very concerned to

learn a little bit about the students – so we did an assemblage box project – Joseph Cornell – and I made it a self-portrait [assignment] for kids. . . to describe to me a little bit about themselves and at the same time to learn about Joseph Cornell's work – and from that I began to see how much kids – especially in 8th grade – really really enjoy opening up, talking about their art



work, talking about how they feel about their art work, and from that project I learned how to critique kids about their art – and ever since then, which has been a good while ago . . . at the end of every project they come before their peers and me and they describe their project and talk about it – and I have a rubric with different questions that we ask . . . and it's really really interesting to see how the kids talk about their art work and their peers like to share that and ask questions – and it's been, for me, it's been a really successful way to grade them.

**NN: Why do you feel that your classroom, or the environment here – with the emphasis on arts integration – why do you feel this is the ideal kind of learning environment?**

Beth: We all work very close together and it's very nice to be in that kind of working environment – not everybody has that – but I've had lots of friends who are art teachers here in New Orleans, and I've had several of them an

talk to my students and watch the way we work here, and they have all been truly amazed at the real creative environment that Lusher has for kids.

**NN:** After I complimented the group on the building's physical appearance, the cleanliness, the fittings and decor – both Mitch and Beth point to Frank and give him the prime responsibility for the great physical environment. The building is over 90 years old – was the lowest achieving high school in New Orleans – and was a troubled school – and both teachers praise Frank for the transformation of the structure. It had been closed down, but Lusher resurrected the space. Mitch called it a "rebirth". Both Beth and Mitch repeatedly express appreciation for their good fortune.

I was curious about Mitch's position as a Media Arts teacher – I hadn't come across anyone listed with that title in any of my district or school website searches so far. I asked him about it and his work history.

Mitch: I went to Savannah College of Art and Design, and graduated in 2000. . . after SCAD I moved up to New York City and was lucky enough to get an internship with photographer Joyce Tenneson . . . and I ended up running Joyce's studio for four years . . . I got to shoot for the *New York Times Magazine* . . . but I was getting older . . . growing up down here, this place is a very different environment, New Orleans, and Louisiana in general, it's different than every other state in the United States, and you don't realize that as a kid until you leave. New York is so fast-paced, and there's always somebody who wants to take your job . . . I missed Louisiana – the people here are great, the food is great, everything's just a different world down here – you can talk to anybody on the street – and so I wanted to come back down here . . . the Saints won the Superbowl and this place blew up – it just exploded again – so I was like 'I'm ready to go!' – I didn't even have a job lined up. One day somebody came in and they said 'Mitch – they're looking for a photo teacher at Lusher Charter School', . . . I was in my late 20's and I thought this is



not for me, I don't care about high school, I was like 'No! I'm not going to do that!' . . . and everybody got on me – 'health insurance . . . you're good at teaching. . . go do this. . . ' I went to the interview, I showed them my my portfolio . . . I got the job. I was like 'okay. . . I'll give this a shot, see how it goes . . . '

First year here I had the time of my life – I mean think about it – basically what I was doing was sitting down with kids teaching them the same program I had at SCAD – talking about photography and film all day with kids that wanted to learn . . . these kids wanted to be in there, they had auditioned to be in there and so they were so receptive to everything that we talked about . . . it's like heaven, it's like sitting around with my friends. . . I'm here eight years now . . . it was a dream, they'd have to pry me out of here with a crowbar . . .

Beth: I think the other thing about Lusher, those of us that work here have really become friends – you come into the school, not only into this great environment, with these wonderful kids, but with the people you really like – and that makes a huge difference.

Mitch: There's this kind of family feeling around here. . .

**NN: What fosters that community feeling?**

Mitch: Number one – let's use the arts department as an example – we've got a

lot of people in the arts department – everybody is very well respected in their field, they've all really worked in the industry, and we'all all really enjoy talking to each other and finding out what each other is doing – we all have the same issues we deal with around here – and you just get really close.

Beth: We also have an administration that's really really supportive of what we do . . . and because you know in art . . . you get out and work in a field and you think it's going to be the dream job, so you change and you do something else – but for an artist, you have to be creating all the time. . .

Mitch: . . . and the city provides that too – that's another reason we're all tight – the reason we all know each other so well – we talk like a family, and that's how the city works.

I wondered out loud about other factors that contributed to the Lusher experience. I asked how unique the student population at Lusher is – had selective admissions produced a group of students who allow and support this family atmosphere. They observe that it is a competitive process for the students to get into the Lusher system. They also reflected on the competition for teaching and administrative positions – because of the premium environment, the generous funding (private and public) and atmosphere, being a member of the Lusher staff is an enviable job. They agree that their performance is the result of pride, not pressure.

Beth: You want to do good for the school, you want to do good for yourself . . .

Frank: . . . it's infectious. . . the kids have an energy – it's infectious in a good way. . .

**Getting back to Mitch, I ask if he has any special tokens or memories that get him through a rough patch.**

Mitch: Oh God yes – there are the letters I get, when kids graduate – that's one of best feelings in the world. And on my fridge I have magnets holding them. Because when I get upset about stuff or

– you know – you wouldn't be human if you didn't have those little times where you're like – I'm stressed out, I don't know what I'm gonna do? Cause teaching is hard! It's one of the hardest jobs I've ever had – I love it more than anything – but having all of those letters – God, that changes everything!

**NN: Why is it harder? You've all had experiences in the world – but you characterized this job as one of the hardest?**

Mitch: Number one you want your kids to do well – I'm not going to just say 'a bunch of the students' – part of being in the CA [Certification in the Arts] Program kids have to choose a major when they come into high school – and they can choose one of the divisions of the arts program [dance, orchestra, jazz, creative writing, theater, stagecraft], it's unbelievable – so the ones that choose



any of these programs . . . the kids in my CA program see me every day for almost two hours, all year, and I have them freshmen through seniors [with other Media Arts teachers] – I spend more time with some of them than their parents do . . . so you get to know them so well, and you want them to do very well. [Mitch's CA classes average 14 students.]

**NN:** Turning to Frank, I explain that he's the first person from an administrative level that's sat in on a conversation with art teachers. I ask him what he feels the advantage is to having a school like this that integrates the arts with all the other



disciplines.

Frank: For the first part of my career I bought into the notion that you either had to be left-brained or right brained, that you had to be a literary person or a surgeon, or you were going to sing or be a realtor or an engineer – what I discovered along the way through kids – “J” [I won’t use her whole name] comes to mind. I was a principal of Jesuit high school in Shreveport for 10 years, and this young student was incredibly smart – “J” came to me in pain – her father was one of my science teachers – because she was going to SMU in Dallas, and she was being forced to choose between medicine and opera – she was a singer – and I’m really glad to tell you that today “J” is a really famous doctor in Dallas and is also a member of the Dallas Opera Company. So my answer to her was ‘why can’t you do both?’ One of the most exciting things we have going on here now – you mentioned STEM – I love technology but I also love art – so we started exploring the whole idea . . . we decided to also challenge and encourage our engineering-type kids and our math-kids, so we started this idea of having a da Vinci Program – which would be having a STEAM Program with a big old capital A – we discovered that kids were already doing it.

**NN:** After some lengthy and delightful narration of several examples of how the Lusher community collaborates on school-wide projects, Frank continues . . .

Frank: I just work with just amazing people – there would not be a prom without Beth, there would not be a homecoming – Beth does all that stuff – she loves kids – this one [Mitch] loves

kids – he’s a pied piper. . . these guys have two packed schedules. . .

Mitch: And they let me do what I want. . . I don’t have somebody standing over my shoulder going ‘no, you’re not teaching this’, you know what I mean? They trust us, they let us do what we need to, and they support us with the equipment – you know how that is – they work with us to update everything – we have grown that program so much in the last eight years . . .

**NN: What happens at Lusher? – what kind of student – what kind of learner, what kind of adult, does Lusher produce that’s special or different or unique?**

Beth: A child can come here, whereas at another school, they may be looked upon as a little bit different, maybe because they’re a little too artsy, or their ideas are a little different – but when they come to Lusher, I think we as a faculty, and just as people in general – are very very open to kids that are different – and instead of looking at their differences we take those differences and see what we can do with them, and I think the outcomes are incredible. If you have a child like that – you know that they’re different – and you think ‘what do I do with this?’ but wow, all these people here in the city have Lusher they can send a kid like that to.

Mitch: [our students] leave with a certain amount of confidence, that’s one thing – and they know what’s out there, and I think they realize that they know about all these things – they get worried about what they have to do, even in college, they just know what’s out there – they have an intellectual curiosity.

Beth: We don’t have the behavior problems here that lots of other schools have, our kids, it’s like they come here, and they know that they’re not here for foolishness, they’re here to learn, they’re here to create, they’re here to do great things, and they appreciate it.

Mitch: I had not been in a high school environment since I graduated from high school, and it’s very different now – and that’s what surprised me the most – how they all interact with each other

so well . . . I had a kid write one of the best letters I had, wrote it to me as a senior right before he left ‘one of the things I want to thank you most for is treating me like a real person’, not just some number in my class. Talking to him like he was one of my peers – I make sure I do that with all of them and I think it makes a huge difference.

Beth: who wouldn’t want their child to come here and leave and be kind to other people – what an awesome thing – that alone is an awesome thing.

Lusher is a great example of a place where children are cared for and cared about – a physical space that is spotless, designed well, generous with formal and informal spaces, decorated with respectful and celebratory announcements that contribute to a buzzing community of learners – which is steered by caring teachers and leaders seriously tending to the business of education, then you find education at its strongest and best.

*“Here at Lusher, we always try to pull out what we can from them, no matter what it is. We’re all trying to do that.”*

*Beth Romaguera*

*“If you can’t have fun with your friends . . .”*

*Mitch Soileau*

Lusher Charter School:  
<https://www.lusherschool.org/arts/>

# Workshop Descriptions

Each workshop is labeled with a letter representing what grade-level the content of the workshop is geared towards.

E = Elementary  
M = Middle School  
HS = High School  
C = College  
A = Administration

## **Incorporating 3D Printing into the Classroom**

Participants will get hands-on experience with 3D modeling objects on the computer (using free software!) for their Art classroom. Presentation will include sample lessons, resources, and examples for incorporating 3D printing to a variety of classroom settings. **Attendees are asked to bring their laptop or Chromebook** for the hands-on portion of the workshop.

*Daniel Aktas, E, M, HS*

## **Integrating Math and Art**

String art is gorgeous and provides students with an opportunity to create in a very unique format. This workshop will explore two ways to work with string art in your classroom! For a small fee (\$3) for materials come explore the use of string, wood, cardboard, and sewing to explore the use of math when creating a work of art. All who attend will work within a station rotation model to create a teacher sample, explore the various materials presented and leave with a ready to teach lesson(s).

*Kathryn Alonso-Bergevin, E, M, HS*

\$3 fee

## **Access for All**

Come learn about creating visual directions to aid students in creating the best work that they can. In moving between districts in [and around] Syracuse, teaching in public schools and in charter schools, I have made changes to my teaching methods to best aid my students in accessing the arts. And you can make your own art book for only \$2! An art book could be your answer to data, sketch-booking, introduction activities, interactive notebooks and more! Come and make your own and see how I have implemented all these projects into the

**Please Note: The workshops listed in this issue of the NYSATA News are accurate as of the printing of this publication. All workshops are subject to cancellation or change. For more information closer to the conference, please check the website: [www.nysata.org](http://www.nysata.org). Presenters are listed at the end of each workshop description.**

art classroom.

*Kathryn Alonso-Bergevin, E, M, HS*

\$2 fee

## **Traditional Practices in a Media Arts Curriculum**

Participants will explore the idea of applying techniques learned in the Studio in Art curriculum, on a digital platform. Participants will explore hands-on technique with the use of Wacom tablets. We will practice digital painting techniques as well as alternate programs and devices that allow for the use of a traditional process in a new and creative way.

*Kelly Baum, M, HS, C*

## **The Mindfulness of Media Arts**

In this workshop, participants will discover the Zen of Art making on the digital platform. Using practices of mindfulness and meditation we will explore a way to adapt these ideas into lesson plans centering around the Media in Arts curriculum. Multiple lessons and units will be discovered and discussed, as well as some processes for incorporating breathing, yoga, and stretching into the classroom.

*Kelly Baum, E, M, HS*

## **Explosion Books**

In this lesson, students are challenged to be mindful by exploring abstract concepts. Students create watercolor paintings using a variety of techniques. After a mini lesson about line, students are asked to respond by incorporating line into their paintings. Finally, students create a book. Paintings are cut and reassembled into an expandable book.

*Christine Baumeister, E, M, HS*

\$2 Fee

## **Symmetrical Art Deco Tiles**

Explore Art Deco design while teaching symmetry and the interaction of translucent glaze colors.

*Kevin Beckstein, E, M, HS*

## **Choice From The Start: Choice Based Art In Kindergarten**

Choice art with Kindergarten?! It can be done, and it is A LOT of fun! Re-vamp your Kindergarten experience by introducing choice based practices to our youngest, and most enthusiastic, student artists. Learn strategies and methods used in the Bedford Central School District that you can put to use in your classroom right away.

*Allison Belolan, Sheri Brown, Sarah Gilchrist, E*

## **Stepping Up Choice: A Working Workshop**

Thinking of incorporating more "Choice" into your teaching practice? Curious about "Choice" but not sure how to start? This workshop is for you! Bring one or two lesson plans and we will work together to re-imagine it with more choice at a level that is comfortable to you. We will also think about and develop plans to continue moving towards a more Choice-Based practice.

*Allison Belolan, Sheri Brown, Sarah Gilchrist, E*

## **Collaboration with and Connecting to the Community in the HS Art Room**

This presentation will describe a series of artistic collaborations that have brought change to the HS art room. From working with ELL peers, to building a large STEAM installation, to working with local law enforcement, attendees will hear how one art teacher has kept her job exciting and her students engaged.

*Tracy Berges, HS*

# Workshop Descriptions

## **The Arts and Subject Equality: A New Mindset**

Are you tired of fighting for arts education? This workshop will be about the concept of "Subject Equality" and the advocacy steps we can take to make this important mind shift. You will leave with your own personal artwork and a new mindset for art advocacy awareness!

*Kristie Boisen, Denise Whalen, E, M, HS, C, A*

## **Mindfulness in the Art Classroom**

Children (and adults) seem to be more stressed than ever in schools. You will learn about a research-based mindfulness program and how to incorporate it into your classroom. You will also create a mindful art project to bring back to your classroom (and for yourself).

*Kristie Boisen, Denise Whalen, E, M, HS, C, A*

## **Google Arts and Culture Is so Cool – But How Do I Use it as a Teaching Tool?**

Have you shown Google Arts and Culture, but aren't sure how to have your students use it? You will leave with a lesson plan that will keep your students engaged in learning how to be their own art curator. Bring an electronic device, there is an app for that!

*Kristie Boisen, Denise Whalen, E, M, HS, C, A*

## **Funky Fun with Chalk Pastels**

Do you despise the texture of chalk pastels? Do you dread the dust and mess in your classroom? Come and explore some unusual, easy, and versatile techniques for using this traditional material. Leave with a heap of terrific ideas and a new outlook on using chalk pastels with your students!

*Phyllis Brown, E, M*

## **Color Mixing with Model Magic – 4 Lessons**

This will be a hands-on presentation geared toward elementary school teachers looking to expand the way they teach color mixing to students. Using Model Magic creates a memorable, hands-on experience for students. 4 lesson ideas will be shared.

*Kali Burke, Stacy Griffin, E*

## **Process vs Product . . . Which Is Better?**

Have you ever wondered why artists use sketch books? What is more than important: process or product? How good can your finished artwork be if your process isn't well thought out or explored?

*Jeanette Capria-Lazzaro E, M, HS, C*

## **Globalizing the Curriculum**

During this presentation, we will discuss the purpose and ways in which teachers can incorporate a global perspective in their classroom without falling prey to tokenism or cultural appropriation. We will discuss strategies that can be applied at all grade levels.

*Caitlin Chan, E, M, HS, C*

## **NYSED Arts Update**

Updates on P-12 arts initiatives at NYSED, including the Individual Arts Assessment Pathway 3- year pilot, NYS Arts Standards Roadmap and professional learning phases, arts toolkit materials on the NYSED website, and more.

*Cindy Henry, Bob Wood, E, M, HS, C, A*

## **New Standards and Old Curriculum**

The new arts standards require subtle and major shifts in thinking about creating, presenting, responding, and connecting. Go beyond matching your old units to the new standards codes. This workshop provides examples of how to build units based on big ideas, enduring understandings, and essential questions without sacrificing skill development. Participants will consider a gap analysis model, examples of differentiated contemporary units, and assessment.

*Cindy Henry and Robert Wood, E, M, HS, C, A*

## **Solving Student Behavior and Teacher Burnout**

We will discuss an underrated, but imperative, strategy to implement in the classroom which will help curb student behavior problems and ward off teacher burnout.

*Jordan Coons, E, M, HS*

## **STEAM Through Urban Planning, 3D Sculpture and Robotics**

A presentation of a collaborative STEAM project between the school's robotics and art teachers. What if we made a community for the robots to be programmed to travel through? In this project students discussed urban planning, collaborated to design buildings, and worked with cardboard construction to develop a 3D map. A map to be used in robotics classes throughout all ages of Chester Elementary School. Come to learn about the collaboration process and how to start STEAM projects in your own classroom.

*Emily Daunicht, Kristina Hughes, E, M*

## **Trauma Sensitive and Culturally Responsive Teaching in the Art Room**

Culturally Responsive Teaching? Trauma Sensitive classrooms?? In this workshop, you'll see how the art room is the perfect place to integrate these hot topics into your teaching to be responsive to students from a variety of cultures and backgrounds.

*Amanda Donovan, E, M, HS*

## **Art of Play**

This interactive workshop offers a playful way to enhance visual literacy through game play. With activities influenced by Creative Arts Therapy practices, participants will discover new ways to engage learners while building resources to challenge students to connect their experiences in the art room with the world around them.

*Aubrey Donovan, E*





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# Workshop Descriptions

## **Chancery Cursive Calligraphy**

Learn beautiful writing with Chancery Cursive Calligraphy. A brief history will be provided along with all handouts to teach your students this lettering style. Make your signs and labels more professional looking with calligraphy.  
*Joan Eaton, HS, C*

## **Collage: The Cell Membrane and Ourselves – Related Through The Aesthetic Realism Teaching Method**

Learn how the beauty in the wonderful technique of collage, in its simplicity and richness, is related to the structure of our cell membrane! Seeing this surprising and exciting fact, students learn art and science with greater respect and success!  
*Donita Ellison, Rosemary Plumstead, HS*

## **Understanding Scholastic Awards – Copyright and Plagiarism Guidelines**

The Scholastic Art & Writing Awards have been recognizing creative teens for their original work since 1923. Much has changed over the past century, including an increased ability to access and share images, but our commitment to finding original work remains constant. The Scholastic Awards are presented by the Alliance for Young Artists & Writers. Presenters will review the Alliance's Copyright & Plagiarism Guidelines, a gold standard in classrooms defining originality. Learn how to submit student work that exemplify the Award's judging criteria!  
*Daniel Embree, Anthea Song, M, HS*

## **No Water Tempera Paint/Hand Painted Paper Collage**

No water, no brushes, experiment with mixing color, tints, and shades. Sound impossible? This will revolutionize your classroom management and includes mindfulness activities. A Powerpoint will illustrate dozens of K-5 painting approaches including masterworks, demonstration, co-creating criteria, formative assessment, and revision.  
*Angela Fremont, E*

## **Striving For Equity in the Urban Visual Arts Classroom**

Visual Arts programs in urban school districts face a myriad of challenges and student participation is often disproportionate to the larger student body. Learn how one district is moving beyond just stating the importance of equity in their programming and moving toward real, sustainable change through collaboration and advocacy.  
*Sarah Gentile, E, M, HS, C, A*

## **Photoshop with 5th Graders?! Media Arts in the Elementary Art Room**

Feeling overwhelmed trying to cover more of the NYS media arts with your younger students? Fear not! No need to be a computer wiz! This workshop will introduce engaging elementary school art lessons that incorporate the new NYS Media Arts Standards. Examples of how to adjust lessons you already teach to meet these standards will be discussed.  
*Andrea Greer, E, C*

## **All About Brushes**

Each participant will get a set of brushes to follow along while we discuss various hair types, handles, shapes, best uses and proper brush care. We'll also have some fun with hands on painting strokes and explore brush uses. Great for all levels and will educate on proper brush selection.  
*Michael Harbridge, E, M, HS, C, A*

## **Mix It Up! Eight Amazing Mixed Media Techniques**

Two veteran art teachers will walk participants through eight unusual mixed media techniques: Frottage/ Collage, Digital Trash Mask, Sprayed Drawings, Collage Your Face Off, Transfer Plate Prints, Security Envelope Windows, Salty Watercolor Resists, and Discarded Art Reinventions. Make as many as you have time for or concentrate on only a few!  
*Julia Healy, Evangeline Christodoulou, E, M, HS*

## **Write to See: Poetry and Prose Ideas from the Museum**

From Pop Art poetry to Japanese haiku,

we'll explore ideas and lesson plans for incorporating writing into the art curriculum. We'll also look at artists who use language and text within their work such as Lesley Dill, Barbara Kruger, and Jane Hammond.

*Carol Hockett, Andrea Murray, E, M, HS*

## **Down and Dirty, 40-Minute Clay Handbuilding Projects**

Handbuilt clay projects, taught in a 40-minute class period, timesaving tricks and lessons for K-5. These are tried and refined lessons students and parents love. There will be some hands-on work.  
*Kelly Holmes, E*

## **Art is Contagious**

Don't be just a stand-alone teacher, art is contagious. . . move full STEAM ahead into an arts integrated program. Create a program that fosters learning engagement, that pushes art ideas and concepts outside the art room and brings teachers together collaboratively to see what the art can really do for the students. Bridging the art and core area standards while using a modified choice and TAB learning approach, the students can't get enough of it and your school will truly benefit from it.  
*Barbara Imperiale, E, M, HS*

## **Stand Up Soft City**

What types of buildings have shaped your city or town? This workshop by Blick Art Materials highlights the architectural forces within our communities via self-standing soft sculptures. Participants will carve and block print a building image onto canvas, create a stuffed sculpture, then give it voice by writing about the building's influence on the back.  
*J. Whitney, M, HS*

## **Paper, Lights, Action**

We start with simple tools and materials (paper, scissors, and LEDs) to design, make, and then respond to individual and collaborative three-dimensional constructs and reflect on these activities through guided drawing and dialog. Workshop takeaways include pedagogical strategies that emphasize

# Workshop Descriptions

serendipity and co-learning through material engagement.

*Andrea Kantrowitz, E, M, HS, C, A*

## **3D Printing Your Own Mini Etching Press**

Learn about a fun open source mini etching press that you can 3D print yourself, as well as how to etch and print with your students using green processes.

*Anita Kiewra, E, M, HS, C*



## **Create-abilities: Engaging Students with Special Needs**

Join us in exploring ways to reach all abilities artistically. An experience that focuses on the project not the product and explores creative ways to engage students with special needs. Engage in art sensory activities while learning about the process of development. Participants will examine approaches that foster creativity. Let's create-abilities for ALL!

*Kimberly Kittleson, Amanda Morey, E*

## **Asking The Right Open-ended Questions To Engage With Contemporary Art**

Go beyond – What do you see? With this interactive session on how to phrase strong open-ended questions to actively engage learners to analyze modern and contemporary art. You'll leave with a few tricks on how to guide discussions that encourage critical thinking. Also, learn about the Albright-Knox's educational online resources.

*Lindsay Kranz, E, M, HS*

## **Connecting a Museum's Collection in Unusual Spaces**

*Art on the Go!* is an innovative educational program that brings the art museum directly into schools. Learn

from this program to succeed in uncommon settings, such as after-school programs, of how to tie into a museum's contemporary art collection to encourage authentic artmaking and open-ended discussion.

*Lindsay Kranz, Suzanne Molnar, E, M*

## **Paper Sculpture and Imaginary Places**

During a practicum placement at Daemen College, I taught 5th grade about the artist Cyrus Kabiru and imaginary places, using paper sculptural techniques. Reflecting on this lesson, I will discuss what went well, what I would do differently to improve the lesson, and how I would teach it again.

*Emily Kreutter, E*

## **Tackling the New Presentation Standard**

Are you looking for new and innovative ways to meet the new NYS presentation standard for the visual arts? Are you interested in incorporating an art lesson that utilizes one-to-one devices? Then this is the workshop for you! In this workshop we will share lessons that utilize Google slides, Google class room, printmaking, curating, and art criticism. Please bring a device to practice on.

*Alyssa La Patra, M*

## **Creating Change Through the Arts**

How can we create change? Through the arts of course. Creating a campaign using fieldwork experiences to drive and introduce a multiple media promotion about change within your classroom walls with the use of modern technology into a real-life community participation and mindfulness campaign.

*Lisa Lambert, Shannon Retzlaff, M, HS*

## **Combining Color and Pitch to Make Media Artwork**

Learn about the correlation between color and pitch while completing a media artwork that could be adapted for your students. During this workshop create a work of art in the style of Paul Klee, compose music to accompany the artwork, and prepare the artwork and music for a multi-media presentation.

*Dr. Susan Lane, E, M*

## **Fairy Tale Lanterns: Media Arts Meets ELA**

Participate in a media arts lesson that you can take back to your elementary classroom which integrates ELA, media arts, and visual Arts Standards. Create a paper lantern nightlight which can be used to visually and audibly tell a story.

*Dr. Susan Lane, E*

## **Toilet Paper Trompe-l'oeil**

Tired of the same old sculpture lessons? Come see how easy it is to fool the eye with the easiest of supplies. This budget-friendly sculpture technique is sure to captivate audiences of all skill levels.

*Karen Lanzafame, Amanda Leclair, M, HS*

## **Discovering China Through Art Projects**

5 Art projects from 5 dynasties will be presented with one hands-on quick and easy calligraphy art piece. China is one of four cultures that invented a graphic communication called "writing". We will be learning how Chinese characters can be put together to create new meanings in a beautiful poetic, artistic, and oft times, politically influenced way. \$4 materials fee for brushes, ink, paper, tissue paper, and glue, and handouts of Chinese characters. Good for all levels of art classes K-college.

*Pearl Lau, E, M, HS, C, A*

\$4 Fee

## **How to Build a 4-Year Media Arts Program**

Come see how one teacher built a 4-year Media Arts program at an urban, arts-magnet high school. See sample student projects spanning from digital illustration to animation and video.

*Stephanie Lawson, HS*

## **Authentic Perspectives: Inviting Students Stories into the Art Room**

Help students overcome limiting expectations and recognize the value of their unique artistic perspectives. In this hands-on workshop, you will learn how to ignite your students' creativity and build their social-emotional skills by creating a classroom environment that

# Workshop Descriptions

values each student's individuality.

*Anya Levkovich, Sarah Krauss, E, M, HS, C, A*

## **Interactivity and Sound in Artmaking**

Join us for an open studio experience where we explore sound in art-making with two different microprocessors - the Makey Makey with Scratch and Bare Conductive Touchboards. Recycled materials, cardboard, colored paper, as well as, conductive paint, wire, and copper tape provided. Please bring a laptop or partner with a colleague.

*Cindy Maguire, Rob Students, E, M, HS, C*

## **Connecting Media Arts and Literature**

Have you been wanting to incorporate media arts into your curriculum but don't know where to start? Dive into basic stop motion animation ideas from a not so tech-savvy teacher. See how I used literature as a departure point for 5th grade animations.

*Brittany Malone, E, M, HS*

## **Mythbusting Mindfulness in the Classroom**

What is mindfulness? Why should art teachers care? In this presentation we will define mindfulness practices, bust four common myths about mindfulness in schools, and see an example of one teacher's mindfulness-integrated unit plan. We will take mindfulness from an elusive buzzword to a practical tool for the art room.

*Erin Maloney, Chloe Dudla, E, M, HS*

## **Making Meaning at the Olympics of the Visual Arts; Where Media, Mind, And Method Meld**

With 800+ K-12 students from across the state in attendance annually, your NYSATA OVA event is as well attended as ever. We'd love you to be a part of the excitement in 2019 and join us for our 38th year! Come discuss how students develop 21st century creative skills in the eight design categories, and the many ways you can be involved to support your association's event.

*Anne Manzella, Roger Hydman, E, M, HS*

## **Regional Methods for Presenting Student Art Work: Mindful Community Connections**

Create awareness among your district and parent base about how to cultivate our collective creative economy, through the year-round presentation of student artwork in partnership with community stakeholders. Join a discussion about initiatives of a regional team of department leaders for how to promote student artistic achievement and build support for program.

*Anne Manzella, Melanie Painter, A*

## **Thinking Through Content: Process-Based Learning Through Visual Journals**

Pre-service art educators use mixed media visual and textual journals to explore and navigate the complex topics covered in their first undergraduate art education course dealing with methods of teaching. Using text, images, and presentations of ideas, students are able to better understand and more deeply explore sophisticated concepts and integrate a variety of media. Project ideas and prompts may also serve as inspiration for middle or high school assignments.

*Candace Masters, Alice Pennisi, C*

## **Collaborative Creative Thinking with Drones!**

Have you ever tried using drones in your classroom with your students? This hands on experience will allow you to become a drone pilot, complete various challenges: paint or draw with the drone, figure out how much weight the drone can carry, and cargo pick up and drop off. Theme: Creative ways to make art without your hands. Skills: teamwork, patience, sharing, problem solving, technical issues, multitasking, trying to not get hit by a drone, and weighing with different types of scales. Drones will be provided.

*Layla Mayville, M, HS*

## **Personal Branding**

What do you want people to know about you and your classroom? What does communication, collaboration, learning, sharing, and innovation all

look like? This brand is created through the use of social media and digital content. Creating real content for an authentic audience is important for us and our students. Attendees will be given some guidelines, goals, tips and tricks, and even lesson plans using different media to create digital content for your brand. We need personal branding, but students need it more. Come and start today! (Audience: everyone that wants to do personal branding for themselves. Lessons are for high school.)

*Heather McCutcheon, E, M, HS, C*

## **Gel Plate Monotype: A Tool For Accessibility And Scaffolding In Printmaking**

This workshop demonstrates the use of Gel plate surfaces for multimedia practice. Participants will create 1-2 multilayer monotype prints, exploring techniques that use additive and reductive process. Working within the theme of identity we will begin with a handprint, explore text with our names and use photographs to produce reductive portraits. Following our materials exploration there will be an opportunity to reflect on, and discuss the application for classroom practice.

*Kelly McGrath, M, HS, C*

\$5 Fee

## **Arpilleras Featuring Paper Clip Felting**

Originating in Chile in the 1970s, these applied tapestries are a form of art, storytelling, and political protest that serve to empower groups of creative women. Learn about Arpilleras and create a dimensional textile artwork in this Blick Art Materials workshop that features a new faux-felting technique that's safe and finger friendly.

*Whitney Meredith, E, M, HS*

## **Teaching the Elements of Art Through Imaginative Play**

In this presentation I will share my station-based curriculum for PK which is aligned to the new arts standards. Imaginative play asks the teacher to step away from the end product and embrace the process. Letting students play and

Put on your comfy clothes and  
join us for the new NYSATA

1

# Feats of 10

10

Friday 9-11pm

Enjoy a friendly art making  
competition amongst Regions!

Socialize and collaborate on a  
work of art, have fun  
and win prizes.

\$10 per person presale or \$15  
per person at the door  
includes all supplies, and  
beverage of your choice!  
Buy your ticket when you  
register online.

Cash Bar

2

3

9

8

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7

# Workshop Descriptions

draw their own conclusions helps deepen their understanding of the elements.

*Laura Minor, E*

## **Guerilla Art in the School**

This project presentation centers around a post-graffiti art movement. It is student directed, choice based and fits all of the NY Learning Standards for Visual Arts. Examples will be shown of how students interacted within the school building to express their artistic visions.

*Nicole Missel, M, HS*

## **Exploring Narrative in Art**

Join us in discussing the dynamic craft of storytelling as we share some of the methods used in museum settings to get students involved in discovering the stories that art can tell. Students can use those narratives as a point of departure for their own original writing and studio work.

*Andrea Murray, Carol Hockett, E, M, HS*

## **Stick to the Point with Tape Murals**

Tape murals are a really fun way to get kids hooked on one-point perspective. This workshop will explain how we have incorporated perspective drawing and street art into our classroom, using tape! A Powerpoint presentation and lesson will be shared making it a project you can use right away.

*Lauren Nels, Brookly Spanbauer, M, HS*

## **Teaching with Big Ideas: Exploring Home**

Home is a place we go to and we come from. Home is malleable. How is it that someplace feels like home? What does it mean to make a new home? Is home physical or psychological? In this panel, Nazareth Art Education students present K-12 units exploring home.

*Dr. Samantha Nolte-Yupari and Nazareth Students, E, M, HS*

## **Adapt! Your Lesson Plans to the New National Standards**

Add, Document, Ask, Provoke, and Tether your lesson plans to the new NYS Standards! Come learn about the curricular and theoretical orientations

guiding the new standards and discuss five strategies that you can use to ADAPT your current lesson plans.

*Dr. Samantha Nolte-Yupari E, M, HS, A*

## **Studio Thinking Through Your Demonstrations**

Have you read Studio Thinking? What does a demonstration about Stretch & Explore look like? For Engage and Persist? Come talk through common structures of demonstrations and guided practice in the art room and how demonstrations can be adapted to focus on the Studio Habits of Mind.

*Dr. Samantha Nolte-Yupari E, M, HS*

## **Finding a Voice in the Art Room One Student at a Time**

Learn how to guide students to find their voice in their art. Develop new strategies for engaging your students in authentic art making as you delve further into the new NYS Visual Art Standards. Find out how to foster various interpretations and solutions to an artistic challenge. This workshop is geared toward learning how to guide students to find their voice when creating in the Art Room. As we adapt and grow with the new NYS Visual Art Standards, how do we allow students the opportunity to create Art that is the best representation of the ideas in their mind. What would it be like to challenge a class of students with the same objective but end up with 20+ different interpretations and successful outcomes. Join in as we talk about and engage in a few activities to help generate our own voice, vision, or story. Activities are connected to an overarching objective that all students need to address. We will then explore 3D clay lessons that allows for individual expression while all using the same media. Work time will be available to try out one of the ideas in clay.

*Shannon O'Mahony, M, HS*

## **Middle School and College Students Helping Each Other Find Beauty, Confidence, Pride, and Success**

Learn how students were empowered to capture and share the beauty in their neighborhoods through photography

and presentation of their work. As future art teachers, we learned the importance of making lessons authentic and challenging, and providing students with the information and skills needed to be successful.

*Noah Ost, Ashley Dusza, Mary Wolf, E, M*

## **Teacher Research As Personal Professional Development**

How do teachers solve the innerving problems in their classrooms? By using basic qualitative research methods that align with best practices in teaching (observing, listening, and analysis of student work), teachers can work on better understanding and improving classroom situations. Examples from full-time practicing art teachers will be provided.

*Alice Pennisi, E, M, HS*

## **Using Research Methods to Teach Social Issues Artwork**

Help students develop rich and substantial artwork on social issues by imbedding research methods into the art curriculum so that they can begin to develop a knowledgeable understanding of that issue – the result is more in-depth artwork.

*Alice Pennisi, M, HS*

## **Art and English PBL: The Human Experience**

Ever consider PBL (Project-Based Learning) with another subject? Come and learn about the Human Experience PBL project developed by an art and English teacher. In this project students write and create artwork about the struggles we face as humans. Get inspired to make this work in your own classroom!

*Ellen Pennock, HS*

## **Olympics of the Visual Arts – What Is It and How Do I Participate?**

What is OVA? How do you participate and what does it really look like from the perspective of a veteran teacher. Get tips on getting started and ways to make it work in your district.

*Yvonne Phinney, E, M, HS*

# Workshop Descriptions

## **Differentiation, Including Choice-Based Art Instruction and High-Ability Students**

Curriculum and instruction shifts to accommodate a variety of learners, from special needs, very low-ability learners to very high-ability learners. Includes looking at the various types of differentiated instruction, common problems with differentiation, adaptive materials, and frameworks, including choice-based approaches.

*Kathy Pilling-Whitney, M, HS*

## **Contemporary Artists in the Classroom**

Walk away from this workshop with project ideas, and your own samples to bring back to your classroom. Workshop will focus on contemporary artists such as Okuda San Miguel, Kahinde Wiley, Banksy, Christopher Wool, Takashi Murakami, Jen Stark, and more. Bring these young popular artists into your classroom with a new look at portraits, patterns, process, and printmaking.

*Rebecca Plouff, Katie Allain, E, M, HS*

## **Social Justice Art and Activism**

Secondary level students are ready to become activists in their own communities, and art is a very powerful medium for doing just that! Learn about how we used the digital medium in our Studio course to help students become social justice activists. Most importantly, learn about how you and your students can have the kinds of conversations that matter.

*Sarah Qureshi, M, HS*

## **Creating Community Projects And Connections**

Join us for a discussion on the links between the art, culture, community development, regeneration, and health. We will share community-based partnerships and projects from recent years which also promote art education and cultural awareness by providing students and their families with rich and diverse art making experiences.

*Lauren Ramich, Melanie Doyle, E, M, HS, C, A*

## **Artful Plastic: Reduce, Reuse, Recycle**

Teachers will learn why plastic bags are a meaningful and rich resource for the art room and why it is important for us to repurpose plastic in artful ways. They will learn about plastic pollution prevention, how to create plarn (plastic bag yarn) and see examples of how plarn can be used in the classroom. Cross-curricular, standards-based lesson ideas will be shared. Teachers will have the opportunity to create a woven plarn turtle to take home as an exemplar.

*Tracy Rose, Dawne Valenti, E, M*

## **Effect of Visual Art Integration on Long-Term Retention of Science Content**

Learn a study using instruction in visual art techniques, informed visual note taking, and its positive effect on long-term retention of science content.

*Robin Rosen-O'Leary, M*

## **Global Connections/Global Interactions: Exploring the Art of Indigenous Peoples**

Broadening our vision and our knowledge of artwork beyond the Western canon, art teachers explored the cultural belongings of indigenous peoples in the Metropolitan Museum of Art collection. While firmly acknowledging their intrinsic value, unique aesthetic qualities, and iconography, teachers found alignment between indigenous works and traditional works of art they use in their art rooms. Join us to continue the exploration. Rich resources provided.

*Karen Rosner, E, M, HS, A*

## **Re-use, Re-cycle.... make Art**

See how students can create a variety of projects using materials that we throw away every day. Innovate, imagine and use things in a whole new way. Lessons provided to create several projects that will support other curriculum. Engineer your own "Imagination Playground." Limit materials for 25 to make & take.

*Karen Rowe, E*

## **Andy Warhol's Ink Blot Drawings**

Do you or your students only know Andy Warhol's Campbell Soup cans? If so, this workshop is for you. Come learn about how Andy Warhol used to transfer his images and learn about a different method of creating art. We will be creating ink blot drawings, adding value using the ink to paint with, and then have the opportunity to add gold leafing.

*Cheryl Schweider, Patricia Stork, M, HS*

## **YAM-a-palooza: The Advocacy Party Starts Here!**

YAM-A-PALOOZA : The advocacy party starts here! Join a dynamic team of YAM-tastic art educators to hear how they conduct highly successful Youth Art Month events in their schools and communities. Find out how to get involved in the Flag Design Contest, promotion tips & tricks, and cash in on our wildly popular social media events including #MakeArtMonday! With our special guests, Jennifer Impey, Kristie Boisen, and Tracy Berges, to inspire you



# Workshop Descriptions

in creating with confidence a YAM PLAN for 2020 that will make you the master advocate for your program in your school. Be a part of an 11-time National Award-Winning advocacy program! Don't be late to the party!

*Donnalyn Shuster, Heather Lang-Shapiro, E, M, HS*

## **Illuminating Art**

Come learn how my digital art students took their illustrations and photographs up a notch by adding light-up elements with Chibitronics. Then create your own circuit and light up artwork to take home.

*Jessica Sinclair, M, HS*

## **Art Bootcamp**

Jump on the bootcamp wagon see how we incorporate quick mini lessons using ATC's (Artist's Training Cards) to teach our students different materials and techniques. This is a fast-paced workshop so get ready to sweat! (Fitbit's optional)

*Patricia Stork, Cheryl Schweider, E, M, HS*

## **How To Be An Artist And An Art Teacher**

Has your art-making practice dwindled or needs rebooting? This workshop will show how a veteran teacher and a new teacher created space in their lives to be Artists and how that experience influences their classroom instruction. Workshop includes techniques and strategies for time management, motivation, continuing education, and exhibition opportunities.

*Jessica Stratton, Clarissa Plank, E, M, HS*

## **Creating Artists: How Teaching for Artistic Behaviors (TAB) Can Transform Your Classroom**

This workshop is designed for teachers who are new to TAB and interested in learning how to implement the TAB philosophy in their classrooms. Come and discover how to transform your teaching, and engage all students with a student-directed, choice-based curriculum.

*Jessica Torres, E, M*

## **Haring-Inspired Chalk Drawing**

Come learn about Keith Haring's famous chalk drawings and design elements. Then learn to create a mixed-media chalk drawing with a 3D Haring-like figure!

*United Art & Education, E, M, HS*

## **Monoprinting in a Choice-Based Art Room**

In this hands-on workshop we will examine the set up of a student-run monoprinting center in a choice-based elementary, middle, and high school art classroom. We will use found and student-made objects to create and present one-of-a-kind monoprints.

*Amy Utzig, E, M, HS, C*

## **Cyanotypes in the Classroom**

This hands on and quick method of photography is a great tool for the classroom. Cyanotype printing is a photographic printing process that produces a cyan-blue print. It is a remarkably simple process that uses two inexpensive chemicals and sunlight or UV exposure.

*Stacey Van Campen, Kelly Jackson, E, M, HS*

## **Cutting Edges Not Art**

Learn how to match common-core standards found in STEM to art standards through a photo/narrative-based art project. Cross-curriculum integration helps students make observations and

stimulates their imagination, transforming their ideas. Learn proven art-integration strategies that show how implementation is used to increase future positive student outcomes.

*Carol Vossler, E, M, HS, A*

## **Cultivating Empathy and Persistence Through Portraits and Stories**

Cultivate empathy, persistence and risk-taking, three of the 16 habits of mind, through a unique portrait-making/storytelling activity. Go home with lesson plans that use personal Holocaust stories as a starting place to make portraits and share family stories. You'll build community connections while engaging even reluctant artists.

*Laurie Weisman, M, HS, C*

## **Visualizing Change Through Flag Books**

The flag book, based on the accordion fold, is a sculptural and kinetic book form. Opening/closing the book changes our viewing experience by flipping each flag from one image to another. Many types of content can be expressed through this movement. We'll make maquettes in this hands-on workshop.

*Anita Welych, E, M, HS*

## **Sketchbooks to Further Growth in the Art Studio**

Sketchbooks for Further Growth in the Art Studio is about presenting how sketchbooks can be used as idea generators, formative assessment tools



and reflection journals with both writing and sketching to improve students' achievement/learning in making connection, problem solving, and critical thinking as well as develop positive self-esteem and confidence.

*Kaya Wielopolski, E*

### **Authentic Media Arts Integration in a Visual Arts Classroom**

This workshop will explore how to integrate Media Arts Standards into a visual arts classroom, through the lens of a stop motion animation unit. Presenters will discuss both elementary and high school animation projects, in connection to the new New York State Visual and Media Arts Standards. Attendees will walk away with concrete examples and resources to authentically implement in their own classroom.

*Amanda Wilmier, Kelly Hanning, E, M, HS*

### **Teaching Acrylic Painting Through a Product-Based Approach**

After taking a master artist painting course with Golden Artist Colors, I've created a new approach to teaching my painting unit by putting the product first. Students learned through product boards (pastes, polymers, mediums, gels, and more), art techniques, brush handling, and design processes. All of which culminated in an acrylic landscape. Presentation will be both hands on and lecture. Handouts and supplements will be given. This presentation is being sponsored by Golden Artist Colors.

*Matthew Wilson, M, HS, C*

### **Motivated To Motivate Students**

Worried about giving up control in your classroom? Looking for something to spark inspiration in you and your students? Look no further. We will share an elementary teachers and a middle school teachers transition toward more contemporary art education practices and how they and their students are reaping the rewards.

*Mary Wolf, Nick Napierala, Diane Campbell, E, M, HS*

### **An Inclusive Discussion on the Field of Art Education**

We are seeking practicing and retired art teachers from all levels, museum educators, art administrators, college faculty, and anyone else who would like to share success stories, discuss challenges, and envision possibilities for collaborating in ways that move our field forward.

*Mary Wolf, Candace Masters, E, M, HS, C, A*

### **Higher Education Round Table**

Join us to discuss issues that are specific to higher education. We will share results of a recent survey conducted by the NYSATA Higher Education Committee Chairs and reflections on last year's PK-Higher Education Round Table.

*Mary Wolf, Candace Masters, C*

### **Digital Arts/Media Arts: What's the Difference?**

With Media Arts now recognized as the new fifth Arts Discipline in New York State, many have asked as to what exactly constitutes Digital Arts education and Media Arts education. This presentation will provide guidance to the field as we move forward in developing Foundation Studio in Digital and Media Arts program as well as developing advanced program in Media Arts education.

*Robert Wood, E, M, HS*

### **2019 NYSATA Media Slam!**

An exciting, rapid-pace and fun presentation from your colleagues across the state featuring contemporary, cutting edge exemplars in Media Arts Education, in the style of a poetry slam! and the history NAEA curriculum slams! Experience new perspectives in elementary, middle, and high school Media Art practices all presented in the packed, 50-minute presentation.

*Robert Wood, E, M, HS*

### **Knitting in a Unique Way**

French knitting, corking, spool knitting, or tomboy knitting is a form of knitting that uses a spool with a number of

notches around the rim to make a tube of woven yarn. Come check out this hands-on workshop where you will make your own unique corker and learn the method of French knitting. The tubular weaving can be turned into many things – it all depends on the size of your spool. Additional forms of weaving will be discussed and all materials will be provided.

*Elizabeth Wunderlich, Alex Milne, E, M*

### **Finding the Balance: Artist and Art Educator**

Creating personal art while teaching students is not always easy. This workshop will explore how two educators rediscovered their creative calling and held each other accountable in order to put the "art" back in art teacher. Using the book, *The Balanced Teacher Path* by Justin Ashley as a pillar for rebuilding our art-making passion, we will offer suggestions for challenging yourself and your BTF (best teacher friend) to create more art, more often, outside of the classroom.

*Courtney Yacuzzo, Morgan Fleming, E, M, HS, C*

### **Mindful Art: Coping with Trauma Through the Visual Expression of Thoughts and Feelings**

This trauma sensitive approach combines mindfulness practices with art making. Developed by an art teacher and social worker, Mindful Art helps students express their feelings and thoughts in an effort to better cope with stress. This discussion will center around curriculum development, how sessions are structured, and monitoring student progress.

*Melody York, Michelle Primono, E, M*

### **Mentoring Students Through The Art Portfolio Development**

A presentation and discussion surrounding "Art Portfolio Development." *Kirche Zeile, HS, C, A*

# Extended Studio Workshops

## Introduction to Encaustic

This workshop is ideal for the teacher who wants to learn the basic techniques as they pertain to the encaustic process. You will learn workable ways to bring this fascinating medium into the classroom and into your studio.

*Jennifer Mattot, M, HS, C*



## Gelli Arts Gel Printing

Create amazing monoprints using Gelli Arts gel printing plates and acrylic paints. Whether you're looking for new methods in class or your own artwork, we will take things to the next level. From beginners to veterans, this workshop is loaded with techniques for everyone to be successful! Come join the magic!

*Veronica Kruger, E, M, HS*

## What's the Hoopla?! Paint and Stitch on Fabric

Have you ever wanted to learn how to do simple embroidery stitches? How about combining those with a painting on fabric? In this workshop, you will paint an object of choice and then learn how to embroider, embellish, and exemplify it with thread and needle! Bring your creativity and we will provide the fabric and hoopla!

*Monica Schor, E, M, HS, C*



## The Art of Weaving

This is an Extended Studio hands-on workshop during which the participants learn how to build a simple loom out of cardboard, thread the loom, and weave a wall hanging using recycled materials. The power point presentation covers a brief history of weaving and the color theory developed by The Kente Weavers in Africa. Weaving is an ancient art form and this workshop can be adapted to teach students of all ages. Materials and vocabulary list are also included.

*Lisa Kaplan, E, M, HS, C*

## Weier(s) a Little Different - Creative Intuitive Muses

Explore and create a whimsical muse reflective of your ideas, artistic talent, and personal style. Using the inspiration of Deb Weiers, we'll paint, collage, draw, and PLAY! We'll leave with a multimedia experience for the artist within, a class project that can be adapted to any grade level, and resources that can be used to explore further.

*Michelle Schroeder, Beth Atkinson, E, M, HS, C, A*



*Deb Weiers, Cat Woman*

**Extended Studio  
Workshops  
\$35 pp.  
You must preregister online  
These workshop fees are  
non-refundable**

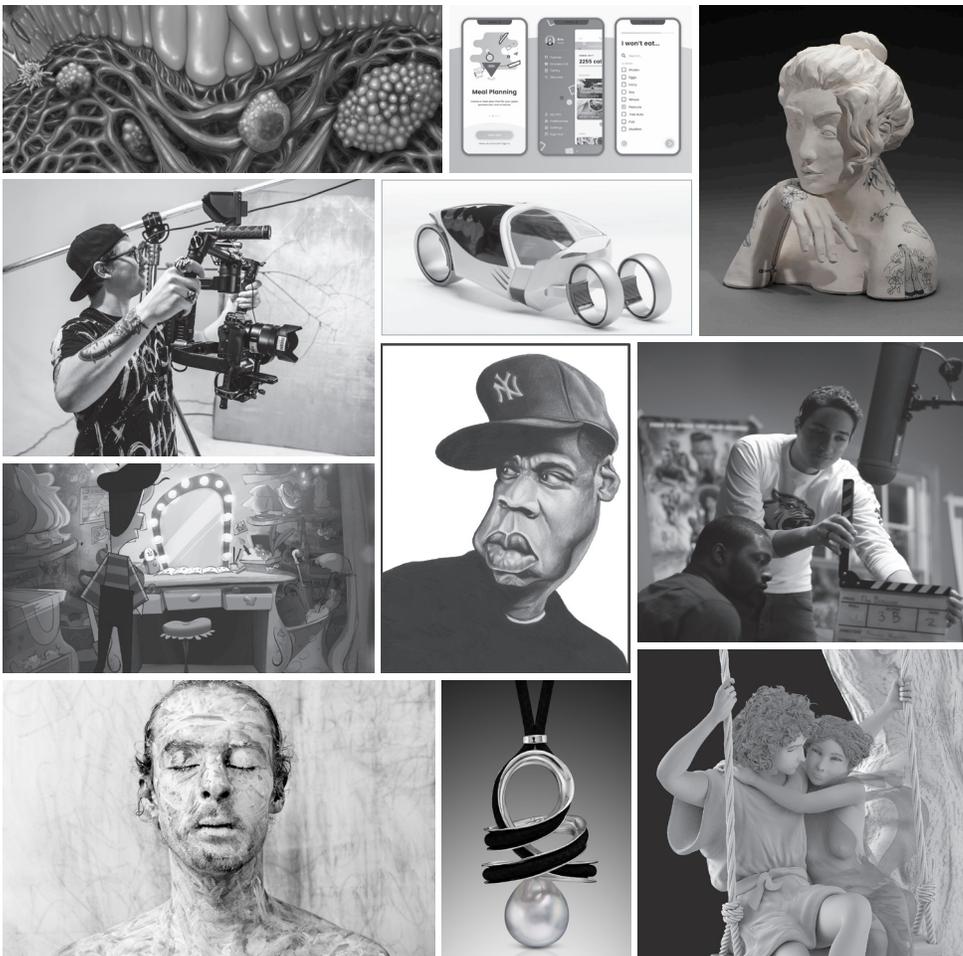
## Celebrate Art Education!

• Please Join the Leadership of NYSATA for the  
**President's Reception and Dinner**  
Saturday, November 23<sup>rd</sup> • 6:30 PM until Midnight

We Will Honor the NYS Art Educator of the Year,  
Outstanding Service at the Time of Retirement Award Recipients,  
and Celebrate the Members and Student Art Exhibits

This special evening will feature: President's Reception from 6:30-7:30  
with cash bar and an assortment of hot and cold hors d'oeuvres  
A Full Buffet Dinner! Dancing from 9:00 PM-Midnight

\$60 includes 20% gratuity. Included with Full Meal Package or single tickets may be purchased online or at Registration



The College of Art and Design is the creative heart of RIT, offering more than 20 bachelor's and master's programs. One of those programs—the MST in Visual Arts - All Grades (Art Education)—recently earned RIT's Excellence in Student Learning Outcomes Award. The one-year, accelerated program prepares graduate students to teach the next generation of artists while honing their creative abilities.

Discover how your students can pursue their passion for creativity with technology, science or business. The opportunities are endless!

Learn more at [rit.edu/artdesign](http://rit.edu/artdesign)

# RIT

College of  
**Art and Design**

# Conference Special Events

12th Annual

## Artisans Market

Friday, November 22<sup>nd</sup>, 8:30-10:30pm  
at the NYSATA Conference

Show and sell your art and crafts at the NYSATA Artisans Market. This pre-registered event takes place Friday, November 22<sup>nd</sup>, 8:30-10:30pm. Reserve your table now; space is limited. Table space rental fee is \$25.00 per table. Proceeds from the registration fee go to the NYSATA Scholarship Fund. Artisans are responsible for set up, collecting all sales and taxes, and dismantling their tables. Contact Donnalyn Shuster with any questions: d.Shuster@yahoo.com.

Go to [www.nysata.org](http://www.nysata.org) to reserve your table now!

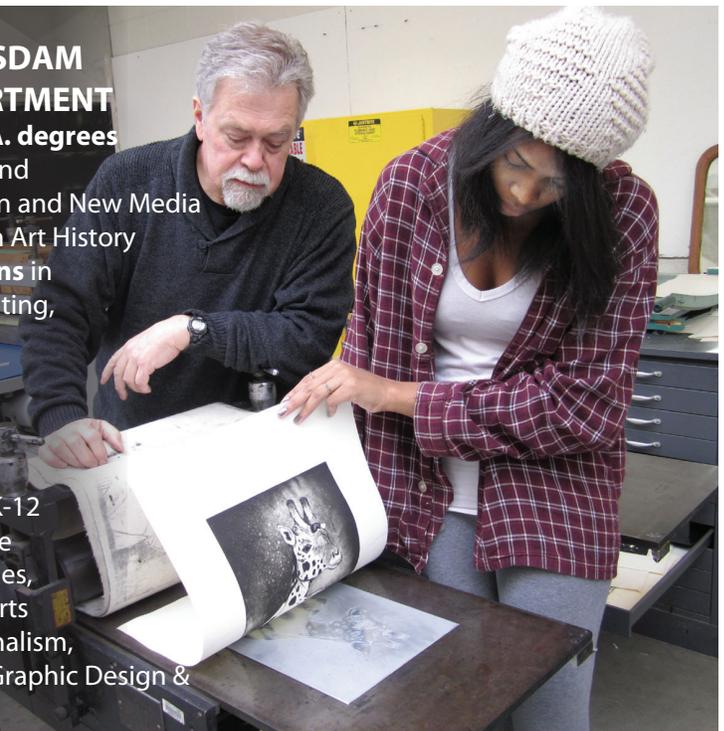
## NYSATA Gift Basket Raffle

Win a  
fantastic gift  
basket

***The Annual Gift Basket Raffle!***  
**Baskets donated by the**  
**10 NYSATA Regions!**  
**The raffle will take place at**  
**5:00 PM Saturday.**  
**Proceeds benefit the NYSATA**  
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# the NYSATA news

Winner of the  
2012, 2013, 2015,  
2016, 2017, 2018,  
2019 NAEA  
State Newsletter  
Award!

## *Call for Contributions*

### Calling for Contributors to the WINTER 2020 NYSATA News New Frontiers

This digital issue of the NYSATA News will be online in March 2020

Deadline for content submission is February 15.

A new frontier could mean many different things: a personal challenge met; a new teaching assignment from the administration; a change in your classroom management style; or engaging with a new and unfamiliar media. Maybe you decided to plunge back into your own artmaking after years of neglect? Perhaps a change in your personal life invigorated your teaching? A new frontier might be a dramatic journey into uncharted territory, or a small pivot as you successfully deal with a problem.

This is an open call for work; here are some thoughts to explore about article topics:

- Starting a new curriculum in an area that you are unfamiliar with—the trials and tribulations, along with advice to others who are thinking about change.
- Discovering a new artist or influence that changed your thinking.
- Altering your personal attitude or approach to art instruction, in large or small ways, to reinvigorate your teaching.
- Exploring the doubts, fears, and worries that accompanied a dramatic life change, and how they manifested in the classroom – and found resolution.
- Starting your first job – the agony and the ecstasy.
- Changing jobs and acclimating yourself to a strange environment – new students, unfamiliar colleagues, and an unknown administration. How did you navigate this new frontier? Who turned out to be an ally? Where did your resolve come from? How did teaching or artmaking sustain you?

Articles (shorter than 500 words) and features (around 2000 words) should address this theme in some manner. You can use our latest issue for reference. The newsletter welcomes and encourages images, but be sure you have signed permission slips for student artwork / classroom activities showing students' faces (we have a form). Images should be .jpg format/a minimum of 5x7" at 150 ppi.

Please contact me with your idea. We can discuss your piece, deciding on how I can best help you. I appreciate the time and effort you will put into your work for the newsletter—remember how much it will enrich and inform the readers. Find the latest issue here: <https://www.nysata.org/nysata-news>

Marty Merchant  
NYSATA News Editor  
[merchantmartin@gmail.com](mailto:merchantmartin@gmail.com)

# Welcome back to Binghamton



## All Roads Lead to Binghamton...

**Travel times to Binghamton from:**

Buffalo: 3.5 hrs.	Albany: 2 hrs.15min.
Rochester: 2.5 hrs.	Poughkeepsie: 2 hrs. 45min.
Syracuse: 1 hr. 15 min.	Northport: 4.5 hrs.
Jamestown: 3.5 hrs.	Ithaca: 1 hr.
Lake Placid: 4 hrs.15min.	NYC: 3 hrs.



For  
More  
Information  
about  
Binghamton  
go to

[www.visitbinghamton.org](http://www.visitbinghamton.org)



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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, Schuylers, 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	New York City	Bronx, Brooklyn, Manhattan, Queens, Staten Island
9	LI Nassau	Nassau
10	LI Suffolk	Suffolk