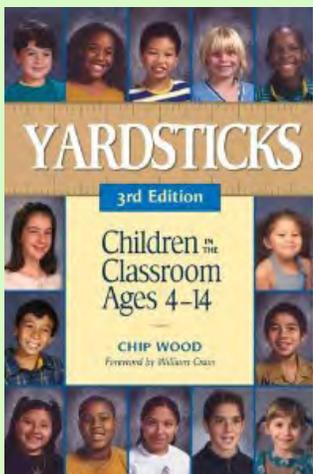




Artist Mia Pearlman  
 2011 Conference  
 Keynote speaker



Recommendations for  
 Classroom Management  
 Resources

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## President's Message from Edie Silver



*“Make this year the year of **ADVOCACY** for Visual Art Education.”*

As I begin my tenure as President I am honored to be counted among the men and woman who have previously taken on this role. Past President Cindy Henry was an excellent leader, spearheading many initiatives including the design and restructuring of the website, transforming it into a more friendly and useful tool; and helped us maneuver through varied political changes. Her continued guidance and support is invaluable. A special thank you to our out-going Vice President Marty Merchant, who worked diligently on communications, technology and membership. His calm analytical manner was most appreciated. I am glad he has agreed to assist on special projects. I welcome Thom Knab as the new Vice President. He has been a member of the Board of Trustees and brings a wealth of experience. Completing the Executive Council and continuing in their roles are Julia Lang-Shapiro as Secretary and Jennifer Moore as Treasurer. We all look forward to working together. Many members of the Board of Trustees and Committee Chairs have been re-elected; some board members are new, and all are a fine group of dedicated professionals. I can assure you that we are painfully aware of the challenges that art educators are facing across the state this year. The officers, Board of Trustees and Committee Chairs take their responsibilities and your concerns very seriously.

As you begin this school year, I hope you will take a moment to find out about the many opportunities and support that NYSATA offers you. Make a point to check out the NYSATA website periodically as we will continue to provide you with up-to-date information and great resources. Take time to read the NYSATA News, both print and electronic editions. In this digital issue of the NYSATA News you will find a wealth of information and inspiration. This issue includes an update on the NYSED Arts Assessment, highlights of the 2011 Sagamore Institute, valuable information for new teachers and veterans, and information about the upcoming NYSATA Conference “Imagine That” in November. You can also read inspiring stories of public school art educators who are making an impact on the artworld through their art and their teaching.

I also would like to invite you to become more active in your regions and if you are interested, at the state level this year. NYSATA needs your participation and support so that we can continue to represent you and to serve the field. Because it is more important than ever to be actively engaged in the promotion of the arts, it is vital that you take advantage of the opportunities to showcase your students’ accomplishments. Make this year *“The year of **ADVOCACY** for Visual Art Education.”* Make this the year that you attend the conference in November, attend a workshop in your region, participate in the Portfolio Project, compete in the Olympics of the Visual Arts, plan a celebration of Youth Art Month, or send student work to one of the NYSATA sponsored student exhibits. I believe you will find that you have a community of like minded, passionate individuals who are willing to support and encourage you. We need all of you to help with our mission of ensuring quality visual art education across New York State. It takes vigilance and dedication and we can’t do it without **all** of you. I sincerely wish each of you a great 2011-2012 school year!

Best Regards,

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

Edie Silver, NYSATA President

# *Registration Now Open!*

# **IMAGINE** *That!*

**Unlocking the Power of Creativity and Innovation in Art Education**

**November 18-20, 2011**

**Westchester Marriott • Tarrytown, New York**

## **Conference Highlights Include:**

- *Teaching for Creativity*, a preconference to be held in collaboration with the Solomon R. Guggenheim Museum
- Four dynamic Keynote sessions!
  - Artist, Mia Pearlman
  - Creativity Expert, Dr. Michael Hanchett Hanson
  - Authors and Educators, Mary Ellen Shevalier and Françoise Piron
  - Transmedia Storyteller, Sparrow Hall
- Workshops and Seminars: Updates from NYSED, curriculum and assessment; motivational methods of teaching, media exploration, hands-on workshops, art from other cultures and much, much more!
- The ever popular Commercial Vendors and College Showcase!
- Artisans Market - Purchase items created by your talented peers!
- Friday After Dark Hands-on-Workshops and Extended Workshops!
- Wearable Art Silent Auction! Plan now to create magnificent works of art to be auctioned off to benefit the NYSATA Scholarship Fund!



Mia Pearlman

Complete information available on our website and in the fall issue of the NYSATA News coming soon to your "snail" mail box!

# IMAGINE *That!*

Unlocking the Power of Creativity and Innovation in Art Education

## *Frequently Asked Questions*

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

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

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

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

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

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

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

No, NYSATA does not randomly assign roommates.

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

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

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

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

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

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

NYSATA has granted refunds to people who have mitigating circumstances, however refunds are not processed until the conference account is reconciled. This may take up to 6-8 weeks.

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

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

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

No. If you wish to attend any of the paid workshops such as the Friday After Dark workshops you may do so when you register for the general conference. You must register for the conference to attend any conference function, including open and paid workshops.

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

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

## Conference 2011 Special Events

### IMAGINE THIS . . . A WEARABLE ART SILENT AUCTION TO BENEFIT THE NYSATA SCHOLARSHIP FUND!

*“Fire up your imaginations and create something eccentric and wearable that can be auctioned off for scholarship!”*



Artist Maria Hoover

Items could include scarves, flip-flops, earrings, bracelets, pins, necklaces, t-shirts, tank tops, shawls, reading glasses, aprons, masks, belts, socks, hats, shoes, handbags, etc., etc., etc. If you can wear it, and it's creative and fun, it's exactly what we're looking for!

Deliver your imaginative wearable creations to the Silent Auction table on Friday November 18th. Wearable art items to be auctioned will be unveiled Friday night at dinner. Donations of other items will be accepted. Questions? Contact Dianne Knapp - [dmjknapp@verizon.net](mailto:dmjknapp@verizon.net).

WEARABLE ART AUCTION RUNS FROM FRIDAY EVENING AFTER DINNER TO SATURDAY AT 5:00PM!



4th Annual

## Artisans Market

Saturday, November 19th, 3-5 PM  
at the NYSATA Conference

This is a great opportunity to show and sell your art and crafts at the NYSATA Artisans Market. This pre-registered event takes place Saturday, November 20, 2010 from 3:00 - 5:00 PM. Reserve your table now; space is limited. Table space rental fee is \$25.00 per table. Proceeds from the registration fee go to the NYSATA Scholarship Fund. Artisans are responsible for set up, collecting all sales and taxes, and dismantling their tables.

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



## *Letter from the Editor*

by Jennifer Childress

Dear Readers:

I have enjoyed six years of editing the NYSATA News and in that time have had wonderful opportunities to meet teachers from all over the state, to work with several very dedicated NYSATA Presidents, and to serve the Board and our membership. During my tenure as editor the News has been reformatted in print, gone digital, and become tandem with a wonderful new website. We've produced many special features like interviews with nationally known figures in the art education world; stories of remarkable teachers and projects told in Teaching Around the State; book, DVD, and website reviews; and reflective or politically charged advocacy editorials. My partner in crime, co-editor Pat Groves and I have truly enjoyed working together on each edition; sometimes whining, begging, pleading for folks to be on time with their materials, sometimes dreading one more minute on the computer, agonizing over typos and errors, but then every time exulting and sighing with satisfaction as each issue was released. To everyone who has contributed to the News - we did good! Together we accomplished a tremendous and valuable body of work.

It's time for me to step down, and as of January 1, 2012, I will be resigning the position of NYSATA News editor. The executive council will formulate a new job description over the next months and commence a search for a new editor. That person will have an unprecedented opportunity to move the News forward into the next phase of NYSATA's growth as a professional organization, and to bring fresh vision to the role and content of the News.

While I am torn about leaving the post, it is the right moment. Artistic endeavors and writing projects

beckon; while time as always is in short supply. Thank you NYSATA, for making my role as editor so rewarding and meaningful.

Since this is a kind of ending, I thought it would be fun to look back at the beginning. The beginning of my teaching career, that is. I have been teaching for 23 years at various levels, and each fall right before classes start, still have the same dream. It is the dream of losing control of my classroom, and having to scream to be heard above absolute mayhem and utter chaos. Sometimes the students in my dream classroom are still middle-schoolers, and sometimes they are college age. But the scene is always the same. The annual stress-dream, I call it. Now I wake up and just laugh; it must be time for classes to start if I'm having that dream. But during the early years - when I had those dreams more than once a year and more than a few times lived through that scenario in my waking world - the dreams could undermine my belief in my ability to be a "real" teacher.

Classroom management, leadership, or however you prefer to term it, is every pre-service and new teacher's hardest task, regardless of grade level or subject. There are rules, and exceptions to the rules. Gender differences, cultural differences, family background differences, developmental differences, learning style differences, and just plain old personality differences. Not to mention administrative leadership and collegial differences that affect the tone and character of the educational setting.

As K-8 art teachers - we have to create long-term relationships not just with a class of 25 but with all the

kids in the school! For those who travel between schools, we might teach as many as 900 students in one 6-day rotation. As high school art teachers, we may see up to 200 different students a year, every day or every other day. Mix in lots of water, clay, and other messy media, plus the imperative for physical movement and you have a recipe for classroom management disaster.

Somehow we do it, and do it well. Many art teachers deserve medals for the amazing amount of joy and fun they can balance with thoughtfulness and organization in their classrooms. My first year could truly be called a disaster when it came to classroom management. A non-supportive principal complicated the picture and was so harsh I almost didn't go back to teaching. But then, over that first summer, after resting a bit and reflecting on what had happened; answers began to float to the surface of my consciousness. These answers had everything to do with a more motivating and meaningful curriculum, adventurous and fun methods of teaching, and firm no-nonsense disciplinary procedures. Each year then got better. The art kids made improved and sometimes astonished me. Kids knew what to expect and passed it along to their siblings and younger peers, so a level of expectation was in the air even before kids got to the art room. By the 5th year, I felt assured and poised in the classroom, strongly focused on teaching and learning. I had grown up to where I was ready to be "the adult in the room."

Now as a professor of pre-service teachers, I often think about how hard those years were. There seemed to be no-one to turn to for help, as I taught in an isolated area of the state. So in my courses now, an important goal is to help young teachers establish habits, resources and relationships that will act as support structures in those difficult but important first few years. One of my classes, a lab teaching course, occurs the semester before student teaching. Each student in the lab course teaches for ten weeks at one grade level; the whole class provides the art program for this K-8 school each semester. The lab teachers teach art in the regular classroom, with desks rather than tables and no sinks. We joke about being permanent bag ladies or bag men, as the amount of materials being hauled in and out of the school grows in proportion to the ambitious quality of the later lessons.

The lab teachers go through predictable cycles of initial excitement, then fear, followed by dread, on to growing courage, then confidence and a more grounded excitement as they progress through the semester of teaching. I do a demonstration lesson at the beginning of the semester, and we critique what and how I taught.

Students are videotaped teaching and watch the segments in class, and then offer suggestions to each other for ways to improve. Observers visit in every lab art class, and rehash critical moments (good and bad) after each teaching session. The students read various sources on classroom management, and share what is most helpful to them. Most importantly, each week the students write about what they did well and what they need to work on, to establish that most important habit of a good teacher, reflection.

At the end of the semester, each lab teacher writes a letter to the incoming lab teacher of the same grade level, offering advice, words of wisdom, stories of worst and best moments, and reading recommendations. As an assessment of what each student has learned, these "letters" have become priceless to me. As a motivator for the incoming lab teachers, they have become legendary. The following pages contain excerpts from some of the letters written over the last several years. For those of you who are just starting out with student's teaching or beginning your first year, I hope these words will shed some light and humor on problems you will face. For those of us who are "seasoned," I hope the letters provide a lot of smiles and trigger some adventurous memories of your own.

Have a wonderful school year everyone - and see you at the Conference!



**OVA**  
is  
**Celebrating**  
**30 Years!**

**Olympics of the Visual Arts 2012**

**PLEASE NOTE DATE CHANGE!**  
**Wednesday, May 2, 2012**

**Saratoga Springs City Center,**  
**Saratoga Springs, New York**

**For more information and to obtain the 2012**  
**OVA Problems go to [www.nysata.org](http://www.nysata.org)**

# Advice from Lab Students at the College of Saint Rose Art Education Program



Edited by Jennifer Childress

Excerpts are taken from letters of advice to incoming preservice art education students. Information regarding books referred to in the following excerpts can be found starting on page 15. Books are noted by the initials of their titles. (Example: CATA refers to *Children and Their Art*.)

**Students will be more engaged when you start a lesson with something exciting, mysterious, or something that makes them wonder.** When the students had their heads down on the desks, the anticipation about the new lesson continued to grow, which sparked their curiosity and enhanced their natural sense of wonder. Seeing their fellow students model the 3 different cultural masks increased participation for the entire class. “The teacher can go beyond lived experience and probe for what might be called inner vision; that is, dream worlds, fears, desires, and reveries. A very real function of the art program is to provide visual objectification for what is felt and imagined as well as for what is observed and directly experienced in the world.” (CATA, 301)

**A good introductory hook** to your lesson plan every time is very crucial because it prevents the students from becoming distracted. Music is a universal language that speaks to people on an emotional level, regardless of age. “Music is an essential part of every culture, building on the human need for rhythmic sound and movement and adding beauty to the world.” (TLMI, 148) The students connected with the music right away, which peaked their curiosity and level of engagement – behaviors which were reinforced with the repetition of music throughout the lesson.

**Visual Learning Aids** - Visuals help stimulate learning in students. But if they are constantly falling on

the floor, what good are they? Visuals need to be shown and displayed in the most appropriate manner in order to be effective.

**Well-crafted questions** are a great way for teachers to determine what their students know, need to know, and misunderstand. Good questions require thinking that is effortful, requiring a level of mental work to achieve the kinds of elaborations required. Good questions also require thinking that is self-regulatory, where students can consider their progress as they work through a problem. From CATA, 8th ed.

**“When teachers simply expand the time allowed for answers, children’s responsiveness improves substantially.”** (TCTC, 231) Since I have packed so many things into a lesson, I am always feeling the pressure of time, which prevents me from giving the students adequate time to process and respond to the questions that I am asking. As a result I end up answering my own question, thereby hindering higher order thinking for the students. “There are times when I hear showers of words and realize they are all mine, choking out the voices of children. Sometimes I notice how quickly I provide an answer after asking a question, allowing too little time for anyone to think.” (TCTC, 231)

**Transitions** - A systematic approach to transitions and clean up can allow for a more organized class with deeper levels learning.

**Demonstrate and Model Behavior, as well as Artistic Processes** - Students learn about creating art by listening to how we create art. If we do a demo and don't explain why or how we are making choices, the students will not understand. If we explain why we are making the choices and we do so aloud, students are more likely to be aware of their own art making process.

**Demonstrations** - Betty Garner points out that one factor of learning is the finding of patterns and relationships. Often when students struggled, it was because I did not offer a model with which the students could find a cognitive pattern or relationship to build from. Also, students like watching a demonstration particularly if it is like a performance. (G to GI)

**Student participation** - Students learn from each other, and through mirror image learning. They see a fellow student participating in a demonstration or activity and pretend it is him or herself. This actively engages students in the demo and increases motivation, which in turn increases learning.

**Use games in skill building** - Games allow the teacher to present a challenge with a certain level of stakes, which increases student commitment to the lesson.

**Step by step instruction** - As Chip Wood points out in *Yardsticks* students at this age are developing a sense of fidelity, devotion to an idea, group, or self and art encourages this exploration. What is also important for this age is to provide a healthy venue for these explorations within a structured environment. Eric Erikson points out that while students of this age are desperately seeking independence they are "mortally afraid of being forced into activities in which they would feel exposed to ridicule or self-doubt"(Erikson, 1968) Step-by-step instruction [during the learning of new skills] ... of the project provides a bit of a safety net while giving ample room for individuality.

**Children need adequate time to develop and practice new skills.** I can't assume that students know how to do something just because I can do it. "Our own ability to process information quickly and work easily with abstract ideas can make it difficult for us to imagine what it is like to struggle with these things." (G to GI, 3) Even though it might seem like a concept that they will be able to perform, I should always expect that they have no idea how to begin and plan to teach them step by step, while doing it together.

**Personal risk taking** - Cognitive growth is the by-product of risk taking. Without taking cognitive risks, students limit their learning potential. Without the confidence, encouragement, or support to attempt new strategies many students wander aimlessly through school, afraid of looking like a fool. (*What Every Middle*

**There is a security in knowing what is going on and what is going to happen next.** It makes students feel calm and in control of their environment. "Short, simple directions are essential if we expect specific actions. (To guide children through transitions) – a reminder about how much time helps children anticipate: " 'You have five more minutes.' " (TCTC, 235) By providing the students with a checklist as well as verbal reminders, we were both able to mentally and physically prepare for the transitions better, which made them much smoother and less time-consuming.

**Closure** - Students need to calm down before closure can take place. Closure has to be treated just as importantly as the lesson. In order for students to think about what they learned, they must first be focused and paying attention.

**A positive atmosphere facilitates learning** - Positive attitudes lead to a positive environment. In this positive environment students are more likely to learn and retain information.

**"Knowing what to encourage** is the key to using encouragement effectively. Our messages have the greatest impact when they focus on better choices, acceptable actions, cooperation, independence, and improvement." (SL in the C, 251)

**Behavior expectations** - Taking a leadership role from the start is important in showing students that you are a professional, not just someone casually teaching art in the classroom.

**Develop appropriate consequences for unacceptable behavior.** "When our words are supported by effective action, children receive a clear signal about our rules and expectations. They understand that our spoken rules are the rules that we practice and learn to take our words seriously." (SL in the C, 42)

**Disruptive classroom** - In their book *What Every Middle School Teacher Should Know* Dave Brown and Trudy Knowles discuss the effect anxiety and stress caused by a disruptive classroom can have on students. In these situations there is a "narrowing of perceptual field" which is also described as "downshifting" which causes difficulty in using one's higher-order cognitive abilities and reduces the ability to "to see the interconnectedness among topics."

**"Recognize that students listen more with their hearts than with their heads."** They are constantly looking behind our eyes, our words, and our actions to see if we are for real. Our genuineness builds trusting relationships that make mediation more effective. (G to GI, 146)

# Advice for New Teachers



## Dear 1<sup>st</sup> Grade Lab Teacher,

If I could only write a novel ... Congratulations! You have the fun, precious, sweet, little first graders. Welcome to the class! This is an exciting year for the students because they are no longer Kindergartners. The classroom will be more structured for them from what they were used to. Now there will be a tighter schedule, and they will have homework! 1<sup>st</sup> graders are lots of fun. They will be excited about anything and everything you do, say, etc. Be prepared, however, because they have ants in their pants! This particular age group has to move and will often be flip-flopping in their seats. Be patient with them, because it's just part of the age. A general rule of thumb is to be very organized and ready to teach each day of a lesson. The night before class make sure you have everything prepared. Students at this age are very chatty, and I mean very. If they get bored or disengaged at any point they will start talking and it will be very distracting for you, eventually you will lose control of classroom. They don't understand the difference between indoor and outdoor voices.

Make sure you have a strong quiet-down/listen signal. I used a loud bell. Originally I started by holding up the peace sign; kids didn't last long with it. An audible signal works better for this age. Establish rules

from day one. If a student is misbehaving, don't be afraid to implement an appropriate consequence for a poor behavior. Your *Teaching Children to Care Book* gives good advice. A nice feature in the classroom is a reading rug. I often used this throughout my lessons. Since students need to move often, it was a good transition for them. Remember the rules are for the *entire* classroom. Just because they go to the rug does not mean it's party time. Be prepared for poking, pinching, punching, and plenty of tattling on others. It's the fun of the age. Don't be afraid to accommodate the room to your needs. Often students were at single desks in rows, but I had to move the desks into groups when using certain materials. If you have to do this, do it when you are

setting up. Don't do it before production because students will forget what they are supposed to be doing, and any techniques you demonstrated.

From my reflections, I have gathered some important points, some of which will help you when preparing for your lessons. I learned that *opening* and *closure* are the two most important parts of a lesson. The opening keeps the students engaged in the rest of the lesson to come, and the closure helps them reflect on what they just learned. Make sure that they calm down during closure. You don't want to leave them *wild* for their classroom teacher. I always had heads down and a short relaxation time. Children at this age love, love games, songs, books, and puzzles. Try to incorporate this into the motivation or opening of a lesson. If you have something stimulating, students will be "hooked" from the beginning. Short videos or Power Point presentations are fun and work well to keep students engaged from the start ... Students are also intrigued by things they can actually touch or feel. Try to incorporate this into your motivation, and you will have their attention immediately.

Another important thing I learned from my reflections was that student participation is very important. Have students help you demonstrate when appropriate, use them to show concepts, allow them to

volunteer, etc. Make good use of your student helpers for the day. They were very excited about being a helper, and although it may not seem so, they do actually “help.”

...Don't give this age level too much information. It is better if they learn 1 or 2 concepts really well rather than throwing 5 or 6 at them, which they won't retain.

Remember to give step-by-step guidance and very clear directions to the students during an activity or production. Have them repeat it back to you so you know they were listening and are prepared. They are at an age where they are learning a lot. If you don't do this, they may get upset or frustrated and perhaps cry (I had a few moments of this).

Make good use of your visuals. Be sure that they not only look nice and are attractive (sparkly markers are exciting to them), but also make sure to reference the visual(s) several times throughout the lesson. It will help the students have a greater connection throughout the entire lesson, not necessarily just during production. Keep both the artist and vocabulary visuals up throughout the entire lesson for students to see.

Remember to keep a good pace. Any downtime will allow for the students to become distracted and disengaged in what *you* are saying. Keep the lesson moving... [and] a watchful eye on the clock.

Be encouraging to the students! I can't tell you enough how motivating this is for this age group. Saying things like, “I like that word you used,” “I like what you did here,” “I appreciate your behavior,” “Great job pointing that out,” “Excellent use of materials,” “Superb,” “Fantastic,” etc., are all words or phrases that can easily motivate children towards the task at hand. Control your classroom, walk around often, and support what they are doing and gently guide when they need direction. Let yourself be silly sometimes; they will enjoy that but keep your classroom controlled.

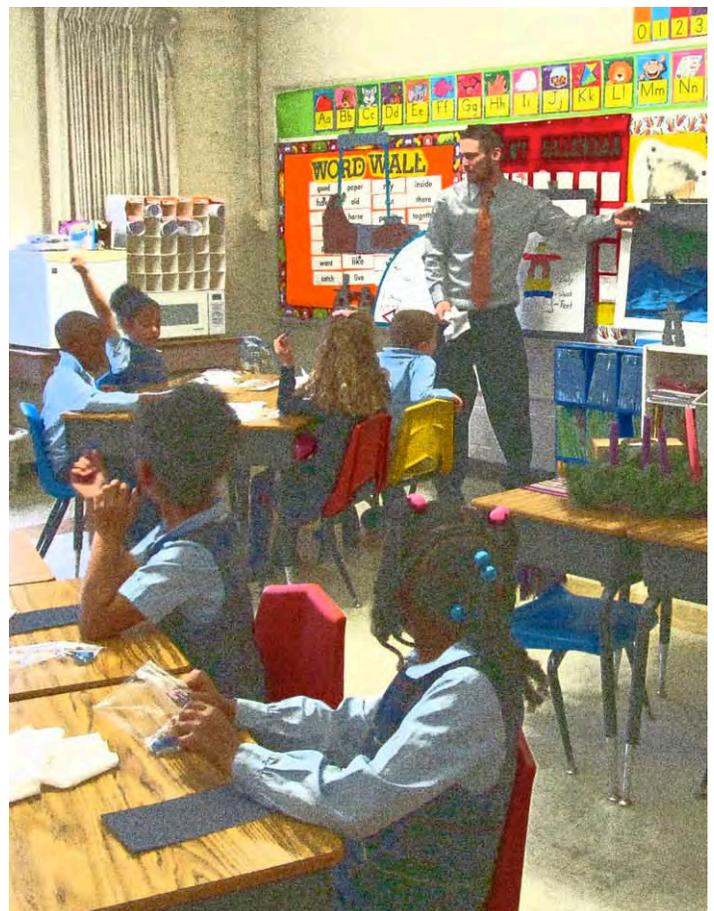
This semester will teach you the most about yourself as a student and educator. Hooray! You will be on your own in the classroom, and it will be your responsibility to “make it work.” You will be giving your life (yes, your life) to this class, so make sure it is fun, for not only your students, but for you as well. There is nothing like a rewarding day with students. I can't express enough how important it is to be organized... If you stay on top of things and get them done as they come along, the stress of the semester will be minimal.

Collaging and 3-D projects will go over very well with this age group. They love getting to interact with the artwork and make it their own, like a puzzle. Some students will be sensitive about drawing at this age level. If you do a drawing project, be sure to give step-by-step directions and make sure students understand that there are no mistakes in art and they are there to learn and do their best. Read about this age level in your *Yardsticks* book two or three times before you start teaching. It was incredibly helpful to me. Also, the last thing I will leave you with is that for first graders, “the process is more important to them than their final product.” These students will want to get messy and will tackle anything you give them; they won't care about the outcome of their piece as long as they get to glop on paint.

My best of luck to you! 1<sup>st</sup> Graders are a pleasure. The first day you observe, get a class roster (first and last names of students), ask if there are any students with special needs or if they need any sort of accommodations... Finally, determine how *you* want to maneuver about the room but remember first graders love to move.

Sincerely,

J.B., MS in Art Ed, December 2010



# Advice for New Teachers

Dear 4th grade lab teacher,

Hello and welcome to the exciting world of 4<sup>th</sup> grade. I will be your temporary guide so sit back, relax and enjoy my tales of triumph and avoidable failure.

Where shall I begin? Well, how about I dole out some general advice. After doing observations, I felt that I understood the basics of how classrooms function. This assumption was wrong. Lab Teaching was an entirely different world from Observation. Many of the tips and tricks I observed didn't work in this new environment. You have to come into this experience flexible and ready for anything. You've got to be well read and quick to adapt. Don't become too committed to one plan or another. Have several plans and don't become frustrated if some of them crash and burn. You're learning. Be positive about your mistakes for they are... water to your metaphorical teacher seed. I'm sure there was a prettier way to say that, but we need to move on.

First I'm going to present some quotes and sources I honestly believe you have got to read before writing lessons or entering the classroom.

**“Students are not adult artists with years of experience to draw from... I should not expect them to act like adults. They need my help to learn new content, to think conceptually and to learn how to apply a new skill.”**

You see, when I first began teaching 4<sup>th</sup> grade, I was overly eager. I had studied High School students in Curriculum and Assessment only to teach 2<sup>nd</sup> graders after school. I had felt very suppressed conceptually so I was very excited to lab teach older kids. I was so excited, in fact, that I completely overshot what they were capable of. Before you even think of your first lesson, you need to read the 4<sup>th</sup> grade sections of *Yardsticks* and *Children and Their Art*. *Yardsticks* especially. Skimming that book now, it is scary how well its description of 9 year olds fits my classroom. Here are just some examples: 9 year olds are “Critical of self and others.” (YS 110) “With better coordination and control, show more interest in details.” (YS 112) are “Very competitive; need their teacher's sense of lightness and fun to help them relax in class...” (YS 113), etc. I really should have known this going in. It would have removed so much mystery.

Likewise, I would have learned from *Children and Their Art* that my students are still in the “symbolist stage” (CATA 50). They all have varying levels of skill, however. “As a child's symbol-making ability progresses, the child produces more-sophisticated graphic symbols” (CATA 51). Even though skills vary, these students are still making symbols. Be aware of that when you're developing the conceptual side of your lesson.

**“When I enforce rules I am respecting their learning environment and in turn all the students benefit... when they follow my rules, they are respecting me. This mutual respect is essential.”**

Classroom management, my dear friend. It will plague you. After watching my cooperating teacher own her classroom during Observation it was immensely frustrating that I couldn't achieve a similar level of control. The trick that I knew, yet couldn't follow through with, is that you need to enter the classroom with a hard edge. At least skim *Setting Limits in the Classroom* and unlike me, follow through with their advice. I know, when you enter that class for the first time, you want those kids to think you are the greatest art teacher ever. I personally had an image in the back of my head of me as Maria from “The Sound of Music” frolicking through the Alps with my class joyously running behind me. Yeah. A little crazy, huh? You need to make a strong first impression. “Soft limits are rules in theory, not in practice. They invite testing because they carry a mixed message, the verbal message seems to say stop, but the



action message says that stopping is neither expected or required" (SLITC 156). Right off the bat, do not negotiate and plead with students if they test you. Be swift with consequences. "Rules need to be taught with words *and* actions, not words alone" (SLITCR 7). As you get to know your students, ease up and don't sweat the small stuff, but if you want to establish mutual respect, come in strong.

OK, so there's your required reading list for before you do anything, so let's move on to planning lessons.

**"While the absence of directions can lead students to be chaotic and chatty, it also can make them feel anxious, nervous and confused. There is security in knowing what is going on and what is going to happen next. It makes the students feel calm and in control of their environment."**

The single most annoying thing about making a lesson (tied with writing the art criticism) is the scripts. Oy vey, scripts! At first, they seemed like a waste of time to me. I knew what I was going to say! Do I really need to write it all out? Well, yes. Simple answer. Do you want some really solid advice on writing scripts? Buy some facemask. Yeah, even if you're a guy. Go to CVS, get a facemask, some cucumbers, smear the goop all over your face and sit there, immobile for 10-15 minutes. Now, with every muscle of your brain pumping, imagine your lesson step by step. Envision the room and its physical obstacles. Envision the traffic created by kids moving around. Envision the students' faces and their level of engagement. This should be a near out of body experience. If you need to sway your arms around to get a better feel for your movement in the room, do it. Your friends won't judge you too harshly.

I am being serious though. Well, not about the facemask. You need to orchestrate everything as thoroughly as possible. Try to mentally be in the classroom when you write your script because then you can more likely perceive little problems that can snowball into huge problems. My major problem area in this regard was transitions. *Teach Like a Champion* is perfect for this. "If you were able to cut a minute apiece from ten transitions a day and sustained that improvement for two hundred school days, you would have created almost thirty-five hours of instructional time over the school year." (TLAC 154)

When I was fixing my scripts for my final portfolio, I noticed an evolution in my transitions. For the longest time I would write "helpers pass out materials" followed by "everyone cleans up and helpers collect materials." This progressed into a large block of text detailing every movement made in the classroom during transitions. You need to think of everything. "Too often teachers

forget to plan what students will be doing each step of the way... It's as important to plan for what students will be doing during each phase of your lesson as it is to plan for what you'll be doing and saying" (TLAC 66). This leads me to the next two learning principles:

**"Know where children's self-discipline is likely to break down and anticipate – young children have short attention spans."**

**"Limit downtime in between steps or production and during transitions, because kids cannot stay focused during transitions without specific tasks and time limits. It's unfair to expect they will just sit there waiting for you..."**

Have a worksheet, a vocab word search, a lesson based color sheet, a writing activity, anything. If they have nothing to do as you and the helpers scurry around, they'll start to scurry around as well and then you'll be in a whole lot of chaos.

Try to develop a routine. It's very difficult with the demands of different medias and projects. "Having quick and routine transitions that students can execute without extensive narration by the teacher- that is, tight transitions- is a crucial piece of any highly effective classroom" (TLAC 154).

And another thing about preparing a lesson, have a high question to statement ratio while writing your dialogue.

**"My lesson plan... had too much information that I was trying to cover... I lost sight of having good questions to ask them and began telling them all rather than trying to mentally stimulate them to think... Higher order thinking didn't happen this time around because I spoke too much and didn't ask enough questions."**

While writing my scripts, I had almost entirely questions. Introductions and demos should be discussions, not lectures. Not only does this check for understanding, it keeps the students engaged. Try to keep them active, verbally or physically. Never let them just sit there.

Moving on to actually being inside the classroom. Here are some quick tips: The classroom might move. As I stated before, when planning transitions, you need to envision the room. When you come in and the room is set up differently, do not be horrified. Work it out.

Technology. One word, so useful, so potentially disastrous. Consider the following:

**“Murphy’s law: Anything that can go wrong will go wrong and all at one time.”** You forget your flashdrive. You have a Mac and the file type you’re using can’t open on a PC. The teacher is absent and no one knows the password to her classroom computer. Your file became corrupted because why not? Have hard copies. I forgot my flashdrive one lesson and believe me, my lesson would not have been possible if I did not bring a bunch of visuals. Do not rely on technology. It has mood swings and sometimes it enjoys watching you cry.

Kids really like music. You’ll be surprised what they are willing to listen to. The library has a great music collection. Playing music that ties into the history/culture of your lesson fuels their imagination and encourages them to stay quiet. It’s a reward in and of itself and can be used as a tool for classroom management.

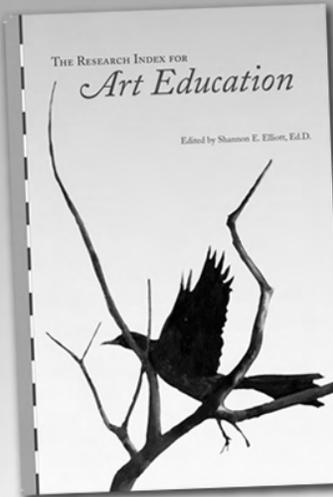
As great as it is to have students sitting together and socializing as they work, 4<sup>th</sup> graders can be harsh to each other. I found that in my classroom, separating the desks helped with the noise level and kept students from arguing.

Now that my lab teaching is done, I can share with you how I have personally grown and how you may grow as well. I love my class. The first day I came in and everyone was so small and charismatic... it was overwhelming. I had all these little strangers looking at me. As time went on I began to know them as individuals. I know now that they are good natured, curious and wide eyed. I understand that their bad behavior is never meant to insult or defy me. Students are silly, quirky, even straight up odd some times. What panics you in the beginning makes you laugh in the end. You build an understanding with the students so that you can predict each other and therefore relax with each other. Explaining things becomes easy. You know when to stop them and ask a question, and likewise, they know when to do the same with you. All of the little problems fall away and teaching feels entirely normal. Like making toast.

You will mess up, you will freak out, you will struggle to handle the work, you will become distressed by your students, paranoid about your superiors and you will whine and whine along side your peers. But in the end, you’ll get it and your kids will get you.

Good luck newbie!  
E.P., BS in Art Ed, December 2011

## Now Available Through NAEA! The Research Index for Art Education



The Research Index for Art Education is an anthology of references by theorists, educators, researchers, and artists that pertain to the field of art education.

Users can research topics by cross-referenced categories.

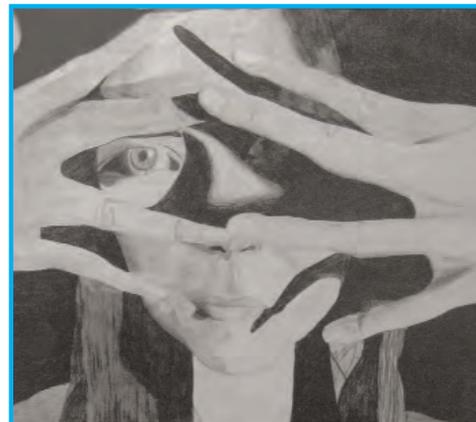
Shannon E. Elliott Ed.D  
Editor

[www.naea-reston.org](http://www.naea-reston.org)

**We welcome new references. Please submit your additions to the Index via e-mail: [selliott3@naz.edu](mailto:selliott3@naz.edu)**

*Shannon E. Elliott Ed.D. Program Director, Art Education  
Associate Professor of Art, Nazareth College of Rochester*

**NEW YORK STATE  
ART TEACHERS ASSOCIATION  
2012 LEGISLATIVE STUDENT ART EXHIBIT  
March 12 -16, 2012  
Reception: Wednesday, March 14 • 12:30-2pm**



by Sara Meehl, “Enscence And Find” Grade 11  
Queensbury HS, Queensbury, N.Y.  
Art Teacher: Sandra Jabaut

LEGISLATIVE OFFICE BUILDING, “WELL” AREA  
ALBANY, NEW YORK

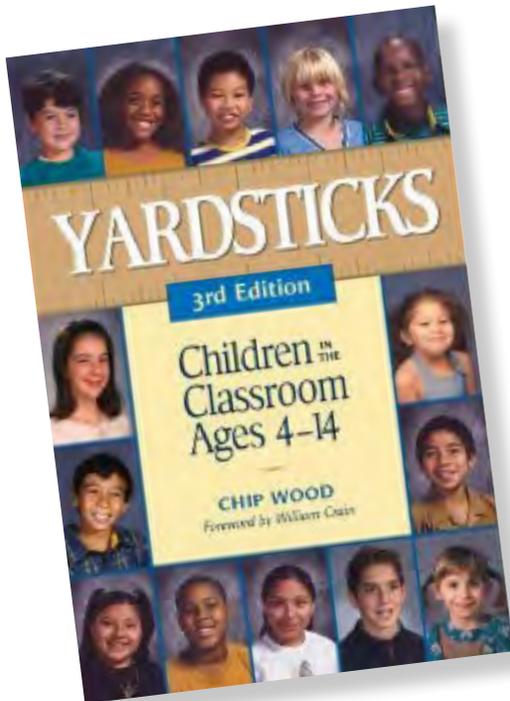
**Submission date: January 27, 2012**

Guidelines & Registration: [www.nysata.org](http://www.nysata.org)

## *Essential Survival Guides for Classroom Management*

Compiled by Jennifer Childress

*"To be a teacher is to be a creator." José Martí*



Recommended by Pre-Service Teachers: Essential Survival Guides to Handling Classroom Management through Leadership, Motivation, Discipline, Positive Atmosphere, Creative Curriculum and Methods of Teaching

Rough Rating Guide based on a totally unscientific poll of three years of use by pre-service teachers.

☆☆☆☆ Saved my life so many times in so many situations, I bow down to the author(s) and keep this book under my pillow, hoping to absorb it into my bloodstream.

☆☆☆☆ Generally really good for multiple situations you can face in the classroom.

☆☆☆ Provides in-depth help for particular issues (special learning problems, cultural differences, gender differences, etc.) rather than general classroom situations.

☆☆☆☆

**Setting Limits in the Classroom, Revised: How to Move Beyond the Dance of Discipline in Today's Classrooms,**

by Robert J. Mackenzie

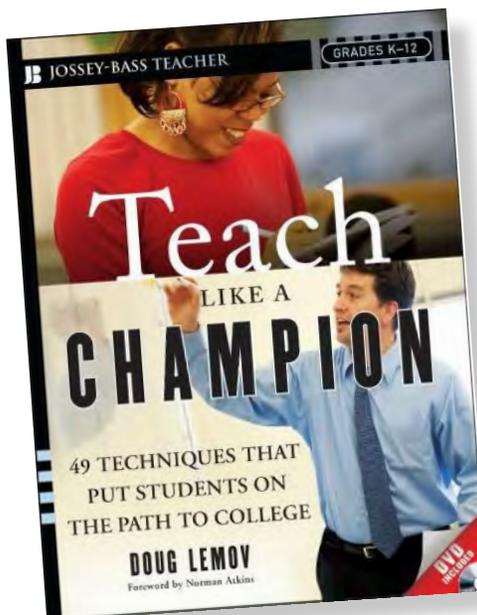
If you can get only one book - this is it! Short, sweet and to the point. Great for parenting tips: one companion edition focuses on raising teenagers, which SOOO helped me get past power struggles. You learn to work on yourself and be consistent, calm, and in charge; not angry, defeated, or powerless. Lots of modeling of how to speak to/with problem kids.

☆☆☆☆

**Teach Like a Champion: 49 Techniques that Put Students on the Path to College** (Includes DVD)

by Doug Lemov

The more I read this book over the course of the semester, the more sense it made. Great practical advice. It was really helpful seeing teachers



model using different techniques in the DVD clips. Sometimes a little militant for my comfort level, but I understand the techniques were aimed at helping kids in poverty see themselves as college bound material. Real teachers put this book together, not university researchers.

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**Yardsticks: Children in the Classroom Ages 4-14: A Resource for Parents and Teachers**

by Chip Wood

I read this over and over. It gave me great comfort when I was trying to figure out why kids did the things they did, which seemed so totally foreign to me. A former principal wrote this book, and you can tell he really liked kids but also understood them well. I can't believe how close his descriptions were to the children I was teaching.

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**The Art Teacher's Survival Guide for Elementary and Middle Schools**

by Helen D. Hume

Lots of great ideas, especially for special motivational teaching techniques and organizational routines.

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**Checking for Understanding: Formative Assessment Techniques for Your Classroom**

by Douglas Fisher and Nancy Frey

Except for the introduction (which was dopey), the book really helped me to understand how to use formative assessment in my teaching, and to talk with classroom teachers and speak a common language when it came to assessment. Plus it talked about language registers and how your voice is a major teaching tool.

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**Getting to Got It! Helping Struggling Students Learn How to Learn**

by Betty K. Garner

Identifies eight common cognitive deficits that may not be readily apparent, and gives great ideas for strengthening that child's learning capacity. The activity ideas are motivational and great for all kids, too.

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**Teaching and Learning Through Multiple Intelligences, Third Edition**

by Linda Campbell, Bruce Campbell, Dee Dickinson

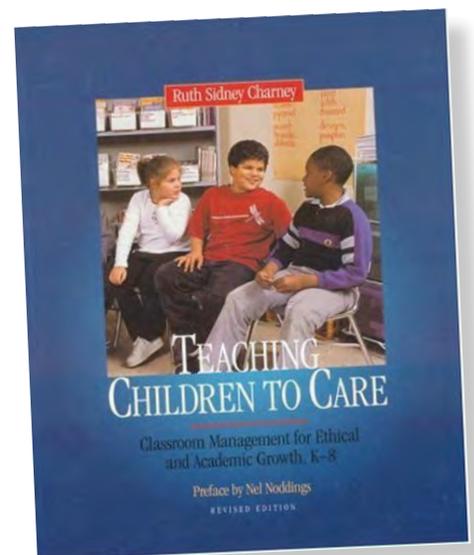
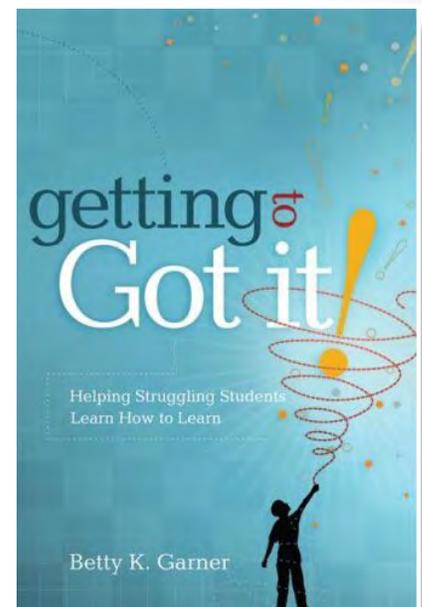
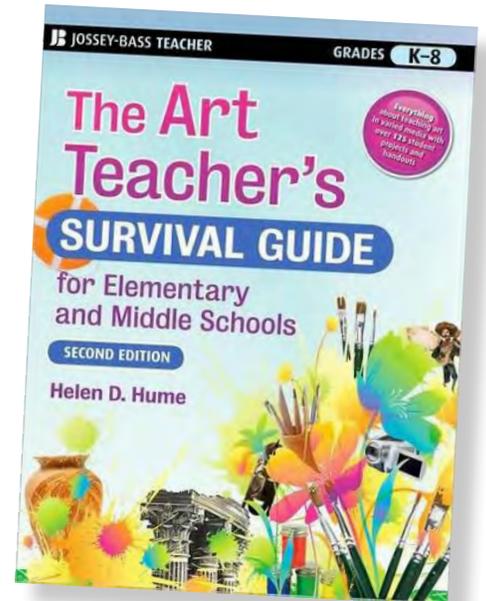
Well, we all know that Gardner's theory has been around for awhile and there are other good theories on learning styles, but why I really liked this book was all the different ideas at the end of each chapter you could use to teach material to kids in fresh and fun ways. It really helps you to think about differentiation in practical concrete ways, not just as a theory.

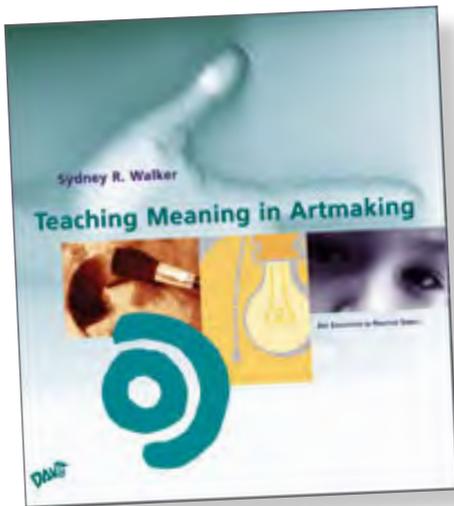
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**Teaching Children to Care: Classroom Management for Ethical and Academic Growth, K-8**

by Ruth Charney

This book is really good and very story-oriented; written by a former teacher who taught at all grade levels and in both urban and suburban settings. Very





caring but firm approach to discipline; it's geared for a classroom teacher but lots can be adapted to the art room. Advice is very similar to *Setting Limits*, but takes longer to lay it out and elaborates more on different topics. How to TEACH and model classroom rules, and how to do effective time-outs chapters were REALLY helpful. Plus there was great section on leading kids through guided discovery of a new material that I adapted easily to the art class, and kids were mesmerized.

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### **Teaching Meaning in Artmaking (Art Education in Practice Series)**

by Sydney Walker

Former pre-service teachers often told me how good this book was, and my current class agrees. At first I thought it would mainly help at the secondary level, but then several of my peers started talking about how they used its ideas in their elementary lessons, and how those ideas created a high level of motivation for the kids in the class. So, even though it's about curriculum, when kids are motivated, you have a more positive atmosphere and fewer discipline problems. It really connects with the artist in me too.

**These next books really help with understanding cultural and gender differences. Sometimes the info may be a little dated, but most of the time it's really insightful.**

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### **Other People's Children: Cultural Conflict in the Classroom**

by Lisa Delpit

Although some of the book is focused on African-American culture, there are several sections devoted to Pacific Islander and Eskimo children, which helps you broaden your thinking about cultural differences, and how to be respectful of cultural differences while still teaching your content area.

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### **The Dreamkeepers: Successful Teachers of African American Children**

by Gloria Ladson-Billings

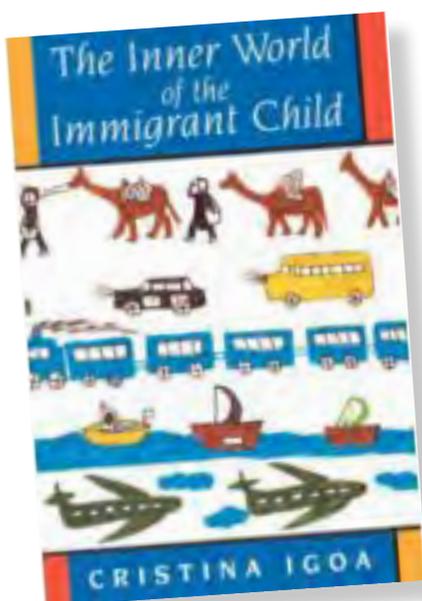
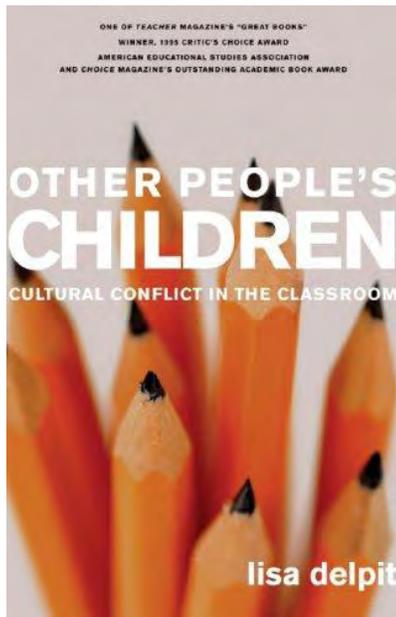
The book's cover copy states, "culturally relevant teaching is not a matter of race, gender, or teaching style. What matters most is a teacher's efforts to work with the unique strengths a child brings to the classroom." So even though this book is aimed at helping teachers improve African-American kids' opportunities to learn, it is helpful in teaching any child. The stories of real teachers are very inspiring and helpful in making you feel you are not alone in your thoughts and struggles.

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### **The Inner World of the Immigrant Child**

By Cristina Igoa

This book was so helpful in pushing me to think about not only cultural background differences that affect how kids behave at school, but the special difficulties kids of immigrant parents face being the "go between" generation within their family structures. Then it helped me think about our nation's general attitudes towards immigrants (which aren't positive, on the whole), even people of color who have already lived here for generations can be negative towards new immigrants. Helping immigrant children express and share their experiences through drawing is a central focus of this book, and every art teacher should read this.

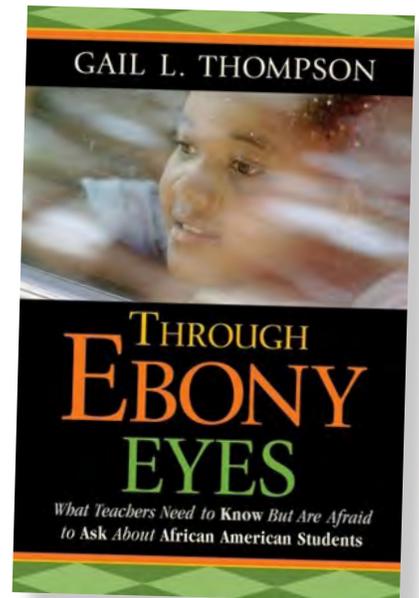




### **Through Ebony Eyes: What Teachers Need to Know But Are Afraid to Ask About African American Students**

by Gail L. Thompson

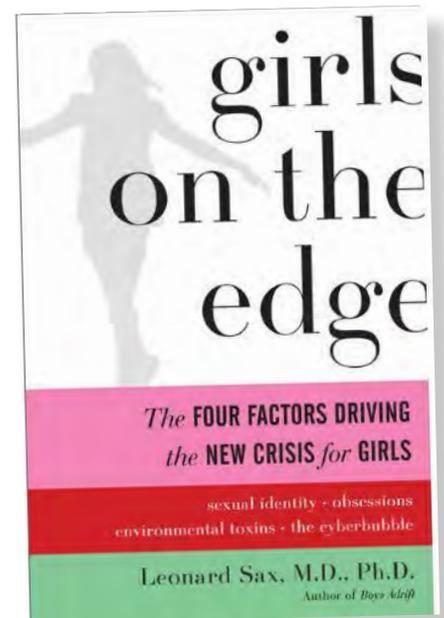
She's a straight-talker and I can tell a no-nonsense kind of teacher. Helps you think through some difficult racial issues that can hurt a class, without giving you just one answer. For example, what should you do when students use the n-word?



### **Girls on the Edge, Boys Adrift, and Gender Matters**

By Dr. Leonard Sax

These three books were really informative in helping to understand not only how boys' and girls' brains develop differently, but why single gender education may be right for some kids. The books also delve into specific problems kids face now (like being video game or social media junkies), and gives some ideas about how to help them. But each book seems to jump off the deep end at some point. For example, in *Boys Adrift*, Dr. Sax apparently hasn't figured out how to deal with boys who might be gay. So – read them, but be a critical thinker about some of his solutions.



### **The Male Brain and The Female Brain**

By Louann Brizendine, M.D.

These two books take you through the birth of male or female child to senior citizen status, and track how brain and body chemistry affects development differently in boys and girls, men and women. Both books were breezy, narrative-based and fast to read. Half of each book was the bibliographic list of sources the author used! Would have liked to see more discussion of kids who are not “average” or “typical” when it comes to gender development. For example, in the guy's book, a small bit of a chapter was devoted to gay men, and nothing was written about gay women in the female book. But overall very helpful in thinking about how to teach with gender differences in mind. My favorite quote: “Boys are not dysfunctional girls.”

What textbooks, books or websites have you found especially helpful in classroom management? Send your recommendations to: [CHILDREJ@mail.strose.edu](mailto:CHILDREJ@mail.strose.edu).

## **Plan Ahead! March is Youth Art Month!**

**Youth Art Month is an annual observance each March to emphasize the value of art education for all children and to encourage support for quality school art programs.**

**Go to [www.NYSATA.org](http://www.NYSATA.org) for more information!**



# Arts Assessment Update

Prepared by Jennifer Childress

Once upon a time, in a galaxy far, far away.... there was a statewide arts committee that wrote a grant and worked with NYSED to develop a standards-based assessment in the four art forms: Dance, Music, Theatre and Visual Arts. Here is how it went down (and up, then down, then up....)

The Learning Standards for the Arts were developed and adopted by the Board of Regents in 1996 and School Report cards were introduced as a means for (among other things) judging school quality and accountability. The arts were not included because they had no statewide large-scale measure of assessment that could be considered valid and reliable, as did ELA, Math, Science and Social Studies. The pressing question was, could such an assessment be developed that respected the creative work visual and performing artists did? In fact, it was a national question, even an international question, not just a local one. Good models in Australia and the Netherlands that utilized forms of portfolio and performance assessment were already working well as rigorous assessments and curriculum guides. Could some of those ideas be adapted and built upon in the US? NYSATA leadership thought so; and so did NYSSMA, NYSDA and NYSTEA. NYSAAE and other arts education support groups joined in as well.

In 1997 Statewide Arts Education representatives meet with Commissioner Richard Mills, developed a draft Arts Assessment proposal, and defined an Arts Assessment framework. In 1998 this same group together with Erie I and Ulster BOCES submitted a Goals 2000 application for funding a standards-based curriculum and assessment project titled Assessment, Standards, Staff Education and Technology Systems aka

ASSETS. The ASSETS project ran for three years starting in 1999, and made remarkable progress. Working with national experts on assessment in the arts, over the course of those three years 2 forms of each assessment were developed by NYS arts teachers, parts were tried out, results scored and analyzed, then items were refined. Instructional manuals as well as assessment pieces were also developed, and professional development commenced. Finally, in 2002 NYSED field-tested two complete assessment forms per discipline and high school arts teachers scored the field test responses. The assessment was no longer grant funded, but handed over to NYSED by earlier agreement, who then renamed the assessment project: CGEL Assessments in the Arts. (CGEL refers to the Commencement General Education Level of the NYS Learning Standards for the Arts.)

In 2003, the NYSED Office of Assessment statistically analyzed, reviewed and edited the field test results. Then the assessment and the results dropped completely from view and no answers were forthcoming about why funding was discontinued. Since everyone who worked on the assessment had signed a confidentiality agreement, discussion was, to say the least, difficult. In the meantime, the assessment samplers were put on NYSED's website and could be accessed by teachers, but they referred to actual assessments that did not seem to exist. This is still the case, by the way.

So, after almost \$975,000 in Goals 2000 grant funds, \$7,900 in copyright permissions, years of dedicated NYSED staff time; many, many hours of unpaid time on the part of committee members; voluntary and intensive work on the part of arts teachers across the state; there were to be no assessments in the

arts. Which by the way, had already been referred to with great respect in CCSSO/SCASS Arts and NAEP Arts publications. A black eye for New York State, no doubt.

NYSED dropped the ball completely, even as our arts associates (Roger Hyndman and Ed Marschilok at the time) fought valiantly to bring the assessments to completion. Some feel it was due to 9-11's economic impact, some felt that NCLB created testing pressures in ELA and Math of such magnitude that every other subject was squeezed out. And still others had... let's say different... ideas about why the assessments were shelved, locked away, and boxes of information were eventually discovered to be missing in action. Was there anti-arts sentiment at NYSED? Perhaps; but as NYSED's work force was reduced and reduced again over those same years, we can sympathize with the limited man and womanpower brought to bear on out of control assessment work, thanks to NCLB.

Ed Marschilok - although retired - has continued his work in pushing for the assessment to be released. Since Leslie Yolen came on board as the Visual Arts Associate, she too has worked tirelessly to get the assessment released to the field, as a model for assessment in the arts. It took a tremendous amount of backtracking, re-piecing together, regaining and paying for permissions for prompts to be reproduced, digging up data, etc. to get the final assessments ready once again for teacher review. This process has been ongoing now since 2008, and has stopped and started many times due to funding that is promised then removed. Marschilok and Yolen have pushed to get funding for individual steps, and in this way have kept the process moving. We are now at a point where only about \$8000 and very few steps are needed to get the assessments completely finished and released online as models for voluntary use.

In January of 2011, the original chairs of the arts assessment committees (Gail Nelli- Theatre; Dr. Maria Runfola, Music; Karen Koyenagi, Dance, and myself for Visual Arts) met to review and analyze the scoring results, and put together a final version of one assessment in each art form for future release to teachers. At the time it was hoped that would be in Fall 2011. The final version would not be required, but a model of what good assessment could look like for the arts, and would be available for NYS teachers to use (most likely in electronic form).

The chairs worked without hope of pay; most associated budget lines that were in place in January to fund the preparation of the assessments for release

disappeared (once again) by March, as state budget woes tightened.

Even so, on Saturday, March 5, high school teachers from each art form met at NYSED on a voluntary basis, to review the final version of the four arts assessments. Teachers invited were from diverse settings across the state, representing suburban, urban and rural areas. They were unpaid and unreimbursed for any expenses, yet still they came. The day's work was intensely focused over an arduous 7-hour stretch, which included looking at the complete versions of the assessments, making final recommendations for finetuning item selection (two different test forms in each arts discipline were condensed into one, utilizing the items with the best response rates and appropriate score distributions); and then reviewing scoring percentages. At the end of the day, there was an overwhelming consensus among all who attended that the test design was still remarkably robust, and doable by today's high school students who are taking their one unit of art credit to meet the requirements for a Regents' Diploma.

Results of that meeting were then integrated into the assessment materials by the chairs, and these final versions were sent on to the NYSED assessment fellows (who were now under the very recently appointed Commissioner King). The assessments languished for some time and were finally dismissed without adequate explanation in early June.

All of us who had worked so hard on the assessments were understandably angered, even outraged in some cases. Together, the four arts assessment chairs wrote a group letter to Commissioner King, asking for a meeting to explain NYSED's decision. The Presidents of NYSDA, NYSATA, NYSSMA, NYSTEA and the executive director of NYSAAE joined in support of the letter, and it was sent to Commissioner King in July. Since then, Gail Nelli from NYSTEA has been working diligently and persistently to set up an appointment with Commissioner King, and it appears we may finally have a meeting date in early October.

At the time the assessments were first developed, there were no other large scale State level assessment models in the arts (in the US) that utilized a range of assessment types, including performance tasks and portfolios as a primary way to measure standards-based student learning in the arts. That remains true today.

(Continued on next page)

***From the letter to Commissioner King, dated July 5, 2011:***

... As arts education leaders and experts in performance assessment in the arts, we speak as one in voicing our grave disappointment over this NYSED decision. In support of our position, this letter is signed by the leaders of the professional arts education associations, which include the New York State School Music Association (**NYSSMA**), the New York State Art Teachers Association (**NYSATA**), the New York State Dance Education Association (**NYSDEA**); the New York State Theatre Education Association (**NYSTEAT**), and the New York State Alliance for Arts Education (**NYSAAE**).

We are also supported by the original Arts Assessment consultants and NYSED arts associates who oversaw the development of the assessments, including **Katy Neyerlin-Colletti**, former Coordinator of the Arts, Education & Technology Systems (ASSETS) Project, and currently Education Data Consultant, Creative Possibilities, Inc.; **Jeanne Gray**, former ASSETS Project Consultant, Past-President of NYSSMA, retired teacher, principal and now consultant for music education programs; **Dr. Edward S. Marschilok**, recently retired Supervisor of the NYSED Curriculum and Instruction Team; and **Roger Hyndman**, NYSED Visual Arts and Dance Associate (retired). The distinguished panel of national consultants who worked with us from 1999-2003 also support this effort, and continue to ask why the high quality assessments that we produced have not yet been released.

The release of the arts assessments is important for several reasons. They will:

- give students documentation of their arts achievement at the commencement level;
- help guide educators in aligning their curriculum to the State's Learning Standards for the Arts; and
- provide excellent models of written and performance-based assessments for use by local educators across the State.

Therefore, we respectfully request a meeting to clarify why the assessments – and the years of excellent work they embody – are not being released to the field. We would like to discuss the following three items:

1. a detailed explanation of what has led to the decision not to release them either as voluntary assessments or as models for arts teachers to use;
2. what can we do to reasonably address the NYSED's concerns; and
3. how can we move forward to either release the assessments to the field through NYSED, or through the Arts Education Associations.

President Obama has gone on record supporting arts education. Last month [May 2011], the President's Committee on

the Arts and the Humanities (PCAH) announced the release of its "landmark report ***Reinvesting in Arts Education: Winning America's Future Through Creative Schools***. This report represents an in-depth review of the current condition of arts education, including an update of the current research base about arts education outcomes, and an analysis of the challenges and opportunities in the field that have emerged over the past decade. It also includes a set of recommendations to federal, state and local policymakers." On page 53 the call for arts assessment is stated in very clear terms:

It is generally accepted that arts education has the potential to develop students' creativity, **but more definitive information is needed along with measurement methods that can be replicated by local school districts...** Furthermore, teachers and administrators need tools to support improvement in arts programs and track related outcomes. State and regional agencies can help schools identify and document the benefits of arts experiences in a realistic and appropriate manner... **Arts learning assessments are also important tools here.** Proficiency in arts competencies is difficult to measure accurately and consistently on a large scale, but without measurement it is difficult for teachers to gauge students' progress and for researchers to substantiate the learning benefits of the arts... **We urge attention to measuring arts competencies at the school and classroom level along with other types of performance.** (Emphases ours)

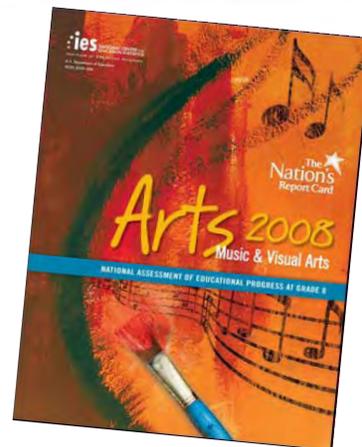
The Chairs, Consultants, NYSED Associates, and Professional Associations have made significant personal and professional contributions in developing the arts assessments; and gave generously of our intellectual capital in good faith that NYSED would treat the assessment work done with the professional respect it deserves. We have all worked together with a strong commitment that is unparalleled among disparate organizations, to do what we felt was important to bring our respective fields forward, to step up to the urgent challenges of education today and to help the State's children meet high levels of arts achievement.

With your support – New York State has a rigorous and groundbreaking model of arts assessments that could lead the nation in measuring arts learning. Most importantly, the children of our state deserve the high quality arts education that good assessment supports. This is not an opportunity to be missed.

***Stay tuned for further developments....***

## *What can arts assessments tell us?*

### **How can we use the results to promote funding for arts programs?**



#### **The Nation's Report Card: Arts 2008**

<http://nces.ed.gov/nationsreportcard/pubs/main2008/2009488.asp>

This report presents the results of the 2008 National Assessment of Educational Progress (NAEP) arts assessment. It was administered to a nationally representative sample of 7,900 eighth-grade public and private school students. Approximately one-half of these students were assessed in music, and the other half were assessed in visual arts.

The music portion of the assessment measured students' ability to respond to music in various ways. Students were asked to analyze and describe aspects of music they heard, critique instrumental and vocal performances, and demonstrate their knowledge of standard musical notation and music's role in society. The average responding score for music was reported on a NAEP scale of 0 to 300.

The visual arts portion of the assessment included questions that measured students' ability to respond to art as well as questions that measured their ability to create art. Responding questions asked students to analyze and describe works of art and design. For example, students were asked to describe specific differences in how certain parts of an artist's self-portrait were drawn. The average responding score for visual arts was reported on a NAEP scale of 0 to 300. Creating questions required students to create works of art and design of their own. For example, students were asked to create a self-portrait that was scored for identifying detail, compositional elements, and use of materials. The average creating task score for visual arts was reported separately as the average percentage of the maximum possible score from 0 to 100 with a national average of 52.

Results are also reported for student performance by various demographic characteristics such as race/

ethnicity, gender, and eligibility for the National School Lunch Program. Although the results for music and visual arts are reported separately and cannot be compared, some general patterns in differences between student groups were similar in the two disciplines. The average responding scores in both music and visual arts were 22 to 32 points higher for White and Asian/Pacific Islander students than for Black and Hispanic students. The creating task scores in visual arts were also higher for White and Asian/Pacific Islander students than for their Black and Hispanic peers. The average responding scores for female students were 10 points higher than for male students in music and 11 points higher in visual arts. Female students also outperformed male students in creating visual art.

The percentage of eighth-grade students who reported being asked by their teacher to write down music in music class showed an increase from 26 percent in 1997 to 33 percent in 2008. However, the percentages of students who reported engaging in other activities such as listening to music, singing, playing instruments, working on group assignments, and making up their own music in 2008 were not found to be significantly different from the percentages of students in 1997.

The percentage of eighth-grade students who were asked by their teacher to write about their artwork in visual arts class increased from 21 percent in 1997 to 27 percent in 2008. The percentage of students whose teacher had them choose their own art project, on the other hand, decreased from 47 percent to 39 percent over the same period. Additionally, the percentage of students who reported visiting an art museum, gallery, or exhibit with their class decreased from 22 percent in 1997 to 16 percent in 2008. There were no significant changes for other activities such as painting or drawing, making things out of clay or other materials, or working in pairs or groups.

The New York State Art Teachers Association and the Solomon R. Guggenheim Museum present

# TEACHING FOR CREATIVITY

A Pre-Conference on Best Practices from the Guggenheim  
Thursday, November 17, 10 am–3 pm



Third graders building an aluminum installation with artist assistant Ashley Bartlett, PS 184, Manhattan. Photo: Alyson Luck. 2010

### **Session 1: Problem Solving and Creativity Skills: A Panel Discussion**

Members of the Solomon R. Guggenheim Museum's education department share findings from The Art of Problem Solving study, a four-year research effort aimed at identifying the habits and skills associated with problem solving in the arts. Educators describe their framework for understanding creativity in the context of the artist-in-residence program Learning Through Art and cite the work of influential specialists and researchers that have participated in the Guggenheim's research endeavors. Teaching artists and educators share case studies about collaboration, exploration, and reflection methods as best practices for fostering innovation and imagination through art experiences.

### **Session 2: Exploring and Inquiring for Creativity**

What are the best methods for facilitating encounters with works of art? How do you generate a multitude of ideas through looking at and making art? Work with expert museum educators to learn about critical thinking and problem-solving skills that take place through carefully designed art investigations.

### **Session 3: Aligning and Assessing for Creativity**

What are the indicators of student innovation? How does creativity align with curriculum goals and standards? Work with teaching artists and educators to generate manageable and effective methods for evaluating creativity within lesson plans, teaching habits, and student skills.

**Location:** Westchester Marriott, 670 White Plains Road, Tarrytown, New York

**Registration:** NYSATA Members \$65, Non-members \$90 (includes buffet lunch)

Visit [www.nysata.org](http://www.nysata.org) to register.

## GUGGENHEIM LEARNING THROUGH ART

# NYSATA Sagamore Institute

## *Summer 2011*

By Dianne Knapp



*Calm and serenity feed the artist's soul.*

July 17, 2011 began our week of professional development in the beautiful setting of the Historic National Landmark, Sagamore. The Adirondack Mountains were especially inviting this summer, and proved to be the perfect setting for our artistic endeavors. Landscape painting followed instruction by watercolor artist Jon Woodard. Lead by Roger Hyndman, Beth Atkinson and Mary Brodersen, artwork done with solar plate printing captured the vast surroundings as well as the minute wild flower.

The forest invited the inner child to use natural materials to create miniature structures that might house fairies or trolls, following a challenge presented by Robin O'Neil-Gonzalez. Wayne Fisher and George Steele, our "resident" experts in the wonders of nature, guided us in learning the science of 3D felting with lamb's wool.

Zentangles, Origami Books, Rotating Books, Artist Trading Cards and Sculptural Bookmaking filled our days and evenings with endless projects to learn and do. Monica Schor and Val Carrigan demonstrated different approaches to the sculptural book art form. While our hands were busy, Pat Wheelhouse, Roger Hyndman, Michele Agosto, and Michelle Schroeder stimulated our advocacy conversations with news from the state and from administrative circles. Hard to imagine that we fit all this into one short week, but we did! There was even time for some refreshing swims too.

At the week's end we set up a gallery of our successes as artists, which we shared with a group of Grandparent and their grandchildren, who were also camping at Sagamore for the week. After enjoying their comments and questions, we reflected on our week's work, the challenges we face as artists and teachers, and how the week could carry over into the classroom. Ask anyone who has attended a professional development week at Sagamore ... it is life changing at best, memorable at least, and definitely something you should experience!

**Watch for information for the 21st NYSATA Summer Institute at Sagamore, scheduled for July of 2012.**



*Jon Woodard leads a session on watercolor.*



*Dianne Knapp leads a discussion.*



*Grandparents and grandchildren are treated to an art exhibit.*



*Roger Hyndman demonstrates the process of solarplate printmaking.*



*Monica Schor shows an artist book example.*



*2011 Sagamore Institute participants.*

# Making A Difference:

## SPOTLIGHT on ARTIST/TEACHERS

By Jennifer Childress

### Mary Pat Wager, Sculptor and Teacher Averill Park High School, Averill Park, NY

**JC:** Mary Pat, how do you juggle being a teacher and an artist?

**MPW:** Creating art has always been a priority in my life. Because of a strong desire to make things and to use my hands, I feel more grounded when I am involved in creating. I have always had a studio in my home. During times of multi-tasking, (planning and teaching; preparing for shows; raising a family; caring for parents) and all the other activities of pursuing a meaningful life, I find the studio to be my refuge. It's my place to rejuvenate.

While raising children I selfishly kept every Saturday a studio day. I would hire a sitter and devote at least one day of uninterrupted time to work in the studio. My two children always had a section of my studio to call their own.

**JC:** How do you keep your creativity refreshed?

**MPW:** To always have a studio at my home has allowed me to peruse ideas any time of the day or night.

In the same regard, many of my ideas for student projects manifest while working in my studio. I am always thinking about unique ways to introduce concepts and teach relevant techniques to students with a focus on my students' development of self-expression.

Many of the skills I use in the creation of my own work are the same ones my students are confronted with: problem solving; risk taking; trial and error; perseverance; developing technically, as well as pushing an idea to its final state.

**JC:** You and several fellow teachers at Averill Park High School not only continue artmaking but also maintain



Mary Pat Wager in her studio

professional websites of your artwork. Do you feel this makes a difference in how your students perceive you as teachers?

**MPW:** Our students respect the fact that we are professional, exhibiting artists as well as art teachers. They see first hand our passion and persistence in the creation of our own work. I believe and have been told by students that it inspires them.

Wager was featured in an *Albany Times Union* article, entitled **Artisan: The stories behind Mary Pat Wager's sculptures**, written by Wendy Page and published on July 26, 2011.



Severed, Mixed Media



No title with photo

### Excerpts from the *Albany Times Union* article:

Travelling up the long driveway to Mary Pat Wager's home/studio in East Greenbush is like driving through an outdoor art exhibit: Large sculptures materialize in the clearings, while smaller sculptures and masks dot the lamp posts. Sculptures perfectly suit their surroundings, which is Wager's intent. "I don't force my style," she says. "It just emerges. It's inspired by nature."

Wager works primarily in welded steel sculpture, employing the techniques of assemblage, construction, casting and fabrication. The sculptures are made from various metals, woods and clay, combined with objects such as stone, wire, and bits of everything imaginable. "I find beauty in all kinds of objects and incorporate it into my art," she says. "I love geometric and organic forms combined. They each have a strong language they portray."

... Her sculptures each have "a story, some sort of meaning, or content," she says; themes of nature, life, roots and harvest comprise her artistic vocabulary. For instance, her first-ever welded sculpture, an indoor piece made of bronze, is inspired by her interest in roots layered underground; the piece is called "Three Layers Down."

The full article can be accessed at: <http://blog.timesunion.com/lifeathome/artisan-mary-pat-wager/5869>

An accompanying slideshow of Wager's work is available at <http://www.timesunion.com/lifeathomephoto/slideshow/Artisan-Mary-Pat-Wager-s-sculptures-16741.php>

### Biography

Mary Pat Wager has been a sculptor for over thirty years. Her work is included in many public and private collections. Her sculpture employs the use of found steel objects as well as fabricated metal components.

Her work has been exhibited nationally and internationally. She has received numerous awards for her work in sculpture. These include a National Endowment for the Arts grant and representing the United States with her work, at an international exhibition in Budapest, Hungary.

Mary Pat Wager lives and works in upstate New York. She received her BA and MA from SUNY Albany and was awarded a teaching fellowship working with renowned sculptor Richard Stankiewicz. Visit her at [Marypatwager.com](http://Marypatwager.com)

# Making A Difference:

## SPOTLIGHT on ARTIST/TEACHERS

By Jennifer Childress

**Marie Triller, Photographer and Teacher  
Voorheesville High School, Voorheesville, NY**



*Photo of Marie Triller by Michael Oakes*

**JC:** Marie, how do you juggle being a teacher and an artist, and how do you keep your creativity refreshed?

**MT:** The teacher-artist juggle is not an easy one. But, for me, there was never a question of whether I would keep doing my photography while teaching. From my days as an undergrad Art Ed major at Saint Rose, I had a passion for photography that remains with me today, thirty years later. I'd like to believe that passion to create my own work is what I can share with my students. If art makes me whole, makes me complete, maybe it can do the same for them.

**JC:** You've just recently published a book of your photography, *Ten Years: Remembering 9/11*. Could you tell me about how the book took form?

**MT:** Like millions of others, I was a brokenhearted, devastated American on September 11, 2001. I first went to Ground Zero two weeks after the attacks. I had to see it with my own eyes. I photographed each 9/11 anniversary as a tribute to those who lost their lives there, as well as a tribute to those who gather at Ground Zero to mourn that loss. As an exhibiting artist, it was natural for me to get my work out to the public, via exhibitions over the years as well as my website. The response has always been extremely positive and has encouraged me to keep the project going. People seemed to respond to the images... a way to reflect and remember. Many people tell me that viewing my photographs transports them there. I never set out to do a book; rather, it evolved over time. The 10th anniversary seemed like a fitting time for the book.

Marie Triller's book, *Ten Years: Remembering 9/11*, was released on August 1, 2011, published by John Isaacs Books.

### From Amazon.com:

... in the absence of a physical memorial, a different kind of memorial has been taking shape, regularly and steadily over the past ten years. Each of the nine 9/11 anniversaries brings together officials and people from all over the world to remember the victims of the attacks and defy international terrorism. The ritual has become a living memorial, whose immediacy and potency may prove greater than any monument. Marie Triller has taken on the task of witness by documenting every September 11 since 2002. Her complex and passionate images reveal the anguish of victims' relatives, the dignity of emergency responders, the spirit of the nation, the empathy of hundreds of thousands of visitors from across America and all corners of the globe, and the tenacity of more than a few conspiracy theorists. This collection of images projects a searing account of a

seminal aspect of post-9/11 history. Foreword by Senator Kirsten Gillibrand. Afterword by Eleanor Heartney.

In the Capital Region, the book is available at:

- The Book House, Stuyvesant Plaza, Albany
- Albany Institute of History and Art
- The New York State Museum
- The College of Saint Rose Campus Store, Albany
- Market Block Books, Troy
- Martinez Gallery, Troy

In NYC:

- The New-York Historical Society
- Museum of the City of New York
- The 9/11 Memorial Preview Site and the Memorial Visitor Center (at Ground Zero)

### Exhibitions

The College of St. Rose will present an exhibition of works from *Ten Years: Remembering 9/11* in the atrium of the Massry Center for the Arts from October 16 – December 13 this year.

### Talks

Artist talk and book-signing at Albany Institute of History and Art on Sunday, September 25 from 2-4 PM.

### Biography

Marie Triller received her MFA in Photography from the State University of New York at New Paltz and a BS in Art Education from The College of Saint Rose in Albany, NY. She has taught photography and art for over twenty-five years at several area institutions including Union College, Albany College of Pharmacy and Voorheesville High School.

Triller's photographs have been widely exhibited locally, regionally and nationally for over twenty-five years in both solo and group exhibitions. Her work was included in 2003 Artists of the Mohawk Hudson Region at the University Art Museum, University at Albany and most recently in the 28th Annual Photography Regional, Opalka Gallery at the Sage Colleges, Albany, 2006.

Triller's "Secrets of Belize" photo project began in 1999 and includes works created over several years of returning to Belize. Solo exhibitions of the work have been held at the Gulisi Garifuna Museum in Dangriga, Belize, 2005; Siena College, Loudonville, NY, 2004; and Chashama Gallery, New York City, 2003. In 2008, Triller photographed the Belize Eye Mission Project as well as clients of BCVI (Belize Council for the Visually Impaired). The Image Factory gallery in Belize City, Belize hosted this work in May, 2009.

On assignment for Labor-Religion Coalition of New York State, Triller has twice photographed the working poor

of Mexico's border region. The book *Border Witness/ Youth Confront Nafta* by Maureen Casey was published in 2001 and features Triller's photographs exclusively. The project was honored at Bread and Roses Gallery, New York City and is currently available as a traveling exhibition through NYSLRC. In 2008, Triller returned to the U.S./Mexico border of Nogales to pursue an independent project about returned migrants. A traveling exhibition of the project is available through Project Puente, El Paso, Texas.

Triller participated in Soho's landmark "Here Is New York" exhibition, which chronicled the attacks on the World Trade Center and its aftermath. She also participated in "The September 11 Photo Project" in Soho following the attacks, which is now in a permanent collection at the New York Public Library in Manhattan.

"Remembrance," Triller's documentation of the yearly 9.11 memorial service at Ground Zero, has been exhibited at several institutions including University of California at San Diego, University of Nebraska at Kearney and University of Wyoming at Laramie. The project was featured on *Professional Photographer* magazine's website in October, 2006.

Triller was awarded two New York State Foundation For the Arts Special Opportunity Stipends, in 1995 and then in 2000. Her work was featured in *Popular Photography* magazine in November, 2002.

Biography adapted from Marie's website, [www.marietriller.com](http://www.marietriller.com)



Cover Image *Ten Years: Remembering 9/11*, Marie Triller

# Congratulations to the 2011 Award Recipients

## REGIONAL ART EDUCATORS OF THE YEAR

Region 1 Michelle Schroeder	Region 6 ..... No nominee
Region 2 ..... Tracie Glazer	Region 7 Margaret Johnson
Region 3 ..... Lisa Petrosino	Region 8 ..... Pearl Lau
Region 4 Suzanne Northrop	Region 9 ..... Barbara Mims
Region 5 Cheryl MacFadden	Region 10 ..... Patricia Stork

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### SPECIAL CITATION MEMBER

Anna Stratton, Region 4

### SPECIAL CITATION BUSINESS/INSTITUTION

Orazio Salati Studio and Gallery, Region 4

Art 21 Education Department, Region 7

### SPECIAL CITATION NON-MEMBER

Alexandria Davis, Region 4

### SPECIAL CITATION SCHOOL OR HIGHER EDUCATION INSTITUTION

Valley Stream District #24 Board of Education  
and Dr. Edward Vale, Superintendent, Region 9

Babylon Union Free School District, Region 10

### OUTSTANDING SERVICE AT THE TIME OF RETIREMENT

Ernest Savaglio, Region 10

### RAY HENRY AWARD

Jessica Voigt, Region 3

### ZARA B. KIMMEY AWARD \$1000

Tammy Kim, W. Tresper Clarke High School, East Meadow, NY  
Art Teacher: Jane Pawlowski

### BILL MILLIKEN AWARD \$500

Josephine J. Brown, Hicksville High School, Hicksville NY  
Art Teacher: Beth Atkinson

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

Christopher J. Finn, Niskayuna High School, Niskayuna, NY  
Art Teacher: Stephen F. Honicki

Brittany K. Cartie, Union-Endicott High School, Endicott, NY  
Art Teacher: Cindy Henry

### BARRY W. HOPKINS AWARD \$500

Rebecca Ann Flannigan, Skaneateles HS, Skaneateles, NY  
Art Teacher: Linda Torrey

## NYSATA STATE ART EDUCATOR OF THE YEAR

NYSATA is pleased to  
announce the  
2011 State Art Educator  
of the Year  
Shannon E. Elliott Ed.D



Region 2

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Studio Art and  
Art Education,  
Program Director  
Art Education,  
Nazareth College  
of Rochester  
Rochester, New York

NYSATA Region 2 Chair  
NYSCEA Representative  
for NYSATA





## Top Ten Reasons to Participate in the NYSATA Portfolio Project



10. Students learn how to put a portfolio together and how to write and speak about their work.
9. Students love to show their work to others, get feedback from experts in the field, and learn how they can improve.
8. Parents love having this opportunity for their artists to be in the spotlight. Students come away from this experience with more confidence and self-assurance.
7. Artwork already completed in regular art classes will fulfill most of the portfolio requirements. Students get to include pieces of their choice as well.
6. This authentic performance-based assessment provides a real world experience for students as they prepare their work for review, and reflect on their own progress as art students.
5. Students' work is adjudicated by trained art educators in each NYSATA region. Students receive meaningful, in-depth feedback on a one-on-one basis.
4. The results of having students participate in this process can generate positive public relations for a school or district.
3. The NYSATA Portfolio Project provides a formal assessment process for students in grades 4-12; not just one grade level or only at the high school level.
2. This assessment process showcases and validates the complex learning that a student achieves in the visual arts.
1. Participating in this process means you are committed to providing your students with the tools and processes necessary to become reflective life-long learners.

**Portfolio Project Guidelines and Adjudication Forms are available at [www.nysata.org](http://www.nysata.org)**



## PAINTS WORD PICTURES.

**SAINT ROSE GIVES TOAN TRAN THE FREEDOM  
TO EXPLORE THE *LOOK* OF LANGUAGE.**

I got the idea from reading continental philosophy: the whole concept of words and what they stand for. Sometimes the words are important; sometimes it's the *mark*, like the effect of calligraphy or bold block letters. Maybe some of it even goes back to my family—they speak only Vietnamese, and I struggle with the language.

So I started exploring words visually. I'd scratch them out in paint with my fingers, or brush them on—or take an old white board with faded words already on it, and write more words on top of them.

I wouldn't have done this without Saint Rose. Karene Faul and the other faculty push us to explore, critique ourselves, open our understanding. They keep taking us down to the galleries in New York City. It's all made such a difference.

I've been told I articulate my work better than most artists. But all Saint Rose art majors are like that; we have to be. The professors ask you to write about your art all the time.

This time next year, I should be in New York, working on my MFA. After that, maybe teaching. But always the art. Always.

*Passion. Knowledge. Purpose.*



[www.strose.edu](http://www.strose.edu)

# The College of Saint Rose

# 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: December 15 Published Jan./Feb.
Spring (print edition)	Deadline: March 15 Published May/June
Summer (electronic edition)	Deadline: June 1 Published July/Aug.
Fall (print edition)	Deadline: July 15 Published September

To submit news or articles, please contact Jennifer Childress at (518) 275-0797 or [childrej@strose.edu](mailto:childrej@strose.edu). Graphics should be in jpeg, tiff, or pdf format. Photographs and print-ready art are always welcome in jpeg or pdf format. Advertising inquiries should go to Pat Groves, e-mail [phgroves@aol.com](mailto:phgroves@aol.com), phone (585) 594-8870.

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

## Photo Submissions:

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

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For over 50 years, the Art Education Program at SUNY New Paltz has prepared artist teachers for work with young people in schools and alternative education settings. The Graduate Programs in Visual Arts Education at New Paltz challenge beginning and experienced art teachers to look reflectively and critically at their own artistry and teaching practice.

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**NYSATA welcomes your participation. Many state level committees need additional help.**

**If you are interested in taking a more active role at the region or state level, contact any member of the Executive Council or Board of Trustees.**

## NYSATA Region Counties

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