



An Official Publication of the New York State Art Teachers Association

Volume 41 No. 3, Spring/Summer 2013

From the Minds and Hearts of Our Students...



NYSATA News Essay Contest Winners Tell Us Why Art Matters!

Inside This Issue: NYSCEA Update, 2013 Conference Info, and More

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Printed by Monroe 2 Orleans BOCES,
Communication and Technology Services
3625 Buffalo Road
Rochester, New York 14624
(585) 349-7074, (585) 349-9065 Fax
www.monroe2boces.org

Cover images:

The artwork for this cover is that of the 2013 NYSATA News Essay contest winners. Counterclockwise as follows: James Bolan, Madeline Adams, Michelle Stevens, Tina Goparaju, and Corinne LaFrance.

Photos in this issue were contributed by Joan Davidson, Pat Groves, and Eunice Vega-Dawson. Keynote information and images provided by the artists and/or from their websites.

Additional contributors: Joan Davidson, Dr. Patricia Wheelhouse, Eunice Vega- Dawson, and Leslie Yolen.

President's Message from Edie Silver



It is nothing short of a miracle that the modern methods of education have not yet entirely strangled the holy curiosity of inquiry... It is a very grave mistake to think that the enjoyment of seeing and searching can be promoted by means of coercion and a sense of duty. Albert Einstein, 1951

The 2012-2013 school year was certainly trying as we navigated the academic ebb and flow of APPR/SLO; and reeled from the devastation of Super Storm Sandy. The changes keep coming at us yet we rise to the occasion with spirits high, producing incredible visual art programs all across New York State. Bravo to all of you!

This issue of NYSATA news focuses on a contest we ran this spring with our partner Blick Art Materials. We invited students from all over New York State to write essays titled "Art Matters: How Art has changed my life for the better." We received responses from all 10 NYSATA Regions. The essays were heartfelt and enlightening; each noting the extraordinary impact that the visual arts had on the individual student's life. A particular highlight was the reflection a student shared with NYSATA editor Pat Groves. She wrote that when reading over her essay, she realized that art had made a more profound effect on her life than she had ever imagined. For her, putting her thoughts on paper solidified what was in her heart and head all along. Hearing these stories from students reminds us that despite all of the heavy burden of bureaucracy in education, it really is all about the students and the tremendous positive influence the arts have on them. We are very pleased and thankful that our partnership with Blick Art Materials enabled us to reward the students' efforts with gift cards for art materials. Congratulations to all the students who participated and thank you to these students' Art teachers for your support and encouragement!

At the November Conference we began a new initiative for NYSATA: **The HeART Heals Fund**. The purpose of this fund is to support our colleagues who have faced devastation from a disaster. In this case it was Super Storm Sandy. We asked our keynote speakers to donate a piece of art or a publication that we could raffle off during the conference weekend. With the proceeds of the raffle and sale of past conference T-shirts we were able to make a donation to the NYSUT Disaster Relief and Scholarship Fund. Look for this event to be ongoing at our Annual Conference.

As I complete my tenure as President, I am confident NYSATA will have a successful future with the Leaders you have chosen - Thom Knab as President, Dr. Shannon Elliott as Vice-President, Jane Berzner as Treasurer, and Amanda Buhler as Secretary. We give appreciation and thanks to outgoing Secretary Julia Lang-Shapiro for her contributions and dedication, and look forward to her continued valuable leadership in Youth Art Month along with Donnalyn Shuster. We thank our two Pre-service representatives Sara Qureshi and Abbey Cashman. We wish the best for them as they go forth to begin their careers as art educators.

As this is my last column as President, some final thoughts... The arts are not just important to a few students. They are central to any core curriculum. To compete in a global economy we must think beyond the linear, logical, and analytical skills that are easily measured by standardized tests. In order to flourish today, Daniel Pink states in his 2005 book, *A Whole New Mind*, that our students need to develop...

The ability to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative and to combine unrelated ideas into a novel invention (as well as) the ability to empathize, to understand the subtleties of human interaction, to find joy in oneself and to elicit it in others, and to stretch beyond the quotidian, in pursuit of purpose and meaning.

The arts will preserve for future generations what we think is worth listening to, looking at, talking about and remembering.

With much appreciation, my best to ALL of you,

A handwritten signature in cursive script that reads "Edie Silver". The signature is written in dark ink on a light background.

Edie Silver
NYSATA President

iART

INNOVATION IN ART EDUCATION

Save the Date!

NYSATA's 65th Annual Conference

November 22-24

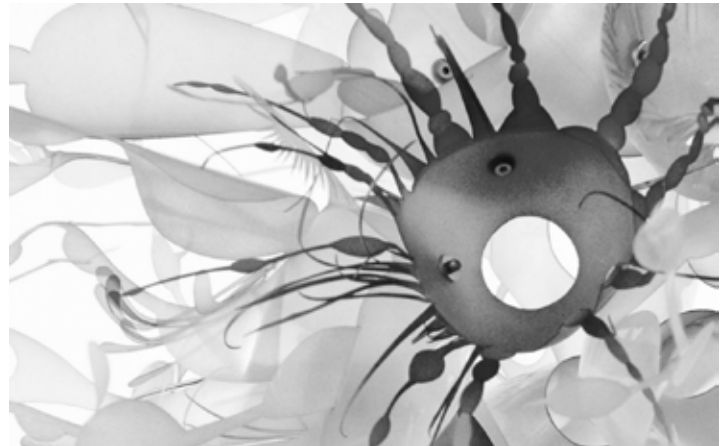
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Conference Highlights Include:

- Four fabulous KEYNOTE sessions!
- **Preconference: *Advocacy and Innovation in Action*.** More information to come.
- **Workshops and Seminars:** Updates from NYSED, curriculum and assessment; motivational methods of teaching, media exploration, hands-on workshops, best practice, art from other cultures; and much, much more!
- The always popular **Commercial Vendors and College Showcase!**
- **Artisan Market** Purchase items created by your talented peers!
- **Friday After Dark Hands-on-Workshops and Extended Workshops!**
- **Back by Popular demand!**
The President's Dinner Party and Task Party on Saturday evening. Join us for a casual evening of celebration. Good food, friends, creativity, and fun for all!
- **Scholarship Fund Silent Auction!** Bid on fabulous art and other donated items.

Complete information will be available on our website later this summer and in the Fall issue of the NYSATA News. Registration will open late summer.

Announcing our 2013 Keynote Speakers:



Orbis, 2011 (detail) Plastic debris, rivets, tinted polycrylic, mica powder 24" x 24" x 24", Aurora Robson

Aurora Robson-Artist

Aurora Robson is a multi-media artist known predominantly for her transformative work intercepting the waste stream. A Canadian, Robson was born in Toronto in 1972 and has lived and worked in New York for the past 2 decades. Robson grew up in Maui, Hawaii. Her work has been featured in *Art in America*, *Art & Antiques*, the cover of *Green Building + Design* magazine, and many others. She is a recipient of the Pollock Krasner Grant, a New York Foundation for the Arts Fellowship in sculpture, a TED/Lincoln Re-Imagine Prize, and numerous other grants and awards. A "subtle yet determined environmental activist," Robson has exhibited internationally in museums, galleries and public spaces. She earned a B.A. in visual arts and art history at Columbia University, and was named the Elizabeth Kirkpatrick Doenges Scholar/Artist for 2012. She is currently focusing on the development and implementation of a course she has designed called "Sculpture and Intercepting the Waste Stream" which she recently taught at Mary Baldwin College in Virginia. It is a course designed to foster environmental stewardship through art for students enrolled at academic institutions. Robson has also taught photography,

Keynote Information

welding, and sculpture in NYC. She gives lectures and talks around the country about art and her philosophy. Robson is the founding artist of Project Vortex, an international collective of artists, designers and architects who also work with plastic debris. When Robson isn't working in her studio or teaching, she can be found contemplating and enjoying the universe with her husband and daughters in their home in New York.

Olivia Gude-Art Educator

A Professor at the University of Illinois at Chicago, Gude was awarded the National Art Education Association's 2009 Lowenfeld Award for significant contributions to the field of art education. Professor Gude is the Founding Director of the Spiral Workshop, a research project that develops art curriculum through which youth utilize contemporary art practices to investigate the pleasures, complexities and contradictions



of personal, community, and global life in the 21st century. Articles such as "Postmodern Principles: In Search of a 21st Century Art Education" and "Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum" propose new paradigms for structuring visual arts education in schools. Gude, a public artist who has created over 50 mural and mosaic projects, often in collaboration with inter-generational groups, has received many grants, commissions, fellowships and awards for her work as an artist and educator. In 2012, Gude was chosen as a member of the Visual Arts writing team of the U.S. National Coalition for Core Arts Standards.

Michael Oatman-Artist

Artist Michael Oatman calls his practice 'the poetic interpretation of documents.' His collages and installations integrate thousands of found, modified and handmade components, including artifacts of material culture, painting, drawing, video, and food. These architectural 'unvironments' have been installed at museums, public spaces and private homes. His installations are 'context-specific,' and demand from him a total immersion into physical location, sonic/haptic realms, local history and the personal stories of those he encounters while working. He has exhibited extensively in the US and abroad. Oatman received his BFA from RISD and his MFA from the University at Albany. He has taught at Harvard, UVM, U Albany, St. Michael's College, and Vermont College. He has been a visiting critic at RISD from 1986 to the present. Since 1999 he has been a faculty member in the School of Architecture at Rensselaer Polytechnic Institute.



Man Falls To His Life, 2009, Collage: book cuttings on found architectural gouache, 31 x 41 inches, Michael Oatman

Oatman offers seminars on Marcel Duchamp and Alfred Hitchcock, and specializes in studio courses where students build projects at a 1:1 scale. He teaches drawing, thesis, and guides students toward the realization of their own research. In 2004 he began working with gifted students from RPI, Skidmore, SUNY, and other schools under the name of Falling Anvil Studios.



Brandon Foy-Artist

Brandon Foy was born in Ft. Lauderdale, Florida. From the age of 3, Brandon was not shy when it came to performing on stage and speaking out. His love for music, entertainment, and art began to blossom, inspired by the talents of artists like Michael Jackson, Sammy Davis Jr, Prince, Daft Punk, David Bowie, The Presets, and Nobou Uematsu. By age 4, Brandon had begun to show interest in piano, guitar, drums, vocals, and art, which led to producing music, creating EPs for friends, DJ-ing, and growing as an artist by the time he reached high school. During his last year in high school he won the Scholastic Gold Art Medal Award Art for his art work, and was encouraged to enrolled at Full Sail University in Florida. He studied Computer Animation and Game Art, and graduated Valedictorian. All through college he continued to write songs, produce music and albums, worked with song/sound production and visual effects in filmmaking, and DJ-ed. As a UX Motion Designer at Microsoft, Brandon enjoys putting his artistic talent to good use. When he is off work you can find him engaging in his own music and art.

From the Desk of Leslie Yolen...

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

Public Review of Draft National Core Arts Standards Scheduled for Summer 2013

The National Coalition for Core Arts Standards (NCCAS) plans to release draft standards PreK-8 this summer for public review and comment. NCCAS is committed to a transparent and open process which includes the voice of those who will be using the standards once they are completed. The review will be through an online survey tool you will be able to access from the cyber home of the standards review at <http://nccas.wikispaces.com/>. Be sure to study the standards framework and matrix in preparation for your review. Both are available on the wikispaces site with other important information about the standards. More details will be posted as they become available. Many additional components, including 9-12 standards and cornerstone assessments, are also in development.

In preparation for the summer public review of the standards PreK-8, NCCAS has created a Facebook page to reach a broader audience: www.facebook.com/NationalCoalitionForCoreArtsStandards.

Please share the address with arts educators and stakeholders. If you have a Facebook account yourself, log on, like us and help get the word out!



Photograph by Sarah Cooper

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NYSATA Stands Up for Art Education!

Reported by Pat Groves



On Saturday June 8, NYSATA Officers and Board of Trustee members joined thousands of teachers, students and supporters rallied in front of the state Capitol to protest standardized testing and poor implementation of the Common Core standards. The New York State United Teachers union, which organized the rally, said 225 buses from all corners of the state traveled to the capital city Saturday morning to join the rally, one of the largest seen in Albany this year.

Joined by numerous art educators who responded to our e-mail notice or saw the NYSATA signs through the crowds, NYSATA made a strong showing of support for visual art and protest the negative effects of current testing policies on the arts. As it has been for many years, NYSATA is committed to being your voice in Albany and around the state. This is just one of the many professional benefits of your NYSATA membership. Your dues help us to continue to advocate for you and your programs whenever possible. Please encourage your colleagues to join NYSATA so that we can continue this important work ,and also, like NYSUT, we can be one voice united for quality visual art education!



Updates on New Teacher Licensing Tests with a Special Focus on edTPA

By Jennifer Childress

NYSTCE-administered tests:

The ALST, EAS, CST, and SBL

All new general tests come on line this September, including:

ALST – Academic Literacy Skills Test

EAS – Educating All Students Test

CST – Content Specialty Test

SBL – Revised School Building Leader Assessment

If you will be applying for certification ON or AFTER May 1, 2014, you are required to take the new NYS Teacher certification Tests instead of the LAST, ATS-W, and current SBL. Current CSTs are good for some content (subject) areas through December 2013.

Some of the new CSTs come on line in Spring 2014. The new Visual Arts CSTs will not be available until September 2015, so until then, the old CSTs are still operational. See http://www.nystce.nesinc.com/NY_annProgramUpdate.asp for information on content areas other than the Visual Arts.

Jennifer Case, NYSED Certification Team Leader from the Office of Higher Education (OHE), supplied the following information at the June 3 conference for the Central East Region of the Commission on Independent Colleges and Universities:

All of the new tests will be computerized - no more “paper and pencil” tests. The cost of each new test is still being determined, but should be posted on the NYSTCE website in July of this year, along with registration information. Currently, computerized versions of the LAST and ATS-W ring in at \$149 each vs. \$79 for the paper and pencil versions. The schedule for the new tests starting in September will also be posted (at the same time) in July.

The Pass Rate for the new tests has not yet been set. Although standard-setting is in process based on the 2012-13 field test results; the cut-scores for each test will not be finally

set until after the fall test date administration. It was unclear if this would happen after the first round of actual tests, or after 2 or 3 rounds of fall testing. When questioned about “aiming for the unknown,” Ms. Case shared that this was standard procedure for test development and NYSED had years of history in setting pass rates (cut-scores) for standardized tests using this method. The reason for waiting for the actual score results of the fall administration was to have as much “real data” from a broad field of test-takers as possible, on which to base the passing rate. When will the fall test-takers know whether or not they passed? No answer yet.

The new assessments reference the Common Core in ELA and Math, ELA in particular. All teacher candidates will need to be familiar with the 6 shifts and aware of the sub-standards in each area. For example, the new ELA Common Core standards refer to Reading Informational Text, Reading Literature, Reading Foundational Skills (K-5), Writing, Speaking and Listening, and Language (Development). The sub-standards for Math include Operations and Algebraic Thinking, Number and Operations in Base 10 and Fractions, Measurement and Data, Geometry, and Statistics and Probability.

The ALST will require test-takers to grapple with text complexity, reading for information using three sources of data to compare and contrast; and a much stronger focus will be placed on written answers (performance assessment) in the EAS, rather than multiple choice. For more information on the ALST and EAS test frameworks, visit http://www.nystce.nesinc.com/NY_annProgramUpdate.asp#TestMaterials and/or read the article, “What (could possibly be in store for us) Next? New Teacher and School Building Administrator Exams,” published online in the last issue of the NYSATA News <http://www.nysata.org/nysata-news>.

Pearson-administered Tests: The edTPA or Teacher Practice Assessment

Pearson has partnered with SCALE (Stanford Center for Assessment, Learning, and Equity) to administer the edTPA in

New York State. SCALE owns all materials related to the edTPA, but Pearson will monitor the administration, and provide evaluators for the different parts of the edTPA.

Evaluators are selected based on their experience in the field with hosting or supervising student teachers, familiarity with performance assessment, and content area expertise. National Board certified teachers are especially welcome. edTPA evaluators go through extensive training prior to evaluation, and are continuously monitored for their alignment with other evaluators. Though all evaluation is done remotely, email, webwork, and phone conferencing are used for evaluation communication. If interested in becoming an evaluator for the edTPA, visit <http://www.scoreedtpa.pearson.com/index.cfm?a=cat&cid=2237>.

At the same June 3 conference for the Central East Region of the Commission on Independent Colleges and Universities, Dr. Stevie Chepko from Winthrop University in Rock Hill, South Carolina gave a series of presentations on her experiences piloting the edTPA academic year 2012-2013. Dr. Chepko prepares Physical Education teachers, who, like visual arts and music, receive K-12 licenses and must student teach at two different levels. Her presentation style was very entertaining and down to earth, and put many of us at ease with this intensive new performance based teacher assessment. In fact, most attendees at the conference were pleased with the rigor of the assessment, but were facing difficulties with the logistics that NYSED seems to not have considered with any depth.

The edTPA has been billed as a “younger sibling” of the National Board Certification process. From the Teacher Performance Assessment Consortium (TPAC) website: Designed to be educative and predictive of effective teaching and student learning, the Teacher Performance Assessment (TPA) is a multiple measure assessment of teaching focused on student learning. The TPA was developed with substantive advice from teachers and teacher educators; including more than 120 design and review team members included university faculty, national subject matter organization representatives (e.g. NCTM, NCTE, NSTA, etc.), and K-12 teachers...

Evidence of candidate teaching performance is drawn from a subject-specific learning segment—3–5 lessons from a unit of instruction for one class of students. Teacher candidates submit authentic artifacts (lesson plans, video clips of instruction, student work samples) from their actual teaching during a clinical field

experience. Candidates also submit commentaries that provide a rationale to support their instructional practices based on student learning strengths and needs. Candidates’ evidence is evaluated across five scoring components of teaching –Planning, Instruction, Assessment, Analysis of Teaching and Academic Language (TPAC Online, 2013).

There is a handbook for different content areas. The following information is taken from the Visual Arts handbook for edTPA that students are provided with. The information has been purposely generalized to abide by copyright laws regarding the edTPA. Information from Dr. Chepko’s presentation has also been included where helpful.

Candidates complete and submit evidence of three major teaching tasks. The candidate selects only one class or grade level to focus on (exception for elementary education majors). For example, in the Visual Arts, a student teacher could choose a 3-4 session elementary lesson; or a 3-5 day segment of a longer secondary lesson. Student teachers register for the edTPA, then must submit each task’s materials within a particular window of time. In the registration process, the student teacher describes the context of the classroom and school setting, and must list any students with special needs or learning challenges.

There are five different rubrics used to score each task, making a total of 15 rubrics in all. These rubrics are provided in the handbook so students can look at their draft lesson plans and narratives, to make sure they have met expected criteria. Professors, college supervisors, and cooperating teachers may not edit or give detailed feedback on the student teacher’s submissions. The work must be done solely by the student teacher. However, college faculty and cooperating teachers can suggest that students

consider important points as they develop their edTPA materials. Guidelines for how to provide (and not provide) support are posted at <http://vimeo.com/35194365>.

Dr. Chepko explained how she received drafts of student materials, and after reviewing them would compile a list of questions for class discussion during the student teaching seminar. She gave no individual feedback. For example, a problem she saw in their written work would be posed as a general question in the student teaching seminar class, and students would then brainstorm aloud together to create a list of possible solutions. It was their responsibility, however, to recognize the problem in their own work. Peer review was encouraged as well. Dr. Chepko related that this was a very rich learning experience for all.

Most college education programs, including Dr. Chepko’s,

have recognized the need to begin teaching pre-service candidates how to do each task early in pedagogical coursework, so that when they arrive in their student teaching placement they have already practiced each task and received thorough, individualized feedback. It will then be up to the student teacher to independently transfer their knowledge and apply it in the new setting. There were many questions about how much the cooperating teacher and college supervisor could advise the student teacher for this one lesson; it was suggested that fairly normal conversation take place and the student be offered ideas to pursue rather than explicit instructions on what to do. If the cooperating teacher had particular assessments or textbooks (or in our case, artworks) they already used in their curriculum, the student teacher should do the same but could explain why in their narrative.

Apparently, pre-service candidates do not have to do the edTPA during student teaching; for example, they might be able to complete the task during a Methods course. Time intensity of the task is a barrier, though; and knowledge of students is at its peak in the student teaching setting.

Task 1: Planning for Instruction and Assessment

The primary evidence that students submit for this task includes a lesson plan or plans that cover 3-5 sessions of teaching, any worksheets or special activity forms, assessment forms; and an up to a 9-page single spaced narrative that sets the context for the plan's choices. Plans are expected to be thorough, detailed, and provide evidence of several important learning considerations (guidelines given in the handbook).

Thorough planning is crucial to the success of all three parts of the edTPA, as it forms the foundation for all the other parts. Dr. Chepko said that programs were not required to use any particular lesson plan format, but should make sure the lesson plan format they are using addresses edTPA criteria. Some revisions are usually needed, though good programs are finding these are minor.

Prompts (questions) that each candidate must answer for the narrative require the writer to explain the choices they have made. These prompts include explaining...

- the central focus of the lesson segments selected.
- how the lesson fulfills the Standards, which for us are still the NYS VA standards.
- how the lesson helps students to build connections between various aspects of art (creating, responding, reflecting) and internalize art's meaning. In other words,

Thorough planning is crucial to the success of all three parts of the edTPA, as it forms the foundation for all the other parts.

the lesson plan cannot be just about a technique or skill, or just an art criticism discussion. choices of instruction and content based on applicable research, as well as knowledge of student strengths and weaknesses, special needs, language demands, and prior knowledge.

- How the lesson addresses different kinds of learners and their prior knowledge. Dr. Chepko strongly advised incorporating pre- and post-test type activities though the edTPA does not require this. She also advised that differentiation be a prime consideration.
- how the lesson addresses other student aspects such as social, emotional and physical developmental levels, interests, cultural backgrounds, everyday lives, etc.
- how the lesson takes into account students' ability to stay on task in art, and belief in their ability to make art. the academic language demands that the lesson addresses, including but not limited to content specific vocabulary.

Learning supports (instructional materials, special activities) are included with the plan, which must be submitted before the lesson is taught. These include formative and summative assessments designed to reveal how ALL students will achieve the objectives and academic language demands. These supports are included with the plan, which must be submitted before teaching the lesson. Because academic language is so much more than vocabulary, and is such an important part of the edTPA, we will devote a future News article to it. There is also a national lack of clarification on how to adapt the

concept of academic language outside the confines of ELA; further professional development is in store this summer.

Task 2: Instructing and Engaging Students in Learning

The primary evidence submitted for this section includes video of the student teacher actively instructing in the classroom, and another narrative that answers a series of prompts about the video. The questions or prompts require the student teacher to explain how their teaching met the criteria of this task, as described in the handbook and the five associated rubrics.

Video:

The video can consist of 1-2 clips, totaling no more than 20 minutes in length. Most edTPA candidates provide up to 15 minutes, but certain content areas have a longer allowed time. Most likely this is due to the nature of teaching and learning in that content area. 20 minutes gives an art teacher candidate time to submit a segment of art criticism or a

closure, and a segment of media instruction. Each segment must be continuous. Although the beginning and end can be clipped to focus on a particular activity, no editing within the video is allowed. Clips can be of any length as long as there are no more than two clips, and no more than 20 minutes' worth total. The clips must be directly related to the submitted lesson plan from Task 1.

Video must focus on STUDENTS in the act of learning, not teachers in the act of talking. While teacher instruction is part of the video, the rubrics require that interaction between teacher and students be visible, and that students are actively demonstrating their learning. Permission form examples and communication advice to parents are provided on the TPAC website; but most universities/colleges will need to clear whatever forms and process they use with their own institution's lawyers. Most often in the edTPA field tests, the cooperating teacher videotaped the student teacher. A tripod can also be set up to cover the teacher, most of the students, and the instructional area of the class. Students whose parents have requested no video of their child are moved to a portion of the room not covered by the camera.

Dr. Chepko advised that much more video be taken than is needed so the best clips can be selected. She also showed two examples that quickly demonstrated how to video and how NOT to video. Sound quality is important, as well as visual quality; though professional level video is not expected. In particular, student responses must be audible, and student action must be visible. The video should not focus only on the student teacher.

Narrative (no more than 6 single-spaced pages):

In answering the prompts for the narrative portion, candidates answer questions and give a timestamp and description of evidence supporting each answer, from the video. In their answers to the prompts, candidates must explain and identify ...

- which day from the lesson plan submitted is featured in the video.
- how a positive learning environment was provided.
- how students were engaged and were accomplishing lesson objectives.
- linkage to prior learning (etc.) written about in Task 1.
- how student responses were elicited and knowledge and connections supported.
- how students were able to personalize concepts in the lesson to create deeper learning.
- how both whole class instruction and individualized assistance were delivered, especially with students who had particular learning challenges.
- what they would do differently (next time) to improve

instruction, and why those changes would improve instruction, supported by research-based reasoning.

Along with the video and narrative, student teachers are allowed to submit charts, graphs, images, powerpoints, YouTube video links, etc. that are not easily seen in the video clip but are necessary to understanding the instruction being documented. They may even submit transcripts or annotations of the video where/when student answers are hard to distinguish.

Dr. Chepko advised that students should not worry about things not going according to plan, as so often happens. Instead, this is an opportunity for students to recognize what they did that was not effective, and what they should do to improve. As an evaluator for edTPA, she strongly represented the idea that learning from one's mistakes was an important part of the process.

Task 3: Assessing Student Learning

The primary product for this task is another narrative that focuses on assessment of instruction, based on whole class patterns of strengths and weaknesses, as well as three "focus students," one of whom presents a special learning challenge (IEP, ELL, underperformer, or even gifted).

Evidence in the form of documentation of student work and teacher feedback is of high importance for this task. It can be submitted in the form of PDF samples of artwork, text files (completed rubrics, self-evaluation sheets, graded quizzes, reflections, etc.), and even video recordings of young students responding to assessment questions.

Three key factors to keep in mind for doing well on this task are:

- Use data to back up the narrative – such as score spreads from assessments, (ex: 20% of the class received 2's, 50% received 3's, 30% received 4's); or specifically assessing which areas students still seem weak in, based again on specific scores and item analysis (Ex: in the group that scored under 50%, 8 out of 10 students were confused about this definition). Student teachers also need to discuss the performance strengths of their students, not just weaknesses.
- ALL students in the class must be included. For example, if a Kindergarten teacher decides to videotape a closure to show how students retained the concepts taught that day, having three students answer and share their work is NOT enough. This is key area where advice from supervisors and cooperating teachers can help provide options.
- Some of the narrative's prompts will ask the student teacher to analyze why some aspects of learning were strong and some weak. Candidates must propose changes and next steps in their teaching to solve or address those strengths and weaknesses, and back such decisions up with principles from research and/or theory.

Dr. Chepko again noted that having poor student results did not disqualify a student teacher from passing. Rather the focus was on whether or not the student teacher could recognize the problems and propose workable solutions.

Some final notes:

Electronic Submission – All materials are submitted electronically to Pearson. Most institutions have already prepared by implementing an electronic portfolio platform that offers a specific portal to Pearson and the edTPA.

Research/Theory – When quoting from research and/or theory, student teachers are not required to use citations, but must refer to the theory or principle, and its “author” in their writing. For example, a student teacher may refer to Vygotsky’s zone of proximal development when detailing their choices for differentiating a lesson. Another example could be referring to Maslow’s hierarchy of needs, or Bloom’s taxonomy, etc. Application of the principle or theory must be explained, not just referenced.

Rubrics – Each of the 15 rubrics used to score the three tasks have five levels. In Dr. Chepko’s presentation, we used several rubrics to score student teacher narratives and videos. This activity helped us to understand the kind of expectations that generally guide each level, regardless of the particular rubric. Level 1 is unacceptable performance; Level 2 is an improvement over 1 but generally refers to a teacher-centered rather than a student-centered focus, and thus is not yet passing. It appears that a Level 3 is the passing score, though each state using the edTPA must set their own pass rates. Level 4 is a strong score for a student teacher that goes above and beyond, while a 5 is considered rare for student teachers. The phrase used was, “Even the best teachers are not a Level 5 all day long.”

NYS has not yet established the state passing rate for the edTPA; and we do not know if it changes from rubric to rubric, though most likely it doesn’t. We also do not know if all 15 rubrics must score a 3 (or other cut-score) or if a percentage of 2’s can be included and the student teacher still pass.

Implementation – Remaining problems with implementation must still be worked out, and it appears NYS is leaving that burden on the institutions, rather than adapting their requirements. For example, NYS requires two placements for every student teacher, with a minimum of 300 hours total. Most institutions place student teachers – especially undergrads – in two seven-week placements, where they complete approximately 500 hours. Because turnaround time is currently 4 weeks for receiving scores, institutions have been advised to have students do the edTPA in their first seven

weeks. Our group at the conference found this to be antithetical to good teaching and learning, as student teachers are almost always stronger in their second placement. Adding the burden of so much writing and extra work during the first placement could create a make-or-break situation. This is especially true for subject areas where cooperating teachers have multiple preps. Student teachers cannot focus so exclusively on one class and hope to have time for the others as they reach solo week. Jennifer Case from OHE related that her committee was working with Pearson for a shorter turn-around time on scoring, so students can know whether or not they need to repeat a task in their second setting. If they fail one task, they can repeat just that task in the second setting though the work must still relate to similar concepts; and they can provide additional evidence (i.e. new lesson plan) as needed to give context. This is not a workable proposal for K-12 student teachers, however; who will be changing grade levels as well as content; and may not be for secondary teachers either. **If students fail two tasks they must re-do the whole edTPA process again.**

Institutional Quandaries

Institutions are being asked to review their placement policies, and consider changing them so that the edTPA process is given the time it needs. For example, one placement could be longer than another, or student teachers could student teach part-time for two semesters instead of one. The idea of solo week is also being reconsidered and even dropped; student teachers would do more team teaching in the courses they are not using for edTPA. What about the impact of APPR on timing of a student teacher placement? Most teachers do

not want a student teacher during their weeks of APPR pre- and post-tests, for obvious reasons. What happens as placements dry up? It’s a problem now, not just somewhere in the future.

While these solutions sound good on paper, realistically speaking they create a series of other bureaucratic problems to solve, such as how to compensate cooperating teachers and supervisors when placements are no longer the same length, the impact on the seminar course as well as the whole program’s distribution of content, scheduling student teacher placements and limiting cooperating teachers to one placement a year; etc. Perhaps the biggest question is, however, how to help those student teachers who have not passed, and do not have time to redo the edTPA before graduation. Do they not graduate? If with a little more time they could reach a level 3, where would they be placed? They are no longer enrolled in a course, which is necessary for institutional oversight and insurance protection. Some programs are considering adding a 1-credit course so that tuition monies can cover a supervisor and cooperating

Perhaps over time these difficulties with edTPA will be ironed out, but this first transitional year is going to be a tough one. Dear teachers, we in the pre-service programs will need your help!

teacher stipend; but again placement of that student teacher is still an issue and a burden. And what about cost? The edTPA currently costs \$300. If they have to repeat the edTPA, will candidates have to pay another \$300? What if they cannot afford it? Apparently the state has created (or is in the process of creating) a voucher system; wherein a student teacher can apply to their institution to verify financial need, and receive a voucher for the edTPA's cost. We do not yet know if that means the state is absorbing that cost, or requiring the institution to absorb the cost. Can a student get two vouchers? Perhaps over time these difficulties will be ironed out, but this first transitional year is going to be a tough one. Dear teachers, we in the pre-service programs will need your help!

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NYSATA News 2013 Essay Contest

“Art Matters: How taking visual art in high school has changed my life in a positive way.”



Photo by Madeline Adams, 1st Place winner of the NYSATA Essay Contest

This spring NYSATA and Blick Art Materials co-sponsored the first NYSATA News Essay Contest. The theme for the contest was “Art Matters: How taking visual art in high school has changed my life in a positive way.” The contest was open to all students in grades 9-12 who were students of current NYSATA members. The length of the essays was not to exceed 500 words. Students competed for \$750 in Blick Art Supplies gift cards. We received 46 entries by students from all 10 NYSATA Regions. The students did a wonderful job expressing how important taking art classes has been to them. It was very difficult to select the winners as they all put so much effort and heart into these essays. A panel of ELA and visual art educators adjudicated the contest.

On the following pages you will be able to read the 1st, 2nd, and 3rd place winning essays and the three honorable mention essays. You will also see examples of their artwork. The first place winner’s photo with an excerpt from her essay, is our annual advocacy pullout centerfold. We were so impressed by all of the students’ writing that we have included excerpts from the 40 non-winning essays and images of their artwork as well. All of the participants received canvas aprons from Blick as consolation prizes. We thank all of the students for sharing their stories and the dedicated teachers who inspired and encouraged them.



First Place

**Madeline Adams, Gr. 11,
Skaneateles High School
Art Teacher: Linda Torrey**

Art Matters

Almost all high school students have taken some form of art class in their many years of school. However, it takes a truly dedicated art student to incorporate that skill into their life permanently. Photography was originally a hobby for me, but as soon as I entered high school and had the opportunity to take a photography class it became a part of my life. Art is the only creative outlet in my chaotic sports-centered life.

Starting in ninth grade I took studio art to learn the basics. From there I was able to take a film photography class in tenth grade, which was the most interesting class I will probably ever take in high school. My eyes were opened to many techniques and I began to see where “exposure” and “burning” originated. The dark room was so thrilling and amazing to me that I spent all of my free periods in there working on prints. I absolutely loved how independent I could be and how much I could accomplish once Mrs. Torrey, my art teacher, taught me all there was to know. That same year my hard work paid off when I won a gold key for one of my film prints in the Scholastics Art Competition. This picture made me realize my intense love for photography and inspired me to incorporate a mysterious element into many of my future photos.

Now in my junior year, I have taken advanced digital photography for almost a year and a half. At first digital photography and Photoshop were so foreign to me, but now I realize how much my patience paid off and how digital has

influenced my life. First, I’m always searching for new models for my pictures so not only have I strengthened existing relationships, but also I have created entirely new ones. Photography forces me to be a little aggressive and outgoing to get those shots I want and find that perfect model for each idea.

Also, photography has been my relaxing and creative outlet from sports and school. When I’m in photography class I never feel like I’m in school because I’m enjoying myself rather than counting down the minutes until it’s over. I love marching around fields or climbing into dilapidated houses to get those breathtaking shots that you’ll never forget. I’m very grateful to have an art teacher that is constantly holding us to very high standards and entering our work in every competition possible to get people to recognize our hard work. Photography is something I will always continue to do even if I can’t be in a structured class.

Photography has truly changed my life for the better in numerous ways. The amazingly creative atmosphere of an art room and the unforgettable achievements are just a small part of why art has become so valuable to me. I will forever bring my camera with me wherever I go thanks to the exposure I got in high school photography classes.



Second Place



Mixed Media sculpture, Tina Goparaju

Tina Goparaju Gr. 10
Hicksville High School
Art Teacher: Beth Atkinson

Growing up, I realized the world around me moved quickly. As it constantly shape shifted, art always remained a familiar friend. A comfort, it moved at my pace, travelling in the vessel of my mind, and was something I could comprehend in the hustle and bustle of life. Taking high school art has allowed me to develop my style over the years, experiment with different forms of media, make discoveries through both my own art and the art of others, and just have fun doing something I love.

I had already taken Studio in Art in 8th grade, which was a high school course. Here my teacher exposed me to this “art world” with “art people.” Every time I peered into it, there was constantly something that fascinated me. I discovered street art, learned about installation artists, fashion designers, filmmakers, sculptors; I started to idolize people like Tim Burton, Banksy, Leslie Dill, Basquiat, Henry Moore; and I learned to work past limits, working on larger than life drawings and projects during my free time, every day in class and after school. I keep a memory from that year; During Youth Art Month, my friends and I went up to the balcony of our school’s auditorium and released cards of artwork from parachutes, falling to a surprised crowd of people below. Their reactions reminded me why I loved art.

In 9th grade, I took drawing, where my style was temporarily pulled back, and I began to restructure myself; my technique,

my eyes, and my mind. Contour drawings helped me understand how to put things down on paper through feeling. I saw how light danced and shadows crept through the still-lives I drew. I worked on my first self-portrait, learning that emotion is portrayed through every little bend and fold of a muscle. I understood more about color, and I *loved* using it! This was the year I stopped using (gasp!) black.

In tenth grade Independent Study is a class that has truly changed me. I’ve been inspired, not only by new artists in the art world, but the artists blooming right inside the classroom. Being around such a talented group of students allows a mind’s cogs and springs to function almost unpredictably. In this class, I started stretching past my comfort zone *more*, even trying my hand at sculpture, which won me a silver key at a regional level in the scholastic art and writing awards. Not only did I start stretching past my limits, hoping that the big, shape-shifting world would notice my small person, but I really started playing with emotion. My work became manifestations of emotion onto a canvas, my own emotions, and also what I wanted my audience to feel.

Overall, art has made me realize the enormous power in doing something that I’ve always loved doing. I’ve grown as both an artist and a person, and found there is always something new to discover. When there’s not, you make it.



Third Place



Mixed media drawing, Michelle Breeze

Michelle Breeze Stevens, Gr. 12
Wheatland-Chili High School
Art Teacher: Valerie Savage

Cursing fills the hallway. Thud. Sinew too powerful for a humane touch. I hear her cries for mercy. She pleads. Thud. I can't see her. I am lost in darkness. My memory has washed away the action, leaving only sound. Footsteps fade. I can see again. I run to her. I sit in her lap as she cries. I kiss every bruise, old and new, so very lightly because I still believe that kisses make everything better. I tell her, "It's OK mama. It's OK. Please don't cry." It is all I can say. I pick up every tear as if I could place them back in her eyes and everything would be solved. I am one of six children and none of them ever came out of their rooms to console her. I did not blame them. It hurt to hold her.

Mom would wait for Dad to come home from work before we could eat. He made his own hours, but he always came home so late. It would be eleven or midnight before we could eat. It was so late sometimes, I would fall asleep at the table. I got used to not eating. The thought of it was almost rewarding. Through my parents divorce I struggled with eating disorders.

Naturally, school became my escape. No one knew where I lived or what it was like. Teachers became my role models. I admired every freckle on their face, their disheveled hair. They worked so hard, yet were so unappreciated. I wanted to make them proud. I would raise my hand when everyone else

was passive. I did every homework assignment. I only wanted to achieve perfection. Yet, in art I found perfection in flaws. Only art can shine light in the darkness and show beauty in every flaw. The technically wrong brush stroke could be the aesthetically beautiful one that ties the piece together. With art I found release. Over the years I have gained technical ability, but lost the rigidity that I held within me. Pablo Picasso once said "It took me four years to paint like Raphael, but a lifetime to paint like a child." I'm still learning how to lose myself in art and I hope to always continue to.

I would not be the person I am today without the struggles I have faced. My struggles are shown through my art. Some things in life I can't control, but I can always control my outlook. My outlook is conveyed on paper. Art has given me a positive outlook, that I feel is more important than what any other subject can give me. I consider myself blessed to have struggles. Without sadness, I would never be able to truly appreciate happiness. Without struggles, I would have nothing to paint about.



Honorable Mention



Mixed media collage, James Bolan

James Bolan, Gr. 12
Sachem High School East
Art Teacher: Lauren Lewonka

I had always enjoyed drawing from a very early age, but kindergarten was when I first decided it could be a career for me. Our class was celebrating Dr. Seuss Day and we were asked to draw the Grinch. When I was done, the teacher actually called the other kindergarten teachers in to show them my drawing. I loved that feeling of accomplishment, and from there I started taking drawing more seriously. I got all the practice I could, drawing from coloring books, tracing cartoon characters, and copying from “how to draw” books. On the last day of kindergarten, when we were asked what we wanted to be when we grew up, I said ‘artist.’ From that point on, art has been the most important and largest aspect of my life.

Now, fast forward to high school. When we had to make our schedules for ninth grade, we were given one free period for an elective class and, without hesitation, I chose ‘Media Arts.’ In that class, I got my first exposure to Photoshop and Illustrator, which I believe are two of the most important digital tools for any artist. It was around this time I got really interested in the field of animation and began to consider it as a potential career for myself in the future.

When tenth grade came around, I chose to go into ‘Drawing and Painting I,’ knowing I would have to enhance my drawing abilities if I was to animate anything, be it 2-D or

3-D. I believe of all my years taking art classes in high school, that was the year I improved the most as an artist. I made significant progress with my drawing ability and for the first time I began to seriously paint. Through that and what we learned about with the principles of art, I started to find my own style and hone in on what I liked artistically.

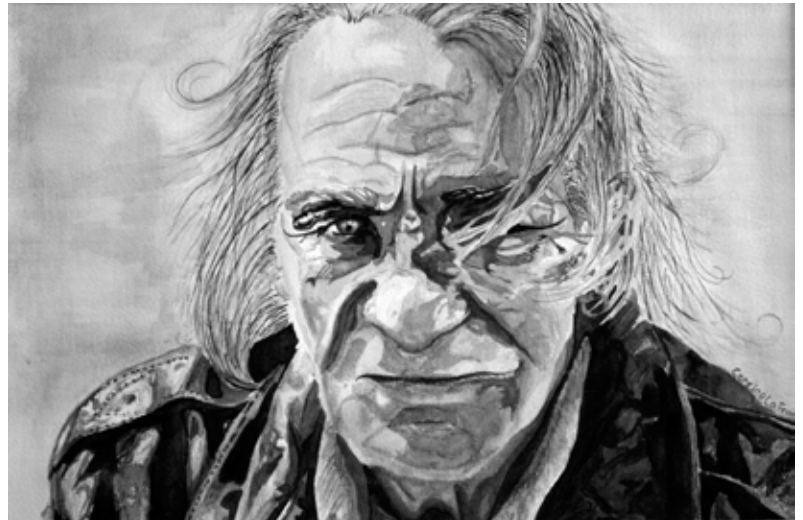
In eleventh grade I took ‘Drawing and Painting II,’ where I continued to kindle my interests and abilities as an artist while experimenting with new mediums like oil paint and tempera. I also took ‘Digital Media’ and ‘Digital Video’ classes, where I expanded my education in Photoshop and Illustrator and was introduced to Final Cut Pro, which will be extremely helpful in a future where I will be editing animated material.

And now, in my senior year, I’m in college-level art courses like ‘AP Studio Art’ and ‘Communication Design.’ Because of the art education I received in high school, I have built up a portfolio that got me accepted into my first choice college, where I will be studying computer animation. So how has taking art in high school positively changed my life? It has given me the key to my future and achieving my life goals and for that I am eternally in debt to my school and most importantly my art teachers.



Corrine La France, Gr. 12
Skaneateles High School
Art Teacher: Linda Torrey

Honorable Mention



Watercolor portrait, Corrine LaFrance

I grew up with art all around me, so visual art has not necessarily changed my life; it is my life. My father graduated from Syracuse University with his masters in architecture and undergraduate degree in studio art. Since I was little, I have been fascinated by his sketches. They looked half finished but that just added mystery to them. I knew then that I wanted to draw, so my father taught me everything he could and inspired me to continue. He used to sketch portraits of me then show me how to do it myself. My father's mother was also an artist. We have her portraits and carvings all around our house. She made a full chess board including all the pieces that we have in our living room. Now that I am older and about to leave for college I realize how different I am from everyone who does not have a passion for art. It is easier for me to understand an idea because I learned how to view things from a different perspective. I look at the world differently and am glad I do; it makes me more optimistic about life. Art is also a way for me to relax and let go of the stress caused by my other classes. I handle stress easier than others and I owe that to my constant sketching. To me art is a release of emotion.

Art challenges me in a way regular school work cannot. My mind is open to different interpretations and opinions. Art has broadened my imagination and my understanding for other people. It forces you to look at picture or a portrait in a whole new way. For example an elderly man in a rocking chair is not just an elderly man in a

rocking chair; he is a World War II veteran who just lost the love of his life. Every image has a story and it is the artist's duty to express it through their colors, brush strokes, and shadows. I would not be the person I am today if it was not for art. I would be a high-strung teen that rebels against her parents, but in art there is no need to rebel; you simply put all your feelings into a work of art. I feel that art is essential to building character, one's intellect, and the need to express oneself as an individual.

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Photography has truly changed my life for the better in numerous ways. The amazingly creative atmosphere of an art room and the unforgettable achievements are just a small part of why art has become so valuable.

Madeline Adams, Gr. 11, Skaneateles High School • 1st Place Winner, NYSATA News 2013 Essay

A woman with long dark hair, wearing a red plaid shirt, stands next to a white horse. She is holding the horse's lead rope. The horse has a red circular marking around its eye and blue markings on its muzzle. The background is a cloudy sky.

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/ Contest "Why Art Matters".



Honorable Mention



Photograph, Erica Nye

Erica Nye, Gr. 12
Skaneateles High School
Art Teacher: Linda Torrey

Every person has their knack whether they know it or not. Throughout life people fall into certain places that suit them and make them happy. I was positive that sports were where I belonged. I have played sports my entire life and I was content, but something just wasn't right. I knew there had to be something else.

My sophomore year I signed up for film photography and I never looked back. I soon learned that the times I didn't have my camera were the times I wish I did. I found myself bringing my camera with me almost everywhere. Taking pictures truly made me look at things in a completely different light. I will never understand people who say taking pictures takes away from living in the actual moment. Why only enjoy a moment temporarily when you can take it with you for the rest of your life? Showing people my photographs and seeing their reaction is just as rewarding as taking the picture.

I truly found my niche when I began taking digital photography. I was now able to take as many pictures as I wanted without having to worry whether or not they would turn out. I began to take even more pictures than before. I began to look at places, people, and things in a different manner. Things I used to ignore became subjects of my photographs. I realized life had gotten so crazy and rushed

that I forgot to slow down and take time to absorb my surroundings. More and more often people, especially teenagers, are busy. Photography made me stop and take in the beauty around me. I am a very impatient person and I believe photography has helped me change that. No photograph is perfect, but sometimes it is the imperfections that can make a picture so great. I have learned not to stress out over the little things, but rather be patient and embrace the imperfections and hardships life may bring.

As I grow old I won't be able to do many things I can do now, but photography is something that nobody can take away from me. Throughout my entire life I will continue to make myself and other people happy with my photographs. Experimenting with different subjects and techniques will ensure that I am never bored. Photography is by no means repetitive or monotonous, and being someone who loses interest in things easily that's very important to me. Photography has taught me patience and has opened my mind and eyes to the beauty of the world.

Advocacy - Essay Contest Excerpts

Ashley Albanese, Gr. 12
Manchester-Shortsville CSD
Art Teacher: Karen Tretiak



As an art student, you must learn to understand pieces of art rather than judge them. Understanding is key. Looking at a piece of work as if it were a maze can train your brain, only this maze has many end points. The viewer has to try to understand what the artist is trying to let the viewer know, what message are they trying to convey. This is what art is all about, creating and understanding. Taking art classes is the only way I could have understood this. Understanding others is a crucial part in the workplace and in a social atmosphere. Being open and accepting is key to everyday life.

Jennah Albone, Gr. 12
Brockport High School
Art Teacher: Mary Warth



The world of art exposes the mind and the soul to so much beauty in the world around us. Appreciation grows even for

such simple scenes as a light snowfall on barren trees, to scattered utensils on a messy desk. I am inspired to incorporate each scene into a brilliant piece of work, and with the education I have received from my art courses, I am gradually adapting to many new ways I can express such interests

Marisa Allison, Gr. 12
Brockport High School
Art Teacher: Mary Warth



I took art in order to find my path. The teachers helped by expanding my horizon and introducing new styles of art for me to try. Through this I discovered my talents, and the styles that I cannot stand to do even if I enjoy how the style looks. Without this experience, I would never be the person I am now; there would be no way that I would have had the skills to produce the art works that I do that are seen by many through my work on the sets for theater. I was lost while I did not have an art class. I would fill sketchbook upon sketchbook of artwork, and even now I look back at them and see how much these courses have made me grow, as a person, and as an artist.

Zonia Altamirano, Gr. 12
Union Endicott High School
Art Teacher: Cindy Henry

Taking visual art has taught me how to express myself more deeply through my work. I also believe I've learned a few morals from art that have helped me through life, such as seeing things in a different and special way. More importantly I learned to believe in myself. Before taking art classes I would

never challenge myself to do better. I would constantly limit myself and never push further in my work. These thoughts



made me feel as if I were unable to get anywhere in my drawings. At times I would feel my hopes and dreams were falling apart due to my lack of confidence. Through art, I was able to find myself and the person I was born to be.



Carlie Amundson, Gr. 12
Union-Endicott High School
Art Teacher: Cindy Henry

I signed up for various Art classes because for me it was an escape route from the world. I could step out of the displeasing atmosphere at home, and create something beautiful that made a connection with someone personally. The artwork you make has an opinion, or a statement; my artwork was the only way my opinion was heard. Art helped me express myself, and made me feel accepted and allowed me to show who I really was.



Kaitlin Beebe, Gr. 12
Mattituck High School
Art Teacher: Lee Harned

Without art I am not sure who I would be. I can't imagine what I would spend my time doing or even how I would dress. I think I would be in a very different place in my life. Art has served as a light at the end of tunnel for me in the last two years. I have had to face issues with a panic disorder. The escape art has offered has been instrumental in managing my anxiety successfully. This passion I have for art has also given me goals that I am determined to obtain.

Michael Borth, Gr. 10
Akron Central School
Art Teacher: Jill Cornell-Slater



My desire to learn more about the concept of art brought me to sign up for Studio in Art class at my school. As much as I had hoped for an easy class to just sit through and get an easy 100 on my report card, part of me did want to learn and become a better artist (both physically and mentally). Irony at its best though leads me to end up in probably the most challenging class I've had yet. Every project thus far has been different than I expected. What you'd

think the material given to you is going to be used for ends up being incorporated in a completely different way. So taking this art class has changed my life in a positive way. It's showed me that the things we think simplest can be so much more than we've even cared to imagine. For what I can say is the first time in my life I think about how art in some way, shape, or form has affected everyone and everything on the planet. From the letters we write to the shape of the food we eat, art is there.

Jessica Curry, Gr. 12
Long Island High School of the Arts
Art Teacher: Rae Raff



My teacher treated me as an aspiring professional, and inspired me to enter the field of illustration myself. The class was open and free, giving me plenty of room to explore my own style, develop my own skills and interpretations, and learn from my friends/classmates. My teacher was brilliant; never one to hold back on constructive criticism, but also easy to talk and debate with. He pushed me, forced me to do better, no matter how much I hated it, and gave me excellent advice on projects I worked on out of class. Without my high school art experience, I would not be on the path I am today. I cannot imagine any other goals. I am too ambitious, and I want to be an illustrator too badly to consider anything else. I think, even if not now, I would eventually end up unhappy, had I not discovered the art career I wish to pursue.

Robert Gioia, Gr. 12
Copiague High School
Art Teacher: Diedre Whiston

Aside from giving me a chance to express my creativity, art has greatly improved my visualization skills and spatial intelligence. I will be the



valedictorian of my class this year, and truly feel that art gave me the edge that I needed to accomplish this long-term goal of mine. By exposing me to concepts such as three-dimensional artwork on a two-dimensional surface, art has provided me with the foundation of skills for courses such as AP Physics B, which greatly requires 3D visualization skills. These skills also come in handy in AP Calculus, where thinking outside of the box is a must. Many students who go into this course without having a strong foundation of visualization skills, find themselves in a very procedural way of thinking, one that may hinder them from reaching their true potential in this sort of AP course...

Art has proved to be a key influence in my life. It has provided me with an outlet to express my creativity, sharpened my visualization skills, allowed me to document the memories of my high school career in a unique way, and fostered in me a desire to succeed in my career choice. I can most definitely say that art has played a part in preparing me for my future, and has served as a powerful asset in providing me with a career path, which I am elated to embark upon.

Erin Koral, Gr. 11
Union-Endicott High School
Art Teacher: Cindy Henry

I am constantly working, constantly on the go, and so to be able to take a breather to work on a drawing or



painting to relax my mind gives me the energy I need to make it through another busy day. Often times, we do not realize how the deeper parts of our being that give our lives purpose get pushed to the side and are forgotten when we get too preoccupied with our everyday lives. By keeping up with art, we automatically draw out the deeper side of our personality, dust it off, and let it see the daylight. We give our minds light and fresh air through art, and this light and air is what inspires us to understand and improve ourselves, and the rest of the world.

Maddie Legg , Gr. 12
Skaneateles High School
Art Teacher: Linda Torrey



My teacher treated me as an aspiring professional, and inspired me to enter the field of illustration myself. The class

was open and free, giving me plenty of room to explore my own style, develop my own skills and interpretations, and learn from my friends/classmates. My teacher was brilliant, never one to hold back on constructive criticism, but also easy to talk and debate with: he pushed me, forced me to do better, no matter how much I hated it, and gave me excellent advice on projects I worked on out of class. Without my high school art experience, I would not be on the path I am today. I cannot imagine any other goals: I am too ambitious, and I want to be an illustrator too badly to consider anything else. I think, even if not now, I would eventually end up unhappy, had I not discovered the art career I wish to pursue.

Ye Lin, Gr. 12
Churchville-Chili High School
Art Teacher: Colleen L' Hommedieu



The seeds of creativity in art and design have been a part of my life since childhood. When I was a little boy, my mother gave me some watercolors. Although I didn't know what art was, I enjoyed painting while lying on the floor. Little did I know that this simple act would lead to a more complex attraction to art. When I turned four years old, I got a chance to study in a children's art club. I still remember that my first class was about designing a simple flower pattern on four sides of a small box. After that, I grew to love drawing and painting, incorporating my own ideas whenever I could. This

enthusiasm for art and design has developed in me over time.

Daniela Lincoln, Gr. 9
Brockport High School
Art Teacher: Mary Warth



My art class is one of the few classes in which creativity is stressed. I am free and encouraged to be creative when developing pieces. In many of my other classes I find that creativity isn't as stressed. I am only allowed to be creative when putting together certain projects. I believe that creativity is an important aspect of life that it should be exercised. It is necessary for the development of the mind.

Christina Lloyd, Gr. 9
Brockport High School
Art Teacher: Mary Warth



High school art is just the beginning of my creative thinking in art. I wish that art was a language all its own, to replace all others. If that were true, it would allow me to use my art instead of my words. Creativity is my virtue and language, but most importantly, it lets me freely express myself through the adventures of my own fantasy, versus the harshness of the real world. Without art class I would feel like I couldn't truly be myself. It would be dull, boring, and without color.

Dana Leigh Macken
Charlotte Valley CSD
Art Teacher: Jill Accordino



Photography takes me away from all the drama, fights, and loneliness. When I take photos I clear my mind and open it only to the camera. When I look through the lenses I feel like I am entering a whole new world. Taking photos has kept me on my feet and sane for over eight years. I started to become a lot happier and alive as photography started to become a bigger part in my life. I use photography to cope with all the wrong in life.

Lauren Mays, Gr. 12
Honeoye Falls Lima High School
Art Teacher: Harold Coogan

Have you ever walked into your kitchen to the smell of fresh baked cookies? You step into the room, and you can't help but take a deep breath and close your eyes. The aroma of melting chocolate chips washes over you, and you instantly feel comfortable and warm. You could just stay there forever. That's how I feel when I walk into an art room. In there I can instantly lose myself; everything else outside becomes a petty concern. It's like stepping into a different world.



Taking visual arts during my high school career has changed my life far more than I ever thought possible.

Katie McMahon, Gr. 10
Massapequa High School
Art Teacher: Julie Thornton



"Out in the garden where we planted the seeds, there is a tree as old as me," sings Patrick Watson of the Cinematic Orchestra. It was my mom who planted the seeds when she handed me a pencil before I could walk. I remember it fleetingly, like a trail of sun kissed memories, illuminated by laughter and the smell of freshly cut grass. I didn't realize it then, but what I wanted was to capture. I wanted to grasp moments of ephemerality; the sunlight on a face, the still content of the limbs of trees, the inexplicably temporary feeling of moments...

...It began with a set of cheap value

pencils and a few tortillion stumps from an art closet in the classroom. I began to create my first serious piece – a sketch of Marilyn Monroe. Adequately content with it, I showed my art teacher. Her overwhelming fascination, pride, and encouragement supported my underlying talents. With that small push and no prior instruction, I was drawing realistically well before expected.

Ryan Meek, Gr. 9
Akron Central School
Art Teacher: Jill Cornell-Slater



It's not only the "escape from the real world" aspect of art that can be a positive influence on my life, but also the vast amount of creativity involved in art. I am never going to be a world-class artist, but the creativity involved with art will help me with just about any job that comes to me. On the other hand, the creativity in art is like no other; in other words no one piece of artwork has a twin, as the combinations are endless. Going along with this statement, there are no wrong answers in art. I like that because I get paranoid about getting bad grades. This can also add to the low stress environment of the art classroom. Therefore, the creative aspect of art is another positive influence on my life.

Alexis Megliore, Gr. 11
Lake Placid High School
Art Teacher: Sandy Payne-Huber



If you had asked me five years ago what high school class I would find to have the most impact, I would have probably said it would be a Math, Science, or English class. If you were to ask me now, in my junior year I would tell you Photography has had the most impact on my life.

Priya Mishra, Gr. 10
Hicksville High School
Art Teacher: Beth Atkinson



Art has always been an outlet for me. It's been there since I was four years old and wrote stories about cats and drew them with orange fur and green eyes. However, the greatest thing about these classes is purely emotional. It's that they make me feel good about myself. I've never felt happier or prouder of myself until I look at something beautiful that I've created. A sense of euphoria and pride resonate from the galaxies in my stomach when I look at something glorious that I've worked hard on. It's the greatest feeling in the world, seeing how my portraits of "Supernatural" characters get better every time I draw them. It's this feeling that my make me realize my worth and drives me to make something of myself. Art has turned me into a person I can be proud of.

Noah A. Moran, Gr. 11
Red Jacket High School
Art Teacher: Karen Tretiak



As an artist I can now see the world in a different way. I can now come up with new ways to solve problems in everyday situations. I can use my artwork to provide others with another form of a meaning behind an idea.

Taking art has taught me to think outside of the box all of the time. Now I am able to communicate better with others, I can express my own opinion regardless of what others think, and I can show the world what I am capable of achieving.

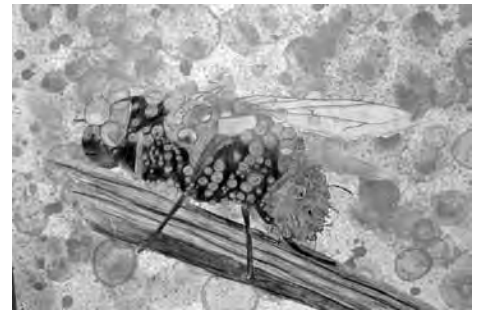
Rosa Moseman Gr. 10
Charlotte Valley Central School
Art Teacher: Jill Accordino



My art class this year has inspired me to do my best both in school and out of school. I have had many chances to be myself during art class this past year and many beforehand. Most don't think art is important, but it is to students that need it. There are many things that people can get out of an art class. Some of these things are artistic and social skills. With the many things that I have created this year I have learned to work with others through doing these projects. Even people who are not very artistic can have the most fun in an art class.

Nicole Murdoch, Gr. 12
Clinton High School
Art Teacher: Kayla McDonough

The values I have learned through art will last me a lifetime. Art is the only subject where I am able to truly express myself in what I see; my pieces represent my heart and soul, my thoughts and



emotions, even my favorite music and foods. I find hope in art, I can pour all of my emotions into a blank sheet of paper and make it something beautiful, and I find art to be hope at its purest definition. Isn't that what hope is after all? Art has also taught me many more things; I have learned the value of patience, the quality of uniqueness, and the appreciation in self-labor, leadership, and perseverance.

Ryan Nicholson, Gr. 12
Skaneateles High School
Art Teacher: Linda Torrey



Photography has immensely influenced my high school career and overall character. It has opened a door into sharing my ideas and imagination effectively. Discerned as my personal form of therapy, I can adequately portray my emotions and dreams through the lens. It has given me the confidence to trust myself in my decisions and know that I can competently convey my ideas.

Matthew Payne, Gr.11
Skaneateles High School
Art Teacher: Linda Torrey

Digital Art is not only an escape from the stresses of life, but is also an opening to a whole other part of my soul. As I started to take photos I learned to love it, but not until I knew that with today's technology, my ideas would never be limited. Photos capture the world, but also capture a world unlike our own, full of dreams and magic.



Matthew Payne



knew that meant I got to go to art. I began to develop confidence not only in my artistic ability but in myself as well.

Victoria Provini, Gr.12
Sachem High School East
Art Teacher: Lauren Lewonka



Alexandra D. Peterson, Gr. 12
Skaneateles High School
Teacher: Linda Torrey

Creating art has become a constant in my life- a direct result of the positive I've had in high school. It has become more than a hobby and part of my daily routine. The appreciation I hold for the beauty around me constitutes the center of my being, and it will remain there for the rest of my life. This passion for the arts and aesthetic design is something I want to incorporate into my college experience and ultimately my career.

life. I see things differently now; I'm more creative, and I have something to be passionate about. I really love the feeling when you're done editing a picture and you know just how incredible it looks; or the feeling you get when you take a picture that you know could really influence someone's perspective on something.

Samara Popielarz, Gr. 10
Brockport High School
Art Teacher: Mary Warth



Creating artwork is important to me and it allows me to express myself. Taking visual art has changed my life positively because it lets me create artwork that conveys my ideas and opinions to others. It gives me a sense of accomplishment and even if a project does not turn out the way I planned it, I know that I will learn something from my mistakes. It has helped teach me that not everything can turn out perfectly, and I can then take what I have learned and apply it in the future.

Anna Raeman, Gr. 10
Red Jacket High School
Art Teacher: Karen Tretiak



Jessica Pirro, Gr. 11
Skaneateles High School
Art Teacher: Linda Torrey

I made my family stop multiple times when I saw an interesting subject, which didn't exactly excite them. That's when I realized photography was really making a difference in my life. I realized that this isn't something I only want to do in high school; it's something that I want to pursue as my career for the rest of my

I've never really fit in at school, so I used to get bullied a lot. I never wanted to go to school because I was afraid of what people would come up with next. I had always liked art classes but never thought I was good enough to pursue the arts. At some point I noticed how relaxed and happy art class made me feel. I started practicing whatever we were doing in class at home and I was slowly getting better. It started getting easier for me to go to school; I even began to look forward to it because I

Art class is my one class throughout the school day where I can just relax and be myself. It's a class about me, not solving for x, not about presidents or grammar, but a class where I can express myself. If I am ever sad, mad, or even happy art is a healthy way I can reflect my feelings. I think it is important for all students to have a passion for something like my passion for art.

Brandi Reuben, Gr. 11
Akron Central School
Art Teacher: Jill Cornell-Slater



I never thought I would get to this point in my life having to deal with the cards I've been dealt, but I'm living proof that art can do so much for one person, or the whole world. The photo I have submitted tells a story of my struggle after losing my mom, the darkened background means that I was in that darkness and everyone I was around wouldn't let me out of it, they would push me back down and tell me that I wasn't going to be anything more than I ever was. That alone made me rise up and change for the better. Me being in color in the photo means I finally reached a high point – I've succeeded in things they told me I could not do. I accomplished things I never imagined... Everyone has a story to tell, and that story comes from the way they see art in their lives.

Hanna Rose, Gr. 11
Wallkill Senior High School
Art Teacher: Amy Gallagher



When I draw, I'm happy. I could be anywhere in the world, but I wouldn't care. And when I'm finished, I'm proud of what I've created. I feel good about myself when I'm drawing. I like myself for what I can do with a pencil in my hand. High school art classes are important to me because I don't know who I would be without them; I don't think I would like myself very much. High school art classes, and more importantly art classes in general, have opened me up to a new side of myself that I never knew existed. I'd rather not contemplate who I'd be without them. They have had more than a positive effect on my life; they are central to it.

Kellie Roy, Gr. 10
Harborfields High School
Art Teacher: Eugenia Ritter



In addition to the deeper educational background art has provided, I have also expanded in my ability to express my feelings and ideas through my artwork. Many of my art pieces reflect the way I am feeling at the moment I am creating them, or can be a product of what I am currently learning in other school subjects. The artwork I have included with this essay reflects my interest in portraits and the use of watercolor. The work expresses realistic characteristics that I learned in class but also adds my own creativity. For example, the watercolor picture depicts a woman that I feel is aspiring to do something or looking to reach her goals, which is something I am always doing.

Alyssa Sands, Gr. 9
Wheatland-Chili High School
Art Teacher: Valerie Savage



Art is not only educational, but is also fun for me to do, both in my free time and in the classes that I take in school. I love to explore ideas and be creative. I enjoy working with a concept that I come up with for a piece, and how playing with colors can reflect my mood. It is fun to see how the tone of the piece, as well as the mood of the person viewing the piece, can be influenced by the mood of the artist. I strongly believe that Art is not just a traditional class, but is a way of expressing myself through my ideas and pieces. I can express myself by writing something down, but with Art I can express my feelings in a unique way.

Georgina Silvarole, Gr. 12
Wheatland-Chili High School
Art Teacher: Valerie Savage



As an AP Studio Art student this year, I can truly reflect on the artist I was in the past and learn from that how to be a better risk-taker, innovator, and creator tomorrow. I've even been able to take

photography to a whole new world (an underwater world) for my concentration – giving myself yet another method to explore and push my artistic drive and ability. Art is a vital presence in my life, and all throughout high school I've worked to capture every moment better than the last, which couldn't be possible without my Nikon.

Elizabeth Smith, Gr. 11
Skaneateles High School
Art Teacher: Linda Torrey



I take my work very seriously. I enjoy challenging my art skills everywhere I go. I always push myself to draw with an open mind and an open heart, ready to learn. Art has become a positive influence on my life because I found something that I was good at. Art is "my thing." It challenges me to work hard, and accomplish my task; to make my pictures meaningful and realistic. Even though it can be stressful at times, drawing brings me to my own world where I can be myself, and make masterpieces. Visual art created who I am today, and will continue to shape my inner self and my artistic talents.

Reyna Vasquez, Gr. 9
The Freshman Center, Brentwood CSD
Art Teacher: Barbara Thompson

Visual art in the high school has definitely affected me in ways you couldn't possibly imagine and I can't even manage to put into words. It has



made me appreciate the simplicities in life. Art made me question everything and wonder how someone could take some of the simplest things and transform them into something so breathtaking. Visual art classes in high school only proved to make me love making art even more than I had before, and helped me steel my resolve in wanting to make a profession involving art sometime in the future. I can certainly say that taking this class has made a positive impact in my life.

Lucy Loo Wales, Gr. 11
Union Endicott High School
Art Teacher: Cindy Henry



Art enables me to open up and helps me to not be scared of judgment from others. It lets me be free two periods a day from the jail of never-ending testing and the chains of hours of homework. Freedom is the best feeling ever. Art is who I am, and I couldn't be anything else. I've met so many interesting, funny, nice, sapient, and loving people; and I must say the large majority of those people come from the art room. The art room and everyone in it have become my second home and family.

Tess Woodruff, Gr. 12
Wheatland-Chili High School
Art Teacher: Valerie Savage



Thomas Merton once said, "Art enables us to find ourselves and lose ourselves at the same time." I can honestly say that through my years of high school art classes I have learned not to judge people; I have learned to try new things and have found what I want for my future. I also can say with certainty that I have learned how to lose myself in my artwork and how to leave a small piece of who I am in a piece of work.

Want to Save A Child's Artwork?

There's an app for that!

Apps available on iTunes and Google Play can turn a smartphone into a digital gallery.

Artkive (Free).

Take a picture of the artwork from your phone, then tag the piece with keywords and build different "sharing circles" to send the art.

Art My Kid Made (free).

This app's photo editing and storage features are very robust and include tagging and worry free back up by Evernote. Post the creative output to the Art My Kid Made blog where you can give a thumbs up to art created by other young artists.

USA Weekend April 12-21, 2013

New York State Council of Education Associations Report

Prepared by Jennifer Childress and Dr. Patricia Wheelhouse

MARCH 1, 2013 MEETING, ALBANY NY.

NYSED PPTs and PDFs available at <http://www.nyscea.org/Resources/Presentationis>

Modifications in State Assessments/Practices – Ken Wagner, NYSED Associate Commissioner, Office of Curriculum, Assessment and Educational Technology.

This presentation started with rationales to support shifts to the Common Core, and eventually to Common Core-based assessment systems. In the 2007 NYS cohort of entering high school freshmen, 74% made it to graduation. Further breakdowns showed that 85% White, 58% Black, and 58% Hispanic students actually graduated. The Aspirational Performance Measure (APM) was also applied to the same cohort. This metric records how many students made scores on the Math and ELA Regents that are considered “College and Career Ready” – 75 or greater for English, and 80 or greater for Math. Of all students tested, only 35% met APM; which broke down into 48% White, 12% Black, and 15% Hispanic students meeting APM.

The Common Core State Standards have now been adopted in 45 states, and are back-mapped from the college and career readiness standards from grade 12 down to Pre-K. In the process of shifting over to Common Core curricula and assessments, gaps have occurred during the transitional years. Wagner’s slides showed a significant drop in performance in Math and ELA from 2009-2012, reflecting the recalibration of pass rates (what would constitute a 3 or 4 on state assessments) in 2010, prior to the institution of Common Core. For example, in 2009, 77.5% of NYS students Grades 3-8 were reported as scoring at or above proficient in ELA; while 86.3% scored at or above proficient in Math. In 2012, those numbers

dropped to 55.2% in ELA and 64.7% in Math. During 2007-2011, NAEP scores remained remarkably steady at an average of 35.7% for Reading and 39.7% for Math in Grade 4; In Grade 8 the numbers were 33.3% in Reading and 34.7% in Math. Wagner said that another adjustment would occur this April with the new tests that included Common Core. He also mentioned that the new assessment questions have been designed to test the standards a different way, each administration. The number of sessions and the estimated time on task for these performance-based assessments will be longer than originally planned. Wagner reported that NYSED realized the impact of this recalibration on teachers’ ability to prepare students for the new tests, while adjusting to the first year of APPR, and enduring fiscal difficulties. The whole field is in adjustment, and NYSED is ready to provide guidance. He shared several resources on EngageNY that would help teachers get students ready for the Common Core and new assessments, including optional curriculum modules, recommended textbook lists, sample test items, etc.

New York
Percent at or above Proficient: 3-8 ELA & Math

Grade	2009		2010		2012	
	ELA	Math	ELA	Math	ELA	Math
3	76	93	55	59	56	61
4	77	87	57	64	59	69
5	82	88	53	65	58	67
6	81	83	54	61	56	65
7	80	87	50	62	52	65
8	69	80	51	55	50	61

Grade	NAEP 2007		NAEP 2009		NAEP 2011	
	Reading	Math	Reading	Math	Reading	Math
4	36	43	36	40	35	36
8	32	30	33	34	35	30

Source: NYSED June 17, 2012 Release of Data (Background Information Slide Presentation). Available at: <http://www.p12.nysed.gov/indicators/naep/2012/03/01/ELAandMathScore%20070809101112.pdf>. ELA data from slide 10; Math data from slide 11. Percentages represent students scoring a "3" or a "4".

Source: NAEP Summary Report for New York State. Available at: <http://nces.ed.gov/ipeds/data/naep/state/default.asp>. Most recent year available for Reading and Mathematics is 2011.

EngageNY.org

ELA Regents computer-based testing will be operational during the 2014-15 school year. There will be a tryout in Spring 2013 for PARCC assessments on a small scale on the national level. Field tests will be held during Spring 2014. Wagner encouraged districts to participate in the field tests. Notification will be posted on NYSED website and communicated to Administrators.

New York State is also developing its own Common Core Assessment program. In their agreement with PARCC, NYS does not have to adopt the PARCC assessments. The Board of Regents has not approved PARCC as yet but is considering that move. NYSCEA representatives had many questions about implementation, student training, and cost of the

technology needed for computer based tests. Wagner did not give much hope that NYS was prepared to address this need. "Limited Resources" was the key catch-phrase. A Technology Readiness Tool is being developed to help districts decide how much equipment is needed.

Virtual Course Repository and Virtual Advance Placement Courses – Larry Paska, NYSED Coordinator of Technology Policy.

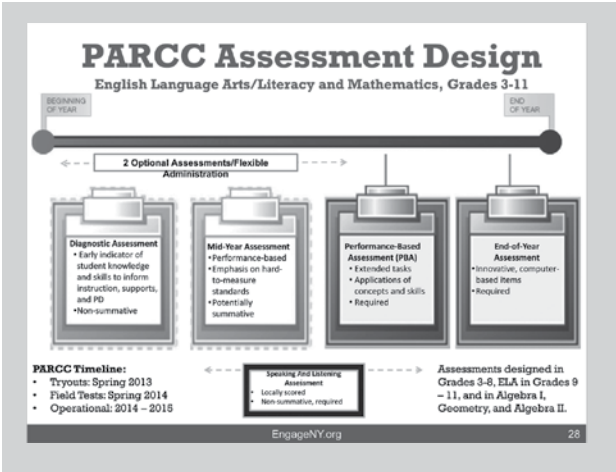
Paska urged a move away from "one size fits all" models, to utilizing CTE, STEM, and online and blended learning modes of delivering curriculum. Students can access learning resources anywhere, anytime through the use of technology. The USNY Statewide Learning Technology Plan, approved by the Board of Regents in February 2010, is available at <http://www.p12.nysed.gov/technology/techplan/>. Due to the possibility of online and blended courses, the definition of a unit of study, a unit of credit, and graduation requirements will need revisiting. A unit of study means 180 minutes of instruction per week throughout the school year, or the equivalent. A unit of credit is earned by: "1. the mastery of the learning outcomes set forth in a New York State-developed or locally developed syllabus for a given high school subject, after a student has had the opportunity to complete a unit of study in the given subject matter area; or 2. a passing score of at least 85 percent or its equivalent on a department-approved examination in a given high school subject without the completion of a unit of study, and the successful completion of either an oral examination or a special project." Students may be able to earn a unit of credit and not actually fulfill seat time in the class.

NYSED Virtual Advanced Placement Program (VAP) – The goals of the VAP include: enable larger and more diverse groups of students to participate and succeed in virtual learning AP® programs and receive AP® credits, provide enhanced professional development to teachers offering the courses, increase the number of virtual learning AP® courses available to students statewide, and help build increased capacity at the district level to participate in available and expanding virtual learning opportunities. This opens up the availability of AP programs to schools that are not able to deliver their own, including charter schools. Collective bargaining units will need to be involved in order for this to become a reality. College Board was not financed or funded for this VAP program. Participating schools will have to apply and be accepted as an AP school just like they normally would do for a "regular" AP course.

Update on State Social Studies Standards and Science Standards – Mary Cahill, NYSED Director of Curriculum Services; Will Jacks, NYSED.

Cahill reviewed the current social studies curriculum in grades K-12 and the integration of Common Core into the social studies framework. Updated standards will not change significantly and the K-12 course of study will remain essentially the same with some additions. The grade level Core Curriculum Guide has been eliminated, however, and integrated into the Standards document itself. HOW teachers will deliver the material to the students is the most changed aspect. The emphasis will be on content, delivered in the context of key ideas and/or coherent themes; understanding of concepts within and across time periods (recognizing themes and patterns); and promotion of informational reading, critical thinking and writing.

Utilizing feedback from the field and the Content Advisory Panel, the Department is in the process of revising the K-8 frameworks. Identification of key materials for the new field guide has begun. Examples of materials will include historical documents, maps, visual, and audio/video resources as appropriate. A survey, which presented three options, was conducted regarding the Global Studies split. Cahill outlined the possible framework, and noted that the Board of Regents will make a decision whether or not to adopt NGSS in the future. Drafts of the new guides can be found at <http://www.engageny.org/resource/new-york-state-common-core-k-8-social-studies-framework> and <http://www.engageny.org/content/draft-nys-common-core-9-12-social-studies-framework-is-now-posted>.



Will Jacks spoke about the future standards for K-12 science, titled the "Next Generation Science Standards." The final version was released at the end of March, and can be found at <http://www.nextgenscience.org/next-generation-science-standards>. Jacks was at pains to emphasize that the NGSS are student performance expectations – NOT curriculum. The science concepts build coherently from K-12, and are accessible via a matrix-style website, where one can locate themes, ideas, grade level changes, etc., depending on the search tool used. The NGSS are aligned with the Common Core, and focus on deeper understanding of content, interconnected nature of science, and application/experience of content in real world settings. Science and engineering are also integrated in the NGSS from K-12.

Resources for this report include the authors' notes, and Ken Wagner's PPT presentation, "New York State and PARCC Common Core Assessments" (PDF format) which can be found at <http://www.nyscea.org/Resources/Presentationis>. Significant portions have also been adapted from the NYSCEA March 1 meeting minutes, submitted by NYSCEA Secretary Kathleen DeKalb.

NYSATA has two representatives who serve on the NYSCEA council: Dr. Patricia Wheelhouse and Jennifer Childress.



High School Illustration Entry, 1st Place



Middle School Illustration Entry, 1st Place



High School Painting Entry, 2nd Place

Experiencing OVA

By Eunice Vega-Dawson

"The aim of art is to represent not the outward appearance of things, but their inward significance." Aristotle

If the role of any teacher is to inspire, lead and bring out the best abilities in students, then the Olympics of the Visual Arts (OVA) is the ideal forum for teachers to work closely with students toward the attainment of those goals. The young artists fortunate enough to participate in OVA travel on a fascinating journey from initial problem posting to final judgment of creative solutions, making the OVA experience positively one to remember.

When ambitious art students enter the classroom at the very start of OVA, the first thing they ask is, "Are the problems here yet?" One immediately recognizes that this can only be the beginning of a long road filled with potential, imagination, creativity and enthusiasm. When students repeatedly ask that familiar question everyday, that's when you direct them to the NYSATA web site, so they can monitor the excitement in real time. When this year's problems were eventually posted, late at night as it was, an eager student came in early next morning with all the problems printed out and raring to go! So, the question evolved into, "When do we have our first meeting?"

The contagious phenomenon of OVA was immediately evident during our kickoff meeting. Students already knew which problems they wanted to tackle, and the creative ideas began quickly forming like stark colors on an otherwise blank canvas. Some ideas hit you with such awe that you can't help but wonder who taught them to think this way. We often ask the students to restate the problem in their own words, and further ask them to research each word in the problem, so we can perhaps arrive at a different perspective or means of expression to better present the solution.

Researching the problems for specific words helps students narrow their imagery. It also helps that they research some of the listed artists, as well as some contemporary artists for the problem. Once the research is complete and printed out, the sketches commence. When the group agrees on a final sketch, materials are discussed and ordered. However, the wait for supplies can be frustrating to the highly motivated. This is when the ever-evolving question becomes, "Are the supplies in yet?" And it's cause for celebration when the delivery is finally made. In the interim, however, students begin to work on their portfolios. Surprisingly, many students love the scrap-booking aspect of these projects. We have found that this portion of the project is both a joy and, at the same time, somewhat nerve wracking. It is wonderful to watch students work collaboratively and create something greater than the sum of their individual contributions, but it's also challenging when some groups have problems



Middle School Sculpture Entry, 1st Place Winner

2013 OVA Results Update

Farmingdale garnered an unprecedented ten awards this year, surpassing our previous record of nine from last year. While we have always worked hard and put our all into this competition, we never dreamed that we would better our 2012 record. This accomplishment is especially momentous due to the many challenges we faced this year. Our usual meeting place for some students was relocated, new advisors were brought in, and students had to be far more independent than in the past. However, they met and exceeded the many challenges facing them this year. They collectively raised the creative bar to take home a new record of ten awards for Farmingdale. Congratulations to all!

Eunice Vega-Dawson teaches art at Farmingdale Middle School in Farmingdale New York. She is a member of Region 9 and has participated as an OVA coach.

working harmoniously. As social skills are paramount in getting the most out of a group of talented and independent thinkers, we in the art department are always helping to smooth things out. Inevitably, there are times when students get understandably stressed out due to time constraints, keeping up with other schoolwork, sports, and all else that vies for precious student time and focus. This is the time to inject some comic relief, so we crack jokes to relieve the stress. Did I mention that they play tricks on us? In the end, we all laugh and create some great comedic moments that ultimately help the projects move along to completion.

At long last the day comes when all the art pieces are finally finished, and we take the final pictures. Students' smiles shine through, even though they are tired and caked with art supplies. However, what a great sense of accomplishment! They have learned so much along the journey and have incorporated their collective knowledge that began forming years ago when they took their very first art classes. The day before the competition, we break down all of the projects and leave them wrapped up near the school's doors. It's an ultra-early rise for all involved, including our custodian, and the school opens at 3 a.m. for us to collect the artworks and load them on the bus. Even parents assist in the loading and stacking process by carefully placing the projects in the bus compartments. It's a wonderful sight to see parents up before the crack of dawn helping out in their pajamas! No matter how many times we have thanked them, it never seems to be enough. Some parents follow the bus to Saratoga Springs, while most students sleep on and off during the 5-hour journey. The few students who can't sleep usually chat with a teacher who is also so excited that sleep simply is not an option!

After a couple of hours driving, we arrive at Saratoga City Center and start unloading our projects. We sign in and set up. Nerves build as students observe other entries and can't help conjuring up comparisons. Teachers are not exempt from the anxiety factor, so we all try to focus on the supplies needed to solve the spontaneous problem for which there can be no standard preparation. A quick pep talk and the OVA competition is about to begin! Art colleagues go around to each group and await the news to learn if we placed or not. When we don't place, the sadness can sometimes overwhelm all who have invested so much into their projects. However, when a group does receive an award, the joy of placing can spill over to all participants. We are so very proud of all of them in how they handle themselves and how they behave as a family with such support for their peers.

The bus ride home is filled with joy, laughter, much reflection and discussions of other projects that they saw. The emotions run high, and they soon start to tire from the lack of sleep and the emotional roller coaster associated with any important competition. At the rest stop the comic relief reemerges, and one or more of us is the unsuspecting victim of a silly prank. It's all in good fun at the end of a long day! OVA has afforded teachers the opportunity to see students grow creatively and emotionally, and so much more. Farmingdale School District has been involved in this program for ten consecutive years, and we have been the recipient of more than thirty prestigious OVA awards. It has been a pleasure and a unique privilege to be involved in OVA and to see our students be officially recognized for their undeniable talents. They have learned to solve problems through innovative methods that astonish themselves and those around them.

The adage, "It takes a village to raise a child" is entirely fitting, as creativity and experience start early in our elementary school, continue throughout middle school and blossom in high school. In Farmingdale we have 15 art teachers who are constantly giving their time and expertise in support of our students, who give it right back as their many OVA awards confirm.

Student Reflections from the 2013 Legislative Exhibit



**Sydney Goulet, Grade 1,
Tooth Fairy, Watercolor & Marker
Warsaw Elementary School
Art Teacher: Bethany Heibel**

Selected by Program Chair, Joan Davidson.

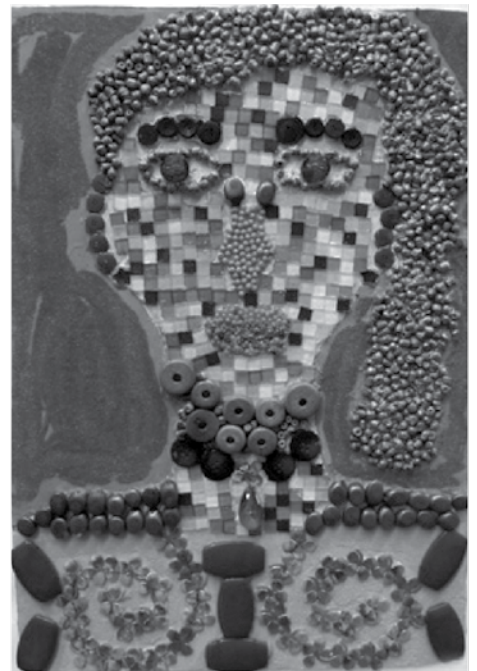
The 23rd Annual NYSATA Legislative Exhibit was held March 3-8, 2012 in the Well of the Legislative Office Building, Albany, NY. A reception for state legislators, students, parents, teachers, and the public was held on March 6, 2013.

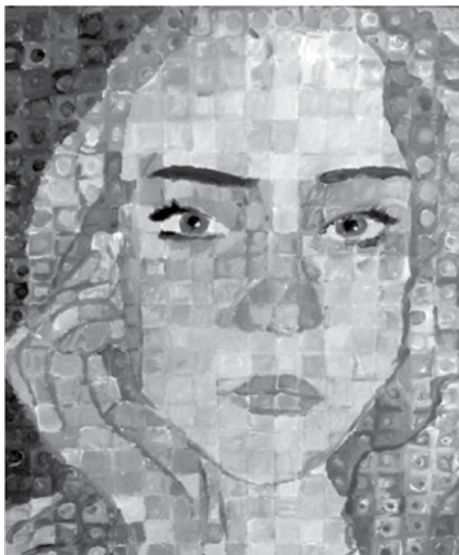
I made a tooth fairy that is what I would look like if I was a tooth fairy. I picked a pink dress because my favorite color is pink. I put a little wand in her hand because I have always wanted a little magic wand. My artwork is inspired by the book "Alice the Fairy" by David Shannon. When my dad put the garbage in the bag, the bags are blue so I made the fairy's bag blue and tied up. I had a little problem when colors started to bleed together. I didn't want them to do that. I just tried to paint over it and it made a new color I have never seen before. I liked how all of the details came out and how it all came together to make it pretty

**Chloe Dela Santa, Grade 5
Sister Caily, Mixed media on Foamboard
PS 63Q Art Teacher: Maria Panotopoulou**

My artwork was about my sister Caily, so I used mostly all her favorite colors. Since she likes a lot of colors, my mosaic was very colorful. My artwork was a mosaic, and I made it during a lesson about mosaics. I was inspired to create mosaics when my art teacher showed us many pictures of mosaics from all around the world. They were beautiful! Also, I came up with the idea for this portrait from a memory of my sister. Before I finished my artwork, I noticed that the eyes seemed plain. Thus, I changed them by replacing the eyes I had first used, with two big round, purple beads. They looked very interesting. For my mosaic I used all sorts of beads, buttons, and even sand.

I have made a lot of hard decisions along the way of making my mosaic, especially matching the colors in my portrait. For example, I couldn't find a color I liked for the shirt, and I solved it by looking for a totally different color that I had not used yet. As you can see, I experimented a lot through the process. Above all, I like the hair in my mosaic, especially its texture - it feels bumpy, and yet smooth. Overall, I enjoyed creating this mosaic, and I learned a lot. I hope other people like it too.



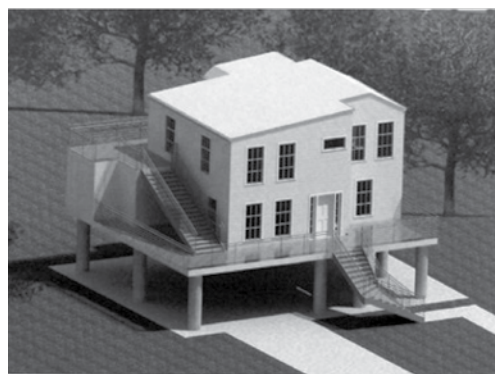


Emily Williams
Grade 9, *Self Portrait*, Acrylic on Canvas
Clinton High School Art Teacher: Amy Deller-Pape

My art project was a self portrait. I only painted with monochromatic colors ranging from dark purple to light pink to make the mood calm. My face was very peaceful and relaxed in this painting. My shapes were smooth edged rather than pointed to add the calm mood. My style was several individual boxes painted in to form the structure of my face. I got this idea from the artist Chuck Close whose work always fascinated me.

Before I started to paint I took a picture of myself to have to work with and I also graphed the canvas. Each small box was painted in slightly differently, just enough to show the difference in light. I had never attempted a self-portrait. This project wouldn't be nearly as fun if I hadn't tried to imitate the same style as the amazing artist Chuck Close.

Kristi Nowak
Grade 11, *Hurricane House*, Computer generated with Revit software
East Meadow High School Art Teacher: Heather Anastasio



The work that I created is an architectural model of a house that combines the ability to withstand the violent effects of a hurricane and functionality, while remaining aesthetically pleasing. The model was created using Autodesk Revit Architecture 2013. The final work presents several renderings, elevations, and floor plans that display the ability of the home to stay elevated with the threatening flooding and water damage that could plague other buildings. The design includes multiple decks to allow the residents to escape the home if necessary to evacuate ,or in the case that no such tragedy occurs, operates as merely great outdoor space and decks that are so functional and appealing for a coastal home. The home is designed to be painted a bright color (this home was colored in a minty-blue color with a white roof) to reflect the fresh and new design and attitude of hope and perseverance in these hard times.

After the traumatic events of October and November of 2012 as a result of Hurricane Sandy and the massive snowstorm that followed, I was inspired, with the help of my architecture teacher, to design a home as a reaction to these events. The devastation of the winds and flooding of the hurricane inspired such a raised design that mirrors the homes that were designed in Louisiana after Hurricane Katrina. These homes were designed to contain many decks and bright colors to inspire hope and positivity in areas hit so hard by the disaster. With this in mind, my house was designed to reflect a similar attitude and efficiency that can help and restore the previous conditions of Long Island's southern coast. After seeing the effects of Hurricane Sandy on towns like Long Beach, it was obvious that this aesthetic and functional appeal must be present.

Throughout the process of designing and creating this home, I attempted to create a home that would look like a place a family would live and children would grow up with added safety. One problem that I encountered was how to design the home without emphasizing the idea of looming danger in the appearance. In order to do this, elements of safety like decks and stilts are used as functional design when not facing a disaster. The decks present sun space and access to fresh air and beautiful views that are a perk of a seaside home. In addition, there is under-home space because of the stilts that can be used for storage and vehicle parking. In this way, no space is wasted and is attempted to be used most efficiently.

My overall reflection on the experience was the ability to express my creativity while creating a functional home that would be helpful to those negatively impacted by the recent hurricane, or the future owners of homes in potentially flood-affected areas of Long Island. Knowing that every day professionals attempt to solve these real life problems using similar programs and goals makes the experience all the more exciting. I think my work turned out functional while still aesthetically pleasing and pictures a home that I would see on Long Island's south shore. If more homes with a similar raised design and other damage prevention measures were built, we could prevent the severity of damage endured by residents affected by the storms of the of Fall 2012.



Joanna Sugar
Grade 12 *Endless Love*, Graphite
Oyster Bay High School Art Teacher: Karen Crowley

This drawing, entitled “Endless Love,” is the first of a series that I created for my AP Studio Art: Drawing Portfolio concentration section. This piece of artwork and the other works included in my concentration were created in memory of my grandfather, Joseph R. Sugar. My grandfather had a love and passion for music. He was a music educator and a past president of the New York State Music Association (NYSSMA); he had a positive influence on my life and the lives of others. Thanks to him, music is an important part of my life in addition to art. Each piece in my AP concentration incorporates music compositions and/or objects that belonged to him that accurately represent him as a person. This drawing depicts a piccolo, and a sheet of music for the song, “Endless Love.” I included these objects as a way of portraying the soft, gentle, caring nature of my grandfather, in contrast to the boisterous, powerful leadership character that many people knew him to be. In other pieces, I present brass instruments to portray his authoritative qualities. Brass instruments can not only be played loudly, expressively, and with great strength, but they are a vital part of jazz ensembles, jazz being my grandfather’s favorite style of music.

The perspective from which I drew the objects within the piece made it difficult for me to render the piccolo and sheet of music properly. I continuously revised the drawing, making sure it did not look distorted or unrealistic to the eye. Unlike my use of colored pencils for many of my other AP concentration pieces, I chose to use graphite as a way to accurately contrast bright lights and dark shadows. “Endless Love” is one of my favorite pieces not only because I admire the way the directional light hits the intricate keys of the piccolo, but because the actual piece of music and the artwork itself together express the never ending love I have for my grandfather. He will always be remembered through my artwork, and in my heart.



Plan Ahead!

Olympics of the Visual Arts

will be held on Thursday April 10, 2014

Saratoga City Center, Saratoga Springs, New York
24th Annual Student Legislative Exhibit

Deadline for submission of work: Monday January 13, 2014
2014 Problems will be posted on the NYSATA website this fall

Exhibit: Monday February 24 – Friday March 7th

in the Well of the Legislative Office Building in Albany, NY

Reception: Wednesday, March 7 from 12:30-2pm.



Honorary Exhibit Chair: Assemblywoman Catherine Nolan,
Chairwoman of Assembly Education Committee

About the NYSATA News

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

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

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

Inquiries about receiving the NEWS should be directed to the Membership Chair: Terri Konu, 9200 Sixty Road, Phoenix,

New York 13135, (315) 695-2500, e-mail: tkonu@twcny.rr.com. To change your address, please log into the NYSATA website and update your own address and contact info in your profile.

Photo Submissions:

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

An Award Winning Publication

The NYSATA News has once again been named winner of the National Art Education Association State Newsletter Award Category 3! Chosen by a panel of visual art educators from across the nation, this award honors art education publications that demonstrate outstanding achievement and exemplary contributions to the field of art education. The award was presented at the 2013 NAEA National Convention.

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Region	Region Name	Counties Included in Each Region
1	Western	Cattaraugus, Chautauqua, Erie, Genesee, Niagara, Orleans, Wyoming
2	Finger Lakes	Allegany, Livingston, Monroe, Ontario, Wayne, Seneca, Steuben, Yates
3	Central	Cayuga, Herkimer, Jefferson, Lewis, Madison, Oneida, Onondaga, Oswego, St. Lawrence
4	Southern	Broome, Chemung, Chenango, Cortland, Delaware, Otsego, Schuyler, Tioga, Tompkins
5	Adirondack	Clinton, Essex, Franklin, Hamilton
6	Capital Eastern	Schoharie, Albany, Columbia, Fulton, Greene, Montgomery, Rensselaer, Saratoga, Schenectady, Warren, Washington
7	Southeastern	Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster, Westchester
8	NYCATA/UFT	Bronx, Brooklyn, Manhattan, Queens, Richmond
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